Alabama Course of Study

ARTS EDUCATION

Arts Literacy – Inspiring and Engaging Lifelong Learners



MICHAEL SENTANCE, STATE SUPERINTENDENT OF EDUCATION
ALABAMA STATE DEPARTMENT OF EDUCATION



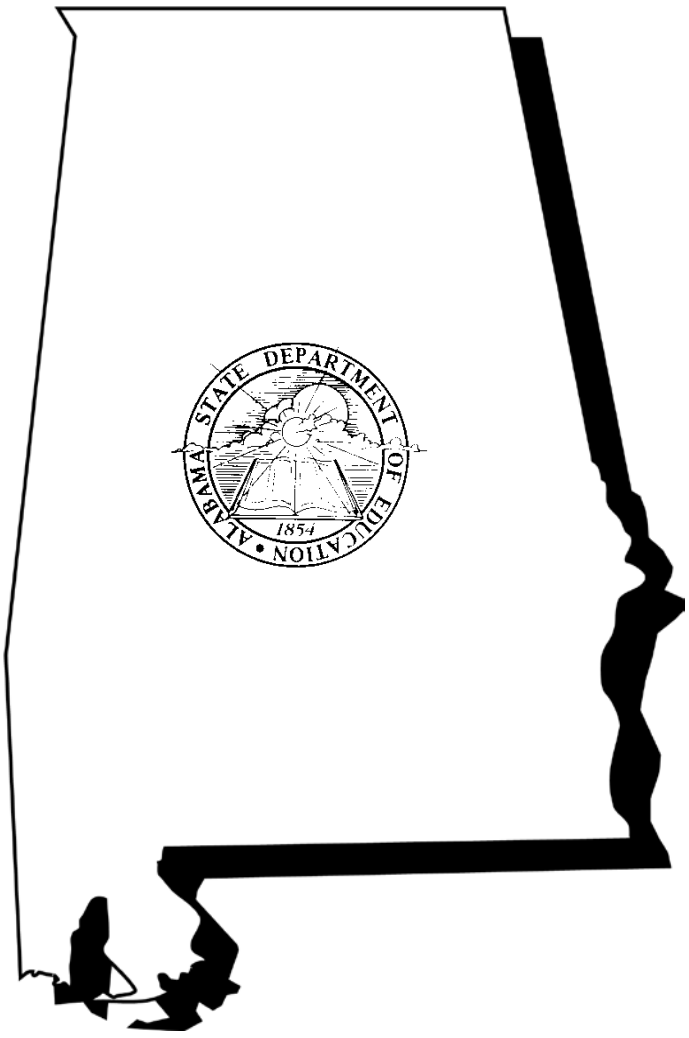
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Alabama Course of Study
ARTS EDUCATION



Michael Sentance
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ALABAMA STATE DEPARTMENT OF EDUCATION

STATE SUPERINTENDENT OF EDUCATION'S MESSAGE

Dear Educator:

Arts Literacy: Inspiring and Engaging Lifelong Learners is the goal of Alabama's K-12 arts education program. Encompassing the disciplines of dance, media arts, music, theatre, and visual arts, the arts in education program provides opportunities for students to explore the artistic processes of these disciplines while making connections to all subject areas. To emphasize the importance of the arts for Alabama students, the *Alabama Course of Study: Arts Education* provides rigorous standards for all students in Grades K-12. This document reflects national standards, providing for the development of skills in each discipline with an underlying appreciation for the significance of the arts across societies and cultures.

Students today are bombarded with images, sounds, and text as they navigate our increasingly digital society. This daily immersion in multiple art forms demands that students think and learn in new ways as they create, interpret, explore, negotiate, and make meaning from diverse sources of information and communication. National trends toward preparing students for college and career provide untold opportunities for students to find work in traditional and creative industries, capitalizing on the 21st Century knowledge and skills imparted through the arts.

Developed by educators as well as business and community leaders, the *Alabama Course of Study: Arts Education* provides a solid foundation on which local boards of education can build comprehensive, sequential, and developmentally appropriate arts education programs that contain both traditional and innovative components. Through the implementation of the arts education standards within this document and the use of appropriate instructional methods, arts literacy becomes fundamental in the development of all Alabama students and prepares them for a successful future grounded in a lifelong appreciation of the arts.

MICHAEL SENTANCE
State Superintendent of Education

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Alabama Course of Study: Arts Education

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PREFACE

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

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

ACKNOWLEDGMENTS

This document was developed by the 2016-2017 Alabama State Arts Education Course of Study Committee and Task Force composed of early childhood, intermediate school, middle school, high school, and college educators appointed by the Alabama State Board of Education and business and professional persons appointed by the Governor (*Code of Alabama*, 1975, §16-35-1). The Committee and Task Force began work in March 2016 and submitted the document to the Alabama State Board of Education for adoption at the March 2017 meeting.

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ALABAMA COURSE OF STUDY: ARTS EDUCATION
GENERAL INTRODUCTION

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

The *Alabama Course of Study: Arts Education* identifies the components of the Grades K-12 arts education program in Alabama. With the goal of *arts literacy*, this document provides content standards for five arts disciplines—**Dance**, **Media Arts**, **Music**, **Theatre**, and **Visual Arts**. The current set of arts standards emerge from the Artistic Processes: 1) Creating, 2) Performing/Presenting/Producing, 3) Responding, and 4) Connecting. Each artistic process branches into shared anchor standards, which are illuminated by discipline-specific Essential Questions and Enduring Understandings. The content standards within each anchor standard describe student learning in each of the arts disciplines. The design reflects a cohesive and vertically/horizontally aligned system that allows for common progressions across the disciplines and specificity within each discipline, thereby establishing the appropriate level of breadth and depth required for college and career readiness. The standards within the *Alabama Course of Study: Arts Education* are intended to guide certified arts specialists, classroom teachers, and collaborating community partners as they develop curricula appropriate for their students and school communities.

Implementation of the *Alabama Course of Study: Arts Education* encourages attainment of the goal of arts literacy for all Alabama students. This course of study not only promotes connections across the arts, but also to content areas outside the arts. When Alabama students attain arts literacy, they graduate as productive citizens empowered with skills in communication, collaboration, creative reasoning, and critical thinking.

Alabama Course of Study

ARTS EDUCATION

Arts Literacy – Inspiring and Engaging Lifelong Learners



ALABAMA'S K-12 ARTS EDUCATION CURRICULUM
CONCEPTUAL FRAMEWORK

Arts literacy – represented by the pinwheel – is the goal of arts education in Alabama. Arts literacy consists of the knowledge, understanding, and skills required to participate authentically in the arts. It results from high-quality arts education that inspires and engages lifelong learning for all Alabama students. Fluency in the arts includes the ability to create, perform/produce/present, respond, and connect through symbolic and metaphoric forms that are unique to the arts. Individuals attaining literacy in the arts easily connect knowledge, skills, and processes to other subjects, settings, and contexts. Further, the essential creative practices of imagination, investigation, construction, and reflection are cognitive processes by which students can achieve excellence. These practices are not only fundamental to the arts, but also important across all content areas.

While each of the arts disciplines has its own unique set of knowledge, skills, and processes, the arts share common characteristics that make arts education powerful preparation for college, career, and a fulfilling life – succinctly summarized by the image of a single pinwheel. The center of the pinwheel represents Alabama's contribution to the global community. Each of the arts disciplines, with its own blade of the pinwheel, is powered by the energy of four artistic processes: Creating, Performing/Producing/Presenting, Responding, and Connecting. When in motion, they complement each other in synergy, erasing the boundaries between disciplines. However, when still, each arts discipline stands alone: strong and vivid. Arts education creates 21st century citizens capable of communication, collaboration, creativity, and critical thinking.

The eleven anchor standards were designed to provide consistency among all the arts disciplines and drive instruction for all grade levels. Represented on the graphic as the wind that fills each of the sails, **Creating** includes the anchor standards to (a) generate and conceptualize, (b) organize and develop, and (c) refine and complete artistic ideas and work. **Performing/Producing/Presenting** includes the anchor standards to (a) select, analyze, and interpret artistic work, (b) develop and refine artistic techniques and works, and (c) convey meaning through the presentation of artistic work. **Responding** includes the anchor standards to (a) perceive and analyze, (b) interpret intent and meaning, and (c) apply criteria to evaluate artistic work. **Connecting** includes the anchor standards to (a) synthesize and relate knowledge and personal experiences to make art, and (b) relate artistic ideas and works with societal, cultural, and historical contexts to deepen understanding. Each anchor standard is accompanied by Essential Questions and Enduring Understandings specific to each discipline.

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

POSITION STATEMENTS

Arts in Education

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

Safety and Adequacy

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

Technology

Technology is an integral part of the arts education classroom, enhancing the curriculum and providing avenues for creative self-expression. Technology continues to develop at a rapid pace, and the arts are strong stakeholders as both teachers and students use advancing technological tools that interest, engage, and motivate students to explore the arts. Access to technology varies throughout the state; therefore, standards in this document are not dependent on a particular technology, but may be met through available local resources. However, access to current technology is recommended if students are to have opportunities for achieving arts literacy, the goal of the arts education program. Technological equipment and resources available for teacher and student use industry-standard technology and software for research, assessment, and instruction that incorporates multiple ways for obtaining information and enhancing creative expression serves to better prepare Alabama's students to achieve excellence through arts literacy. Technology, itself, is a medium for creative expression, leading to innovation in artistic processes and products, thus putting Alabama students at the forefront in college and career readiness.

Assessment

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

Accessibility and Equity

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

Culture

An understanding of the arts enables students to reach across social boundaries and gain insight into the values of other cultures, which is a valuable asset in the global society of the 21st Century. The cultural diversity of Alabama's population necessitates the learning and celebrating of many cultural traditions. Classroom experiences in the arts, therefore, should include opportunities for students to study a variety of cultures and become familiar with their artistic expressions to increase their understanding of various cultural groups. Cultural insights are broadened when students have opportunities to view exhibits in museums and art galleries; to attend dance, musical, or theatrical and media performances; and to work with artists, musicians, and performers who are invited to their schools.

Curriculum and Program Development

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

Some schools or school systems offer arts courses only in Grades 9-12. Specialized public arts-themed schools may offer Levels I and II in the elementary and middle grades and Levels I, II, and III in high school. School systems selecting the latter type of scheduling may develop other high school courses that provide additional arts education options for students in those grades, and systems may also expand the content and rigor of Level III in any of the arts disciplines. All school systems should provide adequate supplies, materials, and equipment that support arts education courses to ensure quality outcomes are achieved and students are college and career ready.

Professional Development

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

Role of the Audience

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

DIRECTIONS FOR INTERPRETING THE MINIMUM

REQUIRED CONTENT

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

> *Students can:*
>
> Demonstrate selected musical ideas for a simple improvisation or composition to express intent and describe connection to a specific purpose and context.
>
> (Music, Grade 3—Content Standard 3)

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

> *Students can:*
>
> Describe the effectiveness of expressive and meaningful communication in selected works of art.
> a. Analyze the formal organization of subject matter, elements of art, and principles of design in determining structural relationships in selected works of art.
>
> (Visual Arts, High School, Novice—Content Standard 12)

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

> *Students can:*
>
> Identify, describe, and differentiate how message and meaning are created by components in media arts productions.
> Example: Change musical underscoring to affect message.
>
> (Media Arts, Grade 5—Content Standard 11)


Dance · Media Arts · Music · Theatre · Visual Arts · Dance · Media Arts · Music · Theatre · Visual Arts
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Dance
K-12
Overview

The unifying goal of Alabama's K-12 arts education program is arts literacy that enlightens, inspires, and develops in every Alabama student the creative and innovative thinking necessary to ensure college and career readiness. Literacy requires a lifelong intellectual process of gaining understanding. In dance, literacy is the ability to "read" choreographic works and find meaning through choreography. Dance-literate students understand the history of dance as it pertains to human cultures. They are able to interpret and analyze dance. They are capable of producing choreographic works, and can relate dance knowledge and skills across the arts disciplines and other academic areas. See Appendix C for how standards are organized.

Dance
Grades K-2
Overview

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

Each grade level contains twenty-one standards written in broad concepts, incorporating the four Artistic Processes: Creating, Performing, Responding, and Connecting. Within these four Artistic Processes are the Process Components: Explore, Plan, Revise, Express, Embody, Present, Analyze, Interpret, Critique, Synthesize, and Relate. Performance standards describe more specifically what students should know and be able to do in dance and are expressed as measurable outcomes. The order in which the performance standards are numbered is not intended to convey a sequence for instruction. One lesson may touch on many standards, but is most effective when focused on one objective within a standard. In a single class, students will learn by solving movement problems, showing their ideas through movement, thinking critically about them, and relating them to other ideas, experiences, contexts and meanings.

Dance
Kindergarten

The learning environment in kindergarten is conducive to exploration, self-expression, and social interaction, while providing for safety, success, and maximum participation. At this grade level, students are given many opportunities to express their creativity as they begin to see connections between movement and other subject areas.

Each grade level contains twenty-one standards written in broad concepts, incorporating the four Artistic Processes: Creating, Performing, Responding, and Connecting. Within these four Artistic Processes are the Process Components: Explore, Plan, Revise, Express, Embody, Present, Analyze, Interpret, Critique, Synthesize, and Relate. Performance standards describe more specifically what students should know and be able to do in dance and are expressed as measurable outcomes. The order in which the performance standards are numbered is not intended to convey a sequence for instruction. One lesson may touch on many standards, but is most effective when focused on one objective within a standard. In a single class, students will learn by solving movement problems, showing their ideas through movement, thinking critically about them, and relating them to other ideas, experiences, contexts and meanings.

Underlined terms are defined in the glossary.

Students can:

CREATING

Explore

1. Differentiate between basic locomotor and non-locomotor movements.
   Examples: Running, twisting, skipping, falling.

2. React to stimuli by creating movement that changes at least one of the elements of dance.
   Example: Identify elements of movement that are personally difficult to perform and discuss in a journal how this impacts movement choice in choreography.

Plan

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

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

Revise

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

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

PERFORMING

Express

7. Demonstrate movement and stillness using the basic elements of space, including line, shape, levels, and size.
   Examples: Join with others to make a circle, then work with others to change it to a square.
   Create a curved shape on a low level.

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

9. Identify and apply different qualities to movements.
   Example: Heavy/light, smooth/sharp, sustained/sudden.

Embody

10. Demonstrate body patterning movements and body shapes.
    Example: Same side and cross-body locomotor and non-locomotor movements.

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

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

Present

13. Dance for and with others in designated space.

14. Select a prop to inspire movement.

RESPONDING

Analyze

15. Identify a movement that repeats in a dance.

16. Repeat, recall and respond to observed or performed dance movements.

Interpret

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

Critique

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

CONNECTING

Synthesize

19. Identify an emotion that is experienced when watching, improvising, or performing dance and relate it to a personal experience.

20. Express something of interest within a work of art (visual, music, theatre, etc.) through movement.
    Example: Use texture in a painting to inspire movement quality.

Relate

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

Dance
Grade 1

The emphasis in first grade is on recognizing and applying the elements of dance. The optimum learning environment for first grade is one that is safe and allows for maximum participation. At this level, students develop their individual creativity with a group.

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Underlined terms are defined in the glossary.

Students can:

CREATING

Explore

1. Respond with movement to a variety of prompts.
   Examples: music/sound, artwork, tactile

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

Plan

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

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

Revise

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

6. Record several different types of movements by drawing a picture or using a symbol.
   Example: Jump - , turn - , bend - .

PERFORMING

Express

7. Create movement and stillness using changing elements of space.
   Example: Change body shapes, levels, and facings.
   Move in straight, curved, and zigzag pathways.
   Move with others to form straight lines and circles.

8. Demonstrate the element of time by moving to quick, moderate, or slow music or sound.
   Example: Recognize steady beat and move to varying tempi of steady beat.

9. Identify and demonstrate movement qualities.
   Example: Bouncy, floppy, melting, or growing.

Embody

10. Demonstrate a range of locomotor and non-locomotor movement concentrating on direction.
    Examples: Skipping in a circle or reaching on a diagonal.

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

12. Modify movements through spatial arrangements.
    Examples: Modify an existing formation by utilizing more dance pathways.
    Modify an existing dance phrase to utilize the space differently.

Present

13. Perform a dance for others in a space where audience and performers occupy different areas.
    Examples: Perform a dance in theatre-in-the-round format.
    Perform a dance in a non-traditional setting such as a football field.

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

RESPONDING

Analyze

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

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

Interpret

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

Critique

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

CONNECTING

Synthesize

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

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

Relate

21. Observe and perform a dance from a familiar culture that utilizes multiple elements of dance.

Dance
Grade 2

The second-grade dance content standards continue to focus on the elements of dance, including locomotor and non-locomotor movement. Instruction includes situations in which students apply movement concepts through dance as well as situations that provide opportunities for developing dance phrases. Standards focus on student expansion of prior knowledge of the basic elements of dance and student engagement in movement to illustrate concepts common to dance and other subjects.

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Underlined terms are defined in the glossary.

Students can:

CREATING

Explore

1. Respond to movement with a variety of prompts and suggest additional sources for movement ideas.

2. Connect a variety of moments while manipulating the elements of dance through locomotor and non-locomotor movements.

Plan

3. Create a dance phrase with a main idea that has a clear beginning, middle, and end.

4. Select movements that express an idea or emotion or follow a musical phrase and explain reasons for movement choices.

Revise

5. Improvise to create short memorized dance phrases using material discovered through guided improvisation and guided feedback.

6. Record body shapes from several different types of movement by drawing a picture or using a symbol.

PERFORMING

Express

7. Demonstrate clear directional movement that changes body shape, facings, or pathway in space.
   Examples: Identify symmetrical and asymmetrical body shapes and examine relationships between body parts.
   Differentiate between circling and turning as two separate ways of continuous directional change.

8. Demonstrate movement on the accented beat in duple and triple meter.
   Examples: Waltz, triplet, walking, or marching.

9. Select specific adverbs and adjectives and apply them to movements.
   Example: Bouncy leap or floppy fall.

Embody

10. Demonstrate a range of locomotor and non-locomotor movements that alternate between personal space and general space.
    Example: Skipping across the floor followed by skipping in place.

11. Demonstrate safe movement in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space.

12. Self-adjust and modify movements with an awareness of personal space and general space.

Present

13. Perform a dance in a space where the audience and performers occupy different areas while focusing on projecting to the audience.

14. Utilize limited production elements.
    Examples: Multimedia equipment, scenery, costumes, or lighting.

RESPONDING

Analyze

15. Recognize dance movements that develop a pattern.
    Example: Identify a movement that repeats within a phrase

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

Interpret

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

Critique

18. Select and demonstrate several movements in a dance and explain why the movements work to convey a theme or concept.

CONNECTING

Synthesize

19. Describe a dance that expresses personal meaning and explain how certain movements express this personal meaning.

20. Respond with movements to an inquiry-based set of questions based on an observed dance work.
    Example: "Can you show with movement the emotions the dancers portrayed?"

Relate

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

Dance
Grades 3-5
Overview

Students in Grades 3-5 are transitioning to independent thought, enjoying the ability to form their own solutions to movement problems. Playing with movement through improvisations becomes increasingly sophisticated with a better understanding of the elements of dance and how they communicate meaning through movement. Care needs to be taken to guide healthy relationships by leading activities that require cooperation, collaboration, and positive interactions. Older students in this cluster begin to grow erratically, requiring instruction to be modified for the individual student. The focus at this level should be on the creative process rather than on the quality of a finished product.

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Dance
Grade 3

In the standards for third-grade dance, choreographic devices and solving movement problems are introduced. Students demonstrate safe ways to move within a group; apply critical-thinking skills to movement; and relate regional dances to climate, culture, and historic events. The curriculum for third grade sets the stage for later grades by allowing students to broaden their knowledge of dance as it relates to culture, society, and community.

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Underlined terms are defined in the glossary.

Students can:

CREATING

Explore

1. Improvise movements with a variety of self-identified prompts.
   Examples: music/sound, text, objects, images, notation, observed dance experiences

2. Select and demonstrate a movement solution for a given movement problem.
   Example: Find a way to travel across the floor only on a low level.

Plan

3. Recognize choreographic devices to create simple movement patterns.
   Examples: Retrograde, scramble/deconstruct, transposition, inversion, or fragment.

4. Create a dance phrase that communicates an idea or feeling and discuss the effect of the movement choices.

Revise

5. Support choices for revisions based on feedback to improve a short dance study.
   Examples: Peer feedback or instructor feedback.

6. Illustrate directions or spatial pathways in a dance phrase by drawing a picture map or using a symbol.

PERFORMING

Express

7. Perform movement sequences in and through space with intention and focus on positive and negative space.

8. Perform improvised movements with or against tempos and rhythms in music or sound.

9. Change the degree of energy used in movement to heighten the effect of intent.
   Example: Add force to a leap to communicate anger; change a reach by making it softer and slower to communicate gentleness

Embody

10. Replicate body shapes, movements, qualities, and movement patterns in a dance sequence with awareness of body alignment.

11. Change levels, directions, and pathway designs safely in a dance phrase while coordinating with a partner or other dancers.

12. Apply constructive instructor or peer feedback to improve dance skills in a learned group dance.

Present

13. Use stage directions to identify main areas of a performance space.
    Example: Travel from downstage right to upstage left.

14. Expand the impact of dance by adding production elements.
    Examples: Costumes, props, music, scenery, lighting or media for a dance performed for an audience in a designated specific performance space.

RESPONDING

Analyze

15. Identify patterns of movement that enhance movement phrasing.
    Example: Identify recurring movements in *Swan Lake*.

16. Compare and contrast a variety of dance genres.
    Example: Identify similarities and differences between ballet and modern dance.

Interpret

17. Identify specific context cues from movement that relate to the main idea of the dance using basic dance terminology.
    Example: Interpret a dance as sad because all of the movements are heavy and sustained.

Critique

18. Use basic dance terminology to identify the qualities of movement observed or performed in a specific genre, style, or cultural movement practice.
    Example: Ballet uses bound movements of the torso with free movements performed by the arms and legs.

CONNECTING

Synthesize

19. Compare the relationships expressed in a dance to other relationships.
    Examples: near/far, over/under, around/through, friends/enemies

20. Present research about a key aspect of a dance in oral, written, or movement form.
    Example: Collect information from classmates about why they like to dance and perform a dance that includes all the feelings that were expressed.

Relate

21. Explain how movements in a dance from a culture, society, or community communicate its characteristics and values.
    Example: Explain how the hand movements in Hawaiian dance create meaning.

Dance
Grade 4

Fourth-grade dance standards focus on the use of dance terminology, repeating patterns, and production elements. Higher order thinking skills are beginning to evolve through use of choreographic devices, independent problem solving, and exploration of topics and main ideas. The instructional setting in this grade allows students to build upon prior knowledge and to further understand the importance of safe practices when participating in movement activities.

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Underlined terms are defined in the glossary.

Students can:

CREATING

Explore

1. Identify ideas for choreography generated from a variety of prompts and source materials.
   Examples: Music/sound, text, objects, images, notation, observed dance, or experiences.

2. Find a solution to a movement problem by manipulating the elements of dance.
   Examples: Perform a dance phrase using three different levels.
   Perform a dance phrase that alters the timing of the movement.

Plan

3. Expand movement possibilities by utilizing choreographic devices.
   Example: Create a trio from a solo by performing movements in a three-part canon.

4. Create a dance study that expresses and communicates a main idea and discuss the reasons for the movement choices.

Revise

5. Revise movement based on peer feedback and self-reflection to improve communication of artistic intent in a short dance study.

6. Illustrate the relationship between two or more dancers in a dance phrase by drawing a picture or using symbols.
   Example: Draw a formation or pathway of dancers using symbols.

PERFORMING

Express

7. Make static and dynamic shapes using a focus on positive and negative space.
   Example: Perform elevated shapes by jumping in a tucked position (positive space) vs. jumping in a jumping jack formation (large negative spaces).
   Create a sculpture by filling in the negative space created by a partner.

8. Recognize and respond to changes in time as they occur in dance and music.
   Example: Use a variety of percussive instruments and sounds to respond to even and uneven rhythms.

9. Analyze and describe the qualities of movement and phrases created by the use of energy and dynamic changes.

Embody

10. Demonstrate fundamental dance skills and movement qualities when replicating and recalling directed patterns and sequences of movements.
    Examples: Alignment, coordination, balance, core support, and kinesthetic awareness.

11. Explain effective ways to extend movement range, increase body strength, and develop endurance.

12. Coordinate performance timing with other dancers by utilizing cues from each other and responding to production elements.
    Examples: Enter stage after eight counts of music, or wait until lights go up for bow.

Present

13. Plan how to establish a formal performance space from an informal setting.
    Examples: Gym, studio, or park.

14. Identify, explore, and select production elements that heighten and intensify the artistic intent of a dance.
    Example: View a dance under different lighting and select the most effective lighting design.

RESPONDING

Analyze

15. Identify patterns of movement that illustrate style or intent in dance works.
    Example: View the rooftop dance in *Mary Poppins* and discuss how the repeated movements create style.

16. Explain how dance styles differ within a genre or within a cultural movement practice.
    Examples: Compare the different modern dance techniques such as Martha Graham and Isadora Duncan.
    Explain the differences between East African dance and West African dance.

Interpret

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

Critique

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

CONNECTING

Synthesize

19. Relate the main idea or content in a dance to other experiences and explain how the main idea of a dance is similar to or different from one's own experiences, relationships, ideas, or perspectives.

20. Select key aspects about a topic and choreograph movements that communicate the information.
    Example: Research the water cycle using multiple sources of references and create movement that models the phases.

Relate

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

Dance
Grade 5

Dance instruction in Grade 5 involves goal setting and increased differentiation of space and energy. Students at this level will perform a series of dance movements executing an understanding of proper technique. Students will move from solving single movement problems to multiple movement problems, as well as increasing the use of production elements and choreographic devices.

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Underlined terms are defined in the glossary.

Students can:

CREATING

Explore

1. Develop content for choreography using ideas generated from a variety of prompts.
   Examples: Spoken word, text, poetry, images, or nature.

2. Create a solution to multiple movement problems to develop content for choreography by using the elements of dance.
   Example: Create a dance with a beginning, middle, and end that includes zigzag pathways and changes in energy.

Plan

3. Expand choreographic possibilities by utilizing multiple choreographic devices.

4. Select a codified movement vocabulary or preferred dance style to develop a dance study to communicate a main idea.
   Example: Utilize ballet movement to create a story.

Revise

5. Explain artistic choices and refinement made through feedback to develop the artistic intent of a short dance study.

6. Illustrate changes in a dance sequence through media technology, written symbols, or words.
   Example: Record changes in choreography in dance journal.

PERFORMING

Express

7. Integrate static and dynamic shapes with floor and air pathways into dance phrases.

8. Perform movement phrases that show the ability to respond to changes in time generated from various rhythms.
   Example: Rhythms from internal and external sources.

9. Explore bound and free-flowing movement motivated from both core initiation (torso) and peripheral initiation (distal) while analyzing the relationship between initiation and energy.

Embody

10. Demonstrate a series of dance phrases using fundamental dance skills.
    Examples: Step touch, pivot turn, three-step turn, and clap.

11. Employ safe practices before, during, and after dancing.
    Examples: Discuss ways to promote muscular strength, endurance, injury prevention.
    Promote healthful eating and good nutrition as proper food for the body.

12. Develop performance goals through collaboration with peer ensemble members to repeat sequences, synchronize actions, and refine spatial relationships in order to improve performance qualities.

Present

13. Modify a dance for an alternate performance venue by altering space and movement.
    Example: Perform a dance in two different locations, such as an auditorium and outdoor venue.

14. Manipulate a variety of production elements to heighten the artistic intent and audience experience.
    Example: Incorporate a fog machine, strobe light, and backlit cyclorama to enhance an eerie dance.

RESPONDING

Analyze

15. Describe and demonstrate recurring patterns of movement and their relationship in a dance.
    Examples: Perform a dance phrase exemplifying a mother rocking her baby multiple times in a dance to communicate a nurturing environment.
    Jose Limon's *There is a Time* with its recurring circles in relation to the cycles of time; the opening of Revelations with its individual movements in relation to individualism.

16. Compare and contrast the qualities of style used in a dance from one's own personal cultural practice to a style from a different cultural movement practice.

Interpret

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

Critique

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

CONNECTING

Synthesize

19. Compare emotions and ideas evoked by two dances with contrasting themes and describe how the themes and movements relate to points of view and experiences.
    Examples: "America" from *West Side Story,* "Singing in the Rain" from *Singing in the Rain*

20. Compare research on how other art forms have expressed a topic or concept, and how the topic or concept might be expressed through dance.
    Example: Examine Van Gogh's *Starry Night* to create a dance piece.

Relate

21. Describe how the movement qualities of a dance from a specific genre, style, or culture reflect the ideas and perspectives from which the dance originated
    Example: Regal movements of Ballet from its beginnings in Italian and French royal courts.

Dance
Grades 6-8
Overview

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

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Dance
Grade 6

Dance instruction in Grade 6 involves developing artistic intent and artistic criteria to revise dance compositions. Students will execute technical skills using the elements of dance to enhance the performance experience. Students are also required to use a variety of research methods to investigate using social topics as themes for dance compositions.

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Students can:

CREATING

Explore

1. Compare a variety of prompts and make selections to expand movement vocabulary and artistic expression.

2. Identify and practice various movement vocabularies designed to transfer ideas into choreography.
   Examples: fall and recover, pop and lock, contract and release

Plan

3. Develop a dance study that supports artistic intent through exploration of choreographic devices and explain the goal or purpose of the dance.
   Example: Use inversion to create a dance about opposition.

4. Identify artistic criteria to choreograph a dance study that communicates personal or cultural meaning and evaluate why some movements are more effective than others.

Revise

5. Use collaboratively-developed artistic criteria to revise dance compositions, and explain reasons for revisions and how choices were made related to artistic intent.

6. Illustrate a dance sequence through two different mediums, including writing, symbols, or a form of media technology.

PERFORMING

Express

7. Refine partner and ensemble skills in spatial design and the ability to judge distance.
   Examples: Establish diverse pathways, levels, and patterns in space.
   Convert inward focus to outward focus for projecting out to far space.

8. Vary the timing and dynamics of a dance phrase by using sudden and sustained movements with accented and unaccented beats.

9. Use energy for initiation and dynamic expression while distinguishing between bound and free-flowing movement.

Embody

10. Demonstrate technical dance skills to change direction, levels, body facing, pathways, elevation and landings, extensions of limbs, and movement transitions.

11. Apply basic anatomical knowledge and spatial awareness to prepare for warm-ups and dancing.

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

Present

13. Use performance etiquette to recognize performance needs, adapt movement to performance areas, and accept notes from choreographer, making post-performance corrections as needed.

14. Use production terminology to compare and contrast possible production elements that would intensify and heighten artistic intent of the work, and explain reasons for the decisions.

RESPONDING

Analyze

15. Determine meaning or artistic intent from the patterns of movement in a dance work.
    Example: Rippling or back and forth actions in body parts and spatial design in Alvin Ailey's *Wade in the Water*.

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

Interpret

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

Critique

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

CONNECTING

Synthesize

19. Describe differences and similarities of movement qualities observed in specific genre.
    Example: Describe the difference in the qualities of a fondue and a frappe.

20. Use a variety of resources to research a social topic of great interest and use the information to create a dance study that expresses a specific point of view on the topic.
    Example: Inappropriate use of social media, bullying, friendships, self-esteem, body shaming, philanthropy.

Relate

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

Dance
Grade 7

In Grade 7, students move from exploring and comparing a variety of prompts to developing choreography utilizing prompts and source materials. Students are expected to use codified movement vocabulary and production terminology at this level. Healthful practices and sound nutrition are also introduced in relationship to everyday life and dance performance.

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Underlined terms are defined in the glossary.

Students can:

CREATING

Explore

1. Develop choreography using a variety of prompts through relating similar or contrasting ideas.
   Examples: Music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news, or social events.

2. Demonstrate various codified movement vocabularies to express an artistic intent in choreography and explain the choices made using genre-specific dance terminology.
   Example: Ballet – bourré to depict fairies floating in the air.

Plan

3. Create a dance study with a clear artistic intent using a variety of choreographic devices, and state the reasons for movement and device choices.

4. Develop artistic criteria to choreograph a dance study that communicates personal or cultural meaning and justify how the artistic criteria serve to communicate the meaning of the dance.

Revise

5. Apply feedback and self-reflection to revise a dance and explain how the changes clarify artistic intent.

6. Research a recognized system used to document a dance sequence by using words, symbols, or media technologies.
   Examples: Labanotation or Classical Ballet terminology.

PERFORMING

Express

7. Incorporate body design from different dance genres and styles by strengthening knowledge of movement vocabulary of floor and air pattern designs.
   Example: Grande Allegro.

8. Use timing, accents, and variations within a phrase to vary the durational approach in dance phrasing by adding interest kinesthetically, rhythmically, or visually.

9. Use the dance element of energy to describe specific movements from a variety of genres or styles, and determine what dancers must do to perform them clearly.
   Examples: A jazz walk should be free and accented. A ballet waltz should be lyrical and soft.

Embody

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

11. Interpret knowledge of human anatomy to understand physical developmental stages in technical skills.
    Examples: Functional alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement, weight shifts, or flexibility/range of motion.

12. Develop group performance expectations through observations and analyses by collaborating with peers to practice and refine dances.
    Example: View live and recorded professional dancers and collaboratively develop group performance expectations based on information gained from observations

Present

13. Maintain journal documenting changes and adaptations to movements in performance areas and apply feedback and corrections to future performances.

14. Use production terminology to explain how production elements would be handled differently in unique dance performance settings and venues.

RESPONDING

Analyze

15. Compare and contrast recurring patterns of movement and their relationships in dance.
    Example: Compare the minimalism and repetition used in Laura Dean's *Infinity* in relation to Petipa's Entrance of the Shades in *La Bayadere*.

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

Interpret

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

Critique

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

CONNECTING

Synthesize

19. Compare and contrast the movement characteristics and qualities found in a variety of dance genres to personal unique movement characteristics and qualities.

20. Research a historical dance genre or style and use knowledge gained to create a movement study that evokes the genre or style, then share the study with peers as part of a lecture demonstration that tells the story of the historical journey of the chosen genre or style.

Relate

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

Dance
Grade 8

Students in Grade 8 develop collaboration skills through working with peers to choreograph original dances. Students will explore various methods of documentation, evaluate other works, and apply feedback in order to develop self-reflection and evaluation skills. Personal movement choices and personal perspective are emphasized at this level as well.

Each grade level contains twenty-one standards written in broad concepts, incorporating the four Artistic Processes: Creating, Performing, Responding, and Connecting. Within these four Artistic Processes are the Process Components: Explore, Plan, Revise, Express, Embody, Present, Analyze, Interpret, Critique, Synthesize, and Relate. Performance standards describe more specifically what students should know and be able to do in dance and are expressed as measurable outcomes. The order in which the performance standards are numbered is not intended to convey a sequence for instruction. One lesson may touch on many standards, but is most effective when focused on one objective within a standard. In a single class, students will learn by solving movement problems, showing their ideas through movement, thinking critically about them, and relating them to other ideas, experiences, contexts and meanings.

Underlined terms are defined in the glossary.

Students can:

CREATING

Explore

1. Make selections from a variety of prompts to expand movement vocabulary and artistic expression.
   Examples: Music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news, or social events.

2. Select personal movement preferences to express an artistic intent in choreography and justify the choices made using genre-specific dance terminology.

Plan

3. Collaborate to select and apply a variety of choreographic devices to create an original dance study and document the process.
   Example: Video, Laban, journals, or list.

4. Apply artistic criteria to clarify or intensify artistic intent to a choreographed dance that communicates personal or cultural meaning.
   Example: Use a rubric or checklist to modify and improve a dance.

Revise

5. Apply feedback and self-reflection to revise a collaboratively choreographed dance and explain how the changes clarify artistic intent.

6. Experiment with and apply a variety of recognized systems to document a section of a dance by using words, symbols, or media technologies.
   Examples: Labanotation, motif writing, Classical Ballet vocabulary or Video Collaboratory.

PERFORMING

Express

7. Sculpt the body in space and design body shapes in relation to other dancers, objects, and environment, using kinetic sense during complex floor and air patterns.
   Example: Mirroring.

8. Analyze and select metric, kinetic, or breathe phrasing and apply appropriately to dance phrases.
   Examples: Perform dance phrases of different lengths that use various timing.
   Use different tempos in different body parts at the same time.
   Inhale on the descent of the *plie* and exhale on the rise.

9. Apply energy and dynamics to enhance technique and engage audiences.

Embody

10. Utilize technical dance skills to replicate, recall, and execute spatial designs and musical or rhythmical dance phrases.
    Examples: Body alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion.

11. Evaluate personal healthful practices in dance activities and everyday life, including nutrition and injury prevention.
    Example: Discuss nutritional choices made in relation to energy efficiency, the effects experienced, and methods for making improvements.

12. Identify personal performance and practice goals and document improvement over time.
    Example: Create a rehearsal schedule, journal, video portfolio, or timeline.

Present

13. Demonstrate and document leadership qualities when preparing for a performance.
    Examples: Commitment, dependability, and responsibility.

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

RESPONDING

Analyze

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

16. Use genre-specific dance terminology to explain how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent.
    Example: Sustain the *developpé* in an adagio to extend the classical line.

Interpret

17. Observe a dance and explain how artistic expression is achieved through relationships among the elements of dance, use of body, dance technique, and context, and provide evidence to support your interpretation using genre-specific dance terminology.
    Example: Observe Alwin Nikolais' *Noumenon* and discuss how the movement, costuming, lighting, and sound score create intent for the choreography.

Critique

18. Determine the effectiveness of choreography by evaluating artistic criteria.
    Examples: Content, context, genre, style, or cultural movement practice.

CONNECTING

Synthesize

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

20. Research two contrasting topics and create a dance study exploring the contrasting ideas.
    Example: Research environments involving communities in contrast to environments of isolation. Create movement phrases that express findings.

Relate

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

Dance
Grades 9-12
Overview

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

Three proficiency levels are designated in high school dance:
Proficient – A novice dancer who has little to no dance knowledge prior to this course.
Accomplished – An intermediate dancer who has completed the Proficient level standards.
Advanced – An advanced dancer who has completed the Proficient and Accomplished level standards

Each grade level contains twenty-one standards written in broad concepts, incorporating the four Artistic Processes: Creating, Performing, Responding, and Connecting. Within these four Artistic Processes are the Process Components: Explore, Plan, Revise, Express, Embody, Present, Analyze, Interpret, Critique, Synthesize, and Relate. Performance standards describe more specifically what students should know and be able to do in dance and are expressed as measurable outcomes. The order in which the performance standards are numbered is not intended to convey a sequence for instruction. One lesson may touch on many standards, but is most effective when focused on one objective within a standard. In a single class, students will learn by solving movement problems, showing their ideas through movement, thinking critically about them, and relating them to other ideas, experiences, contexts and meanings.

Dance
Proficient

At the high school level, the goal is to educate a novice dancer who has little to no dance knowledge prior to the course, and increase his or her knowledge to a Proficient level. This increase is gained by obtaining a rigorous understanding of the elements of dance. Students will manipulate dance movement through the use of choreographic devices and structures. At the end of this course, the student will be prepared to perform and have a general understanding of what a dance production entails.

Each grade level contains twenty-one standards written in broad concepts, incorporating the four Artistic Processes: Creating, Performing, Responding, and Connecting. Within these four Artistic Processes are the Process Components: Explore, Plan, Revise, Express, Embody, Present, Analyze, Interpret, Critique, Synthesize, and Relate. Performance standards describe more specifically what students should know and be able to do in dance and are expressed as measurable outcomes. The order in which the performance standards are numbered is not intended to convey a sequence for instruction. One lesson may touch on many standards, but is most effective when focused on one objective within a standard. In a single class, students will learn by solving movement problems, showing their ideas through movement, thinking critically about them, and relating them to other ideas, experiences, contexts and meanings.

Underlined terms are defined in the glossary.

Students can:

CREATING

Explore

1. Experiment using a variety of prompts as inspiration to create an improvisation, movement study, or choreographed dance, and explain the relationships between the prompts and movement choices.
   Examples: Current events, sculptures, nature, and recognized works of art.

2. Identify personal movement preferences, strengths, and weaknesses in order to build self-awareness as a choreographer.
   Example: Choose the best choreographic device to express returning to the main idea at the end of a dance.

Plan

3. Apply choreographic devices and dance structures to the design of choreography in order to clarify artistic intent, while working independently and collaboratively with others.
   Example: Select two choreographic devices used within a selected choreographic structure to create a dance.

4. Write an artistic statement that explains how and why an original composition was choreographed, including a discussion of the use of dance elements, choreographic devices, and dance structures.
   Example: Research statements from accomplished choreographers such as Merce Cunningham, Jiri Kylian, Martha Graham, or Trisha Brown about their choreography to develop an artistic statement appropriate for the student choreographer.

Revise

5. Manipulate dance elements, choreographic devices, and dance structures in an original dance, incorporating feedback from others to clarify artistic intent.

6. Compare and contrast recognized systems to document a dance using writing, symbols, or media technology.
   Example: Identify a way to document a dance by experimenting with different methods of documentation.

PERFORMING

Express

7. Perform a broad range of spatial elements with clarity of design and intent.

8. Demonstrate musicality in performed movement through the use of kinesthetic phrasing as appropriate to choreography and artistic intent.
   Examples: Use breath phrasing to execute a work by Martha Graham.

9. Demonstrate a broad range of energy and dynamics in isolated and full-body movements to clarify artistic intent while performing.
   Example: Reflect syncopation and accents from musical jazz compositions by performing isolated bursts of energy juxtaposed with lyrical full-body movement.

Embody

10. Utilize correct alignment while performing technical dance skills to improve efficiency, safety, and clarity of movement in choreography.
    Example: Avoid pronation while executing jumps to prevent ankle sprains.

11. Research and develop a plan for healthful practices in dance activities and everyday life, including nutrition and injury prevention.
    Example: Chart or document a plan and how it supports personal performance goals.

12. Implement a rehearsal plan through collaboration with peers using a variety of strategies to analyze and evaluate the performance goal.
    Examples: Performance goals, video documentation, journaling, or peer feedback.

Present

13. Apply rules of performance etiquette during class/ rehearsal and document strengths and weaknesses to enhance the performance process.

14. Evaluate possible designs for the production elements of a performance and select and execute the ideas that would enhance the artistic intent of the dances.

RESPONDING

Analyze

15. Relate recurring patterns of movement to their relationship in dance in the context of artistic intent.

16. Analyze the use of elements of dance in a variety of genres, styles, or cultural movement practices to communicate intent.

Interpret

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

Critique

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

CONNECTING

Synthesize

19. Explain how the perspectives expressed by a choreographer may impact one's own interpretation.

20. Research a question or problem that can be addressed through movement and apply information gathered by creating a group dance that answers the question posed.

Relate

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

Dance
Accomplished

After a student has reached the Proficient level, the next level is the Accomplished level. At the conclusion of the Accomplished level, students will have the knowledge to create choreography using codified and original movement. Instruction at this level will include analyzing choreography to critique artistic expression, revision of student-developed dance work through self-reflection and feedback, and how to implement plans to ensure a successful production.

Each grade level contains twenty-one standards written in broad concepts, incorporating the four Artistic Processes: Creating, Performing, Responding, and Connecting. Within these four Artistic Processes are the Process Components: Explore, Plan, Revise, Express, Embody, Present, Analyze, Interpret, Critique, Synthesize, and Relate. Performance standards describe more specifically what students should know and be able to do in dance and are expressed as measurable outcomes. The order in which the performance standards are numbered is not intended to convey a sequence for instruction. One lesson may touch on many standards, but is most effective when focused on one objective within a standard. In a single class, students will learn by solving movement problems, showing their ideas through movement, thinking critically about them, and relating them to other ideas, experiences, contexts and meanings.

Underlined terms are defined in the glossary.

Students can:

CREATING

Explore

1. Synthesize ideas from a variety of prompts to create choreography using codified and original movement.

2. Develop personal movement preferences while choreographing within a variety of movement styles and genres.

Plan

3. Analyze and explain how the implementation of choreographic devices and specific dance structures in the design of an original dance composition impact artistic intent.

4. Develop an artistic statement that explains how and why an original composition was choreographed, reflecting on personal, cultural, and artistic perspective.

Revise

5. Create multiple revisions to an original dance, based on self-reflection and feedback from instructors or peers.

6. Develop a strategy to document choreography for a specific need.
   Example: Use a recording device to video a performance at least three times from three different stage perspectives in order to evaluate the accuracy and quality of that performance.
   Incorporate Labanotation symbols to document the use of breath in choreography in order to evaluate the use of breath.

PERFORMING

Express

7. Create and maintain a sense of spatial design in a dance while performing alone and with others, by accurately and intentionally replicating the choreography.
   Example: Establish unity among dancers by performing with a common focus.

8. Experiment with unpredictable tempi and rhythms within choreographic parameters to enhance performance quality and artistic intent.
   Example: Within the required timing of a classical ballet adagio, experiment with the tempo by speeding up and slowing down the movement (*rubato*) to enhance the kinesthetic phrasing of the performance.

9. Use intentional variations in energy and dynamics to clarify movement phrasing.
   Examples: Vary energy throughout a movement phrase.
   Experiment with different energies at the initiation or ending of the movement phrase and in transitions.

Embody

10. Apply kinesthetic awareness of other dancers within a group while executing complex spatial, rhythmic, and dynamic sequences.

11. Implement a plan that applies principles of anatomy, nutrition, body conditioning, and injury prevention to a range of technical dance skills for achieving fluency of movement.
    Examples: Identify the muscles required for initiation for a *grande battement*.
    Explore and explain the metabolism rates between different food groups.

12. Plan and execute collaborative and independent rehearsal processes with attention to technique and artistry informed by personal performance goals.

Present

13. Model and document leadership qualities during the performance and rehearsal process while evaluating methods and strategies to enhance performance, using dance and production terminology.
    Examples: Accept notes post-performance from choreographer and apply corrections to future performances.

14. Produce a dance concert on a stage or in an alternative performance venue and plan the production elements that fulfill the artistic intent of the dance performance.

RESPONDING

Analyze

15. Analyze choreography and provide examples of recurring patterns of movement and relationships that create structure and generate meaning in a dance.
    Examples: Show motif development as a tool for creating theme and variation.
    Show how ABA may indicate a cycle of life.

16. Analyze and compare the use of movement patterns and their relationships within a dance in a variety of genres, styles, or cultural movement practices, using genre-specific terminology.

Interpret

17. Interpret how the relationships of dance, use of body, dance technique, and context enhance meaning and support choreographic intent, using genre-specific terminology.

Critique

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

CONNECTING

Synthesize

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

20. Investigate a topic and collaboratively create a dance while transferring the learning from this project to other learning situations.
    Example: Create a movement model of the DNA molecule and how it may mutate to develop an understanding of cancer.

Relate

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

Dance
Advanced

The final level of proficiency at the high school level is Advanced. The Advanced level builds on the content standards of the Proficient and Accomplished levels and is not solely based on technical ability. Students will create a portfolio that includes a capstone project. This portfolio and capstone project will include all aspects of dance composition and dance production. The Advanced dance student will have a measurable knowledge of dance literacy that includes creating dance, performing dance, responding to dance and connecting dance with skills across the arts disciplines and other academic areas.

Each grade level contains twenty-one standards written in broad concepts, incorporating the four Artistic Processes: Creating, Performing, Responding, and Connecting. Within these four Artistic Processes are the Process Components: Explore, Plan, Revise, Express, Embody, Present, Analyze, Interpret, Critique, Synthesize, and Relate. Performance standards describe more specifically what students should know and be able to do in dance and are expressed as measurable outcomes. The order in which the performance standards are numbered is not intended to convey a sequence for instruction. One lesson may touch on many standards, but is most effective when focused on one objective within a standard. In a single class, students will learn by solving movement problems, showing their ideas through movement, thinking critically about them, and relating them to other ideas, experiences, contexts and meanings.

Underlined terms are defined in the glossary.

Students can:

CREATING

Explore

1. Explore, discover, and establish a personal voice to communicate intent in choreography.

2. Experiment beyond personal movement preferences and strengths while choreographing to expand personal movement vocabulary.

Plan

3. Demonstrate fluency and personal voice utilizing choreographic devices and structures while justifying choices, and explain how they are used to intensify artistic intent.

4. Finalize an artistic statement that communicates how and why personal, cultural, and artistic perspectives influence your choreographic process.

Revise

5. Determine a personal preference for a final revision of an original dance by using a process of reviewing, evaluating, revising, and refining choreography, after considering self-reflection and feedback from others.

6. Create a portfolio that includes comprehensive documentation of original choreography and personal performance, including one or more systems and/or technologies that record movement and choreography.

PERFORMING

Express

7. Manipulate, adapt, and adjust to spatial differences between performers while executing air and floor pathways so that the intended spatial design in the choreography is preserved.

8. Demonstrate a sophisticated understanding of time and phrasing in choreography by performing complex meters, tempi, and rhythms with, without, and against music or sound accompaniment.
   Examples: Maintain the quality and metric phrasing of a waltz while performing to music that is written and performed as a march.
   Shift the accents within a seven-count phrase to establish the appearance of a polyrhythmic structure that mixes meter within that phrase (i.e. 3/4 + 4/4; 2/4 + 2/4 + 3/4; and 5/4 + 2/4).

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

Embody

10. Perform with kinesthetic awareness during complex solo or ensemble work while maintaining proper technique in a specific genre, and self-evaluate performance.

11. Modify personal practice based on findings from research on principles of anatomy, nutrition, body conditioning, and injury prevention in order to achieve fluency of movement.
    Example: Research a chronic injury and implement a conditioning program to alleviate the condition.

12. Implement a range of rehearsal strategies to initiate, plan, and direct rehearsals that obtain the technical skills and artistic expression necessary to achieve performance excellence.

Present

13. Collect evidence that supports personal excellence in leadership qualities and advanced performance skills from multiple individuals with professional perspectives to be included in a professional portfolio indicating college and career readiness.
    Examples: Collect references. Create curriculum vitae or resume.
    Gather personal portrait, dance photos, and video files of choreography.

14. Design and organize production elements for dance concerts to be performed in a variety of venues by changing production elements for each venue as necessary to clarify artistic intent.

RESPONDING

Analyze

15. Explain how structure and meaning in choreography are developed through intentional movement and relationships in a variety of dance genres and styles.

16. Differentiate the way dance communicates aesthetics and cultural values within a variety of genres, styles, or culture movement practices, using specific dance terminology.
    Example: Present the evolution of costume design through a period of time in any specific genre.

Interpret

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

Critique

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

CONNECTING

Synthesize

19. Revise choreography over time by using a sustained practice of analysis of dance elements, personal preferences, content, context, and feedback to influence changes that show evidence of personal growth.

20. Create a capstone project that is influenced by research and explores a variety of techniques, new perspectives, or dance careers to impact original work.

Relate

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

DANCE
GLOSSARY

Aesthetics – A set of principles concerned with the nature and appreciation of beauty.

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

Alternative performance venue – A performance site other than a standard Western style theater (for example, classroom, natural environment, library, park, empty swimming pool, roller-skating rink, store front window, etc.

Anatomical principles – The way the human body's systems work separately and in coordination.

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

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

Artistic intent – The purpose, main idea, and expressive or communicative goals(s) of a dance composition study, work, or performance, including explaining process or discussing concepts explored.

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

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

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

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

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

Bound movement – An "effort element" from Laban Movement Analysis in which energy flow is constricted.

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

Choreographic devices – Manipulation of dance movement, sequences, or phrases (see table in Appendix).

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

Choreography – The art of composing dances and planning and arranging the movements, steps, and patterns of dancers.

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

Context cues – Information obtained from the dance that helps one understand or comprehend meaning and intent from a movement, group of movements, or a dance as a whole; requires seeing relationships between movements and making inferences about the meaning or intent often gleaned from visual, auditory, or sensory stimuli.

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

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

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

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

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

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

Dance terminology – Vocabulary used to describe dance and dance experiences.

Dance work – A complete dance that explores an idea or theme.

Dynamics – The qualities or characteristics of movement which lend expression and style; also called "efforts," or "energy" (for example, lyrical, sustained, quick, light, or strong).

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

Embody – To physicalize a movement, concept, or idea through the body.

Energy – The dynamic quality, force, attack, weight, and flow of movement.

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

Explore – To investigate multiple movement possibilities to learn more about an idea.

Free flowing movement – An "effort element" from Laban Movement Analysis in which energy is continuous.

General space – Available space in the area designated for use in dancing.

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

Genre-specific dance terminology – The terms associated with or describing a particular genre of dance.

Kinesthetic awareness – Pertaining to sensations and understanding of bodily movement.

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

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

Movement problem – A specific focus that requires one to find a solution and complete a task; gives direction and exploration in composition.

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

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

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

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

Performance practices – Commonly accepted behaviors and practices when rehearsing and performing on stage (for example, production order is technical rehearsal, dress rehearsal, then performance; dancers warm up on stage and must leave when the stage manager tells them; when "places" are called, dancers must be ready to enter the performing space).

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

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

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

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

Pronation – A comparable motion of the foot consisting of abduction followed by eversion. While standing, it is the arches rolling forward.

Prompt – Stimulus used for inspiration and creation of dance movement.

Rhythm – The patterning or structuring of time through movement or sound.

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

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

Spatial design – Pre-determined use of directions, levels, pathways, formations, and body.

Stage direction – Directions on stage used by a director or choreographer to communicate with the performers. Stage directions are from the perspective of the dancers facing the audience. For example, stage right, stage left, center stage, downstage, and upstage.

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

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

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

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

Theme – A dance idea that is stated choreographically.


Dance · Media Arts · Music · Theatre · Visual Arts · Dance · Media Arts · Music · Theatre · Visual Arts
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Media Arts
K-12
Overview

Media arts, a new and upcoming discipline in fine arts, incorporates the concepts of art aesthetics and modern technology in creating media art products. This Course of Study provides a structure for teachers to use in developing curricula to guide students as they discover and develop their creative potential. The students engage in a creative process to produce meaningful media art products, using technology to convey and share the content. The standards provide students with a system to respond to media arts products with understanding, interpretation, and appreciation to connect with the larger community and cultural experiences. The media arts discipline provides opportunities for these discoveries through four Artistic Processes: Creating, Producing, Responding, and Connecting. Each of these processes further offers Enduring Understandings and Essential Questions that relate to each of the standards developed within these processes.

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

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

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

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

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

Media Arts
K-2
Overview

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

Media Arts
Kindergarten

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

Kindergarten students are introduced to the foundational elements of imaginative creative play, social and personal reactions, and integration of art forms in producing media arts projects. Students are encouraged to relate media artworks to everyday life and activities. Teachers are strongly advised to teach ethical use of media content in all standards. Essential questions guide students to discover enduring understandings through media arts.

Note: Underlined words are included in the glossary.

Students can:

CREATING

Conceive

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

Develop

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

Construct

3. Construct and capture media arts content for expression and meaning in media arts productions.

4. Modify the content, form, or presentation of media artworks and share results.
   Example: Modify a familiar commercial students may see broadcasted.

PRODUCING

Integrate

5. Combine arts forms and media content to form media arts products.
   Example: Combine dance and video.

Practice

6. Identify and demonstrate basic skills, including handling tools, making choices, and cooperating, in creating media arts productions.

7. Identify and demonstrate creative skills within media arts productions.
   Examples: Acting, singing, dancing, pantomime, improvisation.

8. Discover, practice, and share how media arts creation tools work.
   Example: Teach a parent how to make a simple video from available technology.

Present

9. Identify and share roles and contexts in presenting media arts productions.

10. Identify and share reactions to the presentation of media arts productions.

RESPONDING

Perceive

11. Recognize and share components and messages in media arts productions.

12. Recognize and share how a variety of media arts productions create different experiences.

Interpret

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

Evaluate

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

CONNECTING

Synthesize

15. Use personal experiences and choices in making media arts productions.

16. Share memorable experiences of media arts productions.

Relate

17. Share ideas in relating media arts productions and everyday life.
    Example: Daily activities.

18. Interact safely and appropriately with media arts tools and environments.

Media Arts
Grade 1

First grade students develop skills in listening, sharing and cooperating as a community of learners. They continue to follow directions in a school setting which is safe and appropriate for free creative environments, promoting cognitive, affective, sensory, and motor skills development. First grade students are introduced to the use of foundational elements of imaginative creative play, social and personal interactions, and integration of art forms in producing media arts projects. Students take the first steps toward becoming independent thinkers and lifelong, creative problem-solvers. In the first grade the students continue to learn about the elements of art and principles of design as they relate to the media arts. The students develop skills for describing and explaining media products. Teachers are strongly advised to teach ethical use of media content in all standards. Essential questions guide students to discover enduring understandings through media arts.

Note: Underlined words are included in the glossary.

Students can:

CREATING

Conceive

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

Develop

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

Construct

3. Create, capture, and assemble media arts content for media arts productions, identifying basic principles.
   a. Use pattern and repetition.
      Example: Photograph repeating patterns such as utility poles, picket fences, or windows in a building.

4. Practice and identify the effects of modifying the content, form, or presentation in order to refine and finish media artworks.

PRODUCING

Integrate

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

Practice

6. Describe and demonstrate various artistic skills and roles, including technical steps, planning, and collaborating, in media arts productions.

7. Describe and demonstrate basic creative skills, including varying techniques, within media arts productions.

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

Present

9. Discuss presentation conditions and perform a task in presenting media arts productions with guidance.

10. Discuss personal experience of the presentation of media arts productions with guidance.

RESPONDING

Perceive

11. Identify components and messages in media arts productions.

12. Identify how a variety of media arts productions create different experiences, with guidance.

Interpret

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

Evaluate

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

CONNECTING

Synthesize

15. Use personal experiences, interests, and models in creating media arts productions.

16. Share meaningful experiences of media arts productions.

Relate

17. Discuss and describe media arts productions in everyday life.
    Examples: Popular media and connections with family and friends.

18. Interact appropriately with media arts tools and environments, considering safety, rules, and fairness.

Media Arts
Grade 2

Second grade students enjoy learning about cultures, times, and places beyond their immediate environment and how they relate to media arts. Activities involving new media, its artists, and examples of their work provide opportunities for students to consider multiple solutions to media related challenges. Through a meaningful and active learning environment, second graders are provided opportunities for exploration and discovery. Cognitive, affective, sensory, and motor skills continue to develop. Through exploration of ideas and justification of solutions, second grade students continue to learn about the elements of art and principles of design, expanding on prior knowledge as they relate to the media arts. The students develop skills for describing and explaining media products at a more advanced level. Teachers are strongly advised to teach ethical use of media content in all standards. Essential questions guide students to discover enduring understandings through media arts.

Note: Underlined words are included in the glossary.

Students can:

CREATING

Conceive

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

Develop

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

Construct

3. Construct and assemble content for unified media arts productions, identifying and applying basic principles.
   a. Use positioning and attention.
      Example: Video using The Rule of Thirds in positioning of images.

4. Test and describe artistic expressions in altering, refining, and completing media artworks.
   Example: Compare the colorization in the movies *Ants* and *A Bug's Life* and how that affects the audience.

PRODUCING

Integrate

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

Practice

6. Collaborate through various identified artistic, design, technical, and career skills, including tool use and effective communication, in media arts productions.

7. Demonstrate use of experimentation skills within and through media arts productions.
   a. Use playful practice and trial and error.
      Example: Improvise new endings to a story and record them for review and critique.

8. Explore and demonstrate identified methods to use tools to capture and construct media arts productions.

Present

9. Identify and describe presentation conditions and perform tasks in presenting media arts productions.

10. Identify and describe the experience and share results of presenting media arts productions.

RESPONDING

Perceive

11. Identify and describe the components and messages in media arts productions.

12. Identify and describe how a variety of media arts productions create different experiences.
    a. Compare and contrast multiple media arts productions created from different points of view.
       Example: Work in groups to interpret and discuss differences in various groups' interpretations of the same story.

Interpret

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

Evaluate

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

CONNECTING

Synthesize

15. Use personal experiences, interests, information and models in creating media arts productions.

16. Discuss experiences of media arts productions, describing their meaning and purpose.

Relate

17. Discuss how media arts productions and ideas relate to everyday and cultural life.
    Examples: media messages and media environments

18. Interact appropriately with media arts tools and environments, practicing safety, rules and fairness.

Media Arts
3-5
Overview

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

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

Media Arts
Grade 3

Third grade students are primarily concrete learners, acquiring their knowledge through visual stimulation and hands-on experiences. Students are making connections between their personal lives and various cultures, times, and places. They begin to collaborate and work together as a community to develop new ideas based on prior knowledge and experiences. The students develop skills in brainstorming, critical thinking, and ownership of their own learning. The standards guide students in learning more complex design principles and artistic concepts to construct a quality media experience through storyboarding. They will also explore how to construct a quality media arts experience. Teachers are strongly advised to teach ethical use of media content in all standards. Essential questions guide students to discover enduring understandings through media arts.

Note: Underlined words are included in the glossary.

Students can:

CREATING

Conceive

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

Develop

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

Construct

3. Construct and order various content into unified, purposeful media arts productions, describing and applying a defined set of principles.
   a. Use movement and force.
      Example: Using available technology, record students using pantomime movement of climbing a rope and falling in slow motion.

4. Practice and analyze how the basic principles alter effect and purpose in refining and completing media artworks.
   Example: Change horizon line in digital photographs to affect perspective.

PRODUCING

Integrate

5. Combine varied academic, arts, and media forms and content into unified media arts products.
   Example: Combine animation, music and dance.

Practice

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

7. Exhibit basic creative skills to invent new content and solutions within and through media arts productions.

   a. Use brainstorming, critical thinking, role playing, and discussion
      Example: Suggest three different endings to a story.

8. Exhibit standard use of tools and techniques while constructing media arts productions.
   a. Use storyboarding, scripting, musical selections, and movement.
      Example: Draw comic strips in sequential order of the story from beginning to end.

Present

9. Identify and describe the presentation conditions and take on roles and processes in presenting or distributing media arts productions.

10. Identify, describe, and share the results of a media arts experience to improve the total production.

RESPONDING

Perceive

11. Identify and describe how messages are created by components in media arts productions.

12. Identify and describe how various forms, methods, and styles in media arts productions manage audience experience.

Interpret

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

Evaluate

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

CONNECTING

Synthesize

15. Use personal and external resources to create media arts productions.
    a. Focus on interests, information, and models.
       Example: Bring action figures from home to create stop motion video.

16. Identify and show how media arts productions form meanings, situations and/or culture.
    a. View examples of popular commercial advertising and programming.
       Example: Create their own commercial to advertise a product they use.

Relate

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

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

Media Arts
Grade 4

Fourth grade students are more expressive as they respond to life experiences through artistic challenges. These students are intrigued with the more abstract modes of solving problems. The classroom environment promotes self-directed learning through independent and group projects. New experiences in creative methods expand artistic skills, such as design thinking and modeling. Ownership and the strong desire for success help to develop leadership skills and roles in the production process. Students will acquire skills and techniques to be creative and innovative in the improvement of media artworks. Media arts products will provide opportunities for students to explore alternative solutions for self-expression. Teachers are strongly advised to teach ethical use of media content in all standards. Essential questions guide students to discover enduring understandings through media arts.

Note: Underlined words are included in the glossary.

Students can:

CREATING

Conceive

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

Develop

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

Construct

3. Arrange varied content and components to convey purpose and meaning in different media arts productions, applying associated artistic principles.
   a. Use artistic concepts of balance and contrast.
      Example: Recreate a short scene depicting Hansel and Gretel running through the forest, with some students representing static trees and others performing the moving characters. Balance is created by composition of figures in the frame and contrast is shown by static and moving characters.

4. Demonstrate intentional effect in refining media artworks, emphasizing elements for a purpose.
   a. Use elements of design to communicate through metaphor.
      Example: Photograph shadows of repetitive lines to represent imprisonment.

PRODUCING

Integrate

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

Practice

6. Collaborate to practice fundamental artistic, design, technical, and career skills in media arts productions.
   a. Utilize formal technique, equipment usage, production, and effective communication.
      Example: Divide students into groups focusing on cinematography (recording performance), acting, effects (lighting, sound, and scenery), and editing of a final product.

7. Practice design thinking in addressing problems within and through media arts productions.

8. Demonstrate use of tools and techniques in standard and novel ways while constructing media arts productions.

Present

9. Explain the presentation conditions and fulfill a role and processes in presenting or distributing media arts productions.

10. Explain results of and improvements for presenting media arts productions.

RESPONDING

Perceive

11. Identify, describe, and explain how messages are created by components in media arts productions.

12. Identify, describe, and explain how various forms, methods, and styles in media arts productions manage audience experience.

Interpret

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

Evaluate

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

CONNECTING

Synthesize

15. Examine and use personal and external resources to create media arts productions.
   a. Involve interests, research, and cultural understanding.
      Example: Create paper bag puppets to tell a story based on a topic of character education, such as bullying.

16. Examine and show how media arts productions create meanings, situations, and/or cultural experiences.
   Example: Create their own online space using a vlog.

Relate

17. Explain verbally and/or in media arts productions how media art productions and ideas relate to everyday and cultural life.
   Examples: Fantasy, reality, and technology use.

18. Examine and interact appropriately with media arts tools and environments, considering ethics, rules, and fairness.

Media Arts
Grade 5

Fifth grade students cement the prior skills they have gained. Fifth grade is about helping students to process, refine, and develop their skills, taking all they have learned to the next level. It is a time of emotional and social growth, developing a more sophisticated sense of independence, critical thinking, and community. Through connections of historical and cultural events, the student develops a greater perspective of how media affects the world around them. As students develop intellectually and investigate critically, they develop respect and appreciation of various viewpoints of the audience. Teachers are strongly advised to teach ethical use of media content in all standards. Essential questions guide students to discover enduring understandings through media arts.

Note: Underlined words are included in the glossary.

Students can:

CREATING

Conceive

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

Develop

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

Construct

3. Design and combine components to express purpose and meaning in a variety of media arts productions, utilizing sets of associated principles.
   a. Use emphasis and exaggeration.
      Example: Photograph the transition of a portrait, using caricature to change facial features demonstrating emphasis and exaggeration.

4. Determine how elements and components can be modified for clear communication and intentional effects, then revise media artworks to improve clarity and purpose.

PRODUCING

Integrate

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

Practice

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

7. Practice fundamental creative and design processes in addressing problems within and through media arts productions.
   a. Expand conventions.
      Example: Produce an audio recording (drama) where the hero is an anti-hero. Vocal inflections and sound effects can be used to help establish concepts of the anti-hero.

8. Examine how tools and techniques could be used in standard and experimental ways in constructing media arts productions.
   Example: Use font styles and/or words in video titles to construct images to communicate a point of view.

Present

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

10. Compare results of and improvements for presenting media arts productions.

RESPONDING

Perceive

11. Identify, describe, and differentiate how message and meaning are created by components in media arts productions.
    Example: Change musical underscoring to affect the message.

12. Identify, describe, and differentiate how various forms, methods, and styles in media arts productions manage audience experience.

Interpret

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

Evaluate

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

CONNECTING

Synthesize

15. Access and use internal and external resources to create media arts productions.
    Example: Using community interests, content knowledge, and personal experiences, create a presentation to advocate for the school soccer team.

16. Examine and show how media arts productions create meanings, situations and cultural experiences.
    Example: Create a presentation on a new exhibit at an art museum.

Relate

17. Research and show how media arts productions and ideas relate to personal, social and community life.
    a. Focus on commercial and information purposes, history, and ethics.
       Example: Create a video to explore the myths of the Native Americans.

18. Examine, discuss, and interact appropriately with media arts tools and environments, considering ethics, rules and media literacy.

Media Arts
Grades 6-8
Overview

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

Media Arts
Grade 6

The sixth grade is a transitional period for students. Physical and emotional growth increases, and use of prior skills demonstrates an ability to engage in complex, abstract and independent thoughts. The students are still developing proficiency in technical and artistic skills. Self-confidence continues to grow and motor skills become more refined. The sixth grade standards focus on how people relate to and interpret media arts. The use of prototypes, point of view, and career skills are emphasized as part of the media arts process. Teachers are strongly advised to teach ethical use of media content in all standards. Essential questions guide students to discover enduring understandings through media arts.

Note: Underlined words are included in the glossary.

Students can:

CREATING

Conceive

1. Generate variations of goals and solutions for media arts products, utilizing chosen creative processes.
   Example: Rewrite commercials to reflect truth in advertising.

Develop

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

Construct

3. Experiment with multiple approaches to produce content and components for specific purpose and meaning in media arts productions, utilizing a range of associated principles.
   a. Modify point of view and/or perspective.
      Example: Record a scene about a bully on the playground. The points of view can reflect the bully, the victim, and the observer.

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

PRODUCING

Integrate

5. Justify how integrating diverse contents and forms can support a central idea in a media artwork.
   Example: Create a video and an audio commercial, changing the dialogue in each format to determine the most effective communication.

Practice

6. Develop a variety of artistic, design, technical, and career skills through collaboration to create media arts productions.
   a. Utilize invention, formal technique, production, self-initiative, and problem-solving.
      Example: Participate in an invention convention where they pitch an invention idea to help society.

7. Develop a variety of creative and design processes in developing solutions within and through media arts productions.
   a. Consider teaching and testing constraints.
      Example: Create video and/or audio presentations comparing legal and ethical content.

8. Demonstrate adaptability, using tools and techniques in standard and experimental ways in constructing media arts productions.

Present

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

10. Analyze results of and improvements for presenting media arts productions.

RESPONDING

Perceive

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

12. Identify, describe, and analyze how various forms, methods, and styles in media arts productions manage audience experience.

Interpret

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

Evaluate

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

CONNECTING

Synthesize

15. Access, evaluate, and use internal and external resources to evaluate media arts productions.
    Example: Compare different commercial content for products.

16. Explain and show how media arts productions form new meanings, situations, and cultural experiences.
    Example: Explore cause and effect of the media coverage of the space race of 1960's on fashion, culture, and technology.

Relate

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

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

Media Arts
Grade 7

The seventh grade student is analytical and introspective. Self-reflection and self-expression become outlets for developing media arts productions. Varying levels of maturity and diverse learning styles are expressed through various family structures and social and emotional environments. The seventh grade student needs concrete experiences to provide direction and skill development. At this time, creativity and abstract thinking need to be applied in learning environments. The students are guided and encouraged to make informed judgments about quality and improvement of media artworks. Teachers are strongly advised to teach ethical use of media content in all standards. Essential questions guide students to discover enduring understandings through media arts.

Note: Underlined words are included in the glossary.

Students can:

CREATING

Conceive

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

Develop

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

Construct

3. Coordinate production processes to combine content and components for specific purpose and meaning in media arts productions, demonstrating understanding of associated principles.
   a. Utilize narrative structure and composition.
      Example: Write, perform, direct, and produce a short film.

4. Independently improve and refine media artworks by intentionally emphasizing particular expressive elements to reflect an understanding of purpose, audience, or place.
   Example: Take clips of 3D animated film and change colors and position of characters to change audience response.

PRODUCING

Integrate

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

Practice

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

7. Display an increasing set of creative and design abilities through exploratory processes in developing solutions within and through media arts productions.

8. Demonstrate adaptability using tools and techniques in standard and experimental ways to achieve an assigned purpose in constructing media arts productions.

Present

9. Evaluate various presentation formats in order to fulfill various tasks and defined processes in the presentation and/or distribution of media arts productions.

10. Evaluate the results of and improvements for presenting media arts productions, considering impacts on personal growth.

RESPONDING

Perceive

11. Describe, compare, and analyze the qualities of and relationships among the components in media arts productions.

12. Describe, compare, and analyze how various forms, methods, and styles in media arts productions interact with personal preferences in influencing audience experience.

Interpret

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

Evaluate

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

CONNECTING

Synthesize

15. Access, evaluate, and use internal and external resources through experiences, interests, research, and exemplary works to influence the creation of media arts productions.

16. Explain and demonstrate how media arts productions form new meanings and knowledge, situations, and cultural experiences.
    Example: Create documentaries and infomercials in different formats.

Relate

17. Research and demonstrate how media arts productions and ideas relate to various situations, purposes, and values through community, careers, and social media.

18. Analyze and responsibly interact with media arts tools and environments, considering copyright, ethics, media literacy, and social media.

Media Arts
Grade 8

The eighth grade student is preparing for high school, strengthening skills learned in earlier years and learning new complex skills. The students are eager to explore and experiment with new media and processes. They communicate independent thoughts and explain the process orally and in writing. They are encouraged to use their imaginations to help build confidence and abilities. The student learns to construct meaning from producing media artworks. Investigation of media artworks leads to informed and deeper understanding across disciplines and community. Teachers are strongly advised to teach ethical use of media content in all standards. Essential questions guide students to discover enduring understandings through media arts.

Note: Underlined words are included in the glossary.

Students can:

CREATING

Conceive

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

Develop

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

Construct

3. Implement production processes to integrate content and stylistic conventions for determined meaning in media arts productions, demonstrating understanding of associated principles.
   a. Utilize theme and unity.
      Example: Construct a podcast script for a specific holiday, unifying current and past events.

4. Modify and refine media artworks, improving technical quality and intentionally accentuating selected expressive and stylistic elements, to reflect an understanding of purpose, audience, and setting.

PRODUCING

Integrate

5. Apply concepts from across content areas and varied arts forms to create a single media arts production.
   Example: Collect images to communicate the theme or idea of a song.

Practice

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

7. Demonstrate a defined range of creative and design abilities through divergent solutions and bending conventions to develop new solutions for identified problems within and through media arts productions.

8. Demonstrate adaptability using tools, techniques, and content in standard and experimental ways to communicate intent in media arts productions.

Present

9. Design the presentation and distribution of media arts productions through multiple formats and/or contexts.

10. Evaluate results and implement improvements for presenting media arts productions, considering impacts on personal growth and external effects.

RESPONDING

Perceive

11. Compare, contrast, and analyze the qualities of and relationships between the components and style in media arts productions.

12. Compare, contrast, and analyze how various forms, methods, and styles in media arts productions manage audience experience and create intention.

Interpret

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

Evaluate

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

CONNECTING

Synthesize

15. Access, evaluate, and use internal and external resources through cultural and societal knowledge, research, and exemplary works, to influence the creation of media arts productions.

16. Explain and demonstrate how media arts productions expand meaning and knowledge and create cultural experiences through local and global events.

Relate

17. Demonstrate and explain how media art productions and ideas relate to various contexts, purposes, and values.
    Examples: Democracy, environment, or connecting people and places.

18. Analyze and responsibly interact with media arts tools, environments, and legal and technological contexts, considering ethics, media literacy, social media, and virtual worlds.

Media Arts
Grades 9-12
Overview

Active learning in high school media arts involves a multi-disciplinary and collaborative approach to media arts instruction. While the foundation for media arts literacy begins in the lower elementary grades, students in Grades 9-12 continue to increase the depth and rigor of their knowledge and skills within the Artistic Processes of independently Creating, Performing, Responding, and Connecting media arts experiences. The study of these skills and concepts culminates in twelfth grade with students displaying such abilities as refining aesthetic choices with purposeful intent to ethically convey meaning through media artworks collections. Three sequential levels of instruction are provided: Proficient, Accomplished, and Advanced.

Media Arts
Proficient

Students at the Proficient level have developed foundational technical and expressive skills, allowing a unique understanding of media arts as an art form. They have skills necessary to solve problems and prepare purposeful media products for presentation. Students make appropriate choices with proper guidance. Students often are prepared for active engagement in their community. They understand media arts to be an important form of personal realization and well-being, and make connections between the media, history, culture and other learning. Teachers are strongly advised to teach ethical use of media content in all standards. Essential questions guide students to discover enduring understandings through media arts.

Note: Underlined words are included in the glossary.

Students can:

CREATING

Conceive

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

Develop

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

Construct

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

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

PRODUCING

Integrate

5. Integrate varied art forms, media arts forms, and diverse content into unified media arts productions, considering the reaction and interaction of the audience,
   Examples: Experiential design or brand engagement.

Practice

6. Demonstrate progression in artistic, design, technical, and career skills, as a result of selecting and fulfilling specified roles in the production of a variety of media arts productions.

7. Develop and refine a determined range of creative and design abilities, including design thinking and risk taking, in addressing identified challenges and constraints within and through media arts productions.

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

Present

9. Design the presentation and distribution of a variety of media arts productions, considering combinations of artworks, formats, and audiences.

10. Evaluate and implement improvements in presenting media arts productions, considering personal and local impacts, including effects on self and others.

RESPONDING

Perceive

11. Analyze the qualities of and relationships among the components, style, and preferences communicated by media artists.

12. Analyze how a variety of media arts productions manage audience experience and create intention through multimodal perception.

Interpret

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

Evaluate

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

CONNECTING

Synthesize

15. Access, evaluate, and integrate personal and external resources, including experiences, interests, and cultural experiences, to inform the creation of original media arts productions.

16. Explain and demonstrate the use of media arts productions to expand meaning and knowledge and to create cultural experiences.
    Example: learning and sharing through online environments

Relate

17. Demonstrate and explain how media arts productions and ideas relate to various contexts, purposes, and values, including social trends, power, equality, and personal/cultural identity.

18. Critically evaluate and effectively interact with legal, technological, systemic and vocational contexts of media arts, considering ethics, media literacy, social media, virtual worlds and digital identity.

Media Arts
Accomplished

Students at the Accomplished level are able to identify or solve media arts problems with minimal guidance, based on their interests or for a particular purpose. The students are able to conduct research to form artistic decisions. They create and refine media arts products, performances, or presentations that demonstrate technical proficiency, personal communication, and expression. They use the art form for personal expression and demonstrate the necessary skills for participation in arts activity beyond the school environment. Teachers are strongly advised to teach ethical use of media content in all standards. Essential questions guide students to discover enduring understandings through media arts.

Note: Underlined words are included in the glossary.

Students can:

CREATING

Conceive

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

Develop

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

Construct

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

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

PRODUCING

Integrate

5. Connect varied art forms, media arts forms, and academic content into unified media arts productions that retain thematic integrity and stylistic continuity.
   Example: Create transmedia productions by using a single thematic storyline in at least three different media projects such as a blog, video, and radio.

Practice

6. Demonstrate effective command of artistic, design, technical, and career skills in managing and producing media arts productions.

7. Demonstrate effective ability in creative and design abilities, including resisting closure and responsive use of failure, to address sophisticated challenges within and through media arts productions.

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

Present

9. Curate and design the presentation and distribution of collections of media artworks through a variety of contexts.
   Example: Create a collection of media projects to present to mass audiences in both physical and virtual channels, such as school exhibition and YouTube /Vimeo.

10. Evaluate and implement improvements in presenting media artworks, considering personal, local, and social impacts including changes that occurred for people or to a situation.

RESPONDING

Perceive

11. Analyze and synthesize the qualities and relationships of the components in a variety of media arts productions, and give feedback on how they impact an audience.

12. Analyze how a broad range of media arts productions manage audience experience and create intention and persuasion through multimodal perception.

Interpret

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

Evaluate

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

CONNECTING

Synthesize

15. Synthesize internal and external resources to enhance the creation of persuasive media arts productions, including cultural connections, introspection, research, and exemplary works.

16. Explain and demonstrate the use of media arts productions to synthesize new meaning and knowledge to reflect and to form cultural experiences.
    Example: Demonstrate new connections between universal themes and ideas, local and global networks, and personal influence through a personal multimedia portfolio.

Relate

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

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

Media Arts
Advanced

Students at the Advanced level independently identify challenging media arts problems based on their interests or for a specific purpose, and bring creativity and insight to finding artistic solutions. The students are fluent in at least one art form as an effective avenue for personal communication. They demonstrate a high level of technical proficiency characteristic of honors or college level work. The students express their personal strengths and apply strategies to overcome personal challenges as media arts designers. They are capable of taking a leadership role in arts activity within and beyond the school environment. Teachers are strongly advised to teach ethical use of media content in all standards. Essential questions guide students to discover enduring understandings through media arts.

Note: Underlined words are included in the glossary.

Students can:

CREATING

Conceive

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

Develop

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

Construct

3. Synthesize content, processes, and components to express compelling purpose, story, emotion, or ideas in complex media arts productions, demonstrating mastery of associated principles.
   Example: Through hybridization, create a multimedia one-act performance utilizing digital projection in addition to traditional theatrical scenery.

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

PRODUCING

Integrate

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

Practice

6. Employ mastered artistic, design, technical, and career skills in managing and producing media artworks.

7. Competently employ creative and innovative design in formulating lines of inquiry and solutions to address complex challenges within and through media arts productions.

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

Present

9. Curate, design, and promote the presentation and distribution of media artworks through a variety of contexts.
   Examples: Markets and venues, for intentional impacts.

10. Independently evaluate, compare, and integrate improvements in presenting media artworks, considering personal to global impacts.
    Example: After receiving peer and teacher feedback, incorporate new understandings into an existing multi-media project.

RESPONDING

Perceive

11. Analyze and synthesize the qualities and relationships of the components and audience impact in a variety of media arts productions.

12. Survey a range of exemplary range of media arts productions, analyzing methods for managing audience experience, creating intention and persuasion through multimodal perception, and systemic communications.

Interpret

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

Evaluate

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

CONNECTING

Synthesize

15. Independently and proactively access relevant and qualitative resources to inform the creation of cogent media arts productions.

16. Demonstrate and expound on the use of media arts productions to consummate new meaning, knowledge, and relevant cultural experiences.

Relate

17. Demonstrate the relationships of media arts ideas and works to personal and global contexts, purposes, and values, through relevant and impactful media arts productions.

18. Critically investigate and strategically interact with legal, technological, systemic, and vocational contexts of media arts.

Media Arts
Glossary

Attention – Principle of directing perception through sensory and conceptual impact.
Aesthetic quality – Principles of beauty, taste, and appeal to the audience.
Artistic principles – (Principles of Art) – Balance, emphasis, movement, proportion, rhythm, unity, and variety. The principles are used to organize elements within a work.
Balance – Equitable and/or dynamic distribution of items in a media arts composition or structure for aesthetic meaning, as in a visual frame, or within game architecture. For example, music becomes louder or softer to direct audience attention.
Brainstorming – Technique for the initial production of ideas or ways of solving a problem by an individual or group in which ideas are spontaneously contributed without critical comment or judgment.
Brand engagement – Use of the audience's emotional or rational attachment to a specific brand.
Career skills – Diverse organizational and management skills, useful to employment, such as collaboration, planning, adaptability, or communication (also called soft skills, life skills, and college and career ready skills).
Components – The discrete portions and aspects of media artworks, including elements, principles, processes, parts, assemblies, etc., such as light, sound, space, time, shot, clip, scene, sequence, movie, narrative, lighting, cinematography, or interactivity.
Composition – Principle of arrangement and balancing of components of a work for meaning and message**.**
Constraints – Limitations on what is possible, both real and perceived.
Contrast – Principle of using the difference between items, such as elements, qualities and components, to mutually complement them.
Continuity – The maintenance of uninterrupted flow, continuous action, or self-consistent detail across the various scenes or components of a media artwork, such as game components, branding, movie timeline, or series.
Context – The situation surrounding the creation or experience of media artworks that influences the work, artist, or audience. This can include how, where, and when media experiences take place, as well as additional internal and external factors (personal, societal, cultural, historical, physical, virtual, economic, systemic, etc.).
Convention – An established, common, or predictable rule, method, or practice within media arts production, such as the notion of a "hero" in storytelling.
Copyright – The exclusive right to make copies, license, or otherwise exploit a produced work.
Creative skills – Techniques to develop ideas such as brainstorming, divergent thinking, discussion, mind mapping, and visual organizers.
Digital identity – How a person is presented, perceived, and recorded online, including personal and collective information and sites, e-communications, and commercial tracking.
Divergent thinking – Having unique, original, uncommon, idiosyncratic ideas; thinking "outside the box."
Design thinking – A cognitive methodology that promotes innovative problem-solving through the prototyping and testing process commonly used in design.
Emphasis – Principle of giving greater compositional strength to a particular element or component in a media artwork. For example, an extreme close-up is use of emphasis to communicate meaning to an audience.
Ethics – Moral guidelines and philosophical principles for determining appropriate behavior within media arts environments.
Exaggeration – Principle of pushing a media arts element or component to an extreme for provocation, attention, contrast, as seen in character, voice, mood, message, etc.
Experiential design – Area of media arts wherein interactive, immersive spaces and activities are created for the user; associated with entertainment design.
Fairness – Complying with appropriate, ethical and equitable rules and guidelines.
Fair use – Permits limited use of copyrighted material without acquiring permission from the rights-holders, including commentary, search engines, criticism, etc.
Force -- Principle of energy or amplitude within an element, such as the speed and impact of a character's

motion.

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

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

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

Juxtaposition – Placing greatly contrasting items together for effect.

Legal – The legislated parameters and protocols of media arts systems, including user agreements, publicity releases, and copyrights.

Manage audience experience – The act of designing and forming user sensory episodes through multi-sensory captivation, such as using sequences of moving images and sound to maintain and carry the viewer's attention, or constructing thematic spaces in virtual or experiential design.

Markets – The various commercial and informational channels and forums for media artworks, such as television, radio, internet, fine arts, non-profit, and communications.

Meaning – The formulation of significance and purposefulness in media artworks.

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

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

Media literacy – A series of communication competencies, including the ability to access, analyze, evaluate, and communicate information in a variety of forms, including print and non-print messages – *National Association for Media Literacy Education.*

Media messages – The various artistic, emotional, expressive, prosaic, commercial, utilitarian, or informational communications of media artworks.

Messages – See Media messages.

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

Movement - Principle of motion of diverse items within media artworks. For example, motion of objects within a camera frame or camera tracking a static object.

Multimodal perception – The coordinated and synchronized integration of multiple sensory systems (vision, touch, auditory, etc.) in media artworks.

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

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

Personal aesthetic – An individually-formed, idiosyncratic style or manner of expressing oneself (an artist's "voice").

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

Point of view – The position from which something or someone is observed, including the artist's vision, the camera's position, and the audience's perspective.

Positioning – The principle of placement or arrangement.

Production processes – The diverse processes, procedures, or steps used to carry out the construction of a media artwork, such as prototyping, play-testing, and architecture construction in game design. Refers to the stages (phases) required to complete a media product, from the idea to the final master copy.

Proportion – Comparison of objects to one another. For example, using camera angle to create illusion of size difference that does not really exist.

Prototype – A testable version, sketch, or model of a media artwork, such as a game, character, website, or application.

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

Responsive use of failure – Incorporating errors towards persistent improvement of an idea, technique, process or product.
Rhythm – A strong, regular repeated pattern. For example, the use of bells as a pattern of sound to mark the passage of time.
Rule of Thirds – A composition technique by which focus is given to intersectional points when images are split into thirds.
Rules – The laws, protocols, or guidelines for appropriate behavior.
Safety – Maintaining proper behavior for the welfare of self and others in handling equipment and interacting with media arts environments and groups.
Stylistic convention – A common, familiar, or even "formulaic" presentation form, style, technique, or construct, such as the use of tension-building techniques in a suspense film.
Systemic communications – Socially or technologically organized and higher-order media arts communications such as networked multimedia, television formats and broadcasts, internet videos, social multimedia, remixes, or transmedia.
System(s) – The complex and diverse technological structures and contexts for media arts production, funding, distribution, viewing, and archiving.
Technological – The mechanical aspects and contexts of media arts production, including hardware, software, networks, code, etc.
Tone – Principle of "color," "texture," or "feel" of a media arts element or component, as for sound, lighting, mood, or sequence.
Transdisciplinary production – Accessing multiple disciplines during the conception and production processes of media creation, and using new connections or ideas that emerge to inform the work.
Transmedia production – Communicating a narrative and/or theme over multiple media platforms, while adapting the style and structure of each story component to the unique qualities of the platforms.
Unity – The relationship of all the parts to create a coherent whole. For example, the creative movement of an actor contributing to the meaning of the written text of a script which is further enhanced by the musical underscoring to support audience comprehension.
Variety – The absence of uniformity among media elements. For example, offering multiple camera shots and angles to keep audience interest and enhance comprehension.
Virtual channels – Network based presentation platforms such as YouTube, Vimeo, or Deviantart.
Virtual worlds – Online, digital, or synthetic environments such as Minecraft or Second Life.
Vlog – A video blog.
Vocational – The workforce aspects and contexts of media arts.


Dance · Media Arts · Music · Theatre · Visual Arts · Dance · Media Arts · Music · Theatre · Visual Arts
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CREATE CREATE CREATE CREATE CREATE
CREATE CREATE CREATE CREATE CREATE
PRODUCE PERFORM
RESPOND RESPOND
CONNECT CONNECT CONNECT CONNECT
CONNECT CONNECT CONNECT CONNECT

Music
GRADES K-12
Overview

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

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

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

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

The standards translate the EQs, EUs, and process components into specific, measurable learning goals in the following content areas: General Music; Traditional and Emerging Ensembles; Harmonizing Instruments; Technology; and Composition and Theory. In General Music, K-8, standards are organized by grade level, taking into consideration the students' increasing levels of maturity and intellectual growth. At the secondary level, proficiency levels are indicated. Five levels (Novice, Intermediate, Proficient, Accomplished, and Advanced) are presented for Traditional and Emerging Ensembles and Harmonizing Instruments. Three levels (Proficient, Accomplished, and Advanced) are presented for Composition and Theory and Technology.

CONNECTING

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

1. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

2. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

General Music

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

General Music
Kindergarten

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

Students can:

CREATING

Imagine

1. Explore and experience music concepts.
   Example: Explore musical sources freely, using found sounds, electronic sounds, or sounds from voice or instruments found in classroom, remembering to use both sound and silence.

2. Generate musical ideas.
   Example: Improvise rhythmic and melodic variations on given simple melodies.

Plan and Make

3. Demonstrate and choose favorite musical ideas.

4. Organize personal musical ideas using iconic notation and/or recording technology, with guidance.

Evaluate and Refine

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

Present

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

PERFORMING

Select

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

Analyze

8. Explore and achieve awareness of music contrasts in a variety of music selected for performance.
   Examples: Demonstrate high/low, loud/soft, same/different.

Interpret

9. Demonstrate awareness of expressive qualities that support the creators' expressive intent.
   Example: Interpret a story through vocal exploration, dynamics, and tempo.

Rehearse, Evaluate, and Refine

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

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

Present

12. Perform music with expression.

13. Perform appropriately for the audience.

RESPONDING

Select

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

Analyze

15. Demonstrate how a specific music concept is used in music.
    Example: Respond with purposeful movement to the steady beat of a piece of music.

Interpret

16. Demonstrate awareness of expressive qualities that reflect creators'/performers' expressive intent.
    Example: Use body percussion to reflect dynamics in a piece of music.

Evaluate

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

CONNECTING

A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards. See page 86.

General Music
Grade 1

In first grade, students' listening skills are more refined, as is their ability to be expressive through singing. Fine motor skills are becoming more developed, and cognitive skills increase through active learning experiences. Throughout the four Artistic Processes, students will experience, with limited guidance, the following six concepts of music: rhythm (beat/rhythm,  ; meter $\frac{4}{4}\ \frac{2}{4}\ \frac{3}{4}$), melody (step/skip/repeated pitches, *so/mi/la*), form (AB, ABA), timbre (shakers, scrapers, woods, metals, skins, pitched percussion), harmony (texture, *bordun*), and expression (*legato, staccato*). These concepts will be experienced through the following skills: performing (singing and playing instruments), creating, reading/writing, and listening/responding/evaluating. The skill of connecting is embedded throughout all standards and grade levels. See Appendix F for Essential Questions and Enduring Understanding.

Students can:

CREATING

Imagine

1. Create musical ideas for a specific purpose.
   Example: Improvise four-beat patterns in question and answer form.

2. Generate musical ideas in multiple tonalities and meters.
   Example: Improvise simple harmonic and rhythmic accompaniments within specified guidelines and major and minor tone sets, as well as duple and triple meter.

Plan and make

3. Demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent.

4. Organize personal musical ideas using iconic notation and/or recording technology

Evaluate and Refine

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

Present

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

PERFORMING

Select

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

Analyze

8. Demonstrate knowledge of music concepts in music from a variety of cultures selected for performance.
   Example: Respond with purposeful movement to reflect the melodic contour of a piece of music.

9. Read and perform rhythmic patterns using iconic or standard notation.

Interpret

10. Demonstrate and describe music's expressive qualities.
    Example: Identify the tempo of a piece of music in a listening example.

Rehearse, Evaluate, and Refine

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

12. Recall and apply suggested strategies in rehearsal.

Present

13. Perform music for a specific purpose with expression.

14. Perform appropriately for the audience and specific occasion.

RESPONDING

Select

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

Analyze

16. Demonstrate and identify how specific music concepts are used in various styles of music for a purpose.
    Example: Move in response to repeated phrases music and justify choices made.

Interpret

17. Demonstrate and identify expressive qualities that reflect creators'/performers' expressive intent.
    Example: Play instruments to reflect dynamics in a piece of music.

Evaluate

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

CONNECTING

A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards. See page 86.

General Music
Grade 2

In second grade, students are beginning to exhibit more independence in their thought processes and are able to understand more complex concepts. They exhibit independence in using acquired knowledge to form opinions and personal choices. However, they continue to need teacher guidance and monitoring.
In the music classroom, second-grade students are refining their musical skills by accomplishing increasingly rigorous standards. Throughout the four Artistic Processes, students will experience the following six concepts of music: rhythm (), melody (*do/re/mi/so/la*), form (AAB, AABA, rondo), timbre (strings, woodwinds, brass), harmony (texture, *ostinato*), and expression (*p, f, crescendo, decrescendo*). These concepts will be experienced through the following skills: performing (singing and playing instruments), creating, reading/writing, and listening/responding/evaluating. The skill of connecting is embedded throughout all standards and grade levels. See Appendix F for Essential Questions and Enduring Understandings.

Students can:

CREATING

Imagine

1. Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.

2. Generate musical patterns and ideas within the context of a given tonality and meter.
   Example: Improvise simple harmonic and rhythmic accompaniments within specified guidelines and duple and triple meter.

Plan and Make

3. Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.

4. Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas.

Evaluate and Refine

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

Present

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

PERFORMING

Select

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

Analyze

8. Demonstrate knowledge of music concepts (such as tonality and meter) in music from a variety of cultures selected for performance.
   Example: Respond with purposeful movement to reflect the tonality of a piece of music.

9. Read and perform rhythmic and melodic patterns using iconic or standard notation.

Interpret

10. Demonstrate understanding of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive intent.
    Example: Identify dynamic changes in Haydn's Symphony No. 94, "*Surprise*," through movement.

Rehearse, Evaluate, and Refine

11. Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performances.
    Example: Assess a peer performance using a predetermined rubric.

12. Identify, rehearse, and apply strategies to address interpretive, performance, and technical challenges of music.

Present

13. Perform music for a specific purpose with expression and technical accuracy.

14. Perform appropriately for the audience, purpose, and specific occasion.

RESPONDING

Select

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

Analyze

16. Demonstrate and describe how a response to music can be informed by its structure, the use of the elements of music, and context (such as personal and social).
    Example: Compare and contrast typical responses to a lullaby and a march.

Interpret

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

Evaluate

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

CONNECTING

A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards. See page 86.

General Music
Grade 3

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

Students can:

CREATING

Imagine

1. Improvise rhythmic and melodic ideas and describe connection to specific purpose and context.
   Example: Explore instrumental/vocal timbres to create a sound carpet to accompany the story, "The Three Little Pigs."

2. Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter.
   Example: Perform rhythmic accompaniments using pitched instruments or body percussion.

Plan and Make

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

4. Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.

Evaluate and Refine

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

Present

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

PERFORMING

Select

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

Analyze

8. Demonstrate understanding of the structure in music selected for performance.

Interpret

9. Read and perform rhythmic patterns and melodic phrases using iconic and standard notation.

10. Describe how context can inform a performance.

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

Rehearse, Evaluate, and Refine

12. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy of ensemble performances.
    Example: Assess an ensemble performance using a predetermined rubric.

13. Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.

Present

14. Perform music with expression and technical accuracy.

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

RESPONDING

Select

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

Analyze

17. Demonstrate and describe how a response to music can be informed by its structure, the use of the elements of music, and context.

Interpret

18. Demonstrate and describe how expressive qualities are used in performers' interpretations to reflect expressive intent.
    Example: Sing music with expressive qualities and intent.

Evaluate

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

CONNECTING

A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards. See page 86.

General Music
Grade 4

Students in Grade 4 are becoming more expressive. They are developing both socially and emotionally and often look to their peers for social acceptance. Fourth grade students are intrigued with the varied sounds they make with their voices and find opportunities to use their speaking and singing voices with proper pitch, phrasing, pace, modulation, and gestures. To nurture this interest, the classroom environment promotes the active engagement of students in their own learning through independent and group projects. Throughout the four Artistic Processes, students will experience the following six concepts of music: rhythm, melody (*ti, fa*), form (phrase markings, theme and variations), timbre (choral and instrumental ensembles), harmony (texture, counter melody, I-V), and expression. These concepts will be experienced through the following skills: performing (singing and playing instruments), creating, reading/writing, and listening/responding/evaluating. The skill of connecting is embedded throughout all standards and grade levels. See Appendix F for Essential Questions and Enduring Understandings.

Students can:

CREATING

Imagine

1. Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific social and cultural purposes and contexts.
   Example: Use a variety of found, pitched, and rhythmic instruments to orchestrate primary components of a story.

2. Generate musical ideas within related tonalities and meters.
   Example: Notate simple rhythms and melodies within a specified meter and tonality.

Plan and Make

3. Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent and explain the connection to purpose and context.

4. Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas.

Evaluate and Refine

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

Present

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

PERFORMING

Select

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

Analyze

8. Demonstrate understanding of the formal structure and the rudimentary elements of music in music selected for performance.
   Example: Perform music in the jazz style and identify syncopated rhythms.

9. Read and perform with increased fluency, using iconic and/or standard notation.

10. Explain how context informs a performance.

Interpret

11. Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities.
    Example: Experiment with instrumentation to explore the impact on a known piece.

Rehearse, Evaluate, and Refine

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

13. Rehearse to refine technical accuracy and expressive qualities and address performance challenges.

Present

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

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

RESPONDING

Select

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

Analyze

17. Demonstrate and explain how responses to music are informed by its structure, the use of the elements of music, and context.

Interpret

19. Demonstrate and explain how expressive qualities, including dynamics and tempo, are used in performers' and personal interpretations to reflect expressive intent.
    Example: Sing music with expressive qualities and summarize expressive intent.

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

CONNECTING

A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards. See page 86.

General Music
Grade 5

Students in Grade 5 are experiencing rapid emotional and social development. As they become more aware of their surroundings, their interest in the expanded environment begins to emerge. Students need guidance to recognize relationships between music and other disciplines as they develop a more sophisticated sense of music, using it to reflect their feelings and emotions. The fifth-grade music classroom provides a positive learning environment that encourages students to participate in classroom activities. Throughout the four Artistic Processes, students will experience the following six concepts of music: rhythm (; meter $\frac{5}{4}$ $\frac{6}{8}$), melody (low *ti*, whole and half steps), form, timbre, harmony (texture, major/minor, three-part round, I-IV-V), and expression (slurs versus ties). These concepts will be experienced through the following skills: performing (singing and playing instruments), creating, reading/writing, and listening/responding/evaluating. The skill of connecting is embedded throughout all standards and grade levels. See Appendix F for Essential Questions and Enduring Understandings.

Students can:

CREATING

Imagine

1. Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific social, cultural, and historical purposes and contexts.
   Example: Improvise using culture-appropriate instruments to create a sound carpet for a Native American folk tale.

2. Generate musical ideas within specific related tonalities, meters, and simple chord changes.
   Example: Create music combining rhythms and melodies, as well as various tonalities and meters.

Plan and Make

3. Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain connection to purpose and context.

4. Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and two-chord harmonic musical ideas.

Evaluate and Refine

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

Present

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

PERFORMING

Select

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

Analyze

8. Demonstrate understanding of the formal and harmonic structure created by the elements of music in music selected for performance.
   Example: Compose music in the jazz style and include syncopated rhythms.

9. When analyzing selected music, read and perform using standard notation.

Interpret

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

11. Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities that reflect stylistic performance practices.
    Example: Perform dynamic and articulation markings in known pieces.

Rehearse, Evaluate, and Refine

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

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

Present

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

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

RESPONDING

Select

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

Analyze

17. Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context.

Interpret

18. Demonstrate and explain how expressive qualities, including dynamics, tempo, and articulation, are used in performers' and personal interpretations to reflect expressive intent.
    Example: Sing music with expressive qualities and summarize expressive intent.

Evaluate

19. Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.
    Example: Write a detailed review of a live musical performance including specific musical elements.

CONNECTING

A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards. See page 86.

General Music
Grade 6

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

Students can:

CREATING

Imagine

1. Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent.

2. Select, organize, construct, and document personal musical ideas for arrangements and compositions within AB or ABA form that demonstrate an effective beginning, middle, and ending, and convey expressive intent.

Plan and Make

3. Use standard and/or iconic notation and/or audio/video recording to document personal simple rhythmic phrases, melodic phrases, and two chord harmonic musical ideas.

4. Evaluate their own work, applying teacher-provided criteria, such as application of selected elements of music and use of sound sources.

Evaluate and Refine

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

Present

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

PERFORMING

Select

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

Analyze

8. Explain how the structure and the elements of music are used in music selected for performance.

9. Read and identify by name or function standard symbols for rhythm, pitch, articulation, and dynamics.

10. Identify how cultural and historical contexts inform performances.

Interpret

11. Perform a selected piece of music demonstrating how their interpretations of the elements of music and the expressive qualities convey intent.

Rehearse, Evaluate, and Refine

12. Identify and apply teacher-provided criteria to rehearse and refine music, and to determine when a piece is ready to perform.

Present

13. Perform music with technical accuracy to convey the creator's intent.

14. Demonstrate performance decorum and audience etiquette appropriate for context, venue, genre, style, and purpose.

RESPONDING

Select

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

Analyze

16. Describe how the elements of music and expressive qualities relate to the structure of musical pieces.

17. Identify the context of music from a variety of genres, cultures, and historical periods.

Interpret

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

Evaluate

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

CONNECTING

A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards. See page 86.

General Music
Grade 7

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

Students can:

CREATING

Imagine

1. Generate rhythmic, melodic, and harmonic phrases and variations over harmonic accompaniments within AB, ABA, or theme and variation forms that convey expressive intent.

2. Select, organize, develop, and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety and convey expressive intent.

Plan and Make

3. Use standard and/or iconic notation and/or audio/video recording to document personal simple rhythmic phrases, melodic phrases, and harmonic progressions with more than two chords.

4. Evaluate their own work, applying selected criteria such as appropriate application of elements of music including style and form, and appropriate use of sound sources.

Evaluate and Refine

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

Present

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

PERFORMING

Select

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

Analyze

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

9. Read and identify by name or function standard symbols for rhythm, pitch, articulation, dynamics, tempo, and form.

10. Identify how cultural and historical contexts inform performances and result in musical intent and meaning.

Interpret

11. Perform contrasting pieces of music, demonstrating their interpretations of how the elements of music and expressive qualities convey intent.

Rehearse, Evaluate, and Refine

12. Identify and apply collaboratively-developed criteria to rehearse and refine music, and determine when it is ready to perform.

Present

13. Perform the music with technical accuracy and stylistic expression to convey the creator's intent.

14. Demonstrate performance decorum and audience etiquette appropriate for venue, purpose, and context.

RESPONDING

Select

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

Analyze

16. Classify and explain how the elements of music and expressive qualities relate to the structure of contrasting pieces.

17. Identify and compare the context of music from a variety of genres, cultures, and historical periods.

Interpret

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

Evaluate

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

CONNECTING

A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards. See page 86.

General Music
Grade 8

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

Students can:

CREATING

Imagine

1. Generate rhythmic, melodic, and harmonic phrases and harmonic accompaniments within expanded forms, including introductions, transitions, and codas, that convey expressive intent.

2. Select, organize, and document personal musical ideas for arrangements, songs, and compositions within expanded forms that demonstrate tension and release, unity and variety, and balance, as well as convey expressive intent.

Plan and Make

3. Use standard and/or iconic notation and/or audio/video recording to document more complex personal rhythmic phrases, melodic phrases, and harmonic sequences.

4. Evaluate their own work by selecting and applying criteria, including appropriate application of compositional techniques, style, form, and use of sound sources.

Evaluate and Refine

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

Present

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

PERFORMING

Select

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

Analyze

8. Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.

9. Sight-read simple rhythmic, melodic, and/or harmonic notation in treble or bass clef.

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

Interpret

11. Perform contrasting pieces of music, demonstrating and explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities.

Rehearse, Evaluate, and Refine

12. Identify and apply personally-developed criteria to rehearse and refine music, and determine when it is ready to perform.

Present

13. Perform the music with technical accuracy, stylistic expression, and culturally authentic practices to convey the creator's intent.

14. Demonstrate performance decorum and audience etiquette appropriate for venue, purpose, context, and style.

RESPONDING

Select

15. Select programs of music and demonstrate the connections to an interest or experience for a specific purpose.

Analyze

16. Compare how the elements of music and expressive qualities relate to the structure within music programming.

17. Identify and compare the context of a programmed sequence of musical works from a variety of genres, cultures, and historical periods.

Interpret

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

Evaluate

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

CONNECTING

A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards. See page 86.

Traditional and Emerging Ensembles

The overarching goal of the course of study for traditional and emerging ensembles is comprehensive music literacy. The standards emphasize conceptual understanding in areas that reflect the actual processes in which musicians engage. The standards cultivate a student's ability to carry out the four Artistic Processes of Creating, Performing, Responding, and Connecting. These are the processes that musicians have followed for generations, as they connect through music to self and society. The Novice level is roughly equivalent to fifth/sixth grade or first years of study, moving toward the Intermediate level, roughly equivalent to eighth grade. The Proficient level is approximately equivalent to one year of high school. The Accomplished level is equivalent to multiple years of high school study, and the Advanced level is equivalent to college-level, honors, or AP study. These grade level correlations serve as guides for student progression.

Traditional and Emerging Ensembles
Novice

The Novice level ensemble is designed for the beginning music student, regardless of grade. The classroom environment, therefore, challenges and supports the varied needs of students of different ages. Throughout the four Artistic Processes, students will develop characteristic tone employing the following musical concepts: timbre, rhythm, melody, harmony, form, and expression. The skill of connecting is embedded throughout all standards and grade levels. See Appendix F for Essential Questions and Enduring Understandings.

Students can:

CREATING

Imagine

1. Compose and improvise melodic and rhythmic ideas or motives that reflect characteristics of music or texts studied in rehearsal.

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

Plan and Make

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

Evaluate and Refine

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

Present

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

PERFORMING

Present

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

Analyze

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

Interpret

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

Rehearse, Evaluate, and Refine

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

Present

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

11. Demonstrate an awareness of the context of the music through prepared and improvised performances.

RESPONDING

Select

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

Analyze

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

Interpret

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

Evaluate

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

CONNECTING

A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards. See page 86.

Traditional and Emerging Ensembles
Intermediate

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

Students can:

CREATING

Imagine

1. Compose and improvise ideas for melodies and rhythmic passages based on characteristics of music or texts studied in rehearsal.

2. Select and draft melodies and rhythmic passages that demonstrate understanding of characteristics of music or texts studied in rehearsal.

Plan and Make

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

Evaluate and Refine

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

Present

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

PERFORMING

Select

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

Analyze

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

Interpret

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

Rehearse, Evaluate, and Refine

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

Present

10. Demonstrate attention to technical accuracy and expressive qualities of music representing diverse cultures and styles.

11. Demonstrate an understanding of the context of the music through prepared and improvised performances.

RESPONDING

Select

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

Analyze

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

Interpret

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

Evaluate

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

CONNECTING

A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards. See page 86.

Traditional and Emerging Ensembles
Proficient

The Proficient level ensemble is designed for students with experience equivalent to one year of high school study, regardless of grade. The level of artistry increases with student experience. Students meet new challenges by applying prior knowledge and continuing to develop fundamental skills, including characteristic tone. Throughout the four Artistic Processes, students will perform (singing and playing instruments), create, read/write, and listen/respond/evaluate while employing the following concepts: timbre, rhythm, melody, harmony, form, and expression. The skill of connecting is embedded throughout all standards and grade levels. Refer to Appendix F for Essential Questions and Enduring Understandings.

Students can:

CREATING

Imagine

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

Plan and Make

2. Select and draft melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristics of music from a variety of historical periods studied in rehearsal.

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

Evaluate and Refine

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

Present

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

PERFORMING

Select

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

Analyze

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

Interpret

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

Rehearse, Evaluate, and Refine

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

Present

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

RESPONDING

Select

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

Analyze

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

Interpret

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

Evaluate

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

CONNECTING

A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards. See page 86.

Traditional and Emerging Ensemble
Accomplished

The Accomplished level ensemble is designed for students with experience equivalent to multiple years of high school study, regardless of grade. This level is designed to extend students' technical skills and artistry and to provide students with a deeper understanding and appreciation of the study of music. Throughout the four Artistic Processes, students will perform (singing and playing instruments), create, read/write, and listen/respond/evaluate while employing the following concepts: timbre, rhythm, melody, harmony, form, and expression. The skill of connecting is embedded throughout all standards and grade levels. Refer to Appendix F for Essential Questions and Enduring Understandings.

Students can:

CREATING

Imagine

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

Plan and Make

2. Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristics of music from a variety of cultures studied in rehearsal.

3. Preserve draft compositions and improvisations through standard notation, audio, or video recording.

Evaluate and Refine

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

Present

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

PERFORMING

Select

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

Analyze

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

Interpret

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

Rehearse, Evaluate, and Refine

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

Present

10. Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.

11. Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.

RESPONDING

Select

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

Analyze

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

Interpret

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

Evaluate

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

CONNECTING

A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards. See page 86.

Traditional and Emerging Ensembles
Advanced

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

Students can:

CREATING

Imagine

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

Plan and Make

2. Select and develop composed and improvised ideas into draft musical works organized for a variety of purposes and contexts.

3. Preserve draft musical works through standard notation, audio, or video recording.

Evaluate and Refine

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

Present

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

PERFORMING

Select

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

Analyze

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

Interpret

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

Rehearse, Evaluate, and Refine

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

Present

10. Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire in multiple types of ensembles.

11. Demonstrate an ability to connect with audience members through prepared and improvised performances.

RESPONDING

Select

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

Analyze

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

Interpret

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

Evaluate

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

CONNECTING

A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards. See page 86.

Harmonizing Instruments

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

Harmonizing Instruments
Novice

The Novice level of harmonizing instruments is designed for the beginning music student, regardless of grade. The classroom environment, therefore, challenges and supports the varied needs of students of different ages. Throughout the four Artistic Processes, students will develop characteristic tone employing the following musical concepts: timbre, rhythm, melody, harmony, form, and expression. The skill of connecting is embedded throughout all standards and grade levels. Refer to Appendix F for Essential Questions and Enduring Understandings.

Students can:

CREATING

Imagine

1. Generate melodic, rhythmic, and harmonic ideas for simple melodies (such as two-phrase) and chordal accompaniments for given melodies.
   Example: Create chordal accompaniments for "Mary Had a Little Lamb."

Plan and Make

2. Select, develop, and use standard notation or audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of simple melodies (such as two phrase) and chordal accompaniments for given melodies.

Evaluate and Refine

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

Present

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

PERFORMING

Select

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

Analyze

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

Interpret

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

Rehearse, Evaluate, and Refine

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

Present

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

RESPONDING

Select

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

Analyze

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

Interpret

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

Evaluate

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

CONNECTING

A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards. See page 86.

Harmonizing Instruments
Intermediate

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

Students can:

CREATING

Imagine

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

Plan and Make

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

Refine and Evaluate

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

Present

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

PERFORMING

Select

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

Analyze

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

Interpret

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

Rehearse, Evaluate, and Refine

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

Present

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

RESPONDING

Select

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

Analyze

11. Describe how the ways that elements of music are manipulated and knowledge of the context (social and cultural) inform the response.

Interpret

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

Evaluate

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

CONNECTING

A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards. See page 86.

Harmonizing Instruments
Proficient

The Proficient level of harmonizing instruments is designed for students with experience equivalent to one year of high school study, regardless of grade. The level of artistry increases with student experience. Students meet new challenges by applying prior knowledge and continuing to develop fundamental skills, including characteristic tone. Throughout the four Artistic Processes, students will perform, create, read/write, and listen/respond/evaluate while employing the following concepts: timbre, rhythm, melody, harmony, form, and expression. The skill of connecting is embedded throughout all standards and grade levels. Refer to Appendix F for Essential Questions and Enduring Understandings.

Students can:

CREATING

Imagine

1. Generate melodic, rhythmic, and harmonic ideas for compositions (using forms such as theme and variation or 12-bar blues), improvisations, and three-or-more-chord accompaniments in a variety of patterns (such as *arpeggio*, country and gallop strumming, finger picking patterns).

Plan and Make

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

Evaluate and Refine

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

Present

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

PERFORMING

Select

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

Analyze

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

Interpret

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

Rehearse, Evaluate, and Refine

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

Present

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

RESPONDING

Select

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

Analyze

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

Interpret

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

Evaluate

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

CONNECTING

A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards. See page 86.

Harmonizing Instruments
Accomplished

The Accomplished level of harmonizing instruments is designed for students with experience equivalent to multiple years of high school study, regardless of grade. This level is designed to extend students' technical skills and artistry and to provide students with a deeper understanding and appreciation of the study of music. Throughout the four Artistic Processes, students will perform, create, read/write, and listen/respond/evaluate while employing the following concepts: timbre, rhythm, melody, harmony, form, and expression. The skill of connecting is embedded throughout all standards and grade levels. Refer to Appendix F for Essential Questions and Enduring Understandings.

Students can:

CREATING

Imagine

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

Plan and Make

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

Evaluate and Refine

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

Present

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

PERFORMING

Select

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

Analyze

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

Interpret

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

Rehearse, Evaluate, and Refine

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

Present

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

RESPONDING

Select

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

Analyze

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

Interpret

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

Evaluate

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

CONNECTING

A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards. See page 86.

Harmonizing Instruments
Advanced

The Advanced level of harmonizing instruments is designed for students with experience equivalent to college-level, honors, or AP study, regardless of grade. Students at this level demonstrate concepts and skills to continue the enjoyment of music in community or professional settings. Throughout the four Artistic Processes, students will perform, create, read/write, and listen/respond/evaluate while employing the following concepts: timbre, rhythm, melody, harmony, form, and expression. The skill of connecting is embedded throughout all standards and grade levels. Refer to Appendix F for Essential Questions and Enduring Understandings.

Students can:

CREATING

Imagine

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

Plan and Make

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

Evaluate and Refine

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

Present

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

PERFORMING

Select

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

Analyze

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

Interpret

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

Rehearse, Evaluate, and Refine

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

Present

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

RESPONDING

Select

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

Analyze

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

Interpret

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

Evaluate

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

CONNECTING

A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards. See page 86.

Technology

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

Technology
Proficient

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

Students can:

CREATING

Imagine

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

Plan and Make

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

Evaluate and Refine

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

Present

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

PERFORMING

Select

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

Analyze

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

Interpret

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

Rehearse, Evaluate, and Refine

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

Present

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

10. Demonstrate an understanding of the context of music through prepared and improvised performances.

RESPONDING

Select

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

Analyze

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

Interpret

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

Evaluate

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

CONNECTING

A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards. See page 86.

Technology
Accomplished

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

Students can:

CREATING

Imagine

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

Plan and Make

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

Evaluate and Refine

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

Present

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

PERFORMING

Select

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

Analyze

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

Interpret

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

Rehearse, Evaluate, and Refine

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

Present

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

10. Demonstrate an understanding of the expressive intent.

RESPONDING

Select

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

Analyze

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

Interpret

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

Evaluate

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

CONNECTING

A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards. See page 86.

Technology
Advanced

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

Students can:

CREATING

Imagine

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

Plan and Make

2. Select, develop, and organize multiple melodic, rhythmic, and harmonic ideas to develop into a larger work that exhibits unity, variety, complexity, and coherence using digital and analog tools, resources, and systems.

Evaluate and Refine

3. Develop and implement varied strategies and apply appropriate criteria to improve and refine the technical and expressive aspects of draft compositions and improvisations.

Present

4. Share a portfolio of musical creations representing varied styles and genres that demonstrates an advanced level of musical and technological craftsmanship as well as the use of digital and analog tools, resources, and systems in developing and organizing musical ideas.

PERFORMING

Select

5. Develop and apply criteria to select varied programs to study and perform based on interest, an understanding of the theoretical and structural characteristics, as well as expressive challenges in the music, and the performer's technical skill using digital tools, resources, and systems.

Analyze

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

Interpret

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

Rehearse, Evaluate, and Refine

8. Apply appropriate criteria as well as feedback from multiple sources and develop and implement varied strategies to improve and refine the technical and expressive aspects of prepared and improvised performance.

Present

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

10. Demonstrate an ability to connect with audience members before a performance and respond to them during prepared and improvised performances.

RESPONDING

Select

11. Select, describe and compare a variety of musical selections based on characteristics and knowledge of the music, understanding of digital and electronic aspects, and the purpose and context of the works.

Analyze

12. Demonstrate and justify how an analysis of the structural characteristics, context, and technological and creative decisions informs audience or performer's interest in and response to the music.

Interpret

13. Examine, cite research and use multiple sources to connect the influence of the treatment of the elements of music, digital and electronic features, context, purpose, and other art forms to the expressive intent of musical works.

Evaluate

14. Develop and justify the evaluation of a variety of music based on established and personally-developed criteria, digital, electronic and analog features, and understanding of purpose and context.

CONNECTING

A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards. See page 86.

Composition and Theory

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

Composition and Theory
Proficient

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

Students can:

CREATING

Imagine

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

Plan and Make

2. Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images, or storylines.

3. Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (such as one-part, cyclical, or binary)**.**

Evaluate and Refine

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

Present

5. Share music through the use of notation, performance, or technology, and demonstrate how the elements of music have been employed to realize expressive intent.

6. Describe the given context and performance medium for presenting personal works, and how they impact the final composition and presentation.

PERFORMING

Select

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

Analyze

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

Interpret

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

Rehearse, Evaluate, Refine

10. Create rehearsal plans for works, identifying repetition and variation within the form.

11. Using established criteria and feedback, identify the way(s) in which performances convey the elements of music, style, and mood.

12. Identify and implement strategies for improving the technical and expressive aspects of multiple works.

Present

13. Share live or recorded performances of works (both personal and others') and explain how the elements of music are used to convey intent.

14. Identify how compositions are appropriate for an audience or context, and how this will shape future compositions.

RESPONDING

Select

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

Analyze

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

Interpret

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

Evaluate

18. Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of fundamentals of music theory.

19. Describe the way(s) in which critiquing others' work and receiving feedback from others can be applied in the personal creative process.

CONNECTING

A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards. See page 86.

Composition and Theory
Accomplished

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

Students can:

CREATING

Imagine

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

Plan and Make

2. Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected sonic events, memories, images, concepts, texts, or storylines.

3. Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (such as binary, rondo, or ternary).

Evaluate and Refine

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

Present

5. Share music through the use of notation, solo or group performance, or technology, and demonstrate and describe how the elements of music and compositional techniques have been employed to realize expressive intent.

6. Describe the selected contexts and performance mediums for presenting personal works, and explain why they successfully impact the final composition and presentation.

PERFORMING

Select

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

Analyze

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

Interpret

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

Rehearsal, Evaluate, Refine

10. Create rehearsal plans for works, identifying the form, repetition and variation within the form, and the style and historical or cultural context of the work.

11. Identify the ways in which performances convey the formal design, style, and historical/cultural context of the works.

12. Identify and implement strategies for improving the technical and expressive aspects of varied works.

Present

13. Share live or recorded performances of works (both personal and others'), and explain how the elements of music and compositional techniques are used to convey intent.

14. Explain how compositions are appropriate for both audience and context, and how this will shape future compositions.

RESPONDING

Select

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

Analyze

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

Interpret

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

Evaluate

18. Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures.

19. Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.

CONNECTING

A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards. See page 86.

Composition and Theory
Advanced

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

Students can:

CREATING

Imagine

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

Plan and Make

2. Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended sonic experiences or abstract ideas.

3. Analyze and demonstrate the development of sounds and extended musical ideas in drafts of music within a variety of moderately complex or complex forms.

Evaluate and Refine

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

Present

5. Share music through the use of notation, solo or group performance, or technology, and demonstrate and explain how the elements of music, compositional techniques, and processes have been employed to realize expressive intent.

6. Describe a variety of possible contexts and mediums for presenting personal works, and explain and compare how each could impact the success of the final composition and presentation.

PERFORMING

Select

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

Analyze

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

Interpret

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

Rehearse, Evaluate, and Refine

10. Create rehearsal plans for works, identifying the form, repetition and variation within the form, compositional techniques, and the style and historical or cultural context of the work.

11. Using established criteria and feedback, identify the ways in which performances use compositional techniques and convey the formal design, style, and historical/cultural context of the works.

12. Identify, compare, and implement strategies for improving the technical and expressive aspects of multiple contrasting works.

Present

13. Share live or recorded performances of works (both personal and others'), and explain and/or demonstrate understanding of how the expressive intent of the music is conveyed.

14. Explain how compositions are appropriate for a variety of audiences and contexts, and how this will shape future compositions.

RESPONDING

Select

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

Analyze

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

Interpret

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

Evaluate

18. Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of theoretical concepts and complex compositional techniques and procedures.

19. Describe and evaluate ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.

CONNECTING

A. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards. See page 86.

Music
Glossary

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

ABA – Musical form consisting of three sections, A, B, and A; The two A sections are the same and the B section is different (ternary form).

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

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

Analog tools – Category of musical instruments and tools that are non-digital (i.e., do not transfer sound in or convert sound into binary code), such as acoustic instruments, microphones, monitors, and speakers.

Analyze, analysis – To examine in detail the structure and context of the music.

Arrangement – Setting or adaptation of an existing musical composition.

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

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

Artistic literacy – Comprehensive knowledge and understanding required to participate authentically in the arts.

Awareness – Knowledge of a concept or fact.

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

Audiate – To hear and comprehend sounds in one's head (inner hearing), even when no sound is present.

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

Beat – Underlying steady pulse present in most music.

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

Binary form – See **AB.**

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

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

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

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

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

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

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

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

Composer – Person who creates musical compositions.

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

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

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

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

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

Connection – Relationship among artistic and non-artistic ideas, personal meaning, and/or external context

Context – environment that surrounds music, influences understanding, provides meaning, and connects to an event or occurrence.

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

Create – To conceive and develop new artistic ideas, such as an improvisation, composition, or arrangement, into a work.

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

Creator – Person who originates a music composition, arrangement, or improvisation.

Criteria – Guidelines used to judge the quality of a student's performance (see also **Rubric**).

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

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

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

Cyclical structure – Musical form characterized by the return or "cycling around" of significantly recognizable themes, motives, and/or patterns across movements.

Demonstrate – To show musical understanding through observable behavior such as moving, chanting, singing, or playing instruments.

Diatonic – Any step-wise arrangement of the seven natural pitches forming an octave without altering the established pattern of a key or mode, in particular major and natural minor scales.

Digital environment – simulated place made or created through the use of one or more computers, sensors, or other equipment

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

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

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

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

Dynamics – level or range of loudness of a sound or sounds.

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

Enduring Understandings – Overarching ideas that are central to the core of the music discipline and may be transferred to new situations.

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

Essential Question – Question that is central to the core of a discipline – in this case, music –and promotes investigation to uncover corresponding Enduring Understandings.

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

Expanded form – Basic form (such as AB, ABA, rondo or theme and variation) expanded by the addition of an introduction, transition, and/or coda.

Explore – To discover, investigate, and create musical ideas through singing, chanting, playing instruments, or moving to music.

Expression –Feeling conveyed through the performance of music.

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

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

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

Flat – The symbol which indicates the lowering a note or pitch by one half step.

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

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

Fret – Thin strip of material placed across the fingerboard of some stringed instruments, such as guitar, banjo, and mandolin. The fingers press the strings against the frets to alter the pitch.

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

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

Fusion – type of music created by combining contrasting styles into a new style.

Genre – Category of music characterized by a distinctive style, form, and/or content, such as classical, jazz, rock, rap, or country.

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

Harmonic sequences – Series of two or more chords commonly used to support melody(ies).

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

Harmonization – Process of applying stylistically appropriate harmony, such as chords, countermelodies, and *ostinato*, to melodic material.

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

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

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

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

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

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

Imagine – To generate musical ideas for various purposes and contexts.

Imagination – Ability to generate in the mind ideas, concepts, sounds, and images that are not physically present and may not have been previously experienced (see also **Audiate**).

Improvisation – Music created and performed spontaneously "in-the-moment," often within a framework determined by the musical style.

Improviser – Person who creates music spontaneously or "in-the-moment."

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

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

Interpret –To determine and demonstrate music's expressive intent and meaning when responding and performing.

Interpretation – Intent and meaning that a performer realizes in studying and performing a piece of music

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

Intonation – Singing or playing the correct pitch in tune.

Key signature – Any of several combinations, or absence of, sharps, flats, or naturals after the clef at the beginning of each staff of a composition.

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

Lyrics – Words of a song.

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

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

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

Melodic pattern – Grouping, generally brief, of tones or pitches.

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

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

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

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

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

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

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

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

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

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

Movement – Act of moving in non-locomotor (such as bending and stretching) and locomotor (such as walking and running) patterns to represent and interpret musical sounds.

Music literacy – Comprehensive knowledge and understanding required to participate authentically in the discipline of music by independently carrying out the Artistic Processes of creating, performing, responding, and connecting.

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

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

Musical criteria – Traits relevant to assessing music attributes of a work or performance.
Musical idea – An idea expressed in music, which can range in length from the smallest meaningful level (motive or short pattern) through a phrase, a section, or an entire piece.
Musical range – Span between the highest and lowest pitches of a melody, instrument, or voice.
Musical work – Piece of music preserved as a notated copy or sound recording or passed through oral tradition.
Natural – A symbol which cancels previous sharps or flats and represents the unaltered pitch of a note.
Non-pitched instruments – Instruments, such as woodblocks, whistles, or electronic sounds that do not have definite pitches or tones.
Notation – Visual representation of musical sounds.
One-part formal structure – Continuous form, with or without an interruption, in which a singular instance of formal closure is achieved only at or near the end of the piece; also known as through-composed.
Open-ended assessment – Assessment that allows students to demonstrate the learning of a particular outcome in a variety of ways, such as demonstrating understanding of rhythmic notation by moving, singing, or chanting.
Pentatonic scale – A tonal structure comprised of five tones usually associated with the ordinary major scale with the fourth and seventh scale steps omitted.
Perform – Process of realizing artistic ideas and work through interpretation and presentation.
Performing, performance – Experience of engaging in the act of presenting music in a classroom, private, or public venue.
Performance decorum – Aspects of contextually appropriate propriety and proper behavior, conduct, and appearance for a musical performance, such as stage presence, etiquette, and appropriate attire.
Performance practice – Performance and presentation of a work that reflect established norms for the style and social, cultural, and historical contexts of that work.
Performance technique – Personal technical skills developed and used by a performer.
Personal context – Unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interest, and preferences.
Personally-developed criteria – Qualities or traits for assessing achievement level developed by students individually.
Phrase – Musical segment with a clear beginning and ending; comparable to a musical sentence.
Phrasing – Performance of a musical phrase that uses expressive qualities such as dynamics, tempo, articulation, and timbre to convey a thought, mood, or feeling.
Piece – General, non-technical term referring to a composition or musical work.
Pitch – Identification of a tone or note with respect to highness or lowness (i.e., frequency).
Plan – To select and develop musical ideas for creating or performing a musical work.
Polyphonic – Musical texture in which two or more melodies sound simultaneously.
Polytonal – Music in which two or more tonalities (keys) sound simultaneously.
Present – To share artistic work (e.g., a composition) with others.
Program – Presentation of a sequence of musical works that can be performed by individual musicians or groups in a concert, recital, or other setting.
Purpose – Reason for which music is created, such as ceremonial, recreational/social, commercial, or generalized artistic expression.
Refine –To make changes in musical works or performances to more effectively realize intent through technical quality or expression.
Repertoire – Body or set of musical works that can be performed.
Respond – To understand and evaluate how the arts convey meaning.
Rhythm – Duration or length of sounds and silences that occur in music; organization of sounds and silences in time.
Rhythmic passage – Short section or series of notes within a larger work that constitutes a single coherent rhythmic idea.
Rhythmic pattern – Grouping, generally brief, of long and short sounds and silences.
Rondo – Musical form consisting of three or more contrasting sections in which one section recurs, such as ABACA.

Rubric – An ordered set of criteria for judging student performance; includes descriptors of student work at various levels of achievement.

Scale – Pattern of pitches arranged in ascending or descending order and identified by its specific arrangement of whole and half steps.

Score – Written notation of an entire music composition.

Section – One of a number of distinct segments that together comprise a composition; a section consists of multiple phrases.

Select – To choose music for performing, rehearsing, or responding based on interest, knowledge, ability, and context.

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

Set – Sequence of songs or pieces performed together by an individual or ensemble.

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

Setting of the text – Musical treatment of text as presented in the music.

Share – To present artistic work (e.g., a composition) to others.

Sharp – The symbol which indicates the raising of a note or pitch by one half step.

Sight-reading – Initial performance, upon first sight, of a notated work.

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

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

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

Sonic experience – Perception and understanding of the sounds and silences of a musical work and their inter-relationship.

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

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

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

Storyline – Extra-musical narrative that inspires or explains the structure of a piece of music.

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

Structural –See **Structure.**

Structure – Totality of a musical work.

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

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

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

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

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

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

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

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

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

Ternary form – See **ABA.**

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

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

Theoretical –See **Fundamentals of music theory.**

Timbre – The character or quality of a musical sound as distinct from its pitch and intensity.

Tonal pattern – Grouping, generally brief, of tones or pitches.

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

Transfer – To use music knowledge and skills appropriately in a new context.

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

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

Venue – Physical setting in which a musical event takes place.

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

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


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Theatre
Grades K-12
General Overview

Students who participate in a strong theatre program build a broad base of theatre content knowledge and skills. When the theatre curriculum is implemented through a variety of appropriate instructional methods, all learners have an opportunity to develop to their highest potential despite differences in learning rates and prior knowledge and skills. Additionally, theatre students develop capabilities in critical and creative thinking and problem-solving. Through the use of communication, students also participate in individual and collaborative planning, concept-based learning, and implementation that promote self- and social-awareness.

The theatre standards facilitate comprehensive, in-depth learning that is well-planned, scaffolded, and comprised of diverse and challenging educational experiences in theatre for all students. Students refine their communication skills and gain a deeper knowledge of theatre's historical and cultural implications and the practice of theatre as an art form.

Children and adolescents develop concepts about themselves, human relationships, and the environment by participating in role-playing. They sharpen critical thinking skills by exploring the motivations of characters' actions, analyzing emotional responses to situations, and interpreting playwrights' intents. By designing and creating scenery, props, lighting, and makeup, students learn to interpret the ideas of others and to apply their own interpretations to create new works. Students explore and communicate how a dramatic presentation relates to a particular time, place, and culture. They become educated consumers of theatre through careful evaluation of performances.

The differentiated instruction in the theatre curriculum provides unique opportunities for involving all students in meaningful, active learning. Process-centered theatre necessitates "doing" classes, involving students mentally, emotionally, socially, and physically. Classroom practices alternate among teacher instruction and direction, student instruction and leadership, and independent study. The curriculum allows students to grow and develop at their own individual rates.

Through the use of Enduring Understandings and Essential Questions, the Course of Study helps both students and educators organize the information, skills, and experiences within the Artistic Processes of theatre. In addition, there are eleven anchor standards that describe the general knowledge and skills teachers can expect students to demonstrate throughout their education in the arts. Arts literacy inspires and engages life-long learners. These instructional resources can be found in Appendix H.

Theatre
Grades K-2
Overview

Students in Grades K-2 are naturally creative, imaginative, and inquisitive; and their gateway to learning is through multi-sensory stimuli. The environment includes a combination of free play and guided instruction as students advance communication skills, develop the ability to cooperate, and explore other cultures. Emphasis is on gaining fundamental knowledge and basic skills achieved through exploration and process-oriented instruction.

Theatre in Grades K-2 focuses on imagination, dramatic play, and guided drama experiences that emphasize process-centered exploration rather than creation of an end product (e.g. creative dramatics, story drama, process drama, and improvisational activities). With prompting and support from teachers, students actively engage mind, voice, and body in a variety of structured and free play activities that allow them to create, perform, and respond to drama/theatre. The K-2 theatre classroom provides an inclusive and creative environment for students to generate, develop, and express original ideas as well as interpret meaning, identify artistic choices, and explain personal preferences. By participating individually and in peer groups, K-2 students practice communication skills, develop the ability to cooperate, and learn to relate to self and others. By the end of Grade 2, students will exhibit fundamental knowledge and skills related to dramatic structure and the elements of drama (character, plot, setting, dialogue), basic technical elements (props, costumes, scenery, sound, puppets), and beginning performance (gesture, movement, vocal choices).

Theatre
Kindergarten

Kindergarten students are naturally creative, imaginative, and inquisitive. They learn most effectively through active learning experiences and multi-sensory stimuli. The kindergarten theatre program, therefore, involves students in acting experiences that incorporate life skills. They will need prompting and support to help develop their artistic voice.

Kindergarten content standards focus on artistic play, connecting art to their daily lives, and teaching a world perspective through exploration of cultures. Students gain basic theatre skills through process-oriented instruction. Examples of activities that can be used include creative drama, story drama, and process drama.

Students can:

CREATING

Envision, Conceptualize

1. Transition between imagination and reality, and use words and gestures to invent and inhabit an imaginary “elsewhere” in dramatic play or a guided drama experience.

2. Use non-representational materials to create props, puppets, and costume pieces for dramatic play or a guided drama experience.

Develop

3. Participate in dramatic play or a guided drama experience alone and with peers.

4. Express original ideas in dramatic play or a guided drama experience.

Rehearse

5. Ask and answer questions in dramatic play or a guided drama experience.

PERFORMING

Select

6. Identify characters and setting in dramatic play or a guided drama experience.

7. Identify voice and sound as fundamentals of dramatic play and guided drama experiences.

Prepare

8. Explore and experiment with various technical elements in dramatic play or a guided drama experience.

Present

9. Use voice and sound in dramatic play or a guided drama experience.

RESPONDING

Reflect

10. Recall and/or express an emotional response in dramatic play or a guided drama experience.

Interpret

11. Explore and identify preferences in dramatic play, a guided drama experience, or an age-appropriate theatre performance.

12. Name and describe characters and settings in dramatic play or a guided drama experience.

Evaluate

13. Actively engage and make choices independently and with others in dramatic play or a guided drama experience.

CONNECTING

Empathize

14. Identify similarities between a story and personal experience in dramatic play or a guided drama experience.

Interrelate

15. Identify similarities between characters and oneself in dramatic play or a guided drama experience.

Research

16. Identify stories that are similar to or different from one another in dramatic play or a guided drama experience.

Theatre
Grade 1

Students in Grade 1 are focused on themselves and their own experiences. The effective teacher uses process-oriented instruction to draw on these characteristics to introduce and expand the theatre experience.

In Grade 1, the theatre program is closely aligned to reading skills, incorporating stories familiar to students as well as ones they create. Content standards include opportunities to use voice, space, and movement to create emotion; techniques for collaboration within theatre; and demonstration of ways the arts are used in different cultures. Theatre standards in Grade 1 also address multi-sensory stimuli, spatial relationships, and appropriate audience behavior. Examples of activities that can be used include creative drama, story drama, and process drama.

Students can:

CREATING

Envision, Conceptualize

1. Propose potential choices characters could make in a guided drama experience.

2. Collaborate with peers to conceptualize costumes and props in a guided drama experience.

Develop

3. Identify ways in which gestures and movement may be used to create or retell a story in guided drama experiences.

4. Improvise dialogue alone and with peers in a guided drama experience.

5. Contribute ideas as a group in a guided drama experience.

Rehearse

6. Contribute to the adaptation of the plot in a guided drama experience.

7. Identify similarities and differences in sounds and movements during a guided drama experience.

8. Collaborate to imagine multiple representations of a single object in a guided drama experience.

PERFORMING

Select

9. Describe a story's character actions and dialogue in a guided drama experience.

10. Use body, face, gestures, and voice to communicate character traits and emotions in a story through a guided drama experience.

Prepare

11. Identify and understand that physical movement is fundamental to guided drama experiences.

12. Identify and use technical elements that are essential in a guided drama experience.
    Examples: costumes, props, lights, sound effects

Present

13. Use movement and gestures to communicate emotions in a guided drama experience.

RESPONDING

Reflect

14. Demonstrate relevant audience etiquette in response to a performance.

15. Recall and compare choices made in a guided drama experience.

Interpret

16. Explain preferences and emotions in a guided drama experience or age-appropriate theatre performance.

17. Identify causes of character actions in a guided drama experience.

18. Explain or use text and pictures to describe how personal emotions and choices compare to the emotions and choices of characters in a guided drama experience.

Evaluate

19. Collaborate to build on others' ideas in a guided drama experience.

20. Identify props and costumes that might be used in a guided drama experience.

21. Compare and contrast the actions of characters in a guided drama experience.

CONNECTING

Empathize

22. Identify character emotions in a guided drama experience and relate it to personal experience.

Interrelate

23. Apply skills and knowledge from different art forms, content areas, and cultures in a guided drama experience.

Research

24. Identify similarities and differences in stories from one's own community in a guided drama experience.

25. Collaborate on the creation of a short scene based on a fictional literary source in a guided drama experience.

Theatre
Grade 2

The second grade theatre program builds on theatre knowledge gained in kindergarten and first grade. Second-grade students display a range of abilities and levels of development. They enjoy dramatic play, demonstrate much-improved manipulative abilities, and are increasingly social. The second-grade classroom, therefore, includes multi-sensory stimuli and simple theatrical activities that continue to develop students' interest and abilities in theatre. As they become more proficient readers, writers, and thinkers, these students develop a growing sense of pride in their achievements in theatre.

In Grade 2, students begin to demonstrate various types of movement and create guided dramatic experiences through process-oriented instruction. At this level, they are introduced to the components of a dramatization and are able to identify the characters and setting in a drama, the emotions evoked by performers, and the common ideas in stories from various cultures and periods. Students also become aware of the contributions the arts make to different cultures.

Students can:

CREATING

Envision, Conceptualize

1. Propose potential new details to plot and story in a guided drama experience.

2. Collaborate with peers to conceptualize scenery in a guided drama experience.

Develop

3. Identify ways in which voice and sounds may be used to create or retell a story in guided drama experiences.

4. Collaborate with peers to devise meaningful dialogue in a guided drama experience.

5. Contribute ideas in order to make decisions as a group to advance a story in a guided drama experience.

Rehearse

6. Contribute to the adaptation of dialogue in a guided drama experience.

7. Use and adapt sounds and movements in a guided drama experience.

8. Individually generate multiple representations of a single object in a guided drama experience. Example: Imagine and pantomime various uses of a pencil – fishing rod, ice pick, or toothbrush.

PERFORMING

Select

9. Interpret story elements in a guided drama experience.

10. Alter voice and body to expand and articulate nuances of a character in a guided drama experience.

Prepare

11. Demonstrate the relationship between the body, voice, and mind in a guided drama experience.

12. Explore technical elements in a guided drama experience.

Present

13. Contribute to group guided drama experiences and informally share with peers.

RESPONDING

Reflect

14. Recognize when artistic choices are made in a guided drama experience.

Interpret

15. Explain how personal preferences and emotions affect an observer's response in a guided drama experience or age-appropriate theatre performance.

16. Identify causes and consequences of character actions in a guided drama experience.

17. Explain or use text and pictures to describe how others' emotions and choices may compare to the emotions and choices of characters in a guided drama experience.

Evaluate

18. Collaborate on a scene in a guided drama experience.
    Example: Improvise an alternative ending to "Goldilocks and the Three Bears."

19. Use a prop or costume in a guided drama experience to enhance characters, settings, or events.

20. Describe how characters respond to challenges in a guided drama experience.

CONNECTING

Empathize

21. Relate character experiences to personal experiences in a guided drama experience.

Interrelate

22. Determine problem-solving techniques from different art forms and content areas to apply in a guided drama experience.
    Example: Use mathematical skills to tell the story, "The Three Little Pigs."

Research

23. Identify similarities and differences in stories from multiple cultures in a guided drama experience.

24. Collaborate on the creation of a short scene based on a non-fiction literary source in a guided drama experience.

Theatre
Grades 3 – 5
Overview

Students in Grades 3-5 continue to be naturally creative, imaginative, inquisitive, and eager to learn. Cognitively, students are transitioning from dependent to independent and self-guided thought, from concrete to abstract concepts. Their perception of self and others expands as they develop empathy through understanding multiple perspectives. Increased literacy drives student eagerness to develop and express original ideas. The environment facilitates responsible growth in learning and encourages artistic literacy as students work both individually and in groups. Students in Grades 3-5 build on the fundamental knowledge and skills learned during the K-2 years as they deepen exposure to the artistic processes in creating, performing, responding, and connecting to artistic work.

The theatre curriculum in Grades 3-5 continues to build upon the knowledge and skills learned in Grades K-2, preparing all students to become discerning audience members as well as active participants in arts performance and production. While the emphasis remains on process more than product, students at this level gain greater understanding of the specific elements, tools, techniques, and components of the artistic processes necessary to create and support drama/theatre work(s). The learning environment provides various opportunities for inquiry and investigation, collaborating and comparing ideas with peers, and taking on defined responsibilities and roles within drama/theatre activities. While students expand their ability to interpret, evaluate, review, and express informed opinions from their own perspectives, theatre in Grades 3-5 also expands the scope of study beyond the individual self, allowing all students to draw from personal experiences to make connections to others by examining cultural, historical, and global influences and perspectives in theatre.

By the end of Grade 5, students will have actively engaged in the creative process in a variety of ways by envisioning, designing, proposing, adapting, refining, and presenting scripted, devised, and/or improvised works within theatre.

Theatre
Grade 3

Third-grade students begin to participate in self-directed activities that reflect their artistic individuality. They are inquisitive, enthusiastic, eager to learn, and sensitive to the opinions of peers and teachers. These students are more mature, competent, and confident than students in earlier grades. The classroom environment, therefore, promotes collaboration and provides opportunities for all students to experience success in guided dramatic play.

In Grade 3, theatre students begin to grasp artistic productions through their own personal interpretations. They identify various forms and uses of drama as well as the different elements of a theatrical performance. They create ideas for various components of a dramatic production and continue to work with movement as a vital part of the total theatre experience. Students are also encouraged to view performances that evoke a greater understanding of society and various cultures.

Students can:

CREATING

Envision, Conceptualize

1. Create roles, imagined worlds, and improvised stories in a drama/theatre work.

2. Explore and articulate ideas for costumes, props, and sets for the environment and characters in a drama/theatre work.

Develop

3. Collaborate to determine how characters might move and speak to support the story and given circumstances in drama/theatre work.

4. Participate in methods of investigation to devise original ideas for a drama/theatre work.
   Example: Interview a grandparent to create a monologue from the perspective of someone born in another time period.

5. Compare ideas with peers and make selections that will enhance and deepen group drama/theatre work.

Rehearse

6. Collaborate with peers to revise, refine, and adapt ideas to fit the given parameters of a drama/theatre work.

7. Participate in and contribute to physical and vocal exploration in an improvised or scripted drama/theatre work.

8. Practice and refine design and technical choices to support a devised or scripted drama/theatre work.

PERFORMING

Select

9. Apply the elements of dramatic structure to a story and create a drama/theatre work.

10. Investigate how movement and voice are incorporated into drama/theatre work.

Prepare

11. Participate in a variety of physical, vocal, and emotional/mental exercises that can be used in a group setting for drama/theatre work.

12. Identify the basic technical elements that can be used in drama/theatre work.
    Example: Identify costume and scenery needs for a small scene in class.

Present

13. Practice drama/theatre work and share reflections individually and in small groups.

RESPONDING

Reflect

14. Make observations explaining why artistic choices are made in a drama/theatre work.

Interpret

15. Identify multiple personal experiences when participating in or observing a drama/theatre work.

16. Consider multiple ways to develop a character using physical characteristics and prop or costume design choices that reflect appropriate cultural perspectives in drama/theatre work.

17. Examine how connections are made between oneself and a character's emotions in drama/theatre work.

Evaluate

18. Recognize how and why audiences evaluate drama/theatre work.

19. Consider and analyze technical elements from multiple drama/theatre works.

20. Evaluate and analyze problems and situations in a drama/theatre work from an audience perspective.
    Example: Student audiences give peer assessment of student performances.

CONNECTING

Empathize

21. Use personal experiences and knowledge to make connections to community and culture in a drama/theatre work.

Interrelate

22. Identify connections to community, social issues, and other content areas in drama/theatre work.

Research

23. Explore how stories are adapted from literature to drama/theatre work.

24. Examine how artists have historically presented the same stories using different art forms, genres, or drama/theatre conventions.

Theatre
Grade 4

Students in fourth grade enjoy learning and display an abundance of energy and enthusiasm. They are more verbal; they see themselves as more mature, and place more importance on social experiences. The theatre class is a place for students to express themselves through self-reflection. They will be encouraged to channel their energy and enthusiasm into well-defined activities that strengthen their theatrical knowledge and talent.

Theatre students in Grade 4 focus on the roles and responsibilities of those involved in staging a theatrical production. Standards require that students begin to identify interpersonal relationships, thoughts, and feelings evoked by a performance. They will also evaluate theatrical performances and utilize introductory theatrical techniques.

Students can:

CREATING

Envision, Conceptualize

1. Articulate the visual details of imagined worlds and improvised stories that support the given circumstances in a drama/theatre work.

2. Visualize and design technical elements that support the story and given circumstances in a drama/theatre work.

Develop

3. Explore how a character might move to support the story and given circumstances in a drama/theatre work.

4. Collaborate to devise original ideas for a drama/theatre work by asking questions about characters and plots.

5. Make and discuss group decisions and identify responsibilities required to present a drama/theatre work to peers.

Rehearse

6. Revise and improve an improvised or scripted drama/theatre work through repetition and collaborative review.

7. Develop physical and vocal exercise techniques for an improvised or scripted drama/theatre work.

8. Collaborate on identifying design and technical problems that arise in rehearsal for a drama/theatre work.

PERFORMING

Select

9. Modify the dialogue and action to change the story in an original drama/theatre work.

10. Make physical choices to develop a character in a drama/theatre work.

Prepare

11. Practice selected exercises that can be used in a group setting for drama/theatre work.

12. Propose the use of technical elements in a drama/theatre work.
    Example: Use masks in Commedia del' Arte activities.

Present

13. Share small-group drama/theatre work, with peers as audience.

RESPONDING

Reflect

14. Identify artistic choices made in a drama/theatre work through participation and observation.

Interpret

15. Compare and contrast multiple personal experiences when participating in or observing a drama/theatre work.

16. Compare and contrast the qualities of characters in a drama/theatre work through physical characteristics and prop or costume design choices that reflect cultural perspectives.

17. Identify and discuss physiological changes connected to emotions in drama/ theatre work.

Evaluate

18. Develop a plan to evaluate drama/theatre work.
    Example: Before viewing a performance, brainstorm questions such as: What do I see? What do I hear? What do I feel? I have an opinion – would you like to hear it?

19. Investigate how technical elements may support a theme or idea in a drama/theatre work.

20. Observe how a character's choices impact an audience's perspective in a drama/theatre work.

CONNECTING

Empathize

21. Identify the ways a drama/theatre work reflects the perspectives of a community or culture.

Interrelate

22. Respond to community and social issues and incorporate other content areas in drama/theatre work.

Research

23. Investigate cross-cultural approaches to storytelling in drama/theatre work.

24. Compare the drama/theatre conventions of a given time period with those of the present.

Theatre
Grade 5

Fifth-grade students exhibit the capacity for enjoying and participating in all areas of the arts. They demonstrate skills for artistic expression and show a heightened appreciation for the arts and their role in shaping and reflecting the history of all cultures.

Theatre content standards for Grade 5 are designed to broaden and deepen the knowledge and processes begun in Grade 4. These standards require students to analyze and describe ways to improve a performance while under a director's supervision, to identify universal themes and basic conflicts evident in theatrical productions, and to use age-appropriate theatre vocabulary. At this grade level, emphasis is also placed on constructive criticism, including self-evaluation.

Students can:

CREATING

Envision, Conceptualize

1. Identify physical qualities that might reveal a character's inner traits in the imagined world of a drama/theatre work.

2. Propose design ideas that support the story and given circumstances in a drama/theatre work.

Develop

3. Explore how a character's inner thoughts impact the story and given circumstances in a drama/ theatre work.

4. Devise original ideas for a drama/theatre work that reflect collective inquiry about characters and their given circumstances.

5. Participate in defined responsibilities required to present a drama/theatre work informally to an audience. Example: Assume roles like actor, director, playwright and stage manager.

Rehearse

6. Revise and improve an improvised or scripted drama/theatre work through repetition and self-review.

7. Use physical and vocal exploration for character development in an improvised or scripted drama/theatre work.

8. Create innovative solutions to design and technical problems that arise in rehearsal for a drama/theatre work.

PERFORMING

Select

9. Describe the underlying thoughts and emotions that create dialogue and action in a drama/theatre work.

10. Use physical choices to create meaning in a drama/theatre work.

Prepare

11. Choose acting exercises that can be applied to a drama/theatre work.

12. Demonstrate the use of technical elements in a drama/theatre work.

Present

13. Present drama/theatre work informally to an audience.

RESPONDING

Reflect

14. Explain personal reactions to artistic choices made in a drama/theatre work through participation and observation.

Interpret

15. Justify responses based on personal experiences when participating in or observing a drama/theatre work.

16. Explain personal responses to characters based on cultural perspectives when participating in or observing drama/theatre work.

17. Investigate the effects of emotions on posture, gesture, breathing, and vocal intonation in a drama/theatre work.

Evaluate

18. Implement a plan to evaluate drama/theatre work.
    Example: Use rubrics to rate or score performances.

19. Assess how technical elements represent the theme of a drama/theatre work.

20. Discuss how a character's circumstances impact an audience's perspective in a drama/theatre work.

CONNECTING

Empathize

21. Explain how drama/theatre connects oneself to a community or culture.
    Example: Discuss how a play about the coal mines of Walker County performed by Walker County students might help connect them to local history.

Interrelate

22. Investigate historical, global, and social issues expressed in drama/theatre work.
    Example: Read articles from a specific time period, then use articles to write and perform a "living newspaper" scenario.

Research

23. Analyze commonalities and differences between stories set in different cultures in preparation for a drama/theatre work.

24. Identify historical sources that explain drama/theatre terminology and conventions.

Theatre
Grades 6-8
Overview

The middle grades, 6-8, represent the bridge between elementary and secondary education. Students experience a transition in both physical and emotional growth characterized by an ability to engage with more complex and abstract thoughts. Middle school students may have short attention spans but are able to focus on a topic of interest for an extended period. Learning is framed within an active, structured, and stimulating environment that allows for flexibility and student choice as well as multiple outlets for self-expression. Building on the foundations and skills established in Grades K-5, students in Grades 6-8 refine and develop artistic knowledge and skills while creating, performing, responding, and connecting to a variety of artistic processes and products.

Students in Grades 6-8 theatre classes are refining prior knowledge and building upon the basics of theatre learned in Grades K-5. Students delve more deeply into the elements of drama, both in performance and production areas. Students find solutions to staging and design challenges by integrating and experimenting with various technical elements, and they learn and use more specific acting techniques to communicate story and character. The Grades 6-8 theatre environment provides students the opportunity to personalize and support artistic choices as they begin to define their own artistic voices. Through evaluation and critical analysis, students learn to form and communicate educated opinions about works of drama/theatre. At this level, the ensemble experience (creating together) remains important, but new emphasis is placed on the relationship between theatre and its audiences. By the end of Grade 8, students are equipped with the fundamental knowledge and skills to successfully participate in the creative process which culminates in the formal presentation of theatre for an audience. Students have gained confidence and self-awareness through experiences in collaboration, ensemble-building, and creative problem-solving, and they move toward artistic literacy through research, analysis, evaluation, and development of original ideas.

Theatre
Grade 6

Students in Grade 6 are moving from childhood to preadolescence. Therefore, this course is transitional from childhood drama to the beginnings of informal theatre. Sixth graders require teacher direction, but at the same time need to be provided with opportunities for self-expression.

Content standards for Grade 6 address the intellectual needs, learning styles, talents, interests, and maturity level of early adolescents. Students will transition from dramatic play and exploration into more academic theatre work. Standards continue to emphasize the development of the four artistic processes of creating, performing, responding, and connecting while introducing the vocal, kinesthetic, emotional, analytical, and intellectual elements of theatrical training. Students begin to examine specific acting processes and dramatic structures. Students begin to examine theatre genres and styles, broaden theatre vocabulary, and respond to productions by communicating thoughts and feelings, explaining concepts of aesthetics, and evaluating artistic choices.

Students can:

CREATING

Envision, Conceptualize

1. Identify possible solutions to staging challenges in a drama/theatre work.

2. Identify solutions to design challenges in a drama/theatre work.

Develop

3. Explore a scripted or improvised character by imagining the given circumstances in a drama/theatre work.

4. Use critical analysis to improve, refine, and evolve original ideas and artistic choices in a devised or scripted drama/theatre work.

5. Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work.

Rehearse

6. Articulate and examine choices to refine a devised or scripted drama/theatre work.

7. Identify effective physical and vocal traits of characters in an improvised or scripted drama/theatre work.

8. Explore a planned technical design during the rehearsal process for a devised or scripted drama/theatre work.

PERFORMING

Select

9. Identify the essential events in a story or script that make up the dramatic structure in a drama/theatre work.

10. Experiment with various physical choices to communicate character in a drama/theatre work.

Prepare

11. Recognize how acting exercises and techniques can be applied to a drama/theatre work.

12. Articulate how technical elements are integrated into a drama/ theatre work.

Present

13. Adapt a drama/theatre work and present it informally for an audience.

RESPONDING

Reflect

14. Describe and record personal reactions to artistic choices in a drama/theatre work.
    Examples: written critique, student journal, blog

Interpret

15. Explain how artists make choices based on personal experience in a drama/theatre work.

16. Identify significant cultural perspectives that may influence the evaluation of a drama/theatre work.

17. Identify personal aesthetics, preferences, and beliefs through participation in or observation of drama/ theatre work.

Evaluate

18. Use supporting evidence and predetermined criteria to evaluate drama/theatre work.
    Examples: performance rubric, oral critique, peer assessment

19. Explore the production elements used in a drama/theatre work to assess aesthetic choices.

20. Identify a specific audience or purpose for a drama/theatre work.

CONNECTING

Empathize

21. Explain how the actions and motivations of characters in a drama/theatre work impact perspectives of a community or culture.

Interrelate

22. Identify universal themes or common social issues and express them through a drama/theatre work.

Research

23. Research and analyze two different versions of the same drama/theatre story to determine differences and similarities in the visual and aural world of each version.

24. Investigate the time period and place of a drama/theatre work to better understand performance and design choices.

Theatre
Grade 7

Students in Grade 7 are moving from childhood to teenage years. Therefore, this course continues the transition from creative dramatics to more formalized guided dramatic experiences. Students continue to require teacher direction, but have an increased interest in peer and personal responses.

Content standards for Grade 7 continue to address the intellectual needs, learning styles, talents, interests, and maturation levels of adolescents, placing continued emphasis on the development of the four artistic processes of creating, performing, responding, and connecting while building on the academic aspects of theatre. In this level, students will develop techniques built upon the foundation of vocal, kinesthetic, emotional, analytical, and intellectual elements of theatrical training. They will increase collaboration by exploring multiple perspectives and approaches. They will begin to connect the relevance of theatre to themselves and their community. They continue to deepen understanding of dramatic structure, production, performance, and cultural components in theatre.

Students can:

CREATING

Envision, Conceptualize

1. Investigate multiple perspectives and solutions to staging challenges in a drama/theatre work.

2. Explain and present solutions to design challenges in a drama/ theatre work.

Develop

3. Envision and describe a scripted or improvised character's inner thoughts and objectives in a drama/theatre work.

4. Examine and justify original ideas and artistic choices in a drama/theatre work based on critical analysis, background knowledge, and historical and cultural context.

5. Demonstrate mutual respect for self and others and their roles in preparing or devising drama/theatre work.

Rehearse

6. Demonstrate focus and concentration in the rehearsal process to analyze and refine choices in a devised or scripted drama/theatre work.

7. Develop effective physical and vocal traits of characters in an improvised or scripted drama/theatre work.

8. Consider multiple planned technical design elements during the rehearsal process for a devised or scripted drama/theatre work.

PERFORMING

Select

9. Consider various staging choices to enhance the story in a drama/theatre work.

10. Discover various character objectives in a drama/theatre work.

Prepare

11. Participate in a variety of acting exercises and techniques that can be applied in a rehearsal or drama/theatre performance.

12. Choose a variety of technical elements that can be applied to a design in a drama/theatre work.

Present

13. Participate in rehearsals for a drama/theatre work that will be shared with an audience.

RESPONDING

Reflect

14. Compare recorded personal and peer reactions to artistic choices in a drama/ theatre work.

Interpret

15. Identify the artistic choices made based on personal experience in a drama/theatre work.

16. Describe how cultural perspectives can influence the evaluation of drama/theatre work.

17. Interpret and discuss how the use of personal aesthetics, preferences, and beliefs can be used in drama/theatre work.

Evaluate

18. Explain preferences, using supporting evidence and predetermined criteria to evaluate drama/theatre work.

19. Identify the aesthetics of the production elements in a drama/theatre work.
    Example: Recall size, shape, and color choices made by the scenic designer of a production.

20. Identify how the intended purpose of a drama/theatre work appeals to a specific audience.

CONNECTING

Empathize

21. Examine a community issue through multiple perspectives in a drama/theatre work.

Interrelate

22. Incorporate music, dance, art, and/or media to strengthen the meaning and conflict in a drama/theatre work with a particular cultural, global, or historical context.

Research

23. Research and discuss how a playwright might have intended a drama/theatre work to be produced.

24. Examine artifacts from a time period and geographic location to better understand performance and design choices in a drama/theatre work.

Theatre
Grade 8

Because students in Grade 8 are transitioning through early teenage years, this course moves from informal drama to a more sophisticated world of theatre. Eighth graders require teacher direction, but value independence and autonomy.

Content standards for Grade 8 address the intellectual needs, learning styles, talents, interests, and maturation levels of teenagers, placing continued emphasis on the development of the four artistic processes of creating, performing, responding, and connecting while building on the academic aspects of theatre. In this level, students study the vocal, kinesthetic, emotional, analytical, and intellectual elements of theatrical training. They begin to examine leadership, responsibility, critical analysis and research. Students focus on the implementation of original ideas through refined choices and consider more diverse social, cultural, and global perspectives and issues.

Students can:

CREATING

Envision, Conceptualize

1. Imagine and explore multiple perspectives and solutions to staging problems in a drama/theatre work.

2. Explore solutions to design challenges of a performance space in a drama/theatre work.

Develop

3. Develop a scripted or improvised character by articulating the character's inner thoughts, objectives, and motivations in a drama/theatre work.

4. Articulate and apply critical analysis, background knowledge, research, and historical and cultural context to the development of original ideas for a drama/theatre work.
   Example: Write short scene adaptations of ancient Greek plays.

5. Share leadership and responsibilities to develop collaborative goals when preparing or devising drama/theatre work.

Rehearse

6. Use repetition and analysis in order to revise devised or scripted drama/theatre work.

7. Refine effective physical and vocal traits of characters in an improvised or scripted drama/theatre work.

8. Implement and refine a planned technical design using simple technology during the rehearsal process for devised or scripted drama/theatre work.

PERFORMING

Select

9. Explore different rhythms to communicate the story effectively in a drama/theatre work.
   Example: Experiment with rate of speech, tempo of dialogue between characters, levels of physical intensity

10. Use various character objectives and tactics in a drama/theatre work.

Prepare

11. Use a variety of acting techniques to increase skills in a rehearsal or drama/theatre performance.

12. Use a variety of technical elements to create a design for a rehearsal or drama/theatre production.

Present

13. Rehearse and perform a formal drama/theatre work for an audience.

RESPONDING

Reflect

14. Apply predetermined criteria to the evaluation of artistic choices in a drama/theatre work.

Interpret

15. Recognize and share artistic choices when participating in or observing a drama/theatre work.

16. Analyze how cultural perspectives influence the evaluation of a drama/theatre work.

17. Apply personal aesthetics, preferences, and beliefs to evaluate a drama/theatre work.

Evaluate

18. Respond to a drama/theatre work using supporting evidence, personal aesthetics, and artistic criteria.

19. Apply the knowledge of production elements used in a drama/theatre to assess aesthetic choices.

20. Assess the impact of a drama/theatre work on a specific audience.

CONNECTING

Empathize

21. Incorporate multiple perspectives and diverse community ideas in a drama/theatre work.

Interrelate

22. Apply different forms of drama/theatre work to examine contemporary social, cultural, or global issues.
    Examples: Use Readers Theatre to explore human trafficking; use children's theatre to examine bullying with younger students; use Commedia del' arte to explore stereotypes.

Research

23. Research the story elements of a staged drama/theatre work and compare them to another production of the same work.

24. Identify and use artifacts from a time period and place to develop performance and design choices in a drama/theatre work.

Theatre
Grades 9 – 12

Students in Grades 9-12 thrive on the challenges of increased academic rigor leading to advanced knowledge, skills, and artistic processes in preparation for college and career. By exploring connections to other disciplines, content standards guide students to artistic literacy in a rapidly changing world environment. Students find the high school theatre arts program to be one in which they are encouraged to develop their talents, abilities, and skills and to find personal satisfaction in creating, performing, responding, and connecting to a variety of artistic processes and products.

Three levels of theatre proficiency are provided for students in Grades 9-12: Proficient, Accomplished, and Advanced. Increased academic rigor at each level leads to mastery of content in the Advanced level.
At the Proficient level, students begin to learn the legal and ethical implications of performing another's work. They also examine dramatic structure more completely, incorporate creativity and imagination into the production of a classroom script, begin to realize the role of self-evaluation, and expand performance through their knowledge of settings, materials, and production staffing. Students at this level begin to explore the world's cultures, identifying how the arts influence various cultures as well as how those cultures impact the arts.

The Accomplished level theatre classroom provides students with opportunities for rigorous academic study and response to performances as well as participation in a full theatrical production. Students at this level begin to transition from adolescence into early adulthood with varying abilities, learning styles, interests, and social skills. These students are challenged to begin justifying critical choices through the different aspects of theatre. Emphasis is placed on theatre's role in society and the ever-expanding opportunities for technology in the arts. At this level, students have an in-depth understanding of theatre's history and critically study the works of renowned playwrights.

The Advanced level is designed for students who have mastered basic theatre skills and concepts. Students are provided a more in-depth study of the history of theatre as well as a study of aesthetic and critical issues. They master the rigor of a professional production and are involved in an independent learning environment as they design, lead rehearsals, and take more responsibility for their own learning and products. Appropriate audience and performer etiquette is also stressed.

As students master standards in the Accomplished and Advanced levels, specific advanced courses may need to be designed on the local level to increase the depth of understanding and the quality of creating, performing, responding, and connecting. Elective courses might include Musical Theatre, Dramatic Media, Technical Theatre, Playwriting, Directing, Theatrical Design, Acting, or Theatre Management.

Theatre
Proficient

The Proficient level course builds sequentially upon theatre knowledge and skills developed in Grades 6-8. This level addresses students' intellectual needs, learning styles, talents, interest, and maturation levels. This level enables students to become proficient in the four Artistic Processes of Creating, Performing, Responding, and Connecting. For students who lack previous theatre courses, teachers may need to revisit and review standards from prior grade levels.

Proficient theatre students are more involved in character development, script analysis, collaboration, and the technical aspects of production. They are learning to weigh their strengths and weaknesses realistically through self-evaluation. In addition, they begin to learn about the legal and ethical implications of performing another's work, explore the history of theatre both in America and in the world, and examine more thoroughly the concepts of theatre, including elements of theatre and styles of performance. Students look at how society values the arts and begin to make critical judgments about these values and the arts that reflect them. The impact of language is stressed both in script evaluation and in students' choice and use of language in the theatre class and in other academic subjects.

Students can:

CREATING

Envision, Conceptualize

1. Apply basic research to construct ideas about the visual composition of a drama/theatre work.

2. Explore the impact of technology on design choices in a drama/theatre work.

Develop

3. Use script analysis to generate ideas that represent a character who is believable and authentic in a drama/theatre work.

4. Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.
   Example: *Hamilton*

5. Investigate the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a drama/theatre work.

Rehearse

6. Practice and revise a devised or scripted drama/theatre work using theatrical staging conventions.
   Example: Identify and use basic stage areas and stage directions in rehearsal: upstage, downstage, stage right, stage left, cross, enter, exit, stage balance, composition, and picturization.

7. Explore physical, vocal, and emotional choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.

8. Create and refine the technical design choices to support the story and emotional impact of devised or scripted drama/theatre works.

PERFORMING

Select

9. Examine how character relationships assist in telling the story of a drama/theatre work.

10. Shape character choices in response to given circumstances in a drama/theatre work.

Prepare

11. Explore various acting techniques to expand skills in a rehearsal or drama/theatre performance.
    Examples: Laban effort shapes to enhance movement, Stanislavski method for character development, Alexander technique for breath and body control

12. Use researched technical elements to increase the impact of design for a drama/theatre production.

Present

13. Perform a scripted drama/theatre work for a specific audience.
    Example: Perform a children's theatre piece for students in grades K-2 in their school system.

RESPONDING

Reflect

14. Respond to what is seen, felt, and heard in a drama/theatre work in order to make artistic choices.

Interpret

15. Analyze and compare artistic choices in several drama/theatre works based on criteria developed from one's own experiences.

16. Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work.

17. Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama/theatre work.

Evaluate

18. Examine a drama/ theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.

19. Consider the aesthetics of the production elements in a drama/theatre work.

20. Classify and explore a drama/ theatre work by considering its specific purpose or intended audience.

CONNECTING

Empathize

21. Examine how cultural perspectives, community ideas, and personal beliefs impact a drama/theatre work.

Interrelate

22. Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.

Research

23. Research how theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.

24. Use basic theatre research methods to better understand the social and cultural background of a drama/theatre work.

25. Research the legal and ethical limitations and opportunities related to performing published material.

Theatre
Accomplished

The Accomplished level course is designed to build upon previous knowledge and skills through a rigorous study of theatre encompassing the four artistic processes of creating, performing, responding and connecting.

Students at the Accomplished level approach theatre as a substantive academic discipline. Students continue developing and interpreting scripts, directing, working collaboratively, and performing. The focus at this level is a comprehensive look at theatre, including how it has developed, how it functions in society, and the different aspects of theatre arts that must be assumed and mastered. Accomplished theatre students refine acting techniques and engage in focused study of the directing process. At the same time, they expand their exploration of theatre history and investigate the issues of aesthetics and criticism. Students master the effective use of theatrical technologies and tools for design. Accomplished level students are challenged to justify critical choices and examine the various aspects of theatre in society. Emphasis is placed on a high level of characterization, analysis, interpretation, design, and creation of new artistic works.

Students can:

CREATING

Envision, Conceptualize

1. Investigate historical and cultural conventions and their impact on the visual composition of a drama/theatre work.

2. Interpret and apply technology to design solutions for a drama/theatre work.

Develop

3. Use personal experiences and knowledge to develop a character who is believable and authentic in a drama/theatre work.

4. Refine a dramatic concept to demonstrate a critical understanding of historical and cultural influences of original ideas applied to a drama/theatre work.

5. Collaborate as a creative team to make interpretive choices for a drama/theatre work.

Rehearse

6. Use the rehearsal process to analyze the dramatic concept and technical design elements of a devised or scripted drama/theatre work.

7. Use research and script analysis to revise physical and vocal choices impacting the believability and relevance of a drama/ theatre work.

8. Re-imagine and revise technical design choices during the course of a rehearsal process to enhance the story and emotional impact of a devised or scripted drama/theatre work.

PERFORMING

Select

9. Discover how unique choices shape believable and sustainable drama/theatre work.

10. Identify essential text information, research from various sources, and the director's concept that influence character choices in a drama/theatre work.

Prepare

11. Refine a range of acting skills to build a believable and sustainable drama/theatre performance.

12. Apply technical elements and research to create a design that communicates the concept of a drama/theatre production.

Present

13. Present a drama/theatre work using creative processes that shape the production for a specific audience.

RESPONDING

Reflect

14. Research historical and cultural context to structure and justify personal responses to a drama/theatre work.
    Example: Engage in dramaturgical research prior to seeing *To Kill a Mockingbird* in order to connect more effectively to the play and its historical and racial context.

Interpret

15. Develop detailed supporting evidence and criteria to reinforce artistic choices, when participating in or observing a drama/theatre work.

16. Apply concepts from a drama/theatre work for personal realization about cultural perspectives and understanding.

17. Debate and distinguish multiple aesthetics, preferences, and beliefs through participation in and observation of drama/theatre work.

Evaluate

18. Research and synthesize cultural and historical information related to a drama/theatre work to support or evaluate artistic choices.

19. Construct meaning in a drama/theatre work, considering personal aesthetics and knowledge of production elements while respecting others' interpretations.

20. Analyze how a drama/theatre work communicates for a specific purpose and audience.

CONNECTING

Empathize

21. Choose and interpret a drama/theatre work to reflect or question personal beliefs.

Interrelate

22. Develop a drama/theatre work that identifies and questions cultural, global, or historic belief systems.

Research

23. Formulate creative choices for a devised or scripted drama/theatre work based on theatre research about a selected topic.

24. Explore how personal beliefs and biases can affect the interpretation of research data applied in drama/theatre work.

Theatre
Advanced

The Advanced level course is designed for students who have mastered basic theatre skills and concepts and are ready to become innovative practitioners in theatre. Students enrolled in this level depend upon peers for social interaction, acceptance, and, to a degree, success. The classroom environment promotes social interaction through the theatrical production process. Students are required to work cooperatively in a group setting, yet are able to maintain independence and identity throughout the process. Possession of a solid theatre background, maturity, dependability, analytical skills, self-discipline, self-motivation, and focus are characteristics of successful Advanced theatre students.

Advanced students apply prior knowledge of script writing, analyze a variety of texts to determine character development, and demonstrate directorial and more advanced acting techniques. They recognize and are able to describe the impact of history and theatre upon each other. The Advanced theatre student demonstrates artistic literacy, a broadened worldview, and effective communication skills. Students are ready to use the knowledge, skills, and artistic processes learned in the theatre classroom toward career readiness or post-secondary education.

Students can:

CREATING

Envision, Conceptualize

1. Synthesize knowledge from a variety of dramatic forms, theatrical conventions, and technologies to create the visual composition of a drama/theatre work.

2. Create a complete design for a drama/theatre work that incorporates elements of theatrical technology.

Develop

3. Integrate cultural and historical contexts with personal experiences to create a character that is believable and authentic in a drama/theatre work.

4. Develop and synthesize original ideas in a drama/theatre work utilizing critical analysis, historical and cultural context, research, and Western or non-Western theatre traditions.

5. Collaborate as a creative team to discover artistic solutions and make interpretive choices in a devised or scripted drama/theatre work.

Rehearse

6. Refine, transform, and re-imagine a devised or scripted drama/theatre work using the rehearsal process to invent or re-imagine style, genre, form, and conventions.

7. Synthesize ideas from research, script analysis, and context to create a performance that is believable, authentic, and relevant in a drama/theatre work.

8. Apply a high level of technical proficiency to the rehearsal process to support the story and emotional impact of a devised or scripted drama/theatre work.

PERFORMING

Select

9. Apply reliable research of directors' styles to form unique choices for a directorial concept in a drama/theatre work.

10. Apply a variety of researched acting techniques as an approach to character choices in a drama/theatre work.

Prepare

11. Collect and use a variety of acting exercises from reliable resources to prepare a believable and sustainable performance.

12. Explain and justify the selection of technical elements used to build a design that communicates the concept of a drama/theatre production.

Present

13. Present a drama/theatre production for a specific audience that employs research and analysis grounded in the creative perspectives of the playwright, director, designer, and dramaturge.

RESPONDING

Reflect

14. Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of a drama/theatre work.

Interpret

15. Use detailed supporting evidence and appropriate criteria to revise personal work and interpret the work of others when participating in or observing a drama/theatre work.

16. Use understanding of cultures and contexts to shape personal responses to drama/theatre work.

17. Support and explain aesthetics, preferences, and beliefs to create a context for critical research that informs artistic decisions in a drama/theatre work.

Evaluate

18. Analyze and assess a drama/theatre work by connecting it to art forms, history, culture, and other disciplines, using supporting evidence and criteria.

19. Analyze and evaluate varied aesthetic interpretations of production elements for the same drama/theatre work.

20. Synthesize and debate the connection between a drama/theatre work and contemporary issues that may impact audiences.

CONNECTING

Empathize

21. Collaborate on a drama/theatre work that examines a critical global issue using multiple personal, community, and cultural perspectives.

Interrelate

22. Integrate conventions and knowledge from different art forms and other disciplines to develop a cross-cultural drama/theatre work.

Research

23. Justify the creative choices made in a devised or scripted drama/theatre work, based on a critical interpretation of specific data from theatre research.

24. Present and support an opinion about the social, cultural, and historical understanding of a drama/theatre work, based on critical research.

Theatre
Glossary

Action – That which happens physically in a play and involves a distinct beginning, middle, and end.
Aesthetics – Study of the nature of beauty.
Antagonist – Either of two opponents in a conflict, or the character who opposes the protagonist.
Articulate – To speak distinctly.
Audition – Competitive tryout for a performer seeking a role in a theatrical production. The process may include interviews, "cold" reading from the script, the presentation of a prepared audition piece, improvisations, dance, movement, singing, or any combinations of these.
Backdrop – Pieces of scenery that are hung over the stage and often "fly" in and out; often painted but can also be full wall units with doors and windows.
Backstage – Stage area beyond the acting area.
Blocking – Term given to the staging of the actual movements of each cast member or actor.
Cast (verb) **–**To choose a person to perform a theatrical part; (noun) group of people to perform a theatrical work.
Catharsis – Release of emotions caused in a tragedy.
Center stage – The center area of the stage.
Character – Person or figure in the world of the play possessing specific qualities and traits within the context of the story or drama.
Characterization – Putting together all facets of a character to make that character a living, convincing being.
Chorus – Group of actors in Greek drama of the 5th century B.C., who sang, chanted, spoke, and moved, usually in unison.
Classical – A drama/theatre work written before the 20th century.
Climax – The point of highest tension in a dramatic presentation.
Comedy – A play in which the protagonist achieves his goal; often treats characters and situations in a humorous way.
Commedia del' Arte – Improvised comedy with stock characters; originated in 16th century Italy.
Conflict – Struggle between two opposing forces.
Costume – Clothing worn by an actor during a performance.
Creative Drama – An improvisational, non-exhibitional, process-oriented form of drama, where participants are guided by a leader to imagine, enact, and reflect on experiences both real and imagined.
Crisis – Moment of decision for the leading character; the highest point of conflict.
Criticism – Verbalized response to the play or script that is meant to enrich the experience for others.
Cue – Audible, verbal, or physical signal indicating that an action will occur.
Cyclorama – White or blue tautly-stretched canvas drop or plaster dome across the back wall of the stage which, when lit, simulates the sky.
Dialect – Regional or ethnic speech, sometimes necessary for an actor in a particular role.
Dialogue – The lines of a play spoken by characters.
Director – The person responsible for molding all aspects of a production into a unified whole.
Downstage – Stage area closest to the audience.
Drama – A literary composition performed on stage.
Dramatic play – Scenarios created by children when at play.
Dramaturge – A resource person who provides in-depth knowledge to theatre personnel and audiences.
Elements of theatre – Plot, character, setting, dialogue, design, and theme.
Elizabethan – The period of English theatre during the reign of Elizabeth I until the closing of English theatres in 1640.
Ensemble – The dynamic interaction and harmonious blending of the efforts of the many artists involved in the dramatic activity of a theatrical production.
Enunciation – Articulation; to speak or pronounce words clearly.
Exposition – Opening of the play that explains the background and sets the plot in motion.
Flats – Frame constructed of 1-by-3 boards covered with canvas, painted, and used most often for interior or exterior walls of a building in a stage setting.
Floor plan – Top view of a set showing the setting arrangement.

Formal performance space – Area designed for theatrical performances, including proscenium stage, arena stage, black box theatre, thrust stage, and stadium stage.
Genre – A category of plays, such as comedy, tragedy, melodrama, or farce.
Gesturing – The movement of body or limbs to suggest thought or feeling.
Improvisation – The impromptu portrayal of a character or scene without any rehearsal or preparation.
Informal performance space – Acting or audience space designed for another purpose. Productions in streets, bus terminals, gymnasiums, parks, and the like are said to use informal playing space.
Initial incident – The first and most important event in a play from which the rest of the plot develops.
Kabuki – Popular Japanese drama incorporating stylized costumes, acting, makeup, and music.
Lighting plot – The lighting designer's graphic rendering of the arrangement of lights and their connections.
Locomotor movement – Moving through space and time.
Makeup – Cosmetics worn by male and female actors to create a character or reflect a historical period.
Melodrama – A 19th century style of drama characterized by emotion, suspense, virtue, and moral.
Method – Acting style characterized by a variety of techniques to simulate realism.
Monologue – A long speech by an individual.
Musical theatre – A theatrical form that integrates drama, music, and dance; originated in 19th century America.
Noh – Japanese theatre style featuring masked male actors who create a drama.
Non-locomotor movement – Action performed while staying in one place.
Pantomime – The art of acting without words.
Picturization – Representation of ideas, characters, or themes through stage pictures.
Pitch – The relative highness or lowness of the voice.
Platform – Raised area to add level(s).
Play – A dramatic composition; bringing an action or story to life on a stage.
Playwright – A person who writes plays; a dramatist.
Plot – The series of related events that take place in a play (See also Exposition, Conflict, and Crisis).
Process drama – Form of drama in which the teacher and students create an imaginary world and work to address challenges or events through dramatic improvisation within a classroom setting. There is no written script.
Projection – Vocalization that can be heard at a distance.
Properties, props – Objects used on stage such as furniture, glasses, and books.
Proscenium arch – Picture-frame acting area with all of the audience sitting and facing the stage.
Protean staging – Scenery or staging that is simple; can be arranged and rearranged to suggest a variety of settings, and whose basic properties are changed by its use.
Puppetry – Inanimate objects brought to life through manipulation to convey a story. Types of puppets may include rod, hand, and marionette.
Reader's Theatre – A performance created by reading from a script rather than from memory.
Rehearsal – Session where actors and technicians practice for a performance.
Resolution – Part of a play in which the major dramatic conflict is reconciled; also called the denouement.
Resonance – The placement of vocal reverberation for maximum sound (Examples: nasal resonance, chest resonance and mask resonance).
Rhythm – The timing and pace of drama; beat or tempo of performance.
Rising action – The series of events following the initial incident.
Scenery – Painted backdrops on a theatrical stage.
Scenes – Traditionally a portion of a play, usually part of an act. In a classroom setting, stand-alone scenes can be used for scene study.
Screenplay – The script of a movie, including acting instructions and scene directions.
Screenwriter – A writer of screenplays.
Script – The text of a theatrical production.
Setting – Time and place in which a dramatic work takes place.
Special effects – Technical effects, usually spectacular, found in a play, television program, or film; can vary from the relatively simple gunshot to a vast flood or thermonuclear war.
Stage left – The side of the stage on the actor's left when he is facing downstage.
Stage manager – The person who is in complete charge backstage during rehearsals and performances.
Stage position – The position of the actor in relation to the audience (as in full front, full back, and right profile).

Stage right – The side of the stage on the actor's right when he is facing downstage.
Storyboard – Visual blueprint of the sequence of events in a story.
Story drama – Use of existing literature or created stories in informal dramatizations.
Style – The way in which a play is written, acted, or produced.
Subtext – Character interpretations that are not stated in a script but are interpreted by an actor, director, and audience.
Tableau – Scene created by actors who remain motionless and silent. The plural is *tableaux*.
Theatre of the Absurd – A form of theater in which language becomes unconventional, and in which political and social problems are examined and presented to the audience in unconventional ways.
Theme – An idea or point of view depicted in a work of art.
Tone – The quality and pitch of a vocalization.
Tragedy – A serious drama in which the protagonist does not achieve his goals or objectives.
Upstage – Stage area farthest away from the audience.
Volume – The strength, force, or intensity with which sound is made.
Wings – Offstage areas to the right and left of the stage.


Dance · Media Arts · Music · Theatre · Visual Arts · Dance · Media Arts · Music · Theatre · Visual Arts
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CREATE CREATE CREATE CREATE CREATE
CREATE CREATE CREATE CREATE CREATE
PRODUCE PERFORM
RESPOND RESPOND
CONNECT CONNECT CONNECT CONNECT
CONNECT CONNECT CONNECT CONNECT

Visual Arts
K – 12 Overview

Traditionally, the visual arts included drawing, painting, printmaking, photography, and sculpture. Today, the visual arts encompass a broader spectrum of constructs including media arts (film, graphic design, and other emerging technologies), architectural, environmental, and industrial arts (urban, interior, product, and landscape design), folk arts, and arts and crafts, including ceramics, fibers, jewelry, works in wood, paper, and other materials.

Visual Arts Standards establish and reinforce ways educators keep instruction invigorating and energizing. The standards represent an innovative approach to arts education that emphasizes the whole student while serving students, teachers, parents, and decision-makers now and in the future (from our conceptual framework).

For further explanations of the scope and sequence of the Visual Arts Standards, please refer to the conceptual framework narrative for a context of the anchor and performance standards on page 2. Definitions of the artistic processes (Create, Present/Perform/Produce, Respond, and Connect) are listed within the conceptual framework. By incorporating these artistic processes, students become artistically literate, as inspired and engaged life-long learners.

The Visual Arts Standards provide learning progressions from K through Grade 12. The information presented is in sequential order; however, the processes may be taught in a synthesized way to meet the unique needs of students of all ages.

Instruction in the visual arts requires the knowledge and expertise of a trained visual arts specialist. When this is not fiscally possible, these standards serve as a partial framework for addressing the minimum requirements for implementing a visual arts program.

The standards illustrate visual art content delivered in a given school year. The 15 Enduring Understandings and corresponding Essential Questions summarize important ideas central to the visual arts discipline. They also guide students in discovering meaning while motivating learning beyond the classroom. For further explanation of these Enduring Understandings and Essential Questions, refer to Appendix I.

Visual Arts
Grades K-2
Overview

Students at this level are inquisitive and imaginative. They need to express their thoughts, but need guidance and support for new activities. They respond to stimuli from all their senses and learn through doing. Visual arts instruction in Grades K-2 provides an inclusive and creative environment where young children can explore arts media and concepts. Instruction at this level fosters appropriate behavioral skills, promotes artistic literacy, and guides students in developing cognitive, sensory, affective, and motor skills. K-2 content standards provide the foundation for future visual arts instruction and for the understanding and enjoyment of visual artworks.

Visual Arts
Kindergarten

The overall goal of the kindergarten visual arts program is to guide students in learning the behavioral skills of listening, sharing, cooperating, using materials responsibly, and following directions in a formal school setting. The visual arts classroom provides a safe and appropriate learning environment that creates opportunities for exploration and discovery. The environment focuses on individual learning styles by engaging students in activities that promote cognitive, affective, sensory, and motor skill development. Kindergarten students are introduced to the elements of art and principles of design (particularly line, shape, color, and pattern). These foundational elements of art and principles of design are bases for building in subsequent grades.

Students can:

CREATING

Investigate, Plan, Make

1. Engage in self-directed exploration and imaginative play with art materials.
   a. Use motor skills to create two-dimensional art.
      Examples: Finger painting, watercolors, paper collage, and rubbings.
   b. Use motor skills to create three-dimensional art.
      Examples: Rolling, folding, cutting, molding, pinching and pulling clay.

2. Explore collaboratively in creative art-making.
   Example: Work with a partner to create a project.

3. Build skills by following a sequence of steps to create art that expresses feeling and ideas.
   Examples: Explore the books *Why is Blue Dog Blue?* by G. Rodrigue and *My Many Colored Days* by Dr. Seuss to understand color meanings and moods.

4. Identify safe and non-toxic art materials, tools, and equipment while sharing.
   Example: Scissors, pencils, crayons, markers, glue, paints, paintbrushes, and clay.

Reflect, Refine, Continue

5. Create and tell a story with art that communicates about a familiar person, place, or thing.
   Example: Use symbols and details to help tell a story.

6. Share and talk about the art they are creating.
   a. Use art vocabulary: line, shape, color, and pattern.
      Example: Use the book *Lines that Wiggle* by Candace Whitman.

PRESENTING

Select, Analyze, Share

7. Identify reasons for saving and displaying objects, artifacts, and artwork for personal portfolio and display.
   Example: Students talk about why their artwork has value and should be displayed.

8. Explain the purpose of a portfolio or collection, while identifying places where art may be displayed or preserved.
   Examples: Art publications and/or museums via the Internet.

9. Explain what an art museum is and distinguish how it is different from other public buildings.

RESPONDING

Perceive, Analyze, Interpret

10. Recognize and identify uses of art within one's community and/or personal environment.
    Examples: Landscaping, architecture, and things people wear.

11. Distinguish between images and real objects
    a. Describe what an image represents.
       Example: Compare a photograph or painting of a vase to a real vase.

12. Interpret art by identifying subject matter and describing relevant details.
    Example: Answer questions such as, "What do you see?" or "How does this art make you feel?"

13. Explain reasons for selecting a preferred artwork.
    Example: Explain why he/she likes or dislikes his/her artwork.

CONNECTING

Interpret

14. Create art that tells a story about a life experience.
    Example: Create an artwork showing a personal experience.

Synthesize

15. Recognize that people make art and identify the purpose of an artwork.
    a. Distinguish among paintings, drawings, and sculptures.

Visual Arts
Grade 1

The overall goal of the first grade visual arts program is to build on skills learned in kindergarten and to guide students in fine-motor development and foundational experiences. Students need opportunities that stimulate independent thinking and problem-solving. An effective visual arts instructional environment allows for creative and hands-on opportunities that integrate cooperative learning strategies and verbal communication. The innovative environment should promote cognitive, affective, sensory, and motor skill development. In Grade 1, students continue to learn about the elements of art and principles of design by adding form and texture to the art concepts learned in kindergarten. These concepts promote visual literacy while equipping students with the skills necessary for describing and explaining their works of art.

Students can:

CREATING

Investigate, Plan, Make

1. Engage collaboratively in exploration and imaginative play with art materials.
   Examples: Work with partner or small group to create an artwork.
   Use the book *Perfect Square* by Michael Hall to help "thinking outside the box" skills.

2. Explore and experiment with a range of art materials.
   a. Create two-dimensional art.
      Examples: Family portrait or gadget printing.
   b. Create three-dimensional art.
      Examples: Pinch pots or found-object sculptures.

3. Develop skills by following a sequence of steps to create works of art on subjects that are real or imaginary.
   Example: The teacher will model an artistic technique.

4. Demonstrate safe and proper procedures for using materials, tools, and equipment while making art.
   Example: Show the students how to properly store the brush.

Reflect, Refine, Continue

5. Create an artwork based on observation of familiar objects and scenes that reflect their own social or cultural identity.
   Example: Draw a picture of a celebration.

6. Use art vocabulary while creating art.
   a. Apply primary and secondary colors in a work of art.
      Example: Use *Mouse Paint* book by Helen Walsh to teach color mixing of primary to achieve secondary colors.
   b. Apply line, shape, texture in a work of art.
      Line: Horizontal, vertical, diagonal, straight, curved, dotted, broken, or thick/thin.
      Shape: Geometric and organic.
      Texture: Smooth or rough.
      Example: Create a painting inspired by Piet Mondrian's *Broadway Boogie Woogie.*

PRESENTING

Select, Analyze, Share

7. Select works of art for personal portfolio and/or display.
   a. Justify why they selected the artwork.

8. Discuss where, when, why, and how artwork should be presented or preserved.

9. Identify the roles and responsibilities of people at museums and other art venues.
   Example: Discuss the following roles with the students: visitor, curator, docent, guard, and studio teacher.

RESPONDING

Perceive, Analyze, Interpret

10. Select and describe works of art that illustrate daily life experiences.

11. Compare and/or contrast similar images, subjects, or themes.
    Examples: Compare Leonardo DaVinci's *Mona Lisa* with Johannes Vermeer's *The Girl with the Pearl Earring.*

12. Interpret art by categorizing subject matter and identifying the visual qualities.
    Example: Compare images that represent the same subject.

13. Classify/group artwork based on subject matter.
    Examples: Group portraits, landscapes, and still life.

CONNECTING

Interpret

14. Identify times, places, and reasons students make art outside of school.
    Examples: Look at murals and environmental sculptures.

Synthesize

15. Understand that people from different times and places have made art for a variety of reasons.
    Examples: Look at masks from various cultures.

Visual Arts
Grade 2

The overall goal of the second grade visual arts program is to build on skills learned in first grade and to learn about cultures, times, and places beyond their immediate environment. They are able to solve increasingly challenging problems and to discuss and discover new media, artists, and works of art. The instructional environment in second grade continues to promote opportunities for exploration and discovery as well as cognitive, affective, sensory, and motor skill development. Art concepts emphasized at this grade level include the elements of art and principles of design learned in Kindergarten and first grade, adding value, space, and balance. These same concepts continue to be emphasized at the more advanced levels of the visual arts curriculum.

Students can:

CREATING

Investigate, Plan, Make

1. Brainstorm collaboratively to create a work of art.

2. Explore personal interests and curiosities with a range of art materials.
   a. Create two-dimensional art.
      Examples: Paper-weaving, drawing, and resist painting.
      Use book about weaving, *The Goat in the Rug* by Charles L. Blood & Martin Link.
   b. Create three-dimensional art.
      Examples: Clay animals and pipe cleaner sculptures.
      Use a book about clay, *When Clay Sings* by Byrd Baylor.

3. Extend skills by individually following sequential steps to create works of art on subjects that are real or imaginary.
   Example: Use the book *A House for Hermit Crab* by Eric Carle.
   Create a real or imagined home.

4. Demonstrate safe and proper procedures for cleaning, utilizing, and maintaining materials, tools, and equipment while making art.
   Examples: properly using brushes, closing glue bottles and marker tops.

Reflect, Refine, Continue

5. Create an artwork using found and/or recycled objects.
   Examples: Use objects such as leaves, rocks, paper tubes, egg cartons, etc.
   Use book *A Day with No Crayons* by Elizabeth Rusch.

6. Integrate art vocabulary while planning and creating art.
   a. Elements of art: line, shape, neutral colors, value, texture.
   b. Picture compositions: overlapping, background, horizontal, vertical orientation.
   c. Colors in the color wheel: primary, secondary, warm and cool.

PRESENTING

Select, Analyze, Share

7. Collaborate on ways to publicly display artwork based on a theme or concept.

8. Explore a variety of ways to prepare artwork for presentation.
   Examples: gluing artwork on construction paper, creating a name card

9. Discuss how art exhibited inside and outside of schools contributes to communities.

RESPONDING

Perceive, Analyze, Interpret

10. Perceive and describe characteristics of natural and man-made environments.
    Example: Compare lines on a seashell to lines made by fence posts.

11. Categorize images based on expressive properties.

12. Interpret art by identifying the mood or feeling suggested by a work of art through subject matter and visual qualities.
    Examples: Talk about color qualities and composition in Pablo Picasso's *The Old Guitarist.*

13. Use learned art vocabulary to express preferences about artwork.
    Example: Use statements as, "I know the texture of the cat is soft from the pencil marks."

CONNECTING

Interpret

14. Create works of art about events in home, school, or community life.

Synthesize

15. Compare and contrast cultural uses of artwork from different times and places.
    Example: Australian Aboriginal dot paintings and Plains Indians pictographs.

Visual Arts
Grades 3-5
Overview

Students at this grade level are transitioning from dependent, concrete ways of thinking to independent thought and abstract ideas. Their fine motor skills continue to develop, allowing greater facility in using materials. They are increasingly able to assess their own work and to seek alternative solutions to artistic problems. Visual arts instruction allows them to connect to their own lives and cultures and to express their life experiences. Students are challenged to think creatively, communicate thoughts and ideas, understand the opinions of others, and expand technical skills.

Visual Arts
Grade 3

The overall goal of the third grade visual arts program is to build on the foundational skills learned in the early childhood grades (K-2) while making connections to students' personal lives and cultures. Third graders are active and inquisitive students who acquire knowledge through visual stimulation and hands-on experiences. The third grade visual arts classroom encourages students to collaborate as a community of learners where they are valued for their ideas and contributions. As cognitive and technical skills increase in third grade, the elements of art and principles of design continue to be the basis of the visual arts curriculum. Expanded forms of assessment, such as critiques and self-assessments, become more meaningful to students as they implement skills in creating, presenting, responding, and connecting works of art.

Students can:

CREATING

Investigate, Plan, Make

1. Elaborate on an individual or prompted imaginative idea.
   Examples: Create an imaginative mask showing his/her personality.
   Look at masks from different cultures such as Chinese, African and Native American.

2. Demonstrate skills using available resources, tools, and technologies to investigate personal ideas through the art-making process.
   Examples: Choose from a variety of resources and materials to create a work of art.
   Use books *Imagine That* by Joyce Raymond or *Dinner at Magritte's* by Michael Garland.

3. Describe and use steps of the art-making process while creating works of art/design.

4. Demonstrate an understanding of the safe and proficient use of materials, tools, equipment, and studio space.

Reflect, Refine, Continue

5. Individually or collaboratively construct representations of places that are part of everyday life.
   Examples: Create a two-dimensional or three-dimensional model of school, home, bedroom, or neighborhood.
   View and discuss Van Gogh's *Bedroom.*

6. Refine artwork in progress by adding details to enhance emerging meaning.
   Example: Decide what details need to be added to make their artwork clearer.

PRESENTING

Select, Analyze, Share

7. Investigate and discuss possibilities and limitations of spaces, including electronic, for exhibiting artwork.

8. Discuss exhibit space and prepare works of art for presentation.

9. Identify and explain how and where different cultures record and illustrate stories and history through art.
   Examples: Discuss Chauvet cave paintings, Diego Rivera's mural, *The History of Mexico*, or the Bayeux Tapestry depicting the events of the Norman Conquest.

RESPONDING

Perceive, Analyze, Interpret

10. Speculate about processes and purposes an artist used to create a work of art.
    Example: Observe and compare similar themes in artwork from historical and contemporary eras.

11. Discuss the meanings and messages communicated by visual imagery.

12. Interpret art by analyzing use of media to create subject matter, visual qualities, and mood/feeling.
    Example: Discuss the differences between Meret Oppenheim's *Object* and an everyday cup.

13. Use learned vocabulary to evaluate artwork based on given criteria.

CONNECTING

Interpret

14. Create works of art based on observations of surroundings.

Synthesize

15. Recognize that responses to art change depending on knowledge of the time and place in which it was made and on life experiences.

Visual Arts
Grade 4

The overall goal of the fourth grade visual arts program is to promote artistic challenges for students to express their life experiences. Fourth grade students are primarily concrete learners, but are also intrigued with more abstract modes of solving artistic problems. To nurture these interests, the fourth grade classroom environment promotes the active engagement of students in their learning through independent and group projects, including opportunities for self-assessment. Although the visual arts content for Grade 4 continues to build upon the elements of art and principles of design, new concepts, techniques, and media provide opportunities for students to explore alternative solutions for self-expression.

Students can:

CREATING

Investigate, Plan, Make

1. Individually brainstorm multiple approaches to an art problem.
   Examples: Create lists, sketches, or thumbnail-sketches.

2. Collaboratively design and create artwork that has meaning and purpose.
   Examples: Create a logo for a school or activity.

3. Generate ideas and employ a variety of strategies and techniques to create a work of art/design.

4. When making works of art, utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself and others.

Reflect, Refine, Continue

5. Document, describe, and create real or imagined constructed environments.
   Example: Design a futuristic art room, town, or planet.

6. Revise artwork in progress on the basis of insights gained by peer discussion.

PRESENTING

Select, Analyze, Share

7. Analyze how past, present, and emerging technologies have impacted the preservation and presentation of artwork.
   Example: Before cameras, the only way to view artwork was in person. Now there are books, postcards, posters and Google images.

8. Discuss various locations for presenting and preserving art, in both indoor and outdoor settings, and in temporary or permanent and physical or digital formats.

9. Compare and contrast purposes of museums, galleries, and other art venues, as well as the types of personal experiences they provide.

RESPONDING

Perceive, Analyze, Interpret

10. Compare responses to a work of art before and after working in similar media.
    Example: Gyotaku Japanese fish printing and printing with a rubber stamp.

11. Analyze components in visual imagery that convey meanings and messages.
    Example: What is the meaning of Edvard Munch's *The Scream?*

12. Interpret art by referring to contextual information and analyzing relevant subject matter, visual qualities, and use of media.
    Example: Emailuel Leutze's *Washington Crossing the Delaware River in 1776* and its relevance to the Revolutionary War.

13. Apply one criterion from elements or principles of design to evaluate more than one work of art/design.
    Example: Discuss how students' outcomes are different even though they used the same criteria.

CONNECTING

Interpret

14. Create works of art that reflect community and/or cultural traditions.
    Examples: Create a quilt in the style of the Gee's Bend Quilters.

Synthesize

15. Through observation, infer information about time, place, and culture in which a work of art was created.
    Example: Look at the statue of Vulcan in Birmingham and talk about its relationship to history of the city.

Visual Arts
Grade 5

The overall goal of the fifth grade visual arts program is to increase cognitive, emotional, and social development. Students become more aware of their immediate surroundings, and interest in the expanded environment begins to emerge. Students recognize the benefits of assessment by teachers and peers as well as self-assessment when connecting, responding, presenting, and creating works of art. To accommodate these developmental changes, the fifth grade visual arts classroom provides a positive learning environment that encourages students to think creatively, communicate thoughts and ideas, understand the opinions of others, and expand technical skills. Greater awareness of the elements of arts and principles of design in the process and production of works of art is achieved through the objectives set forth in these standards. Students begin to manipulate ideas, media, and techniques, becoming more respectful of others' ideas and works of art.

Students can:

CREATING

Investigate, Plan, Make

1. Combine ideas to develop an innovative approach to creating art.

2. Demonstrate the methods of the art-making process, including brainstorming, sketching, reflecting, and refining, to create a work of art/design.

3. Communicate personal ideas, images, and themes through artistic choices of media, technique, and subject matter.

4. Demonstrate proper care and use of materials, tools, and equipment while creating art.

Reflect, Refine, Continue

5. Identify, describe, and visually document places and/or objects of personal significance.

6. Create artist statements using art vocabulary.

PRESENTING

Select, Analyze, Share

7. Define the roles and responsibilities of museum and gallery staff, explaining the skills and knowledge needed to preserve, maintain, and present objects, artifacts, and artwork.

8. Discuss the safe and effective use of materials and techniques for preparing and presenting artwork.
   Example: Show how to carefully prepare and present artwork.

9. Explore how an exhibition in a museum or other venue presents ideas and provides information about a specific concept or topic.
   Example: Talk about how a museum would present information about the Harlem Renaissance.

RESPONDING

Perceive, Analyze, Interpret

10. Compare one's interpretation of a work of art with the interpretation of others

11. Identify and analyze cultural associations suggested by visual imagery.
    Example: The Terra Cotta Army and its relationship to Chinese culture.

12. Interpret art by analyzing visual qualities and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.

13. Recognize differences in criteria used to evaluate works of art depending on styles, genres, and media as well as historical and cultural contexts.

CONNECTING

Interpret

14. Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art-making.

Synthesize

15. Identify how works of art/design are used to inform or change beliefs, values, or behaviors of an individual or society.
    Examples: Discuss how political cartoons can influence a person’s view.

Visual Arts
Grades 6-8
Overview

Students in Grades 6-8 experience rapid physical growth and change. Their intellectual ability also changes, as they become more capable of complex abstract and analytical thinking. Peer relationships become increasingly important, and students may begin to criticize or challenge authority. Visual arts instruction in these middle grades provides a foundation for all students, whether they have had previous training or not. Students begin to implement principles more independently and in greater depth as they move toward developing a personal artistic voice, taking responsibility for creating and interpreting works of art.

Visual Arts
Grade 6

The overall goal of the sixth grade visual arts program is to bridge learning from elementary grades to a more rigorous curriculum in the middle grades. Students are in a state of transition, both physically and emotionally, and are acquiring a broader range of understanding of the world around them. Students at this age want their works of art to look more realistic. They are still developing self-confidence and refining motor skills. A dynamic, coordinated, and stimulating environment best meets the growing needs of the sixth grade student artist. The visual arts course is designed as a foundation for all students, regardless of visual arts background, ability, or academic achievement, therefore requiring some introduction and review of the elements of art and principles of design. Since many sixth-grade programs serve as exploratory classes, students should receive a survey of art history, methods, and procedures.

Students can:

CREATING

Investigate, Plan, Make

1. Work collaboratively to develop new and innovative ideas for creating art.

2. Formulate an artistic investigation and discovery of relevant content for creating art.
   Example: Make, share, and revise a list of ideas and preliminary sketches.

3. Develop new ideas through open-ended experiments, using various materials, methods and approaches in creating works of art.

4. Explain and/or demonstrate environmental implications of conservation, care, and clean-up of art materials, tools, and equipment.

Reflect, Refine, Continue

5. Design or redesign objects, places, or systems that address the specific needs of a community and explore related careers.
   a. Use one-point perspective to design three-dimensional objects.

6. Make observations and reflect on whether personal artwork conveys the intended meaning and revise accordingly.

PRESENTING

Select, Analyze, Share

7. Compare and contrast methods associated with preserving and presenting two-dimensional, three-dimensional, and digital artwork.
   Examples: Storing preliminary sketches in a sketchbook or journal versus mounting and matting work for exhibition and saving personal work using digital methods.

8. Collaboratively or individually develop a visual plan for displaying works of art in a designated space.

9. Explain and evaluate how museums or other venues communicate the history and values of a community.
   Examples: Civil Rights Museum in Birmingham and the Rosa Parks Museum in Montgomery.

RESPONDING

Perceive, Analyze, Interpret

10. Compare and contrast works of art or design that reveal how people live around the world and what they value.
    Example: Molas of Cuna Indians in Panama with Kente cloth of West Africa.

11. Discuss ways that visual components and cultural connections suggested by images can influence ideas, emotions, and actions.
    Example: Shepard Fairey's "Hope" poster influenced politics of the 2008 presidential election.

12. Interpret art by discerning contextual information and visual qualities to identify ideas and meaning.
    Example: Students answer questions such as "Why are they leaving and where are they going?" in response to *One Way Ticket* in Jacob Lawrence's Great Migration Series.

13. Develop and apply relevant criteria to assess works of art.
    Example: Rubrics for craftsmanship, completion, and creativity.

CONNECTING

Interpret

14. Generate a group of ideas and concepts reflecting current interests that could be investigated in personal art-making.
    Example: Using graffiti techniques to draw letters of names.

Synthesize

15. Analyze how art reflects changing societal and cultural traditions.
    Example: Renaissance art reflected the power of the church and the growing influence of humanistic ideas.

Visual Arts
Grade 7

The overall goal of the seventh grade visual arts program is to facilitate growth in learning and working in the visual arts. Knowledge is based on the foundation laid in sixth grade, and students begin to work more independently and more in depth with projects of personal interest. The visual arts environment remains stimulating and a bit more intensive as students investigate traditional and exploratory subjects, techniques, styles, and media, including the latest digital and multimedia resources. Students begin to implement the elements of art and principles of design independently of teacher-led instruction. They are becoming more proficient technically; however, they are still developing self-confidence and refining motor skills.

Students can:

CREATING

Investigate, Plan, Make

1. Implement methods to overcome creative blocks.
   Example: Students brainstorm possible images by sharing and listing ideas in small groups.

2. Develop and implement criteria to guide making a work of art or design to meet an identified goal.
   Example: Students make a group checklist for completion to include technical steps, use of materials, subject matter and compositional strategies.

3. Develop and demonstrate skills with various techniques, methods, and approaches in creating art through repeated and persistent practice.
   Example: Students complete short perception development activities, daily contour drawings, to improve observational drawing skills.

4. Demonstrate ethical responsibility to oneself and others when posting and sharing images and other materials through the internet, social media, and other communication formats.

Reflect, Refine, Continue

5. Apply graphic design strategies to produce a work of art, design, or media that clearly communicates information or ideas.
   Example: Students design and create posters or fliers to advertise a school art show or athletic activity.

6. Reflect on and explain personal artwork in an artist statement or another format.

PRESENTING

Select, Analyze, Share

7. Analyze how various technologies have changed the way artwork is preserved, presented, and experienced.
   Example: Compare works of art found in various publications with the original work displayed on museum websites.

8. Analyze and assess methods for preparing and presenting works of art/design according to criteria.
   Example: Assess the results of viewing work in a sketchbook versus viewing work matted and hanging in an art show.

9. Compare and contrast collections and exhibitions in different venues.
   Examples: Using books, magazines, and/or virtual exhibits.

RESPONDING

Perceive, Analyze, Interpret

10. Analyze how the method of display and the location of an artwork influence how it is perceived and valued.

11. Analyze multiple ways in which works of art and design influence specific audiences.

12. Interpret by analyzing art-making approaches, subject matter, and use of media to identify ideas and meaning.

13. Compare and contrast evaluation methods between artwork based on personal criteria and artwork based on a set of established criteria.

CONNECTING

Interpret

14. Individually or collaboratively research places and times in which people make and experience art.

Synthesize

15. Analyze how response to art is influenced by understanding the cultures, times, and places in which it was created.
    Example: Analyze the art of Andy Warhol by exploring the influence of mass media and advertising on 20th-century America.

Visual Arts
Grade 8

The eighth grade visual arts program continues to focus on cognitive, emotional, and social skills. There is increasing independence and responsibility for creating and presenting original artwork and communicating complex interpretations and implications related to that work. Work at this level increasingly relates to global interests and social commentary with a personal voice. Content standards for Grade 8 provide the final steps for preparing students for the rigor of secondary visual arts education experiences while providing a safe place to express new ideas. A developmentally appropriate curriculum provides the foundation these students need to build confidence in their creative and artistic abilities. The visual arts classroom provides a safe and appropriate learning environment for media exploration and self-expression. An active, structured, and stimulating environment that allows for flexibility best meets the needs of the eighth grade student artist.

Students can:

CREATING

Investigate, Plan, Make

1. Apply early stages of the creative process visually and/or verbally in traditional or new media.
   Example: Document processes through sketchbooks, phone pictures, and digital media.

2. Collaboratively shape an artistic investigation of an aspect of present-day life using a traditional and/or contemporary practice of art and design.

3. Engage, experiment, innovate, and take risks to pursue ideas, forms, and meaning that emerge in the process of creating art.

4. Define and/or illustrate awareness of practices, issues, and ethics of appropriation, fair use, copyright, Open Source, and Creative Commons as they apply to creating works of art and design.
   Example: Take their own reference photos and use them to create a work of art.

Reflect, Refine, Continue

5. Plan select, organize, and design images and words to make visually clear works of art using traditional and/or digital methods.

6. Apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design in progress.

PRESENTING

Select, Analyze, Share

7. Develop and apply criteria for evaluating a collection of artwork for presentation.
   Example: Create a list of questions that address the interpretation of a collection of artwork, such as: How are these pieces related? How are they different? Does each piece address a similar theme or idea?

8. Collaboratively prepare and present a body of related artwork and accompanying narratives for display.

9. Working in a group, discuss why and how an exhibition or collection may influence ideas, beliefs, and experiences.

RESPONDING

Perceive, Analyze, Interpret

10. Collaboratively discuss how a person's aesthetic choices are influenced by culture and environment and how these influences impact the visual images that one creates.
    Example: Discuss the influence of Japanese animation on drawing techniques and styles of American youth.

11. Analyze the contexts and media in which images influence ideas, emotions, and actions.

12. Interpret and analyze how the interaction of the art-making process, subject matter, use of media, visual qualities, and contextual information contributes to understanding messages or ideas.

13. Collaborate to create a convincing and logical justification to support an evaluation of art.

CONNECTING

Interpret

14. Create art collaboratively or individually to reflect on and reinforce positive aspects of group identity.
    Example: Create tributes to family members, school and/or community heritage.

Synthesize

15. Differentiate the ways art is used to reflect, represent, and establish group identity.

Visual Arts
Grades 9-12
Overview

Students in Grades 9-12 become increasingly independent in their thinking and social relationships. They develop greater capacity for critical thinking, and begin to develop personal and professional goals. Visual arts instruction provides an outlet for their persistent need for self-expression and their increasing ability to solve artistic problems. The standards lead students into exploration of art history, criticism, and aesthetics, and require student artists to manipulate various media to create meaningful works. Four sequential levels of instruction are provided: Novice, Intermediate, Accomplished, and Advanced. Novice level is the foundational course, for which no prerequisite is required. The succeeding levels build upon concepts and skills learned at previous levels.

Visual Arts
Novice

Novice Visual Arts is the first of the four sequential high school courses. Through exploration and experimentation, it provides students with a general foundation in studio processes, art criticism, aesthetics, and art history. Students respond to personal experiences and express ideas using a variety of traditional and contemporary media while effectively applying the elements of art and principles of design to create original works of art. Safe practices and proper use of tools are emphasized. This course serves as the first course to advance the visual student in sequential visual arts courses.

Students can:

CREATING

Investigate, Plan, Make

1. Explore multiple approaches to begin the creative process.
   Examples: brainstorming, word association, thumbnail sketches, preliminary drawing

2. Utilize the elements and principles of art/design in an artistic investigation of present-day life using traditional and/or contemporary practices.
   Examples: Traditional: Painting, printmaking, drawing, or ceramics.
   Contemporary: Multi-media, mixed media, or digital photography.

3. Explore works of art and/or design that demonstrate basic technical skills and craftsmanship with various art media used to create images from observation, memory, and imagination.

4. Understand how traditional and non-traditional materials may impact humans and the environment, while demonstrating safe handling of materials, tools, and equipment.
   a. Identify safety and environmental regulations.
      Examples: Rules from Environmental Protection Agency, state and local environmental agencies.

Reflect, Refine, Continue

5. Collaboratively or independently reflect on why artwork is selected for presentation.

6. Apply relevant criteria from traditional and contemporary cultural contexts in a reflective artist statement.
   Example: Write about how personal artwork is inspired by or relates to current events.

PRESENTING

Select, Analyze, Share

7. Select various works of art/design for presentation.

8. Observe ways in which an exhibition is presented.

9. Describe appropriate venues for presentation of work, based on personal awareness of social, cultural, or political beliefs and understanding.

RESPONDING

Perceive, Analyze, Interpret

10. Identify and compare ways in which art influences cultural values and trends.
    Examples: World War II propaganda, advertising, or political comics.

11. Identify how visual imagery affects one's perception of the world.
    Examples: Western art and Eastern art.
    Middle Eastern art, African art, and early colonial art.

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

13. Expand the use of art-specific vocabulary to describe and define techniques and materials used to evaluate art.
    a. Define visual art terminology, including the elements of art and principles of design.

CONNECTING

Interpret

14. Document the process of developing ideas from early stages to fully elaborated ideas.
    a. Access and evaluate information collected from various sources for visual reference with attention to ethical and legal issues.
       Examples: Review copyright laws and appropriation.

Synthesize

15. Explore how knowledge of culture, traditions, and history may influence personal responses to art.

Visual Arts
Intermediate

The high school Intermediate Visual Arts course is designed to address the needs of students who have completed Novice Visual Arts. Lessons, instruction, and exposure are structured to foster further growth in both technique and knowledge. Students become more aware of relationships among the elements of art and principles of design. They continue to learn the visual language, understand the significance of artistic symbolism, explore varied media, and study art history, culture, aesthetics, and criticism. They learn new methods of working with various media and continue to improve their verbal, written, and visual communication. Students in Intermediate Visual Arts may be considering visual arts as a possible career.

Students can:

CREATING

Investigate, Plan, Make

1. Apply multiple approaches to formulate artwork using the creative process.
   Examples: Color contrast, differences in shape and size, or repetition of textures and patterns.

2. Implement multiple solutions with the use of available digital tools and/or innovative technology in an artistic investigation of traditional and/or contemporary practices.
   Examples: Printmaking, digital photography, animation, or digital graphics.

3. Make works of art and/or design that demonstrate technical skill and craftsmanship with various art media when creating images from observation, memory, and imagination.
   a. Determine the appropriateness of techniques used to create a work of art.
   b. Demonstrate technical proficiency in the production and presentation of a work of art.

4. Define and practice ethical responsibilities in the developmental process of creating and evaluating works of art.
   a. Interpret ethical and legal issues pertaining to copyright infringement, appropriation, and law.

Reflect, Refine, Continue

5. Collaboratively or independently develop a plan for a space in which artwork will be installed and/or presented.

6. Apply relevant contextual and artistic terminology in creating a reflective and personal artist statement.

PRESENTING

Select, Analyze, Share

7. Prepare artwork for presentation.

8. Analyze the reasons and ways in which an exhibition is presented.

9. Analyze and explain appropriate venues for presentation of work based on personal awareness of social, cultural, or political beliefs and understandings.

RESPONDING

Perceive, Analyze, Interpret

10. Analyze the ways in which art influences cultural values and trends.

11. Analyze how visual imagery affects one's perception.
    a. Identify various uses of the visual arts in business and industry.
       Examples: Logos, advertisements.

12. Interpret and evaluate artwork or a collection of works supported by relevant and sufficient evidence found in the work and its various contexts.

13. Explain relevant criteria in order to analyze and evaluate a work of art/design.

CONNECTING

Interpret

14. Utilize inquiry methods of observation, research, and experimentation to explore subjects through art-making.

Synthesize

15. Describe how knowledge of culture, traditions, and history may influence personal responses to art.

Visual Arts
Accomplished

The high school Accomplished Visual Arts course directs students toward skill proficiency and dynamics in individual expression, artistic presentation, and portfolio development. Students become aware of cohesive bodies of work and the process of exploring a concept or technique for extended periods of time over a number of works. Students are able to communicate concepts and intentions by manipulating subject matter, organizational components, media, and processes. They are able to explore issues in art criticism and aesthetics as well as analyze their own works of art and the works of others. Students cultivate skills to be successful in art-related careers, college programs, and life-long artistic interests.

Students can:

CREATING

Investigate, Plan, Make

1. Individually or collaboratively formulate new creative problems based on student's existing artwork.

2. Make informed choices using a range of materials, methods, and techniques of traditional and/or contemporary artistic processes to plan works of art and design.
   a. Employ a diverse range of traditional media, digital media, and multimedia; techniques; styles; tools; concepts; and processes in producing meaningful and expressive compositions.
   b. Organize subject matter and formal qualities in a work of art into meaningful and expressive compositions.

3. Explore and create works of art and/or design that demonstrate increased technical skill and craftsmanship with various art media to explore a theme, idea, or concept.

4. Demonstrate awareness of ethical implications of making and distributing creative work.

Reflect, Refine, Continue

5. Design a body of work in consideration of space and/or contemporary issues.
   a. Maintain a self-directed sketchbook and/or journal.
   b. Produce a thematically-related body of work.

6. Engage in constructive critiques with peers and revisit works of art/design in response to personal artistic vision.

PRESENTING

Select, Analyze, Share

7. Apply various methods for preparing works of art/design for presentation appropriate for a set environment.

8. Evaluate, select, and apply methods or processes appropriate for displaying artwork in a specific place. Example: Create matting and frame.

9. Create, explain, and justify connections between artists or artwork and social, cultural, and/or political history.

RESPONDING

Perceive, Analyze, Interpret

10. Recognize and describe personal aesthetic and empathetic responses to the natural and/or digital world.

11. Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.

12. Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
    a. Write a reflective narrative that critically analyzes the organizational effectiveness and artistic choices of personal and peer works of art.

13. Determine the relevance of criteria used by others to evaluate a work of art or collection of works.

CONNECTING

Interpret

14. Apply inquiry and analytical processes when viewing, judging, and consuming usual content to explore unfamiliar subjects through art-making.
    a. Compare modes of artistic expression used in art and other academic disciplines.

Synthesize

15. Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.

Visual Arts
Advanced

The high school Advanced Visual Arts course guides students to advanced levels of artistic development and technical proficiency. Students at this level understand the multifaceted components of solving visual arts problems and creating and resolving cohesive bodies of work. They are able to examine contexts, processes, and criteria for evaluation of works through analytical methods. They are able to communicate their ideas regarding relationships among art forms and between their own work and the works of others. Many Advanced Visual Arts students plan to use their training and abilities in future careers.

Students can:

CREATING

Investigate, Plan, Make

1. Individually and/or collaboratively formulate and expand new ideas based on existing artwork.

2. Make informed choices from a range of materials, methods, and techniques of traditional and/or contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.

3. Experiment to make multiple works of art and/or design that explore a personal theme, idea, or concept and demonstrate mastery of technical skill and craftsmanship with various art media.
   a. Generate an alternative design solution to a visual art problem
   b. Solve visual art problems using analysis, synthesis, and evaluation.

4. Demonstrate the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.

Reflect, Refine, Continue

5. Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.

6. Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

PRESENTING

Select, Analyze, Share

7. Apply and expand traditional and/or unconventional methods to prepare works for presentation and preservation.
   a. Document personal work of art.
      Examples: Multi-media presentation, images, and process portfolio

8. Investigate, compare, and contrast methods for preserving and protecting art.

9. Curate a collection of objects, artifacts, or artwork to impact the viewer’s understanding of social, cultural, and/or political experiences.

RESPONDING

Perceive, Analyze, Interpret

10. Analyze how responses to art develop over time based on knowledge of and experience with art and life.

11. Compare and contrast universal themes and sociopolitical issues in artworks from different cultures and historical periods.
    a. Explain the importance of major works of art.

12. Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
    a. Evaluate artists' choices in order to interpret meanings, ideas, attitudes, views, and intentions in works of art.

13. Construct evaluations of a work of art or collection of works based on differing sets of criteria.

CONNECTING

Interpret

14. Appraise the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.

Synthesize

15. Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create and defend personal philosophies of art based on a connection to aesthetic theories and visual culture.

Visual Arts
Glossary

Abstract - Art derived from realism but deviating in appearance; maintaining the essentials of shape, line, color, and texture relating to the subject.

Aesthetics - A philosophy dealing with the nature and expression of beauty, as in the fine arts.

Analogous - Three or more colors that are closely related because they contain a common hue and are adjacent on the color wheel. Blue, green-blue, and green are analogous colors. Analogous colors may be used as a color scheme.

Appropriation - Intentional borrowing, copying, and alteration of pre-existing images and objects.

Art - Expression or communication through media.

Art criticism - Art processes and skills involved in studying, understanding, and judging a work of art; the four formal steps involve description, analysis, interpretation, and judgment.

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

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

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

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

Atmospheric perspective - Creating the illusion of distance on a flat surface by simulating the effects of light and air on an object; for example, a bright object appears closer to the viewer than a dull object. (Also called aerial perspective.)

Background - The part of the picture plane appearing to be farthest from the viewer.

Balance - A design principle dealing with the appearance of stability or the equalization of elements in a work of art. A balanced work of art seems to have equal visual weight or interest in all areas. Balance may be symmetrical (formal), asymmetrical (informal), or radial.

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

Characteristic - Attribute, feature, property, or essential quality.

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

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

Collaboratively - Joining with others in attentive participation in an activity of imagining, exploring, and/or making.

Collage - A work of art where various materials, such as bits of paper, fabric, photographs, and found objects, are arranged and glued to a flat surface.

Color - The hue, value, and intensity of an object as seen by the human eye.

Complementary colors - Colors directly opposite each other on the color wheel. Red and green, blue and orange, and yellow and purple are complementary colors. They make a neutral result when mixed.

Composition - The organization of the elements of art and principles of design in creating a work of art.

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

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

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

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

Context - Interrelated conditions surrounding the creation and experiencing of an artwork, including the artist, viewer/audiences, time, culture, presentation, and location of the artwork's creation and reception.

Contrast - The use of opposing elements, such as color forms or lines, to produce different effects in a work of art.

Cool Colors - Blues, greens, and violets. These colors suggest coolness and appear to recede from the viewer.

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

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

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

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

Critique - Individual or collective reflective process by which artists or designers experience, analyze, and evaluate a work of art or design. A critical review or commentary dealing with a literary or artistic work.

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

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

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

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

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

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

Digital media - The use of technology to capture images, sounds, and effects in the creative process.

Elements of art - The "visual tools" artists use to create works of art. These include form, shape, line, texture, color, space, and value.

Color - The hue, value, and intensity of an object as seen by the human eye.

Form - A shape having three dimensions—height, width, and depth.

Line - The path made by a moving point that can vary in width, direction, and length.

Shape - An area defined by line or color.

Space - The area between, around, above, below, or within objects.

Texture - The actual roughness or smoothness of a surface or the illusion thereof.

Value - The lightness or darkness of a color. (See Shade and Tint.)

Emphasis - The part of the design that catches the viewer's attention. Accent, stress, or importance of a part of an artwork. Usually the artist will make one area stand out by contrasting it with others. The area could be different in size, color, shapes, and texture.

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

Established criteria - Identified principles that direct attention to significant aspects of various types of artwork in order to provide guidelines for evaluating the work. These may be commonly accepted

principles that have been developed by artists, curators, historians, critics, educators and others or principles developed by an individual or group to pertain to a specific work of art or design.

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

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

Fair use - Limitation in copyright law which sets out factors to be considered in determining whether or not a particular use of one's work is "fair," such as the purpose and character of the use, the amount of the work used, and whether the use will affect the market for the work.

Foreground - The parts of an artwork that appear closest to the viewer.

Form - A shape having three dimensions—height, width, and depth.

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

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

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

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

Intermediate (tertiary) colors - Colors made by mixing equal parts of a primary and secondary color (red-orange, yellow-orange, blue-green, blue-violet, violet-red).

Line - The path made by a moving point that can vary in width, direction, and length.

Linear perspective - A technique of creating the illusion of space on a two-dimensional surface using vanishing points and lines.

Material culture - Human-constructed or human-mediated objects, forms, or expressions. The examination of material culture extends study beyond art's traditional focus on the exemplary to the study of common objects, ordinary spaces, and everyday rituals.

Materials - Substances out of which art is made or composed, ranging from the traditional to "non-art" material and virtual, cybernetic, and simulated materials.

Medium/Media - Material/s applied in creating a work of art, such as a pencil, paint, wood, ink, metal, clay, or food.

Middle ground - Area appearing between the foreground and the background.

Mixed-Media - A work of art using more than one medium.

Monochromatic - One color used in varied values and intensities.

Movement - The path the viewer's eye takes through the work of art, often to focal areas. The arrangement of elements in an artwork organized to create a sense of motion. Such movement can be directed along lines, edges, shape, and color within the work of art.

Multimedia - Referring to various electronic media such as a camera, television, video, tape recorder, CD-ROM, computer, or slide projector.

Negative space or shape - The space surrounding shapes or solid forms in a work of art.

Neutral color - Black, brown, gray, and white.

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

Pattern - The repeating of an object or symbol all over the work of art.

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

Photography - The art or practice of taking and processing photographs.

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

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

Positive space or shape - Objects in a work of art that are not the background, or the space around them.

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

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

Primary colors - Red, yellow, and blue.

Principles of design - Guidelines artists use to create works of art and control how viewers react to these works; the principles of design are balance, emphasis, movement, pattern, proportion, repetition, rhythm, unity and variety.

Balance - A design principle dealing with the appearance of stability or the equalization of elements in a work of art. A balanced work of art seems to have equal visual weight or interest in all areas. Balance may be symmetrical (formal), asymmetrical (informal), or radial.

Emphasis - The part of the design that catches the viewer's attention. Accent, stress, or importance of a part of an artwork. Usually the artist will make one area stand out by contrasting it with others. The area could be different in size, color, shapes, and texture.

Movement - The path the viewer's eye takes through the work of art, often to focal areas. The arrangement of elements in an artwork organized to create a sense of motion. Such movement can be directed along lines, edges, shape, and color within the work of art.

Pattern - The repeating of an object or symbol all over the work of art.

Proportion - The placement or ratio of one part of an artwork to another part or to the whole.

Repetition - Working with pattern to make the work of art seem active. The repetition of elements of design creates unity within the work of art.

Rhythm - Repeating lines, shapes, colors, or patterns. The use of one or more elements of design are used repeatedly to create a feeling of organized movement. Rhythm creates a mood like music or dancing.

Unity - The oneness or wholeness of a work of art. The feeling of harmony between all parts of the work of art, which creates a sense of completeness.

Variety - The use of several elements of design to hold the viewer's attention and to guide the viewer's eye through and around the work of art.

Printmaking - Producing multiple copies of an original work of art from blocks or plates.

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

Relief - A sculptural form such as a frieze that is raised from the surface.

Repetition - Working with pattern to make the work of art seem active. The repetition of elements of design creates unity within the work of art.

Resist - Method where wax or crayon is used to cover surface areas the artist does not want to be affected by paint or dye.

Rhythm - Repeating lines, shapes, colors, or patterns. One or more elements of design are used repeatedly to create a feeling of organized movement. Rhythm creates a mood like music or dancing.

Secondary colors - Orange, green, and violet.

Shade - A dark value of a hue made by adding black to the color or its complement; opposite of tint.

Shape - An area defined by line or color.

Space - The area between, around, above, below, or within objects.

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

Technique - The style or manner in which the artist uses media.

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

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

Texture - The actual roughness or smoothness of a surface or the illusion thereof.

Tint - A tone of color made by adding white to a basic hue.

Unity - The oneness or wholeness of a work of art. The feeling of harmony between all parts of the work of art, which creates a sense of completeness.

Value - The lightness or darkness of a color.

Vanishing point - The point or points where all parallel lines appear to converge.

Variety - The use of several elements of design to hold the viewer's attention and to guide the viewer's eye through and around the work of art.

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

Visual components - Properties of an image that can be perceived.
Visual imagery - Visual representation of a person, animal, thing, idea, or concept.
Visual organization approaches and strategies - Graphic design strategies such as hierarchy, consistency, grids, spacing, scale, weight, proximity, alignment, and typography choice used to create focus and clarity in a work.
Visual plan - Drawing, picture, diagram, or model of the layout of an art exhibit where individual works of art and artifacts are presented along with interpretive materials within a given space or venue.
Warm colors - Red, orange, and yellow. These colors suggest warmth and appear to advance toward the viewer.

Elements of Arts Literacy

The high school Elements of Arts Literacy course is an optional academic, process-based approach to the study of the arts. Elements of Arts Literacy introduces students to a minimum of TWO arts disciplines—dance, music, media arts, theatre, and visual arts—and helps them develop an awareness of the contributions artists have made to society across the years. This course may benefit students in any school setting, regardless of size and available resources. High school students completing Elements of Arts Literacy may earn one arts education credit.

The academic content standards for this course are written at an introductory level for high school students who may have limited experience with the arts. Each of the standards applies to all arts disciplines. A "work of art" may include any creative product in one of the art forms, including a dance performance, a media production, a musical composition, plays or scenes from a play, or a piece of visual art. Since local educators may want to design a course that provides a historical perspective of the arts disciplines in a single course, *Elements of Arts Literacy* standards are designed to be flexible and adaptable. These standards explore the arts through the lenses of expression, context, tools, and reflection. It is recommended that a certified arts specialist teach this course. A pair of specialists could teach this class collaboratively or sequentially.

Students can:

1. Create an original artwork using the appropriate tools of the arts discipline.
2. Analyze works of art from various cultures and historical periods.
3. Use appropriate terminology to discuss works of art. (See the glossary appropriate to each discipline.)
4. Apply basic steps of critical analysis to selected works of art.
5. Demonstrate proper audience and performer etiquette. (See Appendix A)
6. Analyze the purpose and function of specific works of art and synthesize that information to infer artist intent.
7. Identify various technologies used in the arts and compare effects of traditional and new technologies.
8. Explore how and why the arts communicate meaning.

Audience and Performer Etiquette

Audience

When attending a public performance or production, or visiting a museum, gallery, or exhibit, the following rules of common courtesy should be observed in accordance with the rules of each given venue**:**

- Wear appropriate attire.
- Follow rules of the facility.
- Be attentive; refrain from talking and making inappropriate noises.
- Sit and become quiet when light or sound signals are given for performances.
- Remain quiet and seated during performances. (If necessary to leave the auditorium, do so at intermissions, between acts of a play, or between musical selections.)
- Applaud when appropriate.
- Refrain from touching works of art or production displays unless permitted.
- Refrain from photographing or videotaping performances or exhibits.
- Participate in all museum activities as directed by a docent or tour guide.
- Be aware of others when reviewing exhibits.
- Walk; do not run in museums, galleries, or performance halls.
- Speak quietly and avoid making loud noises in museums and galleries.
- Turn all electrical devices off or to silent mode during a performance.
- Avoid chewing gum and consuming food and drink during a performance and in an exhibition space.

Performer and Presenter

Performer and presenter behavior begins before entering the venue and continues until the presentation has ended. Tradition and heritage designate the appropriate manner for specialty groups to present their performances.

Developmental Characteristics

Educators should consider the stages of human development when designing instruction in the arts. Students in Grades K – 2 are naturally creative, imaginative, and inquisitive, and their gateway to learning is through multi-sensory stimuli. The environment should include a combination of free play and guided instruction as students advance communication skills, develop the ability to cooperate, and explore other cultures. Emphasis is on gaining fundamental knowledge and basic skills through exploration and process-oriented instruction.

K-2			
Physical	**Intellectual**	**Social**	**Emotional**
• Great value in free play • Develop hand-eye coordination • Gross to fine motor skills • Inherent need to move • Need multi-sensory stimuli • Lack of core strength and refined gross/fine development	• Eager to learn • Naturally inquisitive • Imaginative/ divergent thinking • Understand by doing • Need guidance and support for new activities • Learning to differentiate reality from imagination • Gateway to their intellect is through multi-sensory stimuli	• Enjoy dramatic play • Learning to cooperate • Less egocentric • More independent • Beginning to develop a community and world view • Need alone time • Increase individual responsibilities	• Thrive on praise • Need to express • Need to select some experiences for themselves • Love repetition • Need for fairness and justice • Inherent awe of the natural world

Educators should consider the stages of human development when designing instruction in the arts. Students in Grades 3-5 continue to be naturally creative, imaginative, inquisitive, and eager to learn. Students are transitioning from dependent to independent, self-guided thought and from concrete to abstract concepts. Their perception of self and others expands as they develop empathy through understanding multiple perspectives. Increased literacy drives student eagerness to develop and express original ideas. The environment facilitates responsible growth in learning and encourages artistic literacy as students work both individually and in groups. Students in Grades 3-5 build on the fundamental knowledge and skills learned during the K-2 years through deeper exposure to the artistic processes in creating, performing, responding, and connecting to artistic work.

3-5			
Physical	**Intellectual**	**Social**	**Emotional**
• Girls may have sudden growth spurts and may be entering puberty • Enjoy physical activities that master skills/competitive games • High activity level • Improved fine and gross motor skills • Need free play and structured activities • Increasing strength, agility	• Inquisitive, curious, and creative • Moving from dependent to independent thought process • Moving from concrete to abstract • Enjoy problem-solving • Understand multiple perspectives • Continued need for multi-sensory stimuli • Increased literacy across content areas including reading and math	• Need to belong to peer group • Transitioning to self-guided activities • Can be daring and competitive • Possess a rigid sense of right and wrong • Developing empathy • Form close one-on-one relationships	• Anxious to grow up • Self-conscious of abilities • Developing ownership of ideas and have a strong desire to feel successful • Use language to express feelings • Intensely loyal to friends/peer groups

Educators should consider the stages of human development when designing instruction in the arts. The middle grades (6-8) represent the bridge between elementary and secondary education. Students experience a transition in both physical and emotional growth characterized by an ability to engage with more complex and abstract thoughts. Middle grades students may have short attention spans but are able to focus on a topic of interest for an extended period. Learning is framed within an active, structured, and stimulating environment that allows for flexibility and student choice as well as multiple outlets for self-expression. Building on the foundations and skills established in Grades K-5, students in Grades 6-8 are refining and developing artistic knowledge and skills while creating, performing, responding, and connecting through a variety of artistic processes and products.

6-8			
Physical	**Intellectual**	**Social**	**Emotional**
• Rapid physical growth • High energy levels but tend to tire easily • Differ greatly in maturation	• Capable of complex abstract thinking • Analytical and introspective • Thoughts and actions characterized by contradictions • Need time and freedom to engage in self-reflection	• Intense peer group relationships • Critical of parents and authority • Need boundaries and limitations to reinforce positive behavior • Searching for adult identity • Have a strong sense of fairness in human relationships • Capable of developing empathy with increasingly diverse perspectives	• Erratic changes in emotion • Air of confidence in contrast to periods of anxiety and fear • Need for a secure environment • Prone to extreme reactions to stress • Need expressive outlets • Lack self-esteem

Educators should consider the stages of human development when designing instruction in the arts. Students in Grades 9-12 thrive on the challenges of increased academic rigor leading to advanced knowledge, skills, and artistic processes in preparation for college or career. By exploring connections to other disciplines, content standards guide students to artistic literacy – to represent thinking, knowing, creating meaning, and solving problems in a rapidly changing global environment. Students find the high school arts program to be one in which they are encouraged to develop their talents, abilities, and skills and to find personal satisfaction in creating, performing, responding, and connecting to a variety of artistic processes and products.

9-12			
Physical	**Intellectual**	**Social**	**Emotional**
• Continued physical development • Ability to strengthen and condition • Developed sense of physical self-identify/image	• Greater capacity for critical thinking • Differ greatly in intellectual maturity • Motivated internally and externally • Able to develop personal and professional goals	• More defined work habits • Desire adult leadership roles and autonomy in planning • Increased independence from family • Social relationships increase in importance	• Deeper capacity for caring and sharing for developing relationships • Inherent need for self- expression

Dance

Anchor Standards, Enduring Understandings (EUs), and Essential Questions (EQs)

CREATING	**Anchor Standard 1:** Generate and conceptualize artistic ideas and work.	
	Explore Generate and conceptualize artistic ideas and work.	EU: Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.
		EQ: Where do choreographers get ideas for dances?
	Anchor Standard 2: Organize and develop artistic ideas and work.	
	Plan Organize and develop artistic ideas and work.	EU: The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.
		EQ: What influences choice-making in creating choreography?
	Anchor Standard 3: Refine and complete artistic work.	
	Revise Refine and complete artistic work.	EU: Choreographers analyze, evaluate, refine, and document their work to communicate meaning.
		EQ: How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?
PERFORMING	**Anchor Standard 4:** Select, analyze, and interpret artistic work for presentation.	
	Express Generate and conceptualize artistic ideas and work.	EU: Space, time, and energy are basic elements of dance.
		EQ: How do dancers work with space, time, and energy to communicate artistic expression?
	Anchor Standard 5: Develop and refine artistic techniques and work for presentation.	
	Embody Develop and refine artistic techniques and work for presentation.	EU: Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.
		EQ: What must a dancer do to prepare the mind and body for artistic expression?
	Anchor Standard 6: Convey meaning through the presentation of artistic work.	

	Present Convey meaning through the presentation of artistic work.	EU: Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.
		EQ: How does a dancer heighten artistry in a public performance?
RESPONDING	**Anchor Standard 7:** Perceive and analyze artistic work.	
	Analyze Perceive and analyze artistic work	EU: Perceive and analyze artistic work
		EQ: How is dance understood?
	Anchor Standard 8: Interpret intent and meaning in artistic work.	
	Interpret Interpret intent and meaning in artistic work.	EU: Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of body, elements of dance, dance technique, dance structure, and context.
		EQ: How is dance interpreted?
	Anchor Standard 9: Apply criteria to evaluate artistic work.	
	Critique Apply criteria to evaluate artistic work	EU: Criteria for evaluating dance vary across genres, styles, and cultures.
		EQ: What criteria are used to evaluate dance?
CONNECTING	**Anchor Standard 10:** Synthesize and relate knowledge and personal experiences to make art.	
	Synthesize Synthesize and relate knowledge and personal experiences to make art.	EU: As dance is experienced, all personal experiences, knowledge, and context are integrated and synthesized to interpret meaning.
		EQ: How does dance deepen our understanding of ourselves, other knowledge, and events around us?
	Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.	
		EU: Dance literacy includes deep knowledge and perspectives about societal, cultural, historical

	Relate Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.	and community contexts.
		EQ: How does knowing about societal, cultural, historical and community experiences expand dance literacy?

Elements of Dance, Dance Structures and Devices

ELEMENTS OF DANCE

Adapted from *Creative Dance for all Ages* by Anne Green Gilbert

THE CONCEPT OF SPACE

Place	self-space/general space
Size	big/small, far reach/near reach
Level	high/low
Direction	forward/backward, right/left, up/down
Pathway	curved/straight/zigzag
Focus	single focus/multi focus

THE CONCEPT OF TIME

Speed	fast/slow
Rhythm	pulse/pattern/breath

THE CONCEPT OF FORCE

Energy	sharp (sudden)/smooth (sustained)
Weight	strong/light
Flow	free/bound

THE CONCEPT OF BODY

Parts	head, neck, arms, wrists, elbows, hands, fingers, pelvis, spine, trunk, legs, knees, feet, toes, ankles, heels, shoulders
Shapes	curved/straight, angular/twisted, symmetrical/asymmetrical
Relationships	body parts to body to parts, individual to groups, body parts to objects, individual and groups to objects, near/far, meeting/parting, alone/connected, mirroring/shadowing, unison/contract, over/under, above/below, around/though, beside/between, on/off, gathering/scattering, in/out

Locomotor walk, run, jump, hop, leap, gallop, slide, skip, crawl, roll, step-hop, waltz, run, schottische, two-step, grapevine, jog, prance, slither, creep

Non-locomotor bend, twist, stretch, swing, push, pull, fall, melt, sway, turn, spin, dodge, kick, poke, lift, carve, curl, lunge, slash, dab, punch, flick, float, glide, press, wring, shake, rise, sink, burst, wiggle

EXAMPLES OF CHOEGRPAHIC DEVICES

Acceleration – Gradually moving faster.

Accumulation – New movements are added to existing movements in a successive manner. For example: A, AB, ABC, ABCD.

Augmentation – Movements are made larger in space or time.

Call and response – Device for composing dance that consists of a leader reciting or dancing a phrase while performers watch and then repeat or respond.

Canon: Simple canon consists of movements introduced by one dancer repeated subsequently by other dancers. Simultaneous canon features dancers doing the same dance phrase starting at the same time with different sections. In cumulative canon, each dancer joins in with the lead dancer and all finish at the same time. For example, *Water Study* by Doris Humphrey.

Chance – Movements are chosen at random or randomly structured to create a movement sequence or dance.

Deceleration – Gradually moving slower.

Deconstruct – Selecting movements from a dance phrase, taking them apart, and putting them back together in a different order.

Embellishment – Detail is added to a move such as a hand gesture or arm movement.

Fragmentation – Performing a dance phrase in sections or manipulation of only specific section of a dance phrase

Inversion – Turning the body or action upside down or opposite

Repetition – Movements or motifs are repeated

Retrograde – Device that reverses the order of an established phrase so that it is performed backward (like a rewound video).

Transposition – Device that requires a movement originally performed in one part of the body to be performed by the whole body or different body part.

EXAMPLES OF CHOREOGRAPHIC STRUCTURES

ABA – Choreographic structure in which there is a first phrase A and second phrase B then A repeats. For example, *The Beloved* by Lester Horton.

Abstract – Does not tell a story, nor is related to symbolic contents or any kind of associations with feelings, ideas or other elements than movement itself.

Narrative – Story line or sequence of events that follow each other logically. For example, *Swan Lake.*

Rondo – A choreographic structure (ABACAD, etc.) in which contrasting sections alternate with a recurring section

Suite – Moderate beginning, slow center, and fast ending.

Theme – Subject of a composition. Used for the central ideas of a dance work.

Theme and Variation: Choreography is presented and then repeated with changes, while still retaining enough of the theme that the original movement is recognizable. For example, *Theme and Variations* by Balanchine and *The Fugue* by Twyla Tharp.

Media Arts

Anchor Standards, Enduring Understandings (EUs), and Essential Questions (EQs)

CREATING	**Anchor Standard 1:** Generate and conceptualize artistic ideas and work.	
	Conceive Generate and conceptualize artistic ideas and work	EU: Media arts ideas, works, and processes are shaped by the imagination, creative processes, and by experiences, both within and outside of the arts.
		EQ: How do media artists generate ideas? How can ideas for media arts productions be formed and developed to be effective and original?
	Anchor Standard 2: Organize and develop artistic ideas and work.	
	Develop Organize and develop artistic ideas and work.	EU: Media artists plan, organize, and develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea.
		EQ: How do media artists organize and develop ideas and models into process structures to achieve the desired end product?
	Anchor Standard 3: Refine and complete artistic work.	
	Construct Refine and complete artistic work.	EU: The forming, integration, and refinement of aesthetic components, principles and processes creates purpose, meaning and artistic quality in media artwork.
		EQ: What is required to produce a media artwork that conveys purpose, meaning, and artistic quality? How do media artists improve/refine their work?
PRODUCING	**Anchor Standard 4:** Select, analyze, and interpret artistic work for presentation.	
	Integrate Select, analyze, and interpret artistic work for presentation.	EU: Media artists integrate various forms and contents to develop complex, unified artworks.
		EQ: How are complex media arts experiences constructed?
	Anchor Standard 5: Develop and refine artistic techniques and work for presentation.	
	Practice Develop and refine artistic techniques and work for presentation.	EU: Media artists require a range of skills and abilities to creatively solve problems within and through media arts productions.
		EQ: What skills re required for creating effective media artworks and how are they improved? How are creativity and innovation developed within and through media arts productions? How do media artists use various tools and techniques?

	Anchor Standard 6: Convey meaning through the presentation of artistic work.	
	Present Convey meaning through the presentation of artistic work.	EU: Media artists purposefully present, share, and distribute media artworks for various contexts.
		EQ: How does time, place, audience, and context affect presenting or performing choices for media artworks? How can presenting or sharing media artworks in a public format help a media artist learn and grow?
RESPONDING	**Anchor Standard 7:** Perceive and analyze artistic work.	
	Perceive Perceive and analyze artistic work.	EU: Identifying the qualities and characteristics of media artworks improves one's artistic appreciation and production.
		EQ: How do we 'read' media artworks and discern their relational components? How do media artworks function to convey meaning and manage audience experiences?
	Anchor Standard 8: Interpret intent and meaning in artistic work.	
	Interpret Interpret intent and meaning in artistic work.	EU: Interpretation and appreciation require consideration of the intent, form, and context of the media and artwork.
		EQ: How do people relate to and interpret media artworks?
	Anchor Standard 9: Apply criteria to evaluate artistic work.	
	Evaluate Apply criteria to evaluate artistic work.	EU: Skillful evaluation and critique are critical components of experiencing, appreciating, and producing media artworks.
		EQ: How and why do media artists value and judge media artworks? When and how should we evaluate and critique media artworks to improve them?
CONNECTING	**Anchor Standard 10:** Synthesize and relate knowledge and personal experiences to make art.	
	Synthesize Synthesize and relate knowledge and personal experiences to make art.	EU: Media artworks synthesize meaning and form cultural experience.
		EQ: How do we relate knowledge and experiences to understanding and making media artworks? How do we learn about and create meaning through producing media artworks?

	Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.	
	Relate *Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.*	EU: Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts.
		EQ: How does 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?

MUSIC

Anchor Standards, Enduring Understandings (EUs), and Essential Questions (EQs)

CREATING	**Anchor Standard 1:** Generate and conceptualize artistic ideas and work.	
	Imagine Generate and conceptualize artistic ideas and work	**EU:** How do musicians generate creative ideas?
		EQ: How do musicians make creative decisions?
	Anchor Standard 2: Organize and develop artistic ideas and work.	
	Plan and Make Select and develop musical ideas for defined purposes and contexts.	**EU:** Musicians' creative choices are influence by their expertise, context, and expressive intent.
		EQ: How do musicians make creative decisions?
	Anchor Standard 3: Refine and complete artistic work.	
	Evaluate and Refine Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.	**EU:** Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
		EQ: How do musicians improve the quality of their creative work?
	Present Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.	**EU:** Musicians' presentation of creative work is the culmination of a process of creation and communication.
		EQ: When is creative work ready to share?
PERFORMING	**Anchor Standard 4:** Select, analyze, and interpret artistic work for presentation.	
	Select Select varied musical works to present based on interest, knowledge, technical skill, and context.	**EU:** Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
		EQ: How do performers select repertoire?
	Analyze Analyze the structure and context of varied musical works and their implications for performance.	**EU:** Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.
		EQ: How does understanding the structure and context of musical works inform performance?
	Interpret Develop personal interpretations that consider creators' intent.	**EU:** Performers make interpretive decisions based on their understanding of context and expressive intent.
		EQ: How do performers interpret musical works?

	Anchor Standard 5: Develop and refine artistic techniques and work for presentation.	
	Rehearse, Evaluate, and Refine Evaluate and refine personal and ensemble performances, individually or in collaboration with others.	**EU:** 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.
		EQ: How do musicians improve the quality of their performance?
	Anchor Standard 6: Convey meaning through the presentation of artistic work.	
		EU: Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.
		EQ: When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
RESPONDING	**Anchor Standard 7:** Perceive and analyze artistic work.	
	Select Choose music appropriate for a specific purpose or context.	**EU:** Individuals' selection of musical works is influenced by their interest, experiences, understandings, and purposes.
		EQ: How do individuals choose music to experience?
	Analyze Analyze how the structure and context of varied musical works inform the response.	**EU:** Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.
		EQ: How does understanding the structure and context of music inform a response?
	Anchor Standard 8: Interpret intent and meaning in artistic work.	
	Interpret Support interpretations of musical works that reflect creators'/performers' expressive intent.	**EU:** Through their use of elements and structure of music, creators and performers provide clues to their expressive intent.
		EQ: How do we discern musical creators' and performers' expressive intent?
	Anchor Standard 9: Apply criteria to evaluate artistic work.	
	Evaluate Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.	**EU:** The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.
		EQ: How do we judge the quality of musical work(s) and performance(s)?

<table>
<tr><td rowspan="5">CONNECTING</td><td colspan="2">Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.</td></tr>
<tr><td rowspan="2">Connect
Synthesize and relate knowledge and personal experiences to make music.</td><td>EU: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</td></tr>
<tr><td>EQ: How do musicians make meaningful connections to creating, performing, and responding?</td></tr>
<tr><td colspan="2">Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.</td></tr>
<tr><td rowspan="2">Connect
Relate musical ideas and works to varied contexts and daily life to deepen understanding.</td><td>EU: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.</td></tr>
<tr><td>EQ: How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</td></tr>
</table>

Quality Program Guidelines

The Quality Program Guidelines (QPGs) are based on the Opportunity to Learn Standards prepared by the Council of Music Program Leaders of the National Association for Music Education (NAfME). QPGs identify recommended resources that need to be in place in order for teachers, schools, and school districts to give students a meaningful opportunity to achieve at the levels spelled out in the standards of the Alabama Course of Study for Music.

QPGs are not a music teacher's wish list. They are guidance for the components of Curriculum and Scheduling; Staffing; Materials and Equipment; and Facilities that should be in place if the promise inherent in the standards is to be realized – that all students in Alabama must have the opportunity to achieve comprehensive music literacy. Each of the following components should be addressed:

- Curriculum and Scheduling – The curriculum should reflect a vision for helping students achieve comprehensive music literacy. The scheduling of sufficient time is key to this vision, so that students can carry out the practices necessary for deep learning as reflected in the standards. The four Artistic Processes require that curriculum and associated time in the schedule be devoted to each of the components of those Processes. Teachers must designate time for students to cultivate their creativity, analyze, and reflect in ways parallel to the time needed to develop literacy in English/Language Arts. The scheduling specifications in the QPGs are meant to be reasonable recommendations for minimum contact time for achieving comprehensive music literacy.
- Staffing – Students will achieve these standards when taught by teachers with the requisite qualifications, augmented by community resources, including practicing artists and arts organizations. Ongoing, thoughtful evaluation of teachers connected to meaningful, discipline-specific professional development is integral to long-term teacher success and retention.
- Materials and Equipment – The practice of music education requires access to and use of various instruments, texts, and technologies. Materials and equipment need constant evaluation and repair/replacement to avoid becoming outdated or substandard.
- Facilities – Engagement in the four Artistic Processes requires the dedication of appropriate space for day-to-day instruction. Correct design and maintenance of this space is essential to the success of the program and of the students. In addition, music education requires access to appropriate venues for performances.

QPGs for the components of Curriculum and Scheduling, Staffing, Materials and Equipment, and Facilities are presented for each of the following five areas: General Music (K-8), Traditional and Emerging Ensembles, Harmonizing Instruments, Composition/Theory, and Technology. Additionally, the "All Grades – All Content Areas" listing provides a foundation for all school music programs. The "All Grades – All Content Areas" section delineates key differences between Basic and Quality Programs, in particular noting that a program can only be considered a Quality Program if varied opportunities are offered to students. The characteristics of a Quality Program include all listed characteristics of a Basic Program with additional specifications as noted in each area.

Using the QPGs

1. Assess – QPGs provide useful criteria to evaluate a music program's ability to support student mastery of the Artistic Processes. Formative and summative assessments aligned with the standards will produce data to determine specific program needs at the basic and quality levels.
2. Calibrate – Teachers and administrators should compare the current music education program with the QPGs.

3. Advocate – Stakeholders should carefully consider how to provide meaningful music learning, resulting in a deeper understanding of the Artistic Processes.
4. Validate – Instructional leaders have an added task; they must establish that the sum of the experiences offered by different courses within a district, taken over the career of a student, add up to a truly comprehensive, standards-based education in each Artistic Process. This task will come into sharper focus in the evaluation of teachers and programs, which cannot be completed without review of the extent to which QPGs are met.

A focus on students is the key to interpreting and implementing the QPGs. All stakeholders can utilize the QPGs to develop curricula that foster comprehensive music literacy among all students.

All Grades and Content Areas

Curriculum and Scheduling

	Basic	Quality
Curriculum	1. The program provides all students the opportunity to achieve at levels consistent with their individual abilities and with the Alabama Course of Study standards at the appropriate grade levels.	1. For grades K-8, the program provides support consistent with allowing all students the opportunity to achieve at levels according to their individual abilities and exceeding the Alabama Course of Study standards, including the strands for Ensembles and for Harmonizing Instruments beginning in grade 4 (for strings) and grade 5 (for wind/percussion, selected Emerging Ensembles, and Harmonizing Instruments).
	2. At grades 5-12, the program addresses the needs of most students by offering a robust Ensemble strand consistent with allowing all students the opportunity to achieve at levels according to their individual abilities in all areas cited in the Alabama Course of Study.	2. For high school, the program provides support consistent with allowing all students the opportunity to achieve at levels according to their individual abilities in all areas cited in the Alabama Course of Study including the strands for Ensembles, Harmonizing Instruments, Theory/Composition, and Technology, up to and including the Advanced level. To address the needs of all students, instruction is available for those students interested in addressing new experiences in Ensembles and Harmonizing Instruments at the Novice or Intermediate levels.
	3. At the high school level, the program addresses the needs of most students by offering a robust program consistent with allowing all students to achieve at the Proficient and Accomplished levels in the Ensemble area.	
	4. Special education classes in music are no larger than other special education classes.	

Scheduling	1. The course of study in all schools shall include music.	1. At the middle and high school levels, ensembles and other large music classes are offered at times designed to allow participation by the maximum number of students.
	2. Pullouts for school assemblies, test preparation, or other non-music education activities are arranged to minimally impact music learning.	2. Students in performance ensembles should be scheduled by experience or student proficiency level.
		3. Just as other core academic subject areas meet during the course of the curricular school day, afterschool rehearsals should serve to supplement the learning that takes place within the school day.

Staffing

	Basic	Quality
Teacher Qualifications and Load	1. The primary responsibility for music education as a part of the overall education of the student rests with the certified music teacher. Certified non-arts educators are drawn on to expand students' opportunities for arts learning by providing curricular connections among the arts and other subjects.	1. Additional offerings from community arts providers (cultural organizations, community arts organizations, and teaching artists) are used primarily when these offerings are directly linked to a sequential music curriculum delivered by a certified music teacher.
	2. Teacher aides are provided for special education classes in music if they are provided for other special education classes. If a student with special needs has an aide to assist in other classes, the aide also assists the student in music classes.	2. Class loads for music teachers are not significantly higher than other academic areas. Ratios should be established to ensure additional music teachers are hired to ensure equitable music instruction for all students.
	3. Every music educator working with special education students has received in-service training in special education and, for purposes of consultation, has convenient access to trained professionals in special education or music therapy.	
Professional Development and Evaluation	1. Each school district or school provides a regular program of in-service education that includes at least two paid days for professional development activities arranged by the district or school each year for every music educator. In addition, every music educator is permitted at least one paid day of leave each year for professional development activities proposed by the teacher and approved by the school.	1. Teacher evaluation is conducted by individuals fully qualified in both evaluation and in music instruction.

	2. Time provided for collaborative music teacher work groups/professional learning communities is scheduled to allow for coordination and articulation of the curriculum and of common assessments.	2. One music educator in every district or school is designated as coordinator or administrator to provide leadership for the music program. This person is employed on a full-time basis for administration when the staff includes twenty-five or more music educators. The amount of administrative time is adjusted proportionately when the staff is smaller. Additional administrative staff is employed at a proportional rate when the staff is larger.
	3. Teacher evaluation is carried out in a way consistent with that of teachers in other subjects, except that the provisions of the NAfME Position Statement on Teacher Evaluation are met. This includes limiting the use of student outcome measures to student achievement in music. Thus, teacher evaluation includes a balanced, comprehensive assessment of the teacher's contributions to student learning through multiple measures. These measures can and should collect information such as: • Indicators of teacher practice, such as planning and preparation. • Indicators of the teacher's role in maintaining a productive classroom environment. • Indicators that instruction is designed to reach specified goals related to the Artistic Processes of Creating, Performing, Responding, and Connecting. • Indicators of teacher contribution to the school or district, as well as to the profession of teaching at large.	3. If student performance data are considered in teacher evaluation, data must involve music outcomes.
		4. Music staff members are encouraged and supported to participate in state and national professional development events.
		5. Music staff are supported and encouraged to assume leadership roles in state and national music organizations.

Materials and Equipment

	Basic	Quality
Instruments	1. Every room in which music is taught has convenient access to a high-quality acoustic or electronic piano and sufficient sturdy music stands.	1. All instruments provided by the school exceed the quality generally understood to be that of undamaged "student line" instruments and thus, are appropriate for more advanced student learning and performance.
	2. Adaptive devices (such as adaptive picks and beaters) are available for use by students with special needs.	2. Instruments are provided to develop emerging ensembles and classes, including non-traditional or non-western instruments, such as steel drums, iPads, West-African drums, and Chinese erhus.
	3. All equipment is maintained in good repair, with pianos tuned at least three times each year. An annual budget is provided for repair and maintenance of instruments and equipment that is equal to at least 5% of the current replacement value of the total inventory of instruments and equipment.	
	4. An annual budget is provided for the replacement of school-owned instruments that is equivalent to at least 5% of the current replacement value of the total inventory of instruments. The school program has a written depreciation and replacement plan for all instruments, specifically describing under what conditions instruments should be retired and replaced.	
	5. All instruments supplied by the school are of a quality generally understood to be that of undamaged "student line" instruments and thus, are appropriate for student learning and performance.	
Technology	1. Every room in which music is taught is equipped with a high-quality sound and video reproduction system capable of using current recording technology. Every teacher has convenient access to sound recordings representing a wide variety of music styles and cultures.	1. Teachers have quality projectors and/or interactive boards and other technologies consistent with the tools provided for other core academic content area classrooms.
Content	Specific to grade level or strand	Specific to grade level or strand
Other	1. If a music task cannot be performed by students with special needs exactly as it would be by other students, adaptation is provided so that students with special needs can participate as much as possible.	1. Equipment is provided that keeps pace with changing technologies and needs. In particular, supportive technology is provided to enhance student learning.

	2. Teachers have easy access to email, online storage, a school-sanctioned web portal, and other online services for professional and curricular development, research, and other communications needs.	
	3. The school program has a written depreciation and replacement plan for equipment.	

Facilities

Basic	Quality
1. Spaces used for music instruction are adequate in size to accommodate the largest group taught and have: • Appropriate acoustical properties. Each room is acoustically isolated from by an acoustical barrier or wall with a Sound Transmission Classification (STC) of 50 or more. • Appropriate lighting and ventilation. Lighting and ventilation systems do not exceed Noise Criterion levels of 20 for auditoriums or other rooms designated for performances, and 30 for classrooms, rehearsal rooms, practice rooms, and studios.	1. Separate spaces are provided for music instruction and music performance. Performance venues are adequate to accommodate the largest group taught and have appropriate properties of acoustics, lighting, secure storage, and sound.
	2. At least one performance venue is available that provides seating for the entire school population.
	3. Individual areas, with access to recording equipment, are provided for the purpose of student assessment.
	4. Students have access to high-quality performance venues at least once a year to enable them to demonstrate their learning to the public.

General Music

Curriculum and Scheduling

	Basic	Quality
Curriculum	1. Learning experiences include a balanced and sequential program of singing, playing instruments, moving to music, listening to music, and creating music consistent with the Alabama Course of Study.	1. Curriculum includes designated time within the school day for ensembles such as chorus, beginning band, strings, or other ensembles.
	3. General Music instruction includes at least two of the following: recorder, fretted instruments, keyboard instruments, electronic instruments, and	2. General Music instruction includes at least three or more of the following: recorder, fretted instruments, keyboard instruments, electronic instruments, and

	instruments representing various cultures.	instruments representing various cultures.
	3. Technology is used when it appropriately enhances music learning at this level.	
Scheduling	1. At least ninety minutes of instruction in General Music are given to each student during each week.	1. Time is scheduled to work with individual students to meet their needs (e.g., students with special needs, remedial instruction, and curriculum integration). This includes ensuring that special needs students are scheduled appropriately to ensure success.
	2. Classes in General Music are no larger than classes in other subjects of the academic curriculum.	2. Music classes are scheduled with the same teacher pupil ratio as general education classes.
	3. For students with special needs who are included: • Their placement is determined on the same basis as placement for students without special needs. • Music educators are involved in placement decisions and are fully informed about the needs for each student. • The number of these students does not exceed the average for other academic classes in the school.	3. Students have the option of electing ensemble participation in addition to their required general music class.
		4. The inclusion of ensemble experiences is not scheduled to routinely pull students from General Music classes.

Staffing

	Basic	Quality
Teacher Qualifications and Load	1. General Music instruction is delivered by certified music teachers.	1. Music classes are scheduled with the same teacher pupil ratio as general education classes.
	2. At least one general music teacher is available for every 400 students enrolled in the school.	
	3. General Music instruction is delivered by certified music teachers in collaboration with classroom teachers.	
Professional Development and Evaluation	1. Every music educator has a block of time of at least thirty minutes for preparation and evaluation each day, excluding time for lunch and time for	1. Planning time is equal to that of other core academic courses due to the administrative aspects of the music program.

	travel from room to room and building to building.	
	2. Technology training for teachers is conducted by people who know the needs of music learners at this level, know the available software and hardware applicable for this level, and are able to deliver meaningful professional development that helps teachers integrate these technologies into the curriculum.	
	3. Teacher evaluation is conducted on the basis of: • Standards-based measures of student growth in music, calibrated by any shortcomings in scheduling or other areas. • Classroom observations of teaching based on rubrics reflective of music teaching as a specialty.	

Materials and Equipment

	Basic	Quality
Instruments	1. Every room in which General Music is taught has convenient access to an assortment of pitched and nonpitched instruments of good quality for classroom use, which may include the following: fretted instruments, recorders, melody bells, barred instruments, chorded zithers, assorted instruments representing a variety of cultures, and electronic instruments.	1. Tablet devices are provided for use as musical instruments.
Accessories	Refer to All Levels – All Programs	Same as basic program
Content	1. Every room in which music is taught is equipped with children's books containing songs and with other instructional materials in music.	1. Software is updated/upgraded on a regular basis.
	2. Every teacher has convenient access to sound recordings representing a wide variety of music styles and cultures.	
	3. The software library (available online or downloaded to the class computer) includes: • Software that reinforces listening, understanding, and responding to music. • Software that enables children to create and perform music	

	through exploration and game playing. Basic sequencing/notation software for recording and printing music appropriate for the age level.	
	4. The repertoire taught includes music representing diverse genres and styles from various periods and cultures.	
Technology	1. Every room in which music is taught has equipment that uses current technology for making sound recordings and for listening to recordings, both in a group and with headphones so as not to disturb others. At least some of the equipment can be operated by the children.	1. Tablet devices are available for the students on a one-to-one or one-to-two ratio.
	2. In every school the following are available for use in music instruction: computers and appropriate software, including notation, sequencing, and audio editing software; printers, audio and video input and output devices, electronic keyboards.	2. Teachers have quality projectors and/or interactive boards.

Facilities

Basic	Quality
1. Every General Music class has an uncluttered area large enough to accommodate the largest group of children taught and to provide ample space for creative and structured movement activities.	1. Students have access to high-quality performance venues at least once a year to enable them to demonstrate their learning to the public.
2. Storage space is available for instruments, equipment, and instructional materials.	2. In schools with more than one music teacher, there is an additional room identified for the itinerant music teacher.

Traditional and Emerging Ensembles

Curriculum and Scheduling

	Basic	Quality
Curriculum	1. The curriculum emphasizes the Performing process, but also provides experiences in Responding, Creating, and Connecting. Instruction is available for chorus, band, and orchestra.	1. Instruction is available for at least two alternative performing organization or emerging ensemble for each 450 students in the school.
	2. Instruction is available for at least one alternative performing organization or emerging ensemble (e.g., jazz band, madrigal singers) for each 450 students in the school.	2. When enrollment justifies, the school offers at least two bands, two orchestras, and two choruses, differentiated by the experience or age level of the members, or, in the case of choruses, by their

		composition (such as treble voices, lower voices, mixed voices).
	3. Instruction on string instruments begins no later than grade 4 and instruction on wind and percussion instruments begins no later than grade 5.	3. Students are offered small group instruction.
	4. Where ensemble students are not able to take General Music classes, the curriculum in the ensemble adequately covers all four artistic processes (Creating, Performing, Responding, and Connecting).	
	5. Students with special needs are given the same opportunities to elect instruction as other students.	
	6. Special experiences are designed for gifted and talented students according to their abilities and interests.	
Scheduling	1. Every performing group presents a series of performances, open performances, or "informances" for parents, peers, and the community. The number of performances is sufficient to demonstrate the nature and extent of the students' learning, but not so great as to interfere with the learning process, to reduce the amount of time available to achieve instructional objectives of the ensemble, or to suggest an emphasis on entertainment rather than education.	1. For programs at the secondary level, at least one performing group of each type (such as band, jazz ensemble, orchestra, chorus, or guitar) presents one performance yearly at a premiere venue. This venue may be a local concert hall or may involve travel out of the school district.
	2. Instruction in ensembles is provided to students in durations equal to other core academic subject areas: • Every effort is made to avoid scheduling single-section courses in music against single-section courses in other subjects. • Scheduling is arranged so that all members of each ensemble can meet as a unit during the school day.	
	3. For Elementary through Middle School grades, the inclusion of ensemble experiences is not scheduled to routinely pull students from General Music classes.	

Staffing

	Basic	Quality
Teacher Qualifications and Load	1. Instruction is provided by certified music teachers who have received formal training (including in-service training) in the ensemble taught.	1. An accompanist is provided for choral ensembles of 16 or more students.
	2. An accompanist is provided for choral ensembles of more than fifty students.	
Professional Development and Evaluation	1. Teachers have regular access to professional development materials and experiences in their performance area.	

Materials and Equipment

	Basic	Quality
Instruments	1. Instruments are provided where students have difficulty in purchasing instruments due to financial hardship.	1. In addition to the instruments available at the basic level, Specific additions for a jazz program will include a Soprano Sax, a Bari Sax with a low "A" key, and Flugelhorns. A vocal jazz program will include individual dynamic microphones for all members of the ensemble, as well as a sound system with sufficient inputs for the ensemble.
	2. The following are provided in sufficient quantity: • Elementary Strings: appropriately sized violas, cellos, double basses. • Middle School Strings:14, 15 1/2 and 16 inch violas, 1/2, 3/4 size and full-size cellos, 1/4, 1/2 size, and 3/4 size double basses. • Middle School Band: C piccolos, bass clarinets, tenor saxophones, baritone saxophones, oboes, bassoons, double French horns, baritone horns, tubas, concert snare drums, pedal timpani, concert bass drums, crash cymbals, suspended cymbals, tambourines, triangles, xylophones and marimbas, orchestral bells, assorted percussion equipment. • Middle School Jazz Ensemble: in addition to listings for Middle School Band, baritone sax, electric bass with amplifier, trap set.	2. There are funds available to purchase several higher quality instruments (college level) for advanced students.

	• High School Strings: same as Middle School Strings. • High School Jazz Ensemble: in addition to listings for Middle School Jazz Ensemble, bass trombone. • High School Band: in addition to listings for Middle School Band, E-flat clarinets, A clarinets, alto clarinets, contrabass clarinets, bass trombones. • Emerging Ensembles: guitars, drums, pans, as appropriate for the ensemble.	
	3. Instruments are maintained in good repair, with pianos tuned at least three times each year. An annual budget is provided for repair and maintenance of instruments equal to at least 5% of the current replacement value of the total inventory of instruments and equipment.	
Accessories	1. The following are provided in sufficient quantity: • All level ensembles (generally): conductors' stands, tuning devices, music folders, and chairs designed for music classes. • Middle/High School Band: drum stands, movable percussion cabinets, tuba chairs, bass stools. • Middle/High School Chorus: a set of portable choral risers is conveniently available to every room in which choral music is taught.	1. In addition to the accessories available at the basic level, the following are provided: • A portable PA system w/sufficient microphones for soloists and/or groups. • A complete set of specialized mutes for brass players including harmon, pixie, plunger, and bucket mutes.
Content	1. A library of music is provided that is sufficient to provide a folder of original music for each student in choral groups and for each stand of no more than two performers in instrumental groups, with original copies for each student provided for instruments for which sharing stands is not feasible or traditional. The library contains music appropriate for various levels from which students can choose. The library contains no materials produced in violation of copyright laws. The music, which may draw on a library shared with other schools in the district, library contains:	1. At least fifteen titles are added to the music library each year.

	• For elementary ensembles, at least forty titles for each type of group. At least five titles for each type of group are added each year. • For middle school or high school ensembles, at least seventy-five titles for each type of group. At least five titles for each type of group are added each year.	
	2. The school library or resource center contains a variety of music-related books (for which virtual access is permissible) and other print, audio, video, and computer materials.	
	3. An annual budget is provided for supplies including recordings or downloads, computer media, and other special supplies, materials, and equipment needed for the teaching of the music curriculum.	
Technology	1. In every school the following are available for use in music instruction: computers and appropriate software, including notation, sequencing, and audio editing software; printers, audio and video input and output devices, electronic keyboards. Technology is available to support student assessment strategies adopted by the school or district.	1. Each ensemble has available at least one electronic version of ensemble instruments (e.g., electric violin, MIDI wind controller, electric guitar) so that students can gain experience with these instruments.
		2. Teachers have quality projectors and/or interactive boards.

Facilities

Basic	Quality
1. Instrumental rehearsal rooms contain at least 1,800 sq. ft. of floor space, with a ceiling at least 16 feet high and a double-entry door. Ventilation provides an air exchange rate double that of an ordinary classroom.	1. Instrumental rehearsal rooms contain at least 2,500 sq. ft. of floor space, with a ceiling at least 20 feet high and a double-entry door. Ventilation provides an air-exchange rate double that of an ordinary classroom.
2. Choral rehearsal rooms contain at least 1,200 sq. ft. of floor space, with a ceiling at least 14 feet high and a double-entry door.	2. Choral rehearsal rooms contain at least 1,800 sq. ft. of floor space, with a ceiling at least 16 feet high and a double-entry door.
3. Each school contains at least one practice room of at least 55 square feet for each 40 students enrolled in performing groups.	3. Each school contains at least one practice room of at least 55 square feet for each 20 students enrolled in performing groups.

4. Office or studio space is provided to each music educator adjacent to the instructional area in which the educator teaches, with convenient access to a telephone and internet-connected computer.	4. Students have access to high-quality performance venues at least once a year to enable them to demonstrate their learning to the public.
5. Space is available for the repair and maintenance of instruments. This space has convenient access to running water.	
6. Sufficient secured storage space is available to store instruments, equipment, and instructional materials. Cabinets and shelving are provided, as well as lockers for the storage of instruments in daily use. This space is immediately adjacent to the rehearsal facilities.	

Composition and Theory

Curriculum and Scheduling

	Basic	Quality
Curriculum	1. The curriculum includes experiences in creating music and in common practice music theory. Notwithstanding the fact that this strand is oriented most closely to Creating, Performing, Responding, and Connecting experiences form part of the curriculum.	1. In addition to common practice theory, an introduction to song writing, jazz harmony, counterpoint and/or set theory and/or post-tonal analysis are included. Units on computer programing of electronic instruments and sound design are included.
Scheduling	1. The schedule for composition and theory classes is equivalent to that for other academic subjects in the school.	
	2. The class size of composition and theory classes does not exceed the average for other academic classes in the school.	

Staffing

	Basic	Quality
Teacher Qualifications and Load	1. Instruction is provided by certified music teachers who have received formal training (including in-service training) in music theory and composition.	
Professional Development and Evaluation	1. Teachers have regular access to professional development materials in composition and theory.	

Materials and Equipment

	Basic	Quality

Instruments	1. There are sufficient MIDI keyboards, speakers, and printers to be used with the computers supplied in the classroom.	1. The latest electronic instruments are available for students, such as wind controllers, electric violins, iPads, etc.
		2. Tablet devices are provided for use as a musical instrument.
Accessories	1. There are sufficient high-quality recording devices and/or microphones to enable students to complete recordings of composition projects.	1. In addition to recording devices and/or microphones, video recording devices are available for students who are interested in combining video and music.
	2. Online/cloudspace or classroom hard-drive storage space is provided to store creative projects, including large-file video/music.	2. A recording studio with sound dividers is available for students to record all types of musical solos and ensembles.
Content	1. The software library includes the following available online or loaded on the classroom computers: • Sequencing and notation software. • Sound editing/mixing software.	1. Software is updated/upgraded on a regular basis.
	2. Scores and recordings are available for the study of key musical works from a variety of styles and genres. At least forty such scores (which may be in anthologies) are available.	2. The library of musical scores is augmented on a regular basis.
	3. Copies of an approved textbook are available for each student.	3. For classes at the Accomplished and Advanced levels, a college-level text is available for each student.
		4. Access to online composition and notation sites for sharing and collaborative composition is available.
Technology	1. Equipment is available that uses current technology for making sound recordings and for listening to recordings, both in a group and with headphones so as not to disturb others. The equipment is available to and operable by the students.	1. Teachers have quality projectors and/or interactive boards.
	2. In every school the following are available for use: computers and appropriate software, printers, audio and video input and output devices, and electronic keyboards. Technology is available to support student assessment strategies adopted by the school or district.	

Facilities

Basic	Quality
1. Students have access to performance spaces on a regular basis to enable them to present their compositions.	1. Students have access to high-quality performance venues at least once a year to enable them to present their compositions to the public.

2. The room with computers, speakers, keyboards etc. is sound proofed to allow students to play back compositions with large dynamic ranges without disturbing other teachers. Likewise, the soundproofing will prevent outside noise from bleeding in.	

Harmonizing Instruments

Curriculum and Scheduling

	Basic	Quality
Curriculum	1. The curriculum includes experience in Creating, Performing, Responding, and Connecting as specified in the Alabama Course of Study standards for Harmonizing Instruments.	
Scheduling	1. The schedule for Harmonizing Instruments classes is equivalent to that for other academic subjects in the school.	1. Scheduling offers multi-level class/ensemble options for Harmonizing Instruments.
	2. The class size of Harmonizing Instruments classes does not exceed the average for other academic classes in the school.	2. Scheduling allows for classes to be ability based.

Staffing

	Basic	Quality
Teacher Qualifications and Load	1. Instruction is provided by certified music teachers who have received formal training (including in-service training) in the Harmonizing Instruments.	
Professional Development and Evaluation	1. Teachers have regular access to professional development materials and experiences in teaching Harmonizing Instruments.	

Materials and Equipment

	Basic	Quality
Instruments	1. There is a sufficient number of guitars, keyboards, or other harmonizing instruments such that all students can be simultaneously engaged in making music.	1. Tablet devices are available for use as a musical instrument.
Accessories	1. The following are provided in sufficient quantity: music stands, tuning devices, music folders, and chairs designed for music classes.	1. Multiple method books are made available.
	2. There is sufficient annual budget, amounting to 5% of inventory value, for	2. There is sufficient annual budget, amounting to greater than 5% of

	strings and repairs to district-owned instruments.	inventory value, for strings and repairs to district-owned instruments.
Content	1. A library of music is provided that is sufficient to provide a folder of music for each student in the class. The library contains no materials produced in violation of copyright laws. The music library contains at least forty titles (which may be in anthologies), representing various styles and genres and appropriate to the instruments used.	1. The library is budgeted to provide for twenty new titles each year depending on the number of performances that are expected.
Technology	1. In every school the following are available for use in music instruction: computers and appropriate software, including notation, sequencing, and audio editing software; printers, audio and video input and output devices, electronic keyboards.	1. Students should have access to software that do assessments, such as Music Prodigy or Smart Music, as well as creative software tools, like Garage Band or Band in the Box. Classroom should have a sound system and a way to amplify instruments if necessary.

Facilities

Basic	Quality
1. Students have access to performance spaces on a regular basis to enable them to demonstrate their learning.	1. Students have access to high-quality performance venues at least once a year to enable them to demonstrate their learning to the public.
2. The school has both rehearsal and performance space adequate to the needs of the instruments used (e.g., allowing for student seating that encourages correct posture and clear sight lines).	

Technology

Curriculum and Scheduling

	Basic	Quality
Curriculum	1. The curriculum includes experience in Creating, Performing, Responding, and Connecting to music using digital and analog technologies.	
Scheduling	1. The schedule for Music Technology classes is equivalent to that for other academic subjects in the school.	
	2. The class size of Music Technology classes does not exceed the average for other academic classes in the school.	

Staffing

	Basic	Quality
Teacher Qualifications and Load	1. Instruction is provided by certified music teachers who have received formal training (including in-service training) in Music Technology.	
Professional Development and Evaluation	1. Teachers have regular access to professional development materials and experiences in teaching Music Technology.	

Materials and Equipment

	Basic	Quality
Instruments	1. There is a sufficient number of MIDI and digital controllers and related equipment such that all students can be simultaneously engaged in making music.	1. Tablet devices are available for use as a musical instrument.
Accessories	1. Visual and audio recording devices are provided in sufficient quantity.	
	2. iPad/iPod or equivalent with downloaded instrument apps, music theory games, textbook music, etc.	
	3. Personal amplification system for the teacher.	
Content	1. A library of software is provided that is sufficient to provide a license for each student in the class. The library contains software for sequencing, notation, and audio and video editing.	1. At least five titles are updated/upgraded or added to the library each year.
Technology	1. In every school the following are available for use in music instruction: computers and appropriate software, including notation, sequencing, and audio editing software; printers, audio and video input and output devices, electronic keyboards.	1. Access is provided to online composition and notation sites for sharing and collaborative composition.
	2. Access is provided to a building laptop cart or iPad cart.	

Facilities

Basic	Quality
1. Students have access to performance spaces with appropriate sound reproduction equipment on a regular basis to enable them to demonstrate their learning.	1. Students have access to high-quality performance venues at least once a year to enable them to demonstrate their learning to the public.
	2. Students are enabled to present their work online at least once a year.
	3. There is a designated space or room for digital music classes.

Theatre

Anchor Standards, Enduring Understandings (EUs), and Essential Questions (EQs)

CREATING	**Anchor Standard 1:** Generate and conceptualize artistic ideas and work.	
	Envision/Conceptualize Generate and conceptualize artistic ideas and work	**EU**: Theatre Artists rely on intuition, curiosity and critical inquiry.
		EQ: What happens when Theatre artists use their imagination and/or learned theatre skills while engaging in creative exploration and inquiry?
	Anchor Standard 2: Organize and develop artistic ideas and work.	
	Develop Organize and develop artistic ideas and work.	**EU**: Theatre artists work to discover different ways of communicating meaning.
		EQ: How, when, and why do theatre artists' choices change?
	Anchor Standard 3: Refine and complete artistic work.	
	Rehearse Refine new work through play, drama processes and theatre experiences using critical analysis and experimentation	**EU**: Theatre artists refine their work and practice their craft through rehearsal.
		EQ: How do theatre artists transform and edit their initial ideas?
PERFORMING	**Anchor Standard 4:** Select, analyze, and interpret artistic work for presentation.	
	Select Select, analyze, and interpret artistic work for presentation.	**EU**: Theatre artists make strong choices to effectively convey meaning.
		EQ: Why are strong choices essential to interpreting a drama or theatre piece?
	Anchor Standard 5: Develop and refine artistic techniques and work for presentation.	
	Prepare Develop and refine artistic techniques and work for presentation.	**EU**: Theatre artists develop personal processes and skills for a performance or design.
		EQ: What can I do to fully prepare a performance or technical design?
	Anchor Standard 6: Convey meaning through the presentation of artistic work.	
	Present Convey meaning through the presentation of artistic work.	**EU**: Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.
		EQ: What happens when theatre artists and audiences share a creative experience?

RESPONDING	**Anchor Standard 7:** Perceive and analyze artistic work.	
	Reflect Perceive and analyze artistic work.	**EU**: Theatre artists reflect to understand the impact of drama processes and theatre experiences.
		EQ: How do theatre artists comprehend the essence of drama processes and theatre experiences?
	Anchor Standard 8: Interpret intent and meaning in artistic work.	
	Interpret Interpret intent and meaning in artistic work.	**EU**: Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.
		EQ: How can the same work of art communicate different messages to different people?
	Anchor Standard 9: Apply criteria to evaluate artistic work.	
	Evaluate Apply criteria to evaluate artistic work.	**EU**: Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.
		EQ: How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?
CONNECTING	**Anchor Standard 10:** Synthesize and relate knowledge and personal experiences to make art.	
	Empathize Synthesize and relate knowledge and personal experiences to make art.	**EU**: Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.
		EQ: What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?
	Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.	
	Interrelate Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.	**EU**: Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.
		EQ: What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?

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

Visual Arts

Anchor Standards, Enduring Understandings (EUs), and Essential Questions (EQs)

CREATING	**Anchor Standard 1:** Generate and conceptualize artistic ideas and work.	
	Investigate|Plan|Make Generate and conceptualize artistic ideas and work.	**EU:** Creativity and innovative thinking are essential life skills that can be developed.
		EQ: What conditions, attitudes, and behaviors support creativity and innovative thinking?
		EQ: What factors prevent or encourage people to take creative risks?
		EQ: How does collaboration expand the creative process?
		EU: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.
		EQ: How does knowing the contexts, histories, and traditions of art forms helps create works of art and design?
		EQ: Why do artists follow or break from established traditions?
		EQ: How do artists determine what resources and criteria are needed to formulate artistic investigations?
	Anchor Standard 2: Organize and develop artistic ideas and work.	
	Investigate Organize and develop artistic ideas and work.	Artists and designers experiment with forms, structures, materials, concepts, media, and artmaking approaches.
		Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.
		People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.
	Anchor Standard 3: Refine and complete artistic work.	
	Reflect|Refine|Continue Refine and complete artistic work.	Artists and designers develop excellence through practice and constrictive critique, reflecting on, revising, and refining work over time.

Presenting	**Anchor Standard 4:** Select, analyze, and interpret artistic work for presentation.	
	Select Select, analyze, and interpret artistic work for presentation.	EU: Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation.
		EQ: How are artworks cared for and by whom?
		EQ: What criteria, methods, and processes are used to select work for preservation or presentation?
		EQ: Why do people value objects, artifacts, and artworks, and select them for presentation?
	Anchor Standard 5: Develop and refine artistic techniques and work for presentation.	
	Analyze Develop and refine artistic techniques and work for presentation.	EU: Artists, curators, and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.
		EQ: What methods and processes are considered when preparing artwork for presentation or preservation?
		EQ: How does refining artwork affect its meaning to the viewer?
		EQ: What criteria are considered when selecting work for presentation, a portfolio, or a collection?
	Anchor Standard 6: Convey meaning through the presentation of artistic work.	
	Share Convey meaning through the presentation of artistic work.	EU: Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.
		EQ: What is an art museum?
		EQ: How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences?
		EQ: How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?
RESPONDING	**Perceive** Perceive and analyze artistic work.	EU: Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.
		EQ: How do life experiences the way you relate to art?
		EQ: How does learning about art impact how we perceive the world?
		EQ: What can we learn from our responses to art?
		EU: Visual imagery influences understanding of and responses to the world.
		EQ: What is an image?
		EQ: Where and how do we encounter images in our world?

		EQ: How do images influences our views of the world?
	Analyze Interpret intent and meaning in artistic work.	EU: People gain insights into meanings of artworks by engaging in the process of art criticism.
		EQ: What is the value of engaging in the process of art criticism?
		EQ: How can the viewer "read" a work of art as text?
		EQ: How does knowing and using visual arts vocabularies help us understand and interpret works of art?
	Interpret Apply criteria to evaluate artistic work.	EU: People evaluate art based on various criteria.
		EQ: How does one determine criteria to evaluate a work of art?
		EQ: How and why might criteria vary?
		EQ: How is a personal preference different from an evaluation?
Connecting	**Anchor Standard 10:** Synthesize and relate knowledge and personal experiences to make art.	
	Synthesize Synthesize and relate knowledge and personal experiences to make	EU: Through art making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.
		EQ: How does engaging in creating art enrich people's lives?
		EQ: How does making art attune people to their surroundings?
		EQ: How do people contribute to awareness and understanding of their lives and the lives of their communities through art making?
	Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.	
	Relate Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.	EU: People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.
		EQ: How does art help us understand the lives of people of different times, places, and cultures?
		EQ: How is art used to impact the views of a society?
		EQ: How does art preserve aspects of life?

LITERACY STANDARDS FOR GRADES 6-12: HISTORY/SOCIAL STUDIES, SCIENCE, AND TECHNICAL SUBJECTS

College and Career Readiness Anchor Standards for Reading

The Grades 6-12 standards on the following pages define what students should understand and be able to do by the end of each grade span. They correspond to the College and Career Readiness (CCR) anchor standards below by number. The CCR and grade-specific standards are necessary complements—the former providing broad standards, the latter providing additional specificity—that together define the skills and understandings that all students must demonstrate.

Key Ideas and Details

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
3. Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

Craft and Structure

4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
6. Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas

7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.*
8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

Range of Reading and Level of Text Complexity

10. Read and comprehend complex literary and informational texts independently and proficiently.

*See College and Career Readiness Anchor Standards for Writing, "Research to Build and Present Knowledge," on page 259 for additional standards relevant to gathering, assessing, and applying information from print and digital sources.

Reading Standards for Literacy in History/Social Studies 6-12

The standards below begin at Grade 6; standards for K-5 reading in history/social studies, science, and technical subjects are integrated into the K-5 Reading standards. The CCR anchor standards and high school standards in literacy work in tandem to define college and career readiness expectations—the former providing broad standards, the latter providing additional specificity.

Grades 6-8 Students:	Grades 9-10 Students:	Grades 11-12 Students:
Key Ideas and Details		
1. Cite specific textual evidence to support analysis of primary and secondary sources.	1. Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.	1. Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.
2. Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.	2. Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.	2. Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.
3. Identify key steps in a text's description of a process related to history/social studies (e.g., how a bill becomes law, how interest rates are raised or lowered).	3. Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them.	3. Evaluate various explanations for actions or events and determine which explanation best accords with textual evidence, acknowledging where the text leaves matters uncertain.
Craft and Structure		
4. Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.	4. Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social studies.	4. Determine the meaning of words and phrases as they are used in a text, including analyzing how an author uses and refines the meaning of a key term over the course of a text (e.g., how Madison defines *faction* in *Federalist* No. 10).
5. Describe how a text presents information (e.g., sequentially, comparatively, causally).	5. Analyze how a text uses structure to emphasize key points or advance an explanation or analysis.	5. Analyze in detail how a complex primary source is structured, including how key sentences, paragraphs, and larger portions of the text contribute to the whole.
6. Identify aspects of a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).	6. Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.	6. Evaluate authors' differing points of view on the same historical event or issue by assessing the authors' claims, reasoning, and evidence.
Integration of Knowledge and Ideas		
7. Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.	7. Integrate visual information (e.g., in charts).	7. Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.
8. Distinguish among fact, opinion, and reasoned judgment in a text.	8. Assess the extent to which the reasoning and evidence in a text support the author's claims.	8. Evaluate an author's premises, claims, and evidence by corroborating or challenging them with other information.
9. Analyze the relationship between a primary and secondary source on the same topic.	9. Compare and contrast treatments of the same topic in several primary and secondary sources.	9. Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.
Range of Reading and Level of Text Complexity		
10. By the end of Grade 8, read and comprehend history/social studies texts in the Grades 6-8 text complexity band independently and proficiently.	10. By the end of Grade 10, read and comprehend history/social studies texts in the Grades 9-10 text complexity band independently and proficiently.	10. By the end of Grade 12, read and comprehend history/social studies texts in the Grades 11-CCR text complexity band independently and proficiently.

Reading Standards for Literacy in Science and Technical Subjects 6-12

Grades 6-8 Students:	Grades 9-10 Students:	Grades 11-12 Students:
Key Ideas and Details		
1. Cite specific textual evidence to support analysis of science and technical texts.	1. Cite specific textual evidence to support analysis of science and technical texts, attending to the precise details of explanations or descriptions.	1. Cite specific textual evidence to support analysis of science and technical texts, attending to important distinctions the author makes and to any gaps or inconsistencies in the account.
2. Determine the central ideas or conclusions of a text; provide an accurate summary of the text distinct from prior knowledge or opinions.	2. Determine the central ideas or conclusions of a text; trace the text's explanation or depiction of a complex process, phenomenon, or concept; provide an accurate summary of the text.	2. Determine the central ideas or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.
3. Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks.	3. Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks, attending to special cases or exceptions defined in the text.	3. Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks; analyze the specific results based on explanations in the text.
Craft and Structure		
4. Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to *Grades 6-8 texts and topics.*	4. Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to *Grades 9-10 texts and topics.*	4. Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to *Grades 11-12 texts and topics.*
5. Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to an understanding of the topic.	5. Analyze the structure of the relationships among concepts in a text, including relationships among key terms (e.g., *force, friction, reaction force, energy*).	5. Analyze how the text structures information or ideas into categories or hierarchies, demonstrating understanding of the information or ideas.
6. Analyze the author's purpose in providing an explanation, describing a procedure, or discussing an experiment in a text.	6. Analyze the author's purpose in providing an explanation, describing a procedure, or discussing an experiment in a text, defining the question the author seeks to address.	6. Analyze the author's purpose in providing an explanation, describing a procedure, or discussing an experiment in a text, identifying important issues that remain unresolved.
Integration of Knowledge and Ideas		
7. Integrate quantitative or technical information expressed in words in a text with a version of that information expressed visually (e.g., in a flowchart, diagram, model, graph, or table).	7. Translate quantitative or technical information expressed in words in a text into visual form (e.g., a table or chart) and translate information expressed visually or mathematically (e.g., in an equation) into words.	7. Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.
8. Distinguish among facts, reasoned judgment based on research findings, and speculation in a text.	8. Assess the extent to which the reasoning and evidence in a text support the author's claim or a recommendation for solving a scientific or technical problem.	8. Evaluate the hypotheses, data, analysis, and conclusions in a science or technical text, verifying the data when possible and corroborating or challenging conclusions with other sources of information.
9. Compare and contrast the information gained from experiments, simulations, video, or multimedia sources with that gained from reading a text on the same topic.	9. Compare and contrast findings presented in a text to those from other sources (including their own experiments), noting when the findings support or contradict previous explanations or accounts.	9. Synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible.
Range of Reading and Level of Text Complexity		
10. By the end of Grade 8, read and comprehend science/technical texts in the Grades 6-8 text complexity band independently and proficiently.	10. By the end of Grade 10, read and comprehend science/technical texts in the Grades 9-10 text complexity band independently and proficiently.	10. By the end of Grade 12, read and comprehend science/technical texts in the Grades 11-CCR text complexity band independently and proficiently.

College and Career Readiness Anchor Standards for Writing

The Grades 6-12 standards on the following pages define what students should understand and be able to do by the end of each grade span. They correspond to the College and Career Readiness (CCR) anchor standards below by number. The CCR and grade-specific standards are necessary complements—the former providing broad standards, the latter providing additional specificity—that together define the skills and understandings that all students must demonstrate.

Text Types and Purposes*

1. Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.
2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

Research to Build and Present Knowledge

7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.
8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

Range of Writing

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

*These broad types of writing include many subgenres.

Writing Standards for Literacy in History/Social Studies, Science, and Technical Subjects 6-12

The standards below begin at Grade 6; standards for K-5 writing in history/social studies, science, and technical subjects are integrated into the K-5 Writing standards. The CCR anchor standards and high school standards in literacy work in tandem to define college- and career-readiness expectations—the former providing broad standards, the latter providing additional specificity.

Grades 6-8 Students:	Grades 9-10 Students:	Grades 11-12 Students:
Text Types and Purposes		
1. Write arguments focused on *discipline-specific content*. a. Introduce claim(s) about a topic or issue, acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically. b. Support claim(s) with logical reasoning and relevant, accurate data and evidence that demonstrate an understanding of the topic or text, using credible sources. c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence. d. Establish and maintain a formal style. e. Provide a concluding statement or section that follows from and supports the argument presented.	1. Write arguments focused on *discipline-specific content*. a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among the claim(s), counterclaims, reasons, and evidence. b. Develop claim(s) and counterclaims fairly, supplying data and evidence for each while pointing out the strengths and limitations of both claim(s) and counterclaims in a discipline-appropriate form and in a manner that anticipates the audience's knowledge level and concerns. c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims. d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. e. Provide a concluding statement or section that follows from or supports the argument presented.	1. Write arguments focused on *discipline-specific content*. a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences the claim(s), counterclaims, reasons, and evidence. b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant data and evidence for each while pointing out the strengths and limitations of both claim(s) and counterclaims in a discipline-appropriate form that anticipates the audience's knowledge level, concerns, values, and possible biases. c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims. d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. e. Provide a concluding statement or section that follows from or supports the argument presented.

Writing Standards for Literacy in History/Social Studies, Science, and Technical Subjects 6-12
(Continued)

Grades 6-8 Students:	Grades 9-10 Students:	Grades 11-12 Students:
Text Types and Purposes (continued)		
2. Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes. a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories as appropriate to achieving purpose; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples. c. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts. d. Use precise language and domain-specific vocabulary to inform about or explain the topic. e. Establish and maintain a formal style and objective tone. f. Provide a concluding statement or section that follows from and supports the information or explanation presented.	2. Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes. a. Introduce a topic and organize ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. c. Use varied transitions and sentence structures to link the major sections of the text, create cohesion, and clarify the relationships among ideas and concepts. d. Use precise language and domain-specific vocabulary to manage the complexity of the topic and convey a style appropriate to the discipline and context as well as to the expertise of likely readers. e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).	2. Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes. a. Introduce a topic and organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. c. Use varied transitions and sentence structures to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. d. Use precise language, domain-specific vocabulary and techniques such as metaphor, simile, and analogy to manage the complexity of the topic; convey a knowledgeable stance in a style that responds to the discipline and context as well as to the expertise of likely readers. e. Provide a concluding statement or section that follows from and supports the information or explanation provided (e.g., articulating implications or the significance of the topic).
3. (See note; not applicable as a separate requirement)	3. (See note; not applicable as a separate requirement)	3. (See note; not applicable as a separate requirement)

Note: Students' narrative skills continue to grow in these grades. The Standards require that students be able to incorporate narrative elements effectively into arguments and informative/explanatory texts. In history/social studies, students must be able to incorporate narrative accounts into their analyses of individuals or events of historical import. In science and technical subjects, students must be able to write precise enough descriptions of the step-by-step procedures they use in their investigations or technical work so others can replicate them and (possibly) reach the same results.

Writing Standards for Literacy in History/Social Studies, Science, and Technical Subjects 6-12 (Continued)

Grades 6-8 Students:	Grades 9-10 Students:	Grades 11-12 Students:
Production and Distribution of Writing		
4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.	4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.	4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.	5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.	5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas clearly and efficiently.	6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.	6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.
Research to Build and Present Knowledge		
7. Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.	7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.	7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
8. Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.	8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.	8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the specific task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.
9. Draw evidence from informational texts to support analysis, reflection, and research.	9. Draw evidence from informational texts to support analysis, reflection, and research.	9. Draw evidence from informational texts to support analysis, reflection, and research.
Range of Writing		
10. Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for range of discipline-specific tasks, purposes, and audiences.	10. Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for range of discipline-specific tasks, purposes, and audiences.	10. Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for range of discipline-specific tasks, purposes, and audiences.

ALABAMA HIGH SCHOOL GRADUATION REQUIREMENTS

Clarified Mar. 2016

(Alabama Administrative Code 290-3-1-02(8) and (8)(a))

Effective for students in the ninth grade in the 2013-2014 school year, all students shall earn the required credits for the Alabama High School Diploma. A local board of education may establish requirements for receipt of diplomas and endorsements, but any diploma or endorsement shall include the requirements of the Alabama High School Diploma. The Alabama courses of study shall be followed in determining minimum required content in each discipline.

COURSE REQUIREMENTS

English Language Arts	**Four credits to include:**	**Credits**
	English 9	**1**
	English 10	**1**
	English 11	**1**
	English 12	**1**
	English Language Arts-credit eligible options may include: Advanced Placement/International Baccalaureate/postsecondary courses/SDE-approved courses.	
	English Language Arts Total Credits	**4**
Mathematics	**Three credits to include:**	**Credits**
	Algebra I or its equivalent/substitute	**1**
	Geometry or its equivalent/substitute	**1**
	Algebra II w/Trigonometry or Algebra II, or its equivalent/substitute	**1**
	Mathematics-credit eligible options may include: *Career and Technical Education*/Advanced Placement/International Baccalaureate/postsecondary courses/SDE-approved courses.	
	One credit from:	
	Alabama Course of Study: Mathematics or mathematics-credit eligible courses from Career and Technical Education/Advanced Placement/International Baccalaureate/postsecondary courses/SDE-approved courses.	**1**
	Mathematics Total Credits	**4**
Science	**Two credits to include:**	**Credits**
	Biology	**1**
	A physical science (Chemistry, Physics, Physical Science)	**1**
	Science-credit eligible options may include: Advanced Placement/International Baccalaureate/postsecondary courses/SDE-approved courses.	
	Two credits from:	
	Alabama Course of Study: Science or science-credit eligible courses from Career and Technical Education/Advanced Placement/International Baccalaureate/postsecondary courses/SDE-approved courses.	**2**
	Science Total Credits	**4**
Social Studies*	**Four credits to include:**	**Credits**
	World History	**1**
	United States History I	**1**
	United States History II	**1**
	United States Government	**0.5**
	Economics	**0.5**
	Social Studies-credit eligible options may include: Advanced Placement/International Baccalaureate/postsecondary courses/SDE-approved courses.	
	Social Studies Total Credits	**4**
Physical Education	Lifelong Individualized Fitness Education (LIFE) or one JROTC Credit	**1**
Health Education		**0.5**
Career Preparedness		**1**
Career and Technical Education (CTE) and/or Foreign Language and/or Arts Education		**3**
Electives		**2.5**
	Total Credits	**24**

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