

Alabama Course of Study: Arts Education

Arts Literacy – Inspiring and Engaging Lifelong Learners



Eric G. Mackey
State Superintendent of Education
ALABAMA STATE DEPARTMENT OF EDUCATION



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Alabama Course of Study: Arts Education



Eric G. Mackey
State Superintendent of Education

**STATE SUPERINTENDENT OF EDUCATION'S
MESSAGE**

Dear Alabama Educator:

The *Alabama Course of Study: Arts Education* represents a steadfast commitment to fostering a robust arts education program that spans the diverse disciplines of dance, media arts, music, theatre, and visual arts. Our mission is to inspire and engage our students, cultivating lifelong learners who can think critically, create innovatively, and appreciate the profound impact of the arts on our economy, society, and culture. We ensure that every student benefits from a comprehensive and inclusive arts education by embracing the vision of "Every Child, Every Chance, Every Day."

This course of study offers a solid framework for local boards of education to establish arts programs that are comprehensive and developmentally appropriate. The arts education standards emphasize the importance of arts literacy as a critical component of a well-rounded education.

The arts foster critical thinking and collaborative skills, teaching students to work effectively with others to achieve common goals. The arts also play a significant role in workforce readiness, nurturing skills such as creativity, adaptability, and problem-solving, which are highly valued in today's dynamic job market.

Implementing these standards through effective instruction will prepare our students for a future filled with creativity, innovation, and a lifelong passion for the arts. Thank you for your dedication to the education and enrichment of Alabama's students. Together, we can make a profound difference in their lives through the power of the arts.

Eric G. Mackey
Superintendent of Education

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Alabama Course of Study: Arts Education

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Alabama Course of Study: Arts Education

PREFACE

The Alabama Course of Study: Arts Education outlines the framework for K-12 arts education across public schools in Alabama. It sets content standards for five disciplines: dance, media arts, music, theatre, and visual arts. These standards are minimum and required (*Code of Alabama*, 1975, §16-35-4), foundational and specific, but not exhaustive. School systems may incorporate additional content standards tailored to their local needs and philosophies, and should develop implementation guidelines, resources, and activities which are not within the scope of this document.

The 2024 Arts Education State Course of Study Committee and Task Force conducted extensive research during the development of this document, analyzing arts education standards from other states and previous versions of Alabama's courses of study. The committee extensively consulted the National Core Arts Standards from The National Coalition for Arts Standards, attended conferences, read professional literature, and gathered input from interested individuals and groups. The committee drew upon their academic and practical expertise, thoroughly discussed various issues, and reached consensus, developing what they consider to be the most effective K-12 arts education course of study for Alabama's public schools.

Alabama Course of Study Arts Education

ACKNOWLEDGMENTS

This document was developed by the 2024 Alabama State Arts Education Committee and Task Force, composed of Grades K-12 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 January of 2024 and submitted the document to the Alabama State Board of Education for adoption at its December 2024 meeting.

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Alabama Course of Study: Arts Education

GENERAL INTRODUCTION

The arts are among humanity’s most ancient and enduring cultural achievements. At their most basic essence, the arts capture our human experience and connect us all through storytelling and shared histories. They are essential elements that give life to our humanity, transform our ability to conceptualize, expand our way of thinking, and engage the world around us. Referring to “the arts” encompasses all areas of creative endeavor – dancing, directing a play, choreographing, composing music, painting a mural, performing in an orchestra, designing stage sets, producing video artworks, and hundreds of other ways of expressing feelings and ideas.

Alabama has long been known as an incubator for the arts and culture. From the grandeur and beauty of the North Alabama mountains to the white sugar sands of the Gulf Coast, Alabama boasts a rich tapestry of visual artists, musicians, dancers, and thespians who have created an enduring arts heritage and impacted the lives of citizens throughout the state and around the world. The *Alabama Course of Study: Arts Education* exists to nurture current and future generations of Alabamians and propel them to realize their full potential in the arts. Through delivery of each discipline-specific form, the arts sharpen and increase the ability to express, understand, and absorb feelings and ideas. Study of the arts provides students with opportunities to deepen their understanding of the world and their place in it.

An important goal of the course of study is helping Alabama students develop arts literacy. Arts literacy refers to the knowledge and understanding needed to engage with, interpret, create, and appreciate artistic works across various forms, such as dance, media arts, music, theatre, and visual arts. Education aimed at arts literacy involves developing skills to critique, analyze, and communicate about art; fostering creativity; and expanding the ability to understand and appreciate cultural and historical contexts. Arts literacy enables individuals to make informed decisions about art and its role in society, and supports their ability to express themselves through artistic mediums. The arts education course of study aims to foster arts literacy, develop students as artistic citizens, and cultivate students’ engagement in lifelong learning to inspire and enhance their own humanity.

The *Alabama Course of Study: Arts Education* identifies the components of the Grades K-12 arts education program in Alabama. This document provides content standards for creating arts literacy in five arts disciplines – dance, media arts, music, theatre, and visual arts. The arts education standards emerge from the four artistic processes: creating, performing/presenting/producing, responding, and connecting. Each Artistic Process branches into shared anchor standards, which are illuminated by discipline-specific Enduring Understandings. The content standards with each anchor standard describe student learning. The design reflects a cohesive, vertically- and horizontally-aligned system that allows for both common progressions across the disciplines and specificity within each discipline, thereby establishing the appropriate levels 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 and deliver instruction appropriate for their students and school communities.

Alabama Course of Study: Arts Education CONCEPTUAL FRAMEWORK



Alabama Course of Study: Arts Education

CONCEPTUAL FRAMEWORK

Arts Education is represented by the image of the camera lens with aperture blades illustrating the arts disciplines – dance, media arts, music, theatre, and visual arts. While each arts discipline has its own unique knowledge, skills, and processes, the five disciplines share common characteristics that make arts education a powerful part of preparation for college, career, and a fulfilling life.

The Alabama map at the center of the lens represents the state’s central focus on the arts. Each of the arts disciplines is brought into focus by artistic processes, anchor standards, process components, and enduring understandings, represented by focusing rings around the lens. When the rings are adjusted, the disciplines share light and space with each other, erasing the boundaries between them yet still maintaining their own distinct identities, vivid and strong.

The four artistic processes and the eleven anchor standards apply across all arts disciplines. They are designed to provide consistency among the disciplines and drive instruction for all grades and levels. The process components are the ways of thinking and doing that create, present, respond to, and connect works of art in all fields. The discipline-specific enduring understandings are the “big ideas” that students and artists should internalize through their study and practice of the arts.

Arts education creates citizens capable of communication, collaboration, creativity, and critical thinking. The standards in this document represent a comprehensive and sequential approach to arts education with emphasis on the whole student – every child, every chance, every day. These standards will inspire and engage students, teachers, parents, and decision-makers now and in the future.

Alabama Course of Study: Arts Education

POSITION STATEMENTS

The *2024 Alabama Course of Study: Arts Education* defines minimum course content, outlining what students should know and be able to do at the end of each course or grade. Educators and leaders at school and district levels must engage with the standards and systematically apply them to create excellent arts education programs that meet the needs of their students.

Certain fundamental understandings are integral to educators' perception and application of the course of study. The committee and task force formulated position statements to elaborate upon the expectations under which local education agencies should work as they implement the course of study.

Arts education is imperative as a fundamental component of a well-rounded education for every Alabama student.

The exploration and practice of the arts are universal and elemental parts of the human experience. Through participation in a high-quality, comprehensive arts education program, students engage in a variety of activities that address various learning styles, cultivate multiple intelligences, develop higher-order thinking skills, and build confidence to pursue lifelong learning. The term “arts education” includes all art forms – dance, media arts, music, theatre, and visual arts.

Alabama students deserve quality arts programs.

Arts education experiences are realized in a variety of contexts throughout Alabama. The goal of arts education in Alabama is to provide exceptional arts education experiences for all students by helping all stakeholders develop and build quality arts education programs. To help administrators, arts specialists, and other stakeholders reach this goal, the Alabama State Department of Education has developed the *ALSDE Quality Program Guidelines for Arts Education*. These guidelines address specific needs for curriculum, scheduling, staffing, materials, equipment, and facilities for each of the arts disciplines. At the minimum, arts programs should work toward meeting basic program guidelines; ideally, all Alabama students would be able to participate in arts programs that meet quality program guidelines. The course of study and the *ALSDE Quality Program Guidelines for Arts Education* will help schools and districts achieve this goal.

Specialized facilities and class size limits are required for the activities and equipment involved in the safe production and presentation of works of art.

Arts programs must follow ALSDE-approved safety guidelines and the *ALSDE Quality Program Guidelines for Arts Education*. In addition, it is recommended that teachers follow guidelines from professional arts organizations and government agencies such as OSHA.

Arts facilities must align with industry standards and 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, music rehearsal and performance spaces should be designed with sensitivity to acoustics and soundproofing; dancers must have appropriate flooring and adequate open space; actors in theatrical productions must have performance space and preparation areas for rehearsal, costuming, set construction, and storage; technical theatre students must have adequate tools, space, and safety protocols to support hands-on career practice of stage mechanics; media artists must have access to industry-standard equipment and software, adequate space, and safety equipment for student work; and visual arts studios must include production and storage spaces for equipment, supplies, and works in progress, including electricity, water source, and custodial services, and facilities for safe use and disposal of hazardous materials. The specialized equipment essential to the production of works of art should also be accessible in each arts education facility. State and national arts organizations offer guidance on specific requirements for space, facilities, and safety.

Personal safety: The processes and practices of creating art inherently create vulnerability. Arts educators must safeguard against practices that could produce unintentional emotional and/or physical harm to student participants. By following consent-based practices in all arts spaces, educators will discourage inappropriate behavior and encourage adaptable, inclusive approaches to artistic interpretation. In doing so, arts educators seek to create a safe and structured space. At every grade level, teachers should emphasize and demonstrate the safe and ethical use of media. The use of personal devices and the recording of student images and work need to conform to district privacy and technology policies. A goal of all arts educators should be to create an environment where artists can express themselves without fear.

Technology is an integral part of the arts education classroom, enhancing the curriculum and providing avenues for creative self-expression.

Teachers and students use digital technology to engage and motivate students to explore the arts. Because access to technology varies throughout the state, 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 type of arts learning should inform the choice of technology used: music classes may need digital workstations to compose and edit sound recordings, theatre and dance classes may need devices to record and evaluate blocking and choreography, visual arts and media arts may need access to current digital software.

Technological equipment and resources available for teacher and student use should be industry-standard. Technology and software should be used for research, assessment, and instruction that incorporates multiple ways for obtaining information to enhance creative expression and prepare Alabama’s students to achieve excellence through arts literacy. Technology 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.

Artificial intelligence (AI) affects the teaching and practice of the arts, offering both opportunities and challenges for arts education. Teachers and arts professionals should stay abreast of AI trends and technologies. AI-generated art from any discipline should not overshadow traditional art practices or human-created art forms. AI will never replace the creativity and critical thinking that are realized through authentic arts instruction.

Assessment in arts education should incorporate a broad range of performance tasks.

Assessment should be daily and on-going in arts classrooms. Focusing on artistic processes rather than solely on final outcomes enhances student engagement, supports personalized learning, and improves overall academic achievement, allowing for growth and development. Assessment should be balanced between formative tools that focus on the process and summative measures that evaluate the product of the performance/production/presentation. While some aspects of the arts can be measured by traditional paper and pencil methods, the type of learning in the arts should determine the type of assessment used. These assessments provide for demonstration of student learning; furnish valuable feedback regarding student achievement to students, parents, teachers, administrators, and policy-makers; and present information useful for program growth and development. Assessments may include evaluated classwork, competitions, performances and exhibits, portfolios, process and product rubrics, written responses and reflections, interviews, and observations.

Arts education should be provided for all students.

Arts education can be a transformative experience for *every* student. Because the arts offer powerful opportunities for reaching, motivating, and teaching all students, local school systems are strongly encouraged to make the arts accessible to all students in all grades. Comprehensive arts education programs are particularly helpful to students who have difficulty learning in the traditional classroom. Therefore, students receiving special education and other services should get the same academic and physical support in the arts classroom that they do in the general education classroom.

Classroom experiences in the arts should include opportunities for students to study a variety of cultures and become familiar with their artistic expressions to increase their understanding of various cultural groups. Cultural insights are broadened when students have opportunities to view exhibits in museums and art galleries; to attend dance, musical, theatrical, or media performances; and to work with community artists, musicians, and performers who are invited to their schools. Arts education programs provide all students with opportunities to develop self-awareness and expression as well as the visual, verbal, and fine and gross motor skills to propel them toward success in any academic or career field

All students should have opportunities to take part in the arts, using their individual funds of knowledge and personal experiences to inform their artistic practice. Differentiated instruction must be implemented in the arts classroom in order to achieve the goal of arts access for all students. For many students, including English learners and students with exceptionalities/special needs, differentiated instruction is crucial for academic success:

- Teacher aides should be provided for arts education classes to the same extent that they are provided for other classes. Arts educators working with special needs students should receive in-service training in special education and have access to consultation with trained professionals in special education or arts therapy. Students with special needs benefit from the arts by building motor and problem-solving skills, enhancing communication and expression, and promoting self-esteem and motivation to succeed. Students with and without exceptionalities benefit from working together in a collaborative arts practice, removing attitudinal barriers and reducing prejudices.
- The arts go hand-in-hand with language learning, whether it's learning new words through a song or drawing an experience that a student

cannot verbally describe. Alabama’s English Language Learners (ELL) Framework supports educators in the use of high-quality instructional practices. These practices can include an asset-based approach to planning, differentiated instruction, and accommodations to ensure meaningful access to the arts, bridge linguistic gaps, and promote collaborative learning experiences for students working to improve language skills. English Learners possess unique perspectives, eagerness to inquire, and capacity to uncover both new and familiar information. These characteristics may serve as the entry point and driving force for equitable access to high-quality, rigorous instruction tailored to students' linguistic needs.

The arts should be taught comprehensively and sequentially by certified arts specialists.

The goal of building arts literacy will be realized only if students have opportunities to participate in sequential K-12 arts education that is taught by certified arts specialists, who bear primary responsibility for arts education. They should collaborate with other teachers to integrate curricular connections. Collaborative time for arts teacher work groups should be scheduled for curriculum coordination and common assessments.

Daily instruction with certified arts specialists in each of the arts disciplines is the most desirable schedule. However, schools unable to provide daily arts instruction in each discipline are encouraged to offer two 30- to 45-minute arts instruction sessions per week in Grades 1 through 3 and a minimum of 60 minutes of instruction per week in Grades 4 through 6. At a minimum, students in grades 7-12 should be provided with opportunities to take arts-specific classes taught by a certified arts specialist each year. In addition, arts educators must be provided with equipment, curriculum materials, and other resources to fully implement a sequential arts education as outlined in the *Alabama Course of Study: Arts Education*.

Students should also be provided opportunities to interact with and learn from community-based visual and performing artists to supplement their education. Community arts providers (managed by certified teachers) can enrich the curriculum. However, community-based arts experiences should never supplant sequential arts education taught by certified arts specialists recognized by ALSDE.

Arts educators should model ethical behavior.

Teaching and learning in the arts are not confined to specific times or places or to traditional methods of classroom instruction. Arts educators interact with students before and after school hours, in various places throughout and outside their local community, and work to build relationships that will foster collaborative creation and performance. Participation in arts education often requires students and teachers to raise funds, pay fees for extra and co-curricular events and trips, work with outside booster organizations, and purchase equipment to both supplement and meet course standards. In order to meet standards in the *Alabama Course of Study: Arts Education*, arts educators select artistic works for performance and study.

It is imperative that arts educators model ethical and legal behavior in all interactions with students, parents, and school staff; follow legal and ethical procedures when raising, accounting for, and spending money; and follow and respect all applicable copyright laws while using artistic works. Arts educators should be aware of their professional responsibilities and act in a professional manner in all interactions with students and the community.

Alabama students deserve outstanding, certified arts educators who are well trained, highly qualified, and committed to professional growth.

Schools in Alabama should have 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. In addition, teachers should be committed to continuing their professional learning throughout their careers. It is recommended that a minimum of half of an arts specialist’s professional learning opportunities be composed of content- and discipline-specific professional development to meet ALSDE certification requirements. It is also recommended that schools or districts offer at least two paid professional development days annually, plus an additional paid day for teacher-proposed and school-approved activities. Educators pursuing professional growth and higher certification can derive significant benefits from the course of study standards, as they exemplify the high-quality arts education necessary for students to excel at advanced levels.

Local school systems should provide mentors for teachers who are new to the profession. LEAs should also support and encourage all arts education teachers to become active members of local, state, and national professional arts organizations and to take advantage of the professional development opportunities they offer. Teacher evaluations should align with evaluations in other subjects; evaluators should be qualified in both assessment and in discipline-specific content and methods. Teachers should receive paid preparation time comparable to that of other school professionals.

Arts education plays an important role in cultivating arts enthusiasts.

Learning about the arts equips students with critical thinking and interpretive skills, allowing them to appreciate and understand artistic expressions. By learning to be respectful audience members and thoughtful attendees of cultural events, students come to appreciate the effort and creativity involved in artistic production. Providing students with opportunities to participate in a variety of arts experiences as audience members will allow them to learn to analyze and articulate their thoughts, make connections, and respond appropriately based on the context of the performance or presentation.

The arts offer a multitude of benefits, both cultural and economic.

The arts are uniquely positioned to encourage cultural exchange between communities and promote the preservation of cultural traditions. The arts not only enrich the state's cultural landscape but also contribute to its economic prosperity. The arts and culture sector is a significant economic driver in Alabama, contributing significantly to the state’s Gross Domestic Product every year. The Bureau of Economic Analysis and the National Endowment for the Arts publish statistics on the annual economic impact of the arts, which should be required reading for educators and

policy-makers at all levels. The arts drive tourism, support local businesses, strengthen local economies, and cultivate a global talent pool. By investing in arts education, Alabama can nurture innovative, collaborative, and globally-minded citizens and support economic growth in the state.

The standards in the *Alabama Course of Study: Arts Education* should be unpacked and interpreted for educators to use in meeting the unique learning needs of all Alabama’s students.

The Alabama State Department of Education, in conjunction with the Arts Education Leadership Committee, should collaborate with local boards of education, professional arts organizations, and Alabama’s arts education associations to facilitate unpacking the 2024 standards. Equally important, the standards should be adapted to meet the needs of students with varying learning and language needs. It is recommended that participants engaging in the unpacking standards have a working knowledge of the arts, artistic processes, anchor standards, enduring understandings, and process components.

Each local board of education should identify an LEA Arts Coordinator to work with the Alabama State Department of Education to implement the *Alabama Course of Study: Arts Education* and state arts initiatives.

The Alabama State Department of Education develops and implements a variety of initiatives to improve the quality and quantity of arts education. In order to coordinate the efforts of the State Department of Education and the LEAs, it is recommended that a certified educator be identified to serve as the LEA Arts Coordinator. The individual serving in this role should be a certified teacher or administrator who is actively engaged in one or more of the arts education disciplines. The LEA Arts Coordinator will work to advocate for the needs of arts education teachers and students in the LEA, facilitate communication with the State Department of Education, and work with community partners.

Organizations or individuals seeking to provide arts education integration should work with the LEA Arts Coordinators and school-based arts teachers to implement standards-based instruction.

Every student in Alabama should be provided with a variety of educational experiences in the arts. Schools and arts organizations should work together to identify learning opportunities for students involving teaching artists, field trips to arts spaces, and other experiences to enhance lifelong learning in the arts. Experiences are meant to enhance and build upon the arts education that is actively happening in schools. Sustained and fruitful collaboration of arts experiences and arts education should be the ultimate goal of partnerships.

Alabama Course of Study: Arts Education

DIRECTIONS FOR INTERPRETING STANDARDS

The illustrations below are guides for interpreting the Grades K-12 minimum required content outlining what students should know and be able to do at the end of a grade or course.

<p>PERFORMING ARTS</p> <p>Anchor Standard:</p> <p>4. Select, analyze, and interpret artistic work for presentation.</p> <p>5. Develop and refine artistic techniques and work for presentation.</p> <p>6. Convey meaning through the presentation of artistic work.</p>	<p style="text-align: center;">Anchor Standard number</p>		
<p>Process Component</p> <p>EU: Space, time, and energy are basic elements of dance.</p>	<p style="text-align: center;">Enduring Understanding</p>		
	<p style="text-align: right;">⚓ 4</p>		
	<p>Grade 3</p>	<p>Grade 4</p>	<p>Grade 5</p>
<p><i>Standard Number</i></p> <p>8. Recognize and respond to rhythm and tempo changes as they occur in music.</p> <p>in music or sound.</p>	<p>8. Recognize and respond to rhythm and tempo changes as they occur in music.</p> <p>a. Accompany other dancers using a variety of percussive instruments and sounds.</p> <p><i>Example: Use hand drums and finger snaps to respond to even and uneven rhythms.</i></p>	<p>8. Dance to a variety of music generated from diverse sources and perform movement phrases that show the ability to respond to changes in time.</p> <p><i>Example: rhythms from breath and heartbeat; rhythms from percussion instruments, claps, snaps, stomps</i></p>	
	<p>Sub-Standard</p>	<p>Content Standard</p>	
<p>Example</p>			

Please note that the examples provided for integrating the standards into class instruction are intended only as a starting point for arts educators and should not be seen as the sole method for achieving a particular standard.

Anchor and performance standards are provided as follows:

Elementary for each grade level in grades K-5. Schools which include Grade 6 in elementary should use standards from Middle School Level 1.

Middle school (grades 6-8) for MS Levels 1, 2, and 3.

High school (grades 9-12) for HS Levels I, II, III, and IV. Every effort was made to align the proficiency levels in the 2024 *Alabama Course of Study: Arts Education* to the 2014 *National Standards for Arts Education*.

The 2014 *National Standards for Arts Education* define proficiency levels at the middle school level by individual grade level for dance, general music education, media arts, theatre, and visual arts. For theory and composition, harmonizing instruments, music technology, and traditional and non-traditional (performing) ensembles, proficiency levels in middle school grades are delineated as Novice (beginning instruction – grade 5, 6, or 7) and Intermediate (grade 8). At the high school level, the 2014 *National Standards for Arts Education* define proficiency levels as Proficient (grade 9), Accomplished (grade 10), and Advanced (grades 11 and 12). It is important to remember that the proficiency level for each course indicates the attainment of standards by the end of the course, not at the beginning.

Content Standards contain the minimum required content and define what students should know or be able to do at the conclusion of a grade or course. Local education agencies may add standards to meet local needs and incorporate local resources. Each content standard completes the stem “Students will...” When the narrative states that courses are designed to be taken sequentially, it means that students must successfully complete Level I before taking Level II, and complete Level II before taking Level III.

Some content standards have sub-standards, indicated with *a, b, c...*, which are extensions of the content standards and are also required. When “including” appears in standards, it should be construed as “including but not limited to.” The items listed after “including” must be taught; other items not listed may also be included in instruction.

Some standards are followed by italicized examples, which represent options that might prove useful in instruction of the standard. Examples are not intended to be exhaustive lists, and the suggestions listed are not required to be taught.

The course of study does not dictate curriculum, teaching methods, or sequence; the order in which standards are listed within a course or grade is not intended to convey the order for instruction. Even though one topic may be listed before another, the first topic does not have to be taught before the second. A teacher may choose to teach the second topic before the first, to teach both at the same time to highlight connections, or to select a different topic that leads to students reaching the standards for both topics. Each local education agency should create its own curriculum and pacing guide based on the course of study.

Alabama Course of Study: Arts Education

OVERVIEW

The *Alabama Course of Study: Arts Education* presents the components of the Grades K-12 arts education program in Alabama. It is designed to foster arts literacy through five arts disciplines: dance, media arts, music, theatre, and visual arts. The phrases “the arts” and “arts literacy” refer inclusively to all arts disciplines.

Content standards delineate what students should know and be able to do at the end of each grade or course. The content standards encompass the four artistic processes (creating, performing/presenting/producing, responding, and connecting) and are tied to eleven anchor standards which extend across all five disciplines. Students’ learning and skill development lead them to discipline-specific Enduring Understandings, overarching ideas that are central to the discipline. A glossary follows each discipline’s content standards, listing terms helpful for understanding the standards.

The design of the course of study reflects a cohesive, vertically and horizontally aligned system that allows for both 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. Courses are designed to be taken sequentially. 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 and deliver instruction appropriate for their students and communities. This course of study promotes connections not only across the arts, but also to content areas outside the arts. Implementation of the *Alabama Course of Study: Arts Education* encourages attainment of the goal of arts literacy for all Alabama students. When Alabama students attain arts literacy, they graduate as productive citizens empowered with skills in communication, collaboration, creative reasoning, and critical thinking.

Students have the option of gaining exposure to the arts by taking a half-credit course in an arts discipline. These half-credit courses are structured differently depending on the discipline. Dance, Media Arts, and Visual Arts follow the Level I course of study standards, and the course overview specifies which standards must be covered for the course to count as a half credit. In contrast, High School General Music and General Theatre Studies are offered as either half-credit or full-credit options for students in Grades 9-12. The full-credit version of the music course may substitute for the High School Level I course and serve as a prerequisite for Theory and Composition I or Music Technology I. Similarly, the full-credit theatre course may substitute for the High School Level I course as a prerequisite for Theatre Level II, upon completion and with the approval of the instructor.

It is important to note that once students have earned a half credit or full credit, these courses should not be repeated. Additionally, these courses are not intended to be passive surveys where students simply receive information. Students enrolled in half-credit or full-credit high school arts courses are expected to engage in all four artistic processes: creating, performing, responding, and connecting.

DANCE

K-12 OVERVIEW

Alabama's K-12 arts education program is guided by a unifying goal: to cultivate arts literacy that enlightens, inspires, and nurtures creative and innovative thinking in every student throughout the state. This literacy is essential for ensuring that students are well-prepared for both college and career paths.

Dance literacy involves the ability to embody, create, analyze, interpret, and develop a deep understanding of dance as it relates to various personal experiences, cultures, and historical contexts. Dance literacy is integral to a dancer's comprehensive education, encompassing not just technical and physical skills, but also the capacity to create, communicate, connect, and interpret dance with precision and clarity. Dance-literate students are capable of interpreting and analyzing dance and are proficient in creating their own choreographic works. They can effectively apply their dance knowledge and skills across different artistic disciplines and academic subjects both individually and collaboratively, enriching their overall educational experience.

Standards and guidelines for achieving these objectives are provided in this course of study, which serves as a road map for educators to foster and assess students' progress in dance literacy. This approach underscores the importance of lifelong artistic citizenship, encouraging holistic growth in the field of dance and education.

Each grade level contains 21 dance standards embodying broad concepts derived from eleven Anchor Standards common across all arts disciplines. Four artistic processes (creating, performing, responding, and connecting) house eleven process components (explore, plan, revise, express, embody, present, analyze, interpret, critique, synthesize, and relate). Each dance standard has a general theme to help guide instruction, providing alignment of concepts across all grades, as shown in the chart below.

The order in which standards are numbered is not intended to convey a sequence for instruction. One lesson may touch on many standards, but instruction is most effective when focused on one objective within a standard. In a single class, students may learn by solving movement problems, showing their ideas through movement, thinking critically, and relating to other ideas, experiences, contexts, and meanings.

In order to provide students with a sequential and comprehensive dance education, dance courses must be taken in an ordered sequence. Each lower level course is a prerequisite for the subsequent courses. For example, before a student can take a Level II course they must take a Level I course or have the approval of the instructor. Schools may apply to the State Department of Education for a waiver allowing a dance course to take the place of the required physical education course, Beginning Kinesiology.

Program Guidelines

Dance educators should follow safety guidelines in the *ALSDE Quality Program Guidelines for Arts Education*. Additional guidelines are available from various state and national arts education associations and organizations.

Dance Standard Themes

The following table lists the main theme present in each of the dance standards across all levels of instruction.

Artistic Process & Component	Anchor Standards	Dance Standard Themes	Enduring Understanding
Creating: Explore	1. Generate and conceptualize artistic ideas and work.	Standard 1: Source Material Standard 2: Movement Vocabulary	Choreographers use a variety of source material and movement vocabulary to inspire and transform concepts and ideas into movement.
Creating: Plan	2. Organize and develop artistic ideas and work.	Standard 3: Choreographic Structure Standard 4: Artistic Statement	Choreographic structures and devices serve as both a foundation and a departure point for the choreographer's artistic statement.
Creating: Revise	3. Refine and complete artistic work.	Standard 5: Artistic Intent Standard 6: Documentation	Choreographers analyze, evaluate, and refine artistic intent through various means of documentation.
Performing: Express	4. Select, analyze, and interpret artistic work for presentation.	Standard 7: Space Standard 8: Time Standard 9: Energy	Space, time, and energy are basic elements of dance.
Performing: Embody	5. Develop and refine artistic techniques and work for presentation.	Standard 10: Self-Evaluation (body and action) Standard 11: Health and Safety Standard 12: Rehearsal Strategies	Dancers use self-evaluation, health and safety practices, and effective rehearsal strategies to develop the body for artistry and artistic expression.

Performing: Present	6. Convey meaning through the presentation of artistic work.	Standard 13: Performance etiquette Standard 14: Production elements	Dancers use performance etiquette including self-awareness, leadership skills, and production elements to heighten artistry in a public performance.
Responding: Analyze	7. Perceive and analyze artistic work.	Standard 15: Movement Patterns	Analyzing movement patterns enhances the perception and meaning of dance.
Responding: Interpret	8. Interpret intent and meaning in artistic work.	Standard 16: Interpret Meaning	Dance is interpreted by considering meaning, intent, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.
Responding: Critique	9. Apply criteria to evaluate artistic work.	Standard 17: Evaluate	Criteria for evaluating dance vary across genres, styles, and cultures.
Connecting: Synthesize	10. Synthesize and relate knowledge and personal experiences to make art.	Standard 18: Connect ideas to others and self Standard 19: Research	Dancers synthesize connections to others and self, using research to relate knowledge and experiences for art-making.
Connecting: Relate	11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.	Standard 20: Cultural Perspectives Standard 21 Demonstrate appropriate audience etiquette in a variety of venues.	Audience etiquette plays a crucial role in dance literacy by deepening perspectives about cultural, societal, historical, and community context.

DANCE

Kindergarten-Grade 2

Overview

Movement is integral to learning for students in Grades K-2. At this stage, dance instruction focuses on fostering creativity and play-based learning rather than on building technical skills. Students in this grade band naturally respond to stimuli like music, sound, images, and stories. Through structured and imaginative activities, they engage in free play with movement, fostering foundational dance skills. Their penchant for repetition aids in developing essential gross motor skills such as skipping, walking, galloping, and jumping. Movement games and improvisations help students to identify body parts and perform simple dance elements. Teachers design activities to match students' perpetual motion tendencies, gradually introducing concepts like stillness and balance, which are regarded as significant learning accomplishments.

Overall, students in Grades K-2 should engage in holistic dance education that nurtures their creativity, bodily movement exploration, and emotional expression, laying a strong foundation for further dance learning and appreciation.

Kindergarten prioritizes exploration, self-expression, and social interaction, fostering creativity and helping students recognize connections between movement and other subjects.

Grade 1 emphasizes recognizing and applying dance elements (body, action, space, time, and energy) within a safe, participatory environment.

Grade 2 focuses on dance elements, including locomotor and non-locomotor movement, expanding students' prior knowledge, and engaging them in movement to illustrate concepts common to dance and other subjects.

Artistic Processes

Creating	Performing	Responding	Connecting
<p>Students explore dance elements including body, action, space, time, and energy through multisensory activities. Teachers guide them in analyzing movements and making adjustments, helping them understand how to move in different ways. Students practice movements like locomotor and nonlocomotor skills with musical cues and use props to facilitate movement exploration.</p>	<p>Students develop foundational dance skills, replicating movements accurately and remembering sequences. They learn basic anatomical principles, like bending knees before and after jumps, and use the spine in movement. Structured games promote inclusive participation, while progressing students match movements to music changes, grasping concepts like sharp and smooth energy.</p>	<p>Students gradually grasp compositional principles like sequencing and structuring. They can identify basic components of a dance, such as spatial elements, relationships, and choreographic forms. Viewing dance performances helps students connect theoretical concepts to practical applications in their movements.</p>	<p>Students express various emotions through facial expressions, body language, and movement qualities, understanding how the body communicates and embodies different emotions and how dance can be used to express ideas.</p>

DANCE
Kindergarten-Grade 2
Content Standards

Please refer to “Directions for Interpreting Standards” on page 14.

Each content standard completes the stem “*Students will...*”

CREATING
Anchor Standards

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

Process Component: Explore



EU: Choreographers use a variety of source material and movement vocabulary to inspire and transform concepts and ideas into movement.

Kindergarten	Grade 1	Grade 2
1. Demonstrate basic movement responses to various stimuli. <i>Examples: music, sounds, text, objects, images, symbols, observed dance, stories</i>	1. Demonstrate movements inspired by different stimuli and identify their sources. <i>Examples: music, sounds, text, objects, images, symbols, observed dance, stories, personal experiences</i>	1. Generate movement ideas inspired by various stimuli and suggest additional sources for movement inspiration, experimenting with combining different stimuli.
2. Explore different ways to do basic locomotor and non-locomotor movements by changing at least one of the elements of dance.	2. Demonstrate a variety of locomotor and non-locomotor movements, incorporating two or more elements of dance.	2. Combine movements to form a sequence, manipulating multiple elements of dance.

Process Component: Plan ⚓ 2 EU: Choreographic structures and devices serve as both a foundation and a departure point for the choreographer's artistic statement.		
3. Perform a dance phrase that has a beginning, middle, and end.	3. Develop a dance phrase with a clear beginning, middle, and end.	3. Create a dance with a beginning, middle, and end to communicate a main idea.
4. Illustrate an idea, feeling, or image through improvised movement.	4. Select and demonstrate movements that express an idea or emotion, accompanied by music.	4. Select and demonstrate movements that express an idea or emotion using music and explain reasons for movement choices.
Process Component: Revise ⚓ 3 EU: Choreographers analyze, evaluate, and refine artistic intent through various means of documentation.		
5. Apply suggestions from peers or teacher to change movement choices in a structured improvisation.	5. Explore and demonstrate suggestions to change movements from guided improvisation and/or short remembered sequences.	5. Revise a short dance sequence or structured improvisation, using feedback from peers or teacher.
6. Illustrate a dance movement by drawing a picture or using symbols.	6. Record several different types of actions by drawing a picture or using a symbol. <i>Example: different symbols for jump, turn, bend</i>	6. Depict the levels of movements in a variety of dance movements by drawing a picture or using symbols. <i>Example: different shading for movements at a high, middle, or low level</i>



PERFORMING
Anchor Standards

4. Select, analyze, and interpret artistic work for presentation.
5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work.

Process Component: Express
EU: Space, time, and energy are basic elements of dance.



Kindergarten	Grade 1	Grade 2
<p>7. Demonstrate motion and stillness using basic elements of space, including levels and size.</p>	<p>7. Perform motion and stillness using changing elements of space including facings, pathways, and formations. <i>Examples: Move in straight, curved, and zigzag pathways. Move with others to form straight lines and circles.</i></p>	<p>7. Create movement phrases with locomotor and non-locomotor movements, using level, size, pathway, and formation changes.</p>
<p>8. Demonstrate tempo changes with movements that match music or sound stimuli.</p>	<p>8. Improvise movement by matching tempo changes to a variety of music or sounds.</p>	<p>8. Create movement on the accented beat in duple and triple meter. <i>Examples: walking, marching, waltz, triplet</i></p>
<p>9. Identify and apply different qualities to movements. <i>Examples: heavy/light, smooth/sharp, sustained/sudden</i></p>	<p>9. Select adverbs and adjectives to apply to specific actions to produce a variety of movement options. <i>Example: bouncy leap v. heavy leap</i></p>	<p>9. Create a movement phrase that illustrates a variety of movement qualities.</p>

<p>Process Component: Embody  5</p> <p>EU: Dancers use self-evaluation, health and safety practices, and effective rehearsal strategies to develop the body for artistry and artistic expression.</p>		
<p>10. Imitate and repeat a variety of body shapes. <i>Examples: curved, straight, bent, round</i></p>	<p>10. Demonstrate a variety of body actions. <i>Examples: jump, twist, turn, melt</i></p>	<p>10. Create a dance phrase that includes multiple body shapes and actions. <i>Examples: jumping with straight limbs, turn with rounded arms</i></p>
<p>11. Demonstrate ability to move in personal and general space.</p>	<p>11. Move safely in general space through a range of activities and group formations while maintaining personal space.</p>	<p>11. Move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space.</p>
<p>12. Safely demonstrate unison movement in a group.</p>	<p>12. Modify movements and spatial arrangements upon request.</p>	<p>12. Recall and show movement phrases with an awareness of self and others in space.</p>
<p>Process Component: Present  6</p> <p>EU: Dancers use performance etiquette including self-awareness, leadership skills, and production elements to heighten artistry in a public performance.</p>		
<p>13. Demonstrate appropriate performance etiquette while rehearsing and performing.</p>	<p>13. Demonstrate appropriate performance etiquette while rehearsing and performing.</p>	<p>13. Demonstrate appropriate performance etiquette while rehearsing and performing.</p>
<p>14. Select and use a prop to inspire movement.</p>	<p>14. Utilize a variety of props to enhance a dance.</p>	<p>14. Utilize limited production elements to enhance a dance. <i>Examples: multimedia equipment, scenery, costumes, lighting</i></p>

RESPONDING
Anchor Standards

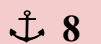
- 7. Perceive and analyze artistic work.
- 8. Interpret intent and meaning in artistic work.
- 9. Apply criteria to evaluate artistic work.

Process Component: Analyze

EU: Analyzing movement patterns enhances the perception and meaning of dance.



Kindergarten	Grade 1	Grade 2
15. Identify a repeated movement in a dance.	15. Identify patterns created by dance movements. <i>Example: Identify a movement that repeats within a phrase.</i>	15. Share the meaning interpreted from a recognizable movement in a dance.
16. Observe and describe movement, using simple dance terminology.	16. Select movements from a dance that suggest ideas and explain how the movement captures the idea or story, using simple dance terminology.	16. Use context cues from movement to identify meaning and intent in a dance, using simple dance terminology.
<p>Process Component: Interpret</p> <p>EU: Dance is interpreted by considering meaning, intent, and artistic expression as communicated through the use of the elements of dance, dance technique, dance structure, and context.</p>		
17. Identify and demonstrate a movement they noticed in a dance, explaining why it attracted attention.	17. Identify and demonstrate several movements in a dance that attracted their attention, describe the characteristics that make the movements interesting, and discuss why they were chosen.	17. Identify multiple movements in a dance, asserting how they create a theme and work with other elements of the dance.



Process Component: Critique EU: Criteria for evaluating dance vary across genres, styles, and cultures.			9
18. Recognize and name an emotion they experience when watching, improvising, or performing dance.	18. Find an experience portrayed in a dance that relates to a personal or familiar event, identifying the movements that communicate the connection between them.	18. Describe, create, and/or perform a dance that expresses personal meaning and explain how certain movements express emotion.	

<p>CONNECTING Anchor Standards</p> <p>10. Synthesize and relate knowledge and personal experiences to make art. 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.</p>

Process Component: Synthesize EU: Dancers synthesize connections to others and self, using research to relate knowledge and experiences for art-making.			10
Kindergarten	Grade 1	Grade 2	
19. Express an interesting feature within a work of art through movement. <i>Example: Use the texture in a painting or the sound in a song to inspire various types of movements.</i>	19. Find a scenario expressed or portrayed in a dance that relates to a familiar experience, identifying the movements that communicate this event.	19. Respond with movements to an inquiry-based set of questions based on an observed dance work. <i>Example: “Can you show with movement the emotions the dancers portrayed?”</i>	

Process Component: Relate EU: Dance literacy includes deep knowledge and perspectives about cultural, societal, historical, and community contexts.			11
20. Observe and perform a dance from a specific culture, naming movements within the dance.	20. Observe and perform a dance from a specific culture, identifying multiple elements of dance within it.	20. Observe and perform a dance from a culture, relating the movement to the people or environment from which the dance was created and performed.	
21. Demonstrate appropriate audience etiquette in a variety of venues.	21. Demonstrate appropriate audience etiquette in a variety of venues.	21. Demonstrate appropriate audience etiquette in a variety of venues.	

DANCE Grades 3-5 Overview

In Grades 3-5, students move toward independent thought, relishing the opportunity to devise their own movement solutions. Their improvisational skills increase as they learn how dance elements convey meaning. In this grade band, students begin to understand the cultural significance of dances, linking them to culture, society, and historical events. Because students within this cluster experience significant developmental changes, instructional approaches must be tailored to accommodate individual needs. In addition, teachers prioritize guiding healthy relationships by fostering cooperation and positive interactions.

Overall, students in Grades 3-5 progress from foundational understanding to more complex skills, incorporating cultural context, terminology, problem-solving, and technical proficiency in their dance education.

Note: Standards from Middle School Level 1 should be used for Grade 6 when it is included in elementary.

Grade 3 provides opportunities for students to explore choreographic devices and problem-solving, demonstrate safe group movement, and apply critical thinking skills to movement challenges.

Grade 4 focuses on terminology, patterns, production elements, and higher-order thinking, allowing students to examine choreographic devices, solve problems independently, and explore topics and main ideas through dance.

Grade 5 challenges students to set goals, demonstrate stronger technique, solve complex movement problems, and incorporate production elements into their compositions.

Artistic Processes

Creating	Performing	Responding	Connecting
<p>Students learn to observe and analyze creative possibilities such as the use of body, action, energy, time, and space. They refine their control over stillness and demonstrate precision in practiced shapes. They develop deeper understanding of movement elements and compositional principles, replicating movements with greater accuracy and connecting them into longer sequences.</p>	<p>Students revise choreography based on feedback and reflective practices. Students develop deeper understanding of the compositional and anatomical principles foundational to various dance styles. Students experiment with production elements to enhance performance.</p>	<p>Students perceive elements of dance, analyze different dance genres, and discuss similarities and differences. They practice and demonstrate movement vocabulary specific to multiple dance genres and explore how meaning is conveyed through movement. They explore and understand how dance communicates ideas and perspectives of culture and society.</p>	<p>Students explore the relationship between dance and society, delving into how specific genres communicate cultural ideas and perspectives. They investigate genre and style, researching key aspects of dance movements and the ideas they communicate, to develop deeper understanding of themes and the ways movements relate to different points of view and experiences.</p>

DANCE
Grades 3-5
Content Standards

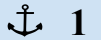
Please refer to “Directions for Interpreting Standards” on page 14.

Each content standard completes the stem “*Students will...*”

CREATING
Anchor Standards

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

Process Component: Explore



EU: Choreographers use a variety of source material and movement vocabulary to inspire and transform concepts and ideas into movement.

Grade 3	Grade 4	Grade 5
1. Experiment with creating movement, using source material they choose. <i>Examples: music, sounds, objects, images, observed dance</i>	1. Identify choreographic ideas generated from a variety of prompts and source materials. <i>Examples: music, texts, objects, observed dance, personal experiences</i>	1. Create choreographic content from multiple sources. <i>Examples: images, notation, personal experiences, literary forms, natural phenomena, current news, social events</i>
2. Explore a physical solution for a given movement problem, using dance vocabulary. <i>Example: Find a way to travel across the floor only on a low level.</i>	2. Develop a solution to a movement problem by utilizing the five elements of dance (body, action, space, time, and energy). <i>Examples: Perform a dance phrase using three different levels. Perform a dance phrase that alters the timing of the movement.</i>	2. Construct solutions to multiple movement problems to develop content for choreography, using the five elements of dance (body, action, space, time, and energy).

<p>Process Component: Plan ⚓ 2</p> <p>EU: Choreographic structures and devices serve as both a foundation and a departure point for the choreographer's artistic statement.</p>		
<p>3. Identify and experiment with choreographic devices to create simple movement patterns and dance structures. <i>Examples: accumulation, retrograde, embellish</i></p>	<p>3. Modify choreographic devices to expand movement possibilities and create a variety of movement patterns and structures. <i>Example: Create a trio from a solo by performing movements in a three-part canon.</i></p>	<p>3. Modify a variety of choreographic devices to expand movement possibilities and explain reasons for movement choices.</p>
<p>4. Create a dance phrase that communicates an idea or feeling and discuss the effect of the movement choices.</p>	<p>4. Develop a dance study that expresses and communicates a main idea and explains the effectiveness of the movement choices.</p>	<p>4. Construct and refine a dance study, selecting genre-specific movement vocabulary to communicate a main idea, and discuss how the dance communicates nonverbally.</p>
<p>Process Component: Revise ⚓ 3</p> <p>EU: Choreographers analyze, evaluate, and refine artistic intent through various means of documentation.</p>		
<p>5. Revise movement choices in response to feedback to improve a short dance study. a. Describe artistic choices and revisions made and explain how they changed the dance study.</p>	<p>5. Improve communication of artistic intent in a short dance study by revising movement based on peer feedback and self-reflection.</p>	<p>5. Explore and explain artistic choices and refinements made through feedback to develop the artistic intent of a short dance study.</p>
<p>6. Depict directions or spatial pathways in a dance phrase by drawing a picture map or using a symbol.</p>	<p>6. Illustrate the relationship between two or more dancers in a dance phrase by drawing a picture or using symbols. <i>Example: Draw a formation or pathway of dancers using symbols.</i></p>	<p>6. Record changes in a dance sequence through writing, symbols, or a form of media technology. <i>Example: Record changes in choreography in a dance journal.</i></p>

PERFORMING
Anchor Standards

4. Select, analyze, and interpret artistic work for presentation.
5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work.

Process Component: Express
EU: Space, time, and energy are basic elements of dance.



Grade 3	Grade 4	Grade 5
<p>7. Perform movement sequences in and through space with intention and focus on positive and negative space.</p>	<p>7. Make static and dynamic shapes with positive and negative space and perform elevated shapes (jump shapes) with soft landings and movement sequences, alone and with others, establishing relationships with other dancers through focus of eyes.</p>	<p>7. Integrate static and dynamic shapes along with floor and air pathways into a dance sequence while establishing relationships with other dancers.</p> <p>a. Convert inward focus to outward focus for projecting out to far space.</p>
<p>8. Perform improvised movements to complement and contrast with rhythms in music or sound.</p>	<p>8. Recognize and respond to rhythm and tempo changes as they occur in music.</p> <p>a. Accompany other dancers using a variety of percussive instruments and sounds.</p> <p><i>Example: Use hand drums and finger snaps to respond to even and uneven rhythms.</i></p>	<p>8. Dance to a variety of rhythms generated from internal and external sources and perform movement phrases that show the ability to respond to changes in time.</p> <p><i>Example: rhythms from breath and heartbeat; rhythms from percussion instruments, claps, snaps, stomps</i></p>
<p>9. Change energy and dynamics in a dance by modifying movements and applying specific characteristics to heighten the effect of their intent.</p> <p><i>Examples: Add force to a leap to communicate anger; change a reach by making it softer and slower to communicate gentleness.</i></p>	<p>9. Analyze movements and phrases for use of energy and dynamic changes and use adverbs and adjectives to describe them.</p> <p>a. Refine dance phrases by incorporating a range of movement characteristics, based on analysis of the phrases' energy and dynamic changes.</p>	<p>9. Explore bound and free-flowing movement motivated from both core initiation (torso) and peripheral initiation (distal) and analyze the relationship between initiation and energy.</p>

<p>Process Component: Embody ⚓ 5</p> <p>EU: Dancers use self-evaluation, health and safety practices, and effective rehearsal strategies to develop the body for artistry and artistic expression.</p>		
<p>10. Replicate body shapes, movements, qualities, and movement patterns in a dance sequence, with awareness of body alignment.</p>	<p>10. Demonstrate fundamental dance skills and movement qualities when replicating and recalling patterns and sequences of locomotor and non-locomotor movements. <i>Examples: alignment, coordination, balance, core support, kinesthetic awareness</i></p>	<p>10. Recall and execute a series of dance phrases, using fundamental dance skills. <i>Examples: alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement</i></p>
<p>11. Adjust levels, directions, and pathways in a dance phrase while coordinating with a partner or other dancers to navigate space safely.</p>	<p>11. Explain effective ways to extend movement range, increase body strength, and develop endurance for injury prevention.</p>	<p>11. Demonstrate and discuss safe body-use in movement, healthful eating habits, and other ways to promote strength, flexibility, endurance, and injury prevention.</p>
<p>12. Apply constructive instructor or peer feedback to improve dance skills in a learned group dance.</p>	<p>12. Synchronize phrases and timing with other dancers by cueing off each other and responding to stimuli. <i>Examples: Enter stage after eight counts of music; wait until lights go up for bow</i></p> <p>a. Reflect on and respond to feedback from others to inform personal dance performance goals.</p>	<p>12. Coordinate with peers to repeat sequences, synchronize actions, and refine spatial relationships in a dance in order to improve performance qualities.</p>
<p>Process Component: Present ⚓ 6</p> <p>EU: Dancers use performance etiquette including self-awareness, leadership skills, and production elements to heighten artistry in a public performance.</p>		
<p>13. Identify the main areas of a performance space using production terminology and</p>	<p>13. Model performer etiquette in all aspects of performance space including onstage,</p>	<p>13. Adapt dance to alternative performance venues by modifying spacing and</p>

<p>explain how performers should behave in each area. <i>Examples: backstage, dressing room, technical spaces</i></p>	<p>backstage, dressing room, and back of house.</p>	<p>movements to suit the performance space. <i>Example: gymnasium, park</i></p>
<p>14. Investigate and explain simple production elements for a dance performed for an audience in a specific performance space. <i>Examples: costumes, props, music, scenery, lighting, media</i></p>	<p>14. Identify and experiment with a variety of production elements to heighten the artistic intent and audience experience.</p>	<p>14. Collaborate with peers to utilize production elements that heighten and intensify the artistic intent of a dance and are adaptable for various performance spaces.</p>

RESPONDING
Anchor Standards

- 7. Perceive and analyze artistic work.
- 8. Interpret intent and meaning in artistic work.
- 9. Apply criteria to evaluate artistic work.

Process Component: Analyze

EU: Analyzing movement patterns enhances the perception and meaning of dance.



Grade 3	Grade 4	Grade 5
<p>15. Identify patterns of movement that enhance movement phrasing. <i>Example: Identify recurring movements in Swan Lake that create bird imagery.</i></p>	<p>15. Identify patterns of movement that illustrate style or intent in dance works. <i>Example: View the rooftop dance (“Step in Time”) in Mary Poppins and discuss how the repeated movements create style. View the cueca, the national dance of Chile, and discuss how the repetition creates a narrative.</i></p>	<p>15. Find meaning or artistic intent within the patterns of movement in a dance work. <i>Examples: Perform a dance phrase exemplifying a mother rocking her baby multiple times to indicate a nurturing environment. Explain how recurring circles in Jose Limon’s There is a Time relate to the cycles of time. Describe how cycling through individual movements portrays individualism in the opening of Alvin Ailey’s Revelations.</i></p>

Process Component: Interpret ⚓ 8
EU: Dance is interpreted by considering meaning, intent, and artistic expression as communicated through the use of the elements of dance, dance technique, dance structure, and context.

<p>16. Identify specific context cues from movement that relate to the main idea of the dance, using basic dance terminology. <i>Example: Interpret a dance as sad because all of the movements are heavy and sustained.</i></p>	<p>16. Explain how specific context cues from movement relate to the main idea of the dance, using basic dance terminology.</p>	<p>16. Interpret meaning in a dance based on its movements and explain how the movements communicate the main idea of the dance, using basic dance terminology.</p>
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Process Component: Critique ⚓ 9
EU: Criteria for evaluating dance vary across genres, styles, and cultures.

<p>17. Select dance movements from specific genres, styles, or cultures, identify characteristic movements from these dances, and describe in basic dance terminology ways in which they are alike and different. <i>Example: Irish step dancing uses bound movements of the upper body with freer, percussive movements performed by the lower body.</i></p>	<p>17. Explain why movement choices from dances of specific genres, styles, or cultures are fitting to a specific dance. <i>Example: Explain why facial expressions are essential in Indian classical dance.</i></p>	<p>17. 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. <i>Example: To contrast ballet's emphasis on high levels and lightness, modern dance pioneers worked with stronger weight, including a variety of floor work, to emphasize low levels.</i></p>
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CONNECTING
Anchor Standards

10. Synthesize and relate knowledge and personal experiences to make art.
 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Process Component: Synthesize ⚓ 10
EU: Dancers synthesize connections to others and self using research to relate knowledge and experiences for art-making.

Grade 3	Grade 4	Grade 5
<p>18. Compare the relationships expressed in a dance to other relationships. <i>Examples: near/far, over/under, alone/group, teacher/student</i></p>	<p>18. 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.</p>	<p>18. Compare emotions and ideas presented by two dances with contrasting themes and describe how the themes and movements relate to points of view and experiences. <i>Examples: “Seize the Day” from Newsies, Rome and Jewels by Rennie Harris Puremovement</i></p>
<p>19. Ask and research a question about a key aspect of a dance that communicates a perspective about an issue or event to explore that aspect through movement. a. Share movements that explore a question about an aspect of a dance and describe how they relate to it.</p>	<p>19. Develop and research a question relating to a topic of study in school and choreograph movements to communicate key aspects of the topic. a. Discuss what was learned from creating a dance designed to communicate about a topic and describe how the topic might be communicated using another form of expression.</p>	<p>19. Choose a topic, concept, or content from an academic discipline, research how other art forms have expressed the idea, and create a dance study that conveys it. a. Explain how a dance study expresses a given academic concept. b. Discuss how the process of learning from a dance that expresses a concept is similar to or different from other learning situations.</p>
<p>Process Component: Relate EU: Dance literacy includes deep knowledge and perspectives about cultural, societal, historical, and community contexts.</p>		
<p>20. Explain how movements in a dance from a culture, society, or community communicate its characteristics and values. <i>Example: Explain how the hand movements in Polynesian dance create meaning.</i></p>	<p>20. Explain how and why a dance originates from a culture, society, historical period, or community.</p>	<p>20. Research to compare ways that other art forms have expressed a topic or concept, and explain how the topic or concept might be expressed through dance. <i>Example: Draw from Vincent Van Gogh’s Starry Night or Roger Hamado Djiguemdé’s Hippopotame au Marigot to create a dance.</i></p>

DANCE

Middle School Levels 1-3

Overview

Students in Grades 6-8 are examining social behaviors and their relationship to the world on a deeper level while also honing dance skills and developing a self-identity with which they feel comfortable. This age group experiences evolving emotions and rapid physical changes, which present both challenges and opportunities for skill development and expression in dance. Given this age group's changing bodies and fluid emotional states, a focus on scientifically safe movement principles and healthy nutritional behaviors is essential in dance instruction. Students in these grades develop, select, and apply a range of strategies for exploring and improvising in dance as their capacity for abstract and complex thought increases. When they evaluate and revise dance compositions based on feedback, it is important for teachers to guide discourse in a way that preserves students' self-esteem.

Students develop artistic intent, revise choreography, analyze dance compositions, and connect with diverse cultural expressions, fostering personal growth and a deeper understanding of dance's societal impact.

The proficiency levels in middle school are designated to align with students' past dance education and skill level, rather than with their age or grade as in the previous grades.

Note: Schools which include Grade 6 in elementary should use standards from Middle School Level 1.

Middle School Level 1

The introductory level artist will develop artistic intent and criteria to revise dance compositions and execute technical skills using dance elements to enhance performance. Students will use research methods to investigate social topics as themes for dance compositions.

Middle School Level 2

The emerging artist will transition from exploring and comparing various prompts to developing choreography using prompts and source materials. Students will employ codified movement or specific genre vocabulary and production terminology.

Middle School Level 3

The developing artist will broaden collaborative skills by working with peers to choreograph original dances. Students will explore various documentation methods, evaluate other works, and apply feedback to develop self-reflection and evaluation skills, emphasizing personal movement choices and perspectives.

ARTISTIC PROCESSES

Creating	Performing	Responding	Connecting
<p>Students observe and analyze creative possibilities, connecting the need for flexibility, balance, strength, and coordination to accomplish imagined movements. They demonstrate fuller bodily control in motion and stillness, with increased awareness of anatomical details and alignment principles. Students will be introduced to the concept of artistic intent.</p>	<p>Students revise choreography based on feedback and swiftly respond to elements called out by the teacher. Movement sequences and formations become more complex, and students solve creative problems in dance with a blend of technique, improvisation, and choreography. They develop and refine artistic techniques, recognizing the importance of using dance terminology, practice, repetition, and feedback.</p>	<p>Students analyze how space, relationships, and choreographic forms create desired effects in dance compositions. They develop better focus to achieve technical goals and describe movement in terms of weight shifts, established choreography, or technical sequences. Students compare and contrast artistic works, recognizing patterns and understanding how dance elements are used across different genres and cultural practices.</p>	<p>Students recognize dance as strengthening, expressive, and dynamic, affirming their sense of self. They explore individual preferences in movement and examine cultural dance characteristics through observation, discussion, and research. Teachers provide opportunities for students to compare their movement education to other cultures, fostering a deeper understanding of dance’s connection to people and society.</p>

DANCE
Middle School Levels 1-3
Content Standards

Please refer to “Directions for Interpreting Standards” on page 14.

Each content standard completes the stem “*Students will...*”

CREATING
Anchor Standards

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

Process Component: Explore



EU: Choreographers use a variety of source material and movement vocabulary to inspire and transform concepts and ideas into movement.

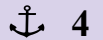
MS Level 1	MS Level 2	MS Level 3
<ol style="list-style-type: none"> 1. Select from a variety of prompts or stimuli to expand movement vocabulary and artistic expression. 	<ol style="list-style-type: none"> 1. Integrate and analyze various stimuli to expand movement vocabulary and artistic expression. 	<ol style="list-style-type: none"> 1. Create original dance studies using movements that connect various stimuli to movement choices.
<ol style="list-style-type: none"> 2. Identify and practice various movement vocabularies designed to transfer ideas into choreography. <i>Examples: fall and recover, pop and lock, contract and release</i> 	<ol style="list-style-type: none"> 2. Explore personal movement preferences to express an artistic intent in choreography, using genre-specific dance terminology. 	<ol style="list-style-type: none"> 2. Demonstrate and explain various genre-specific movement vocabularies to express artistic intent in choreography and explain the choices, using genre-specific dance terminology.

Process Component: Plan ⚓ 2 EU: Choreographic structures and devices serve as both a foundation and a departure point for the choreographer's artistic statement.		
3. Explain how a dance study with a clear artistic intent uses a variety of choreographic devices and state the reasons for movement and device choices.	3. Develop a dance study that supports artistic intent through exploration of choreographic devices and explain the goal or purpose of the dance. <i>Example: Use inversion to create a dance about opposition.</i>	3. Collaborate and apply a variety of choreographic devices and dance structures to choreograph an original dance study or dance with a clear artistic intent. a. Articulate the group process for making movement and structural choices.
4. Identify artistic criteria for choreographing a dance study that communicates personal or cultural meaning.	4. Develop artistic criteria for choreographing a dance study that communicates personal or cultural meaning.	4. Apply and justify artistic criteria to clarify or intensify artistic intent in a choreographed dance that communicates personal or cultural meaning. <i>Example: Use a rubric or checklist to assess and improve a dance.</i>
Process Component: Revise ⚓ 3 EU: Choreographers analyze, evaluate, and refine artistic intent through various means of documentation.		
5. Explain reasons for choreographic revisions and indicate how they relate to artistic intent.	5. Apply feedback and self-reflection to revise a dance and explain how the changes clarify artistic intent.	5. Revise a collaboratively choreographed dance, evaluating feedback and applying insights from self-reflection, and explain how the changes clarify artistic intent.
6. Illustrate a dance sequence through two different mediums. <i>Examples: writing, symbols, a form of media technology</i>	6. Research and utilize recognized systems to document a dance sequence. <i>Examples: Labanotation, codified dance vocabulary</i>	6. Experiment with and apply a variety of recognized systems to document a section of a dance. <i>Examples: Labanotation, motif writing, videography</i>

PERFORMING
Anchor Standards

4. Select, analyze, and interpret artistic work for presentation.
5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work.

Process Component: Express



4

Enduring Understanding: Space, time, and energy are basic elements of dance.

MS Level 1	MS Level 2	MS Level 3
7. Establish diverse pathways, levels, and patterns in space.	7. Demonstrate partner and ensemble skills and the ability to judge distance in spatial design.	7. Experiment with spatial design elements to modify choreographic structure.
8. Demonstrate combinations of sudden and sustained timing as they relate to both the time and the dynamics of a phrase or dance work. <i>Example: Accurately use accented and unaccented beats in 3/4 and 4/4 meter.</i>	8. Apply timing, accents, and variations within a phrase to vary the durational approach in dance phrasing and to add interest kinesthetically, rhythmically, or visually.	8. Analyze and select metric, kinetic, or breath phrasing and apply appropriately to dance phrases. <ol style="list-style-type: none"> a. Perform dance phrases of different lengths that use various timing. b. Use different tempos in different body parts at the same time. <i>Example: Exhale on the downward phase of a movement and inhale on the rise.</i>
9. Use different energy sources for initiation and dynamic expression. <i>Example: Move between bound and free-flowing movement.</i>	9. Compare and contrast movement characteristics from a variety of dance genres or styles and demonstrate what dancers must do to perform them clearly.	9. Incorporate energy and dynamics into technique exercises and dance performance to enhance and project movements.

Process Component: Embody ⚓ 5 EU: Dancers use self-evaluation, health and safety practices, and effective rehearsal strategies to develop the body for artistry and artistic expression.		
10. Embody and demonstrate developmentally appropriate physical movement skills and shapes.	10. Apply developmentally appropriate physical movement skills and shapes to expand technical dance skills.	10. Replicate, recall, and execute body shapes and actions in spatial designs and musical or rhythmic dance phrases.
11. Apply basic knowledge of anatomy and nutrition, proprioceptive feedback, and spatial awareness to promote safe and healthful strategies when warming up and dancing.	11. Utilize healthful practices and sound nutrition in dance activities and everyday life, and discuss how these practices enhance performance. <i>Examples: functional alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement, weight shifts, flexibility/range of motion</i>	11. Evaluate personal health practices in dance activities and everyday life, including nutrition and injury prevention, and describe the effects of their choices and methods for improvement. <i>Example: Eating a peanut butter and jelly sandwich will provide sustainable energy, but eating a doughnut and chips will cause the body to crash once the sugar is gone.</i>
12. Solve movement problems within a dance collaboratively by testing options and identifying what works and does not work.	12. Develop group performance expectations through collaborative observations and analyses to practice and refine dances. <i>Example: View live and recorded professional dancers and collaboratively develop performance expectations based on insights gained.</i>	12. Collaborate with peers to discover strategies for achieving performance accuracy, clarity, and expressiveness. <ol style="list-style-type: none"> a. Articulate personal performance goals and explain how they will be met. b. Document personal improvement over time. <i>Examples: journaling, portfolio, timeline</i>

Process Component: Present 6 EU: Dancers use performance etiquette including self-awareness, leadership skills, and production elements to heighten artistry in a public performance.		
13. Demonstrate performance etiquette and performance practices during class, rehearsals, and performances.	13. Recognize needs and adapt movements to class and performance areas. <i>Example: Accept notes from the choreographer and apply corrections to future performances.</i>	13. Apply post-performance and class notes to enhance performance quality and expand leadership qualities. <i>Examples: commitment, dependability, responsibility, cooperation</i>
14. Compare and contrast possible production elements to intensify and heighten artistic intent of the work, select effective elements, and explain reasons for the decisions.	14. Explain how production elements would be handled differently in various dance performance settings and venues, using production terminology.	14. Collaborate to design and execute production elements to intensify and heighten the artistic intent of a dance performed on stage, in a different venue, or for a different audience.


RESPONDING Anchor Standards		
7. Perceive and analyze artistic work. 8. Interpret intent and meaning in artistic work. 9. Apply criteria to evaluate artistic work.		
Process Component: Analyze 7 EU: Analyzing movement patterns enhances the perception and meaning of dance.		
MS Level 1	MS Level 2	MS Level 3
15. Describe how the elements of dance are used in a variety of dance genres, styles, or cultural movement practices, using genre-specific dance terminology.	15. Compare and contrast how the elements of dance are used in a variety of genres, styles, or cultural movement practices, using genre-specific dance terminology.	15. Analyze how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent, using genre-specific dance terminology.

<p>Process Component: Interpret ⚓ 8</p> <p>EU: Dance is interpreted by considering meaning, intent, and artistic expression as communicated through the use of the elements of dance, dance technique, dance structure, and context.</p>		
<p>16. Identify ways the artistic expression of a dance communicates the intent through elements of dance, technique, and context.</p>	<p>16. Explain how the artistic expression of various dances is achieved through the elements of dance, technique, context, and production elements.</p>	<p>16. Analyze 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 their interpretation.</p> <p><i>Example: Observe Alwin Nikolais’s Noumenon and discuss how the movement, costuming, lighting, and sound score create intent for the choreography.</i></p>
<p>Process Component: Critique ⚓ 9</p> <p>EU: Criteria for evaluating dance vary across genres, styles, and cultures.</p>		
<p>17. Identify artistic intent, content, and context from dances to examine the characteristics of genre, style, or cultural movement practices.</p>	<p>17. Compare artistic intent, content and context from different dances, examining characteristics of genre, style, or cultural movement practice in order to refine genre-specific artistic criteria for evaluation.</p>	<p>17. Assess and articulate the effectiveness of choreography and how it impacts their perspective and interpretation.</p> <p><i>Examples: content, context, genre, style, or cultural movement practice</i></p>

CONNECTING
Anchor Standards


10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Process Component: Synthesize

 **10**

EU: Dancers synthesize connections to others and self using research to relate knowledge and experiences for art-making.

MS Level 1	MS Level 2	MS Level 3
<p>18. Describe differences and similarities in movement qualities observed in specific genres. <i>Example: Describe the difference in the qualities of a fondu and a frappé.</i></p>	<p>18. Compare and contrast the movement characteristics and qualities found in a variety of dance genres and discuss how they differ from their own movement characteristics or qualities, demonstrating how different perspectives are communicated. <i>Example: Collaboratively create a rubric to identify the elements of dance used to create intent.</i></p>	<p>18. Employ self-reflection practices and explain how personal experience and perspective impact interpretation of choreography.</p>
<p>19. Conduct research on a social issue using a variety of resources and create a dance study that expresses a specific point of view on the topic. a. Discuss whether the experience of creating and sharing a dance based on a social issue reinforces personal views or offers new knowledge and perspectives.</p>	<p>19. After researching the historical development of a dance genre or style, use the knowledge gained to create a dance study that evokes the essence of the style or genre. a. Document and share the research process and creation of a dance study that evokes a specific style.</p>	<p>19. Research two contrasting topics to create a dance study exploring the ideas and discuss how the research informed the choreographic process and enhanced understanding of the topics. <i>Example: Research community environments in contrast to isolated environments and create movement phrases that express findings.</i></p>

<p>Process Component: Relate  11</p> <p>EU: Dance literacy includes deep knowledge and perspectives about cultural, societal, historical, and community contexts. about societal, cultural, historical, and community contexts.</p>		
<p>20. Demonstrate how the movement qualities of a dance communicate its cultural, historical, and/or community purpose or meaning.</p> <p><i>Example: Research and explain a Native American dance.</i></p>	<p>20. Analyze and discuss how dances from a variety of cultures, societies, historical periods, or communities reveal the ideas and perspectives of the people.</p> <p><i>Example: Compare and contrast the development of Western classical ballet to Eastern classical Indian dance.</i></p>	<p>20. Contrast and discuss dances performed by people in various cultures or communities and formulate possible reasons why similarities and differences developed in relation to the ideas and perspectives important to each social group.</p>

DANCE

High School Levels I-IV

Overview

In high school, dancers undergo significant physical, emotional, social, and artistic development, experiencing physical growth and increased muscle strength which allow them to utilize more technically demanding choreography and navigate the heightened emotions and peer interactions which can affect artistic expression and collaboration. Emphasis on injury prevention and self-care is crucial as dancers push their bodies to new limits. They develop a deeper understanding of dance as an art form, refining technical skills and considering dance as a potential career path.

High school dancers also have opportunities to be leaders and mentors, which foster responsibility and leadership skills. Additionally, they reach a stage of intellectual maturity, using critical thinking and artistic expression to impact performance quality and embody a choreographer's intent with precision. 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. Additionally, offering opportunities for career exploration in dance, such as designing portfolios, attending auditions, participating in conferences or festivals, and preparing for job interviews, empowers them to pursue their passions beyond high school, professionally or academically.

Four levels in high school align with students' past dance education and skill level rather than with designated ages or grades as in elementary school.

High School Level I

At High School Level I, a novice student begins with little to no dance knowledge or formal education and a limited understanding of basic dance terminologies, movement principles, choreographic processes, and dance histories. Novice dancers require guidance and instruction to develop foundational movement skills, creative processes, and cultural understanding.

Half-Credit Course: Dance Explorations

To provide an introduction to dance for students who are unable to schedule a full-year course, a school system may offer students a separate, stand-alone, half-credit dance course covering the basic skills of the artistic processes (creating, performing, responding, and connecting). Students in Grades 9-12 can earn the half-credit by completing Standards 2, 3, 10, 11, 13, 14, 16, 17, 19, and 20, marked by double asterisks (**), from High School Level I Dance. This half-credit option is most appropriate for students who have never had a course in dance before high school. Dance Exploration should be taught as a stand-alone course and not embedded into a year-long course. It cannot be used as a prerequisite for a Level II course.

High School Level II

At HS Level II, proficient students can demonstrate a solid understanding of fundamental movement principles, choreographic processes, and dance histories. A student at this level is able to perform with confidence and proficiency across various styles. Proficient dancers exhibit improved body coordination and spatial awareness, executing movements with increased precision and control. They show an understanding of musicality and performance quality, and are capable of interpreting choreography from a global perspective.

High School Level III

At HS Level III, students will display an accomplished level of technical skill, artistry, and versatility. Level III dancers exhibit refined movement quality and musicality, demonstrating more mature dance techniques and performance nuances. They possess a deep understanding of choreographic elements, dance histories, and cultures, which heighten artistic interpretation and stage presence. Their research and collaborative skills enhance their personal and artistic practices.

High School Level IV

An advanced student at HS Level IV will showcase exceptional movement skill, creativity, and artistry in their dance practice, with sensitivity toward global perspectives and self-reflection. Level IV dancers possess highly refined technical skills, dynamic performance abilities, and a comprehensive understanding of dance choreographies, theories, and histories. They contribute to the dance community through their innovative choreography, performance excellence, and leadership capabilities.

Artistic Processes

Creating	Performing	Responding	Connecting
Students engage with diverse stimuli, such as music, observed dance, and personal experiences, to inspire and develop original dance studies. They expand their movement vocabulary, experiment with choreographic structures and devices, and articulate their artistic intentions through artistic statements.	Students focus on embodying artistic intent, effectively utilizing space, demonstrating musicality, and modulating energy in their movement. They refine their technical skills, rehearse diligently, and present their performances with clarity and expression.	Students critically analyze choreographic structures, interpret the meaning behind dance performances, and evaluate artistic works. Through reflection and feedback, they develop deeper personal understanding of dance and refine their ability to articulate their perspectives.	Students document their dance experiences, exploring global perspectives and historical contexts to understand how different cultures influence artistic expression. They examine the cultural significance of dance forms and engage in discussions about the societal, historical, and community contexts of dance.

DANCE
High School Levels I and II
Content Standards

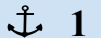
Please refer to “Directions for Interpreting Standards” on page 14.
Standards with asterisks are required to be taught in the half-credit Dance Explorations course.

Each content standard completes the stem “*Students will...*”

CREATING
Anchor Standards

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

Process Component: Explore



1

EU: Choreographers use a variety of source material and movement vocabulary to inspire and transform concepts and ideas into movement.

HS Level I



HS Level II

1. Utilize a variety of source materials to inform and create an original dance study.

1. Experiment using a variety of source materials as inspiration to create an improvisation or dance study.
Examples: current events, sculptures, nature, recognized works of art
 - a. Analyze the process and relationship between the source material and movement choices.


2. Experiment with the elements of dance to identify personal movement preferences, strengths, and weaknesses to build self-awareness as a choreographer. **


2. Experiment with the elements of dance to develop personal movement preferences and build upon strengths and weaknesses.
 - a. Create an original dance study that challenges artistic choices and skills.
Example: Choose the best choreographic device to express returning to the main idea at the end of a dance.

Process Component: Plan  2 EU: Choreographic structures and devices serve as both a foundation and a departure point for the choreographer's artistic statement.	
3. Experiment with a variety of choreographic devices and structures to choreograph a short dance study. **	3. Collaborate to select and apply a variety of choreographic devices and dance structures to choreograph an original dance study with a clear artistic intent. a. Explain how dance structures clarify the artistic intent.
4. Outline the fundamentals of creating an artistic statement. <i>Example: Research artistic statements by professionals currently working in the dance field to discover their essential elements.</i>	4. Evaluate an existing artistic statement that explains how and why an original composition was choreographed.
Process Component: Revise  3 EU: Choreographers analyze, evaluate, and refine artistic intent through various means of documentation.	
5. Describe the choreographic devices and dance structures used in a dance in order to identify its artistic intent.	5. Develop and clarify the artistic intent of a dance employing choreographic devices and dance structures, based on established artistic criteria and feedback from others.
6. Explain the importance and value of documentation strategies for the preservation of dance works.	6. Compare and contrast systems using writing, symbols, or media technology to document a dance.

PERFORMING
Anchor Standards

4. Select, analyze, and interpret artistic work for presentation.
5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work.

Process Component: Express  **4**
EU: Space, time, and energy are basic elements of dance.

HS Level I	HS Level II
7. Perform a broad range of spatial elements with clarity of design and intent.	7. Perform partner and ensemble skills that employ contrasting uses of spatial design and relationship.
8. Demonstrate musicality in performed movement through the use of tempo and rhythm as appropriate to choreography and artistic intent.	8. Perform movement phrasing through syncopation and accent movements related to different tempos, taking rhythmic cues from different aspects of accompaniment and integrating breath phrasing with metric and kinesthetic phrasing.
9. Demonstrate a broad range of energy and dynamics in isolated and full-body movements.	9. Connect energy and dynamics to movements, applying them in and through all parts of the body to demonstrate movement variations. <ol style="list-style-type: none"> a. Embody total body awareness so that movement phrases demonstrate variations of energy and dynamics.
Process Component: Embody  5 EU: Dancers use self-evaluation, health and safety practices, and effective rehearsal strategies to develop the body for artistry and artistic expression.	
10. Embody physical movement skills to retain and execute dance choreography. ** <i>Example: functional alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement, weight shifts, flexibility/range of motion</i>	10. Utilize correct alignment while performing technical dance skills to improve efficiency, safety, and clarity of movement in choreography.
11. Identify key indicators of wellness for dancers and implement a plan for healthful practices in dance activities and everyday life. **	11. Apply anatomical principles and healthful practices to a range of technical dance skills to achieve fluency of movement. <ol style="list-style-type: none"> a. Develop and follow a personal wellness plan that supports health for everyday life.
12. Collaborate with peers to establish and implement a rehearsal plan to meet performance goals.	12. Use a variety of rehearsal strategies to analyze and evaluate progress and performances presented by themselves and others. <ol style="list-style-type: none"> a. Articulate performance goals and justify the selection of particular practice strategies.

Process Component: Present 6 EU: Dancers use performance etiquette including self-awareness, leadership skills, and production elements to heighten artistry in a public performance.	
13. Explain the importance of dance class and performance etiquette. **	13. Apply rules of performance etiquette during class rehearsal and document strengths and weaknesses to enhance the performance process.
14. Identify production elements and alternative venues for a dance performance. **	14. Critique the use of production elements in a professional dance performance.

RESPONDING
Anchor Standards

- 7. Perceive and analyze artistic work.
- 8. Interpret intent and meaning in artistic work.
- 9. Apply criteria to evaluate artistic work.

Process Component: Analyze 7 EU: Analyzing movement patterns enhances the perception and meaning of dance.	
HS Level I	HS Level II
15. Identify and demonstrate through movement the purpose of choreographic structure in a dance.	15. Explain the purpose of choreographic structures in relation to artistic intent.
Process Component: Interpret 8 EU: Dance is interpreted by considering meaning, intent, and artistic expression as communicated through the use of the elements of dance, dance technique, dance structure, and context.	
16. Analyze and interpret a dance, using genre-specific terminology to explain the meaning it expresses.**	16. Discuss and document a dance using genre-specific terminology to express how dance is interpreted.

Process Component: Critique EU: Criteria for evaluating dance vary across genres, styles, and cultures.		9
17. Critique a dance using established criteria. **	17. Compare and contrast two or more dances using collaboratively-developed evaluative criteria.	

CONNECTING Anchor Standards		
10. Synthesize and relate knowledge and personal experiences to make art. 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.		
Process Component: Synthesize EU: Dancers synthesize connections to others and self, using research to relate knowledge and experiences for art-making.		10
HS Level I	HS Level II	
18. Describe and participate in the artistic feedback process, including personal perspectives.	18. Explain how the perspectives expressed during the artistic feedback process impact the interpretation and understanding of artistic intent.	
19. Investigate and identify topics of interest using established research methods to develop an essential question. **	19. Analyze and synthesize information gathered to develop goals and a timeline to address the essential question in a solo or group project.	
Process Component: Relate EU: Dance literacy includes deep knowledge and perspectives about cultural, societal, historical, and community contexts about societal, cultural, historical, and community contexts.		11
20. Explore a variety of global dance forms and describe how the dance forms connect to their own personal experience. **	20. Explain how the customs, ideas, and perspectives from cultures, societies, historical periods, or communities impact the artistic elements in dance.	

DANCE
High School Levels III and IV
Content Standards

Please refer to “Directions for Interpreting Standards” on page 14.

Each content standard completes the stem “*Students will...*”

CREATING
Anchor Standards

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

Process Component: Explore



1

EU: Choreographers use a variety of source material and movement vocabulary to inspire and transform concepts and ideas into movement.

HS Level III



HS Level IV

1. Synthesize content generated from a variety of source materials to create choreography using original, genre-specific movement.

1. Synthesize content generated from a variety of source materials to challenge personal voice in communicating artistic intent.
Example: Choreograph a dance based on a historical event, conducting interviews, reading multiple books and news articles, and reflecting on visual art, fashion, poetry, and photographs of the historical event, and synthesize the content to create an artistic statement.

2. Refine their movement preferences while choreographing within a variety of movement styles and genres to communicate artistic intent.
 - a. Compare their own choices to those made by well-known choreographers.

2. Expand their movement preferences and strengths to discover unexpected solutions that communicate the artistic intent of an original dance.
 - a. Analyze unexpected means of communicating artistic intent and explain why they were effective in expanding it.

Process Component: Plan  2	
EU: Choreographic structures and devices serve as both a foundation and a departure point for the choreographers' artistic statement.	
3. Collaboratively analyze and explain how the implementation of choreographic devices and specific dance structures in the design of an original dance composition impacts artistic intent.	3. Demonstrate fluency and personal voice in designing and choreographing original dances. a. Justify choreographic choices and explain how they are used to intensify artistic intent.
4. Develop an artistic statement based on an individual dance creation, including discussion of the use of dance elements, choreographic devices, and dance structures.	4. Construct an artistic statement that communicates how and why cultural and artistic perspectives influence their choreographic process.
Process Component: Revise  3	
EU: Choreographers analyze, evaluate, and refine artistic intent through various means of documentation.	
5. Revise a dance collaboratively or independently to cultivate its artistic intent, refining choreographic devices and dance structures and using established artistic criteria, self-reflection, and the feedback of others. a. Analyze and evaluate impact of choices made in the process of revising a dance to cultivate artistic intent.	5. Establish and enhance the artistic intent of a dance, modifying and refining choreographic devices and dance structures and using artistic criteria, self-reflection, and feedback from others to justify the changes. a. Document choices made in the process of revising a dance.
6. Organize multiple strategies to record a dance, using recognized systems of dance documentation. <i>Examples: language, notation symbols, numbers, media technologies</i>	6. Present a performance portfolio that includes comprehensive documentation of original choreography and personal performances, using one or more systems and/or technologies.
7. Expand partner and ensemble skills by developing and presenting a variety of physical relationships through spatial design.	7. Modulate and use a range of movements in spatial design for artistic and expressive clarity. <i>Examples: Use inward and outward focus to clarify movement and intent. Establish and break relationships with other dancers and audience as appropriate to the dance.</i>

PERFORMING
Anchor Standards

4. Select, analyze, and interpret artistic work for presentation.
5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work.

Process Component: Express

EU: Space, time, and energy are basic elements of dance.

⚓ 4

HS Level III

HS Level IV

8. Incorporate choreography in response to unpredictable tempos and rhythms within choreographic parameters to enhance performance quality and artistic intent.

8. Demonstrate complex rhythms, meters, and tempos, working with and against accompaniment and sound environments, to enhance artistic interest and expressive clarity through timing and phrasing.

9. Apply intentional variations in energy and dynamics to clarify movement transitions and body initiations.

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

- a. Perform movement sequences expressively to clarify artistic intent, establishing relationships with other dancers and projecting to the audience.

Process Component: Embody

EU: Dancers use self-evaluation, health and safety practices, and effective rehearsal strategies to develop the body for artistry and artistic expression.

⚓ 5


10. Demonstrate kinesthetic awareness while executing technical dance skills in a range of rhythmic and dynamic sequences.

Example: Perform partner or ensemble choreography with appropriate spacing.

- a. Reflect on and discuss performance effectiveness.

10. Combine body/mind principles with technical dance skills in complex choreography when performing solo, partner, or ensemble works in a variety of dance genres and styles.

- a. Discuss and analyze self-evaluations of performances with teachers and peers to critique implementation and effect.

<p>11. Evaluate how a personal wellness plan supports technical performance goals, modifying the plan based on personal and artistic growth.</p>	<p>11. Research and present information on safe, healthful practices for dancers, including anatomical principles, nutrition, body conditioning, and injury prevention, and modify personal practice based on findings.</p> <p>a. Discuss how research informs safe and healthful practice for dancers.</p>
<p>12. Plan and execute collaborative and independent rehearsal and practice processes with attention to technique and artistry informed by performance goals.</p> <p>a. Reflect on completed rehearsals and explain how they impact group and personal growth.</p>	<p>12. Implement a range of comprehensive rehearsal strategies to initiate, plan, and direct rehearsals that accomplish the technical skills and artistic expression necessary to achieve performance excellence.</p>
<p>Process Component: Present  6</p> <p>EU: Dancers use performance etiquette including self-awareness, leadership skills, and production elements to heighten artistry in a public performance.</p>	
<p>13. Model and document leadership qualities during the performance and rehearsal process while evaluating methods and strategies to enhance performance.</p>	<p>13. Model performance etiquette and performance practices during class, rehearsal, and performance.</p> <p><i>Examples: Demonstrate commitment, dependability, responsibility, and cooperation when preparing for performances.</i></p> <p>a. Enhance performance using a broad repertoire of strategies for dynamic projection.</p>
<p>14. Explore and implement a variety of production elements to fulfill the artistic intent of the dance performance.</p>	<p>14. Produce dance concerts in a variety of venues, designing and organizing the production elements that would be necessary to fulfill the artistic intent of the dance.</p>

RESPONDING
Anchor Standards

- 7. Perceive and analyze artistic work.
- 8. Interpret intent and meaning in artistic work.
- 9. Apply criteria to evaluate artistic work.

Process Component: Analyze

EU: Analyzing movement patterns enhances the perception and meaning of dance.

⚓ 7

HS Level III

HS Level IV

15. Analyze choreography and identify examples of choreographic structures and relationships which generate meaning in a dance.

15. Assess the effectiveness of choreographic structures in relation to achieving artistic intent.
a. Defend an assessment of the effectiveness of choreographic structures to an audience.

Process Component: Interpret

EU: Dance is interpreted by considering meaning, intent, and artistic expression as communicated through the use of the elements of dance, dance technique, dance structure, and context.

⚓ 8

16. Explain how the elements of dance (body, action, energy, space, and time) within a specific genre convey meaning in a dance.

16. Analyze and interpret how the elements of dance (body, action, energy, space, and time) and cultural context contribute to artistic expression and meaning across different genres, styles, or movement practices.

Process Component: Critique

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

⚓ 9

17. Identify personal biases and artistic preferences and explain how they influence dance critiques.

17. Communicate and defend their perspectives in discussions with peers, considering societal and personal values and artistic expression.

CONNECTING
Anchor Standards

10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Process Component: Synthesize

 **10**

EU: Dancers synthesize connections to others and self using research to relate knowledge and experiences for art-making.

HS Level III

HS Level IV

18. Evaluate a dance and explore multiple movement options to establish the most effective choices for conveying the choreographer’s intent.

18. Revise choreography over time through a sustained analysis of the elements of dance, personal preferences, content, context, and feedback to create changes that show evidence of personal growth.

19. Collaboratively investigate a topic and create a dance that embodies cross-curricular content, revising and clarifying the final product through ongoing research and reflection.
a. Discuss how the dance communicates new perspectives or realizations.

19. Create and present a comprehensive portfolio that is deeply influenced by research and explores a variety of techniques and new perspectives.
a. Compare orally and in writing the process used in choreography to that of other creative, academic, or scientific procedures.

Process Component: Relate

 **11**

EU: Dance literacy includes deep knowledge and perspectives about cultural, societal, historical, and community contexts about societal, cultural, historical, and community contexts.

20. Compare and contrast characteristics of multiple global dance forms throughout history and explain how they impact and relate to dance today.

20. Analyze global dance forms from several genres, styles, or time periods and explain how their movement characteristics, techniques, and cultural artistry relate to the ideas and perspectives of the peoples from which the dances originate.
a. Explain how the analysis of global dance forms expands one’s dance literacy.
b. Differentiate among ways dance communicates cultural values and aesthetics within a variety of genres, styles, or movement practices.

DANCE Glossary

Accent—A movement or beat that is emphasized or stressed.

Action—One of the elements of dance; a physical act of the body; the fact or process of doing something. Action is either locomotor (moving the body through space from one location to another) or non-locomotor (movements occurring around the body's axis that do not involve moving from one place to another).

Aesthetics—Principles of beauty, taste, and appeal to the audience; a philosophy dealing with the nature and expression of beauty, as in the fine arts.

Alignment—The process of adjusting the skeletal and muscular system in relation to gravity to support both motion and stillness or balance.

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

Anatomical principles—The way the human body's systems work separately and in coordination. For dance, teachers can primarily focus on the skeletal and muscular system.

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 goal(s) of a dance composition study, work, or performance, including explaining the process or discussing concepts explored. Also called choreographic intent.

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

Body—One of the elements of dance; the figure who is dancing, encompassing elements of shape, body parts, full body use, initiations, and anatomical systems.

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.

Choreographic devices—Tools used for the manipulation of dance movements, sequences, or phrases (for example, fragmentation, repetition, motif development, inversion, embellishment).

Choreographic structures—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 perspective—World-view, conceptual understanding, and physical movements of dances 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 phrase—A brief sequence of related movements that have a sense of continuity and artistic or rhythmic completion.

Dance study—A short dance that consists of several dance phrases based on an artistic idea.

Dance sequence—A series of movements in a dance that are organized in a logical way, with each movement flowing from the previous movement.

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

Dance terminology—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”).

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

Documentation—The process of recording and annotating dance movements and ideas. Dance notation systems may include symbols, words, Labanotation, or Benesh. Other methods include filming, photography, and interviews.

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, which include body, action, space, time, and energy.

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

Energy—One of the elements of dance; 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.

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.

Improvisation—Something that is created on the spot, without preparation; has not been practiced or planned; the act of making or performing something with whatever is available at the time of performance.

Kinesthetic awareness—Pertaining to sensations and awareness of bodily movement and the relationship of body parts to the rest of the body.

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 pattern—A series of movements that have a repeated sequence of movement ideas, a rhythmic movement sequence, a spatial design, or a specific relationship or grouping of people.

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.

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) or as an audience member.

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" is 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.

Production elements—Aspects of performance that produce theatrical effects (for example, costumes, music, make-up, sound, lighting, projection, props, and sets).

Production terminology—Words commonly used to refer to the stage, performance setting, or theatrical aspects of dance presentation (for example, lighting, sound, and costuming).

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

Rehearsal strategies—Techniques that involve repeating or reviewing movement to store it in long-term and muscle memory.

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

Self-evaluation—A process of reflection to assess one's own abilities and performance, identify strengths and weaknesses, and set goals for growth and development.

Space—One of the elements of dance; components of dance involving the physical space of the movement environment including direction, pathways, facings, and levels; the location where dance takes place; an element of one's attitude toward space from an energy standpoint ranging from multi-focused to direct-focus; positive space is occupied by solid objects and dancers while negative space is the open space around these solid objects.

Spatial design—Use of directions, levels, pathways, formations, sets, projections, or other elements that define the space through choreography or production.

Source material—Music, text, story, visual art, space, poetry, photographs, drawings, sound, personal experience, historical events, etc., that can be used to inspire movement. Also called stimuli.

Stage directions—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, upstage).

Static—Still, stationary, not moving.

Style—The specific movement characteristics, qualities, or principles that give a dance its distinctive identity; an approach to the aesthetic of a dance form (for example, Graham technique is a style of modern dance; rhythm tap is a style of percussive dance; Bharatanatyam is a style of Classical Indian dance; Congolese dance is a style of African dance).

Technical skills—Physical execution of movement and artistic proficiency within dance techniques; includes building coordination, form, strength, speed, and range of the given movements.

Techniques—Values and ways of moving that accompany each unique movement practice. Within specific dance techniques, uses of the body can be codified or implied, often with accompanying genre specific terminology.

Tempo—Indicates the pace, rate, or speed of music or movement used in a dance or composition (plural: *tempi* or *tempos*).

Theme—An idea or main concept that is stated choreographically through movement.

Time—One of the elements of dance; can designate the length of dance (duration) as well as one's attitude toward time from an energy standpoint ranging from sustained to sudden movements.

MEDIA ARTS K-12 OVERVIEW

Media Arts is a project-based discipline focused on human communication through electronic media, including film, photography, video, audio, digital arts, and interactive media. Students creatively employ elements such as space, time, light, motion, color, and sound to articulate their perspectives, emotions, and ideas. Through critical analysis, students learn to interpret and evaluate media within aesthetic, cultural, historical, and personal contexts.

Media arts literacy is crucial in our digital age. Because digital consumption and creation are prevalent in both personal and professional environments, understanding how to create, produce, and interpret digital content becomes increasingly important. These standards are written to be applicable across all media arts disciplines. When students are to use “associated principles” to meet a standard, that refers to course-specific principles, such as lighting or camera angle for a film course, or player input in game design.

This course of study provides a structure for teachers to use in selecting or 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 current and emerging technology to convey and share content. Instruction in media arts fosters students’ ability to respond to media arts products with understanding and appreciation to connect with the larger community and cultural experiences. The media arts discipline provides opportunities for engagement with media arts through four artistic processes: creating, producing, responding, and connecting. Each of these processes further offers Enduring Understandings that relate to the standards within these processes.

In order to provide students with a sequential and comprehensive media arts education, media arts courses must be taken in order. Each lower level course is a prerequisite for the succeeding courses. For example, before students can take a High School Level II course they must take a Level I course or have the approval of the instructor.

Program Guidelines

Media arts educators should follow safety guidelines in the *ALSDE Quality Program Guidelines for Arts Education*. Additional guidelines are available from various state and national arts education associations and organizations.

Artistic Processes

Creating	Producing	Responding	Connecting
<p>Students generate and conceptualize artistic ideas and work as teachers provide guidance for developing and constructing 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.</p>	<p>Students select, analyze, and integrate artistic work for presentation, exploring various forms and contexts to construct unified artworks. They refine artistic techniques and skills, utilizing technical tools to solve problems within and through media artworks. Presenting and distributing media arts products shares their meaning and purpose in various contexts, fostering growth for both the community and the artist.</p>	<p>Students 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.</p>	<p>Students synthesize 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.</p>

MEDIA ARTS Kindergarten-Grade 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. Early elementary students' inquisitive nature, eagerness to learn, and love for repetition helps them to create, produce, respond to, and connect with media artworks. Content standards in Grades K-2 provide a foundation for future media arts instruction and for responsible enjoyment of media artworks. These skills and concepts build on each other sequentially throughout the grade band, so that students completing Grade 2 are able to capture and assemble content for a unified media arts product. At all levels, teachers are strongly advised to teach ethical use of media content and devices in conjunction with all standards.

Kindergarten

Kindergarten students are naturally creative and inquisitive. They are learning to share, cooperate, and follow directions in a school setting which provides safe and appropriate free play environments promoting cognitive, affective, sensory, and motor skills development. Kindergarten students are introduced to the foundational elements of imaginative and 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.

Grade 1

First grade students develop skills in listening, sharing, and cooperating as a community of learners in a school setting which is safe and appropriate for free creative environments, promoting the development of cognitive, affective, sensory, and motor skills. They continue to use the foundational elements (imaginative, creative play and social and personal interactions) and to integrate art forms in producing media arts projects. Students take the first steps toward becoming independent thinkers and lifelong, creative problem-solvers, learning more about the elements of art and principles of design as they relate to the media arts and developing skills for describing, explaining, and creating media products.

Grade 2

Second grade students enjoy learning about cultures, times, and places beyond their immediate environment and relating this knowledge to media arts. Activities involving new media, its artists, and examples of their work provide opportunities for students to consider multiple solutions to the challenges involved in creating media arts. 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. By exploring ideas and justifying solutions, second graders develop more advanced skills for describing and explaining media products as they continue to learn about the elements of art and principles of design.

MEDIA ARTS
Kindergarten-Grade 2
Content Standards

Please refer to “Directions for Interpreting Standards” on page 14.

Each content standard completes the stem “*Students will...*”

CREATING
Anchor Standards

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

Process Component: Conceive



1

EU: Media arts ideas, works, and processes are shaped by imagination, creative processes, and experiences both within and outside of the arts.

Kindergarten	Grade 1	Grade 2
1. Share ideas for media arts products, utilizing play and experimentation.	1. Generate and express ideas for plans and models for media artworks.	1. Utilize productive thinking, improvisation, and collaboration to generate multiple concepts or media arts products.


Process Component: Develop



2


EU: Media artists plan, organize, and develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea.

2. Develop plans and/or models for media artworks. <i>Example: Plan a media arts production based on a fairy tale read in class.</i>	2. Use sketching and modeling to refine and present ideas for media arts projects.	2. Choose from several ideas to create plans and models for media artworks.
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<p>Process Component: Construct  3 EU: The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artwork.</p>		
<p>3. Construct and capture media arts content to convey meaning in media artworks. <i>Example: Use a recording device to capture peers performing “The Three Little Pigs.”</i></p>	<p>3. Create, capture, and assemble media arts content for media artworks, identifying basic principles. <i>Examples: Photograph repeating patterns such as utility poles, picket fences, or windows in a building. Use lighting to create emphasis in a video.</i></p>	<p>3. Construct and assemble content for unified media artworks, identifying and applying basic principles. <i>Example: Position images in a video using the Rule of Thirds.</i></p>
<p>4. Modify the content, form, or presentation of media artworks and share the results. <i>Example: Use software to add filters to an image or effects to a voice.</i></p>	<p>4. Modify content, form, or presentation in order to refine and finish media artworks and evaluate the results.</p>	<p>4. Test and describe expressive effects to alter, refine, and complete media artworks. <i>Example: Experiment with different visual filters on a recording and describe how they affect the audience.</i></p>

PRODUCING
Anchor Standards

4. Select, analyze, and interpret artistic work for presentation.
5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work.

<p>Process Component: Integrate  4 EU: Media artists integrate various forms and contents to develop complex, unified artworks.</p>		
Kindergarten	Grade 1	Grade 2
<p>5. Combine art forms and media content to produce new media arts products, with guidance. <i>Example: Add audio to a video.</i></p>	<p>5. Combine varied academic and arts content to form media arts products, with guidance. <i>Example: Record narration to an animated science project.</i></p>	<p>5. Combine varied academic, arts, and media content into unified media arts products, with minimal guidance. <i>Example: Record a story with illustrations or moving pictures, using a phone or tablet.</i></p>

Process Component: Practice ⚓ 5 EU: Media artists require a range of skills and abilities to solve problems creatively within and through media arts productions.		
6. Identify and use basic technical skills, including handling tools and making choices, in creating media artworks.	6. Describe and demonstrate various artistic processes and roles, including technical steps, planning, and collaborating in media artworks.	6. Demonstrate basic ability in various artistic, design, technical, and soft skills. <i>Examples: tool use, collaboration</i>
7. Identify and demonstrate creative skills within media artworks. <i>Examples: acting, singing, improvisation, designing</i>	7. Describe and demonstrate creative skills within media artworks. <i>Examples: dancing, pantomime, designing</i>	7. Use experimentation skills within and through media artworks. <i>Examples: Engage in playful practice and trial and error to improvise new endings to a story and record them for review and critique.</i>
8. Demonstrate and explain how media arts creation tools work. <i>Example: Teach someone how to make a simple video.</i>	8. Use a variety of tools and techniques to construct media artworks.	8. Explore and demonstrate methods of using tools to capture and construct media artworks.
Process Component: Present ⚓ 6 EU: Media artists purposefully present, share, and distribute media artworks for various contexts.		
9. Identify ways that media artworks are presented to others, with guidance. <i>Example: Identify sites where people share video online.</i>	9. Discuss presentation conditions and perform a task in presenting media artworks, with guidance. <i>Example: Compare methods of sharing videos and select one to use, then upload a video.</i>	9. Identify and describe presentation conditions and perform tasks in presenting media artworks.
10. Evaluate reactions to the presentation of media artworks, with guidance. <i>Example: Describe how peers reacted to a video clip.</i>	10. Discuss personal experience of the presentation of media artworks, with guidance.	10. Share results of presenting media artworks. <i>Example: Make a chart showing how students reacted to a video game.</i>

RESPONDING
Anchor Standards

- 7. Perceive and analyze artistic work.
- 8. Interpret intent and meaning in artistic work.
- 9. Apply criteria to evaluate artistic work

Process Component: Perceive




7

EU: Identifying the qualities and characteristics of media artworks improves one’s artistic appreciation and production.

Kindergarten	Grade 1	Grade 2
<p>11. Recognize and discuss components and messages in media artworks. <i>Example: After listening to several varied music selections, identify the one that sounds sad.</i></p>	<p>11. Identify components and messages in media artworks. <i>Examples: identify elements of a video, such as music; identify emotions indicated by facial expressions and vocal tone; decipher the meaning or moral of a brief video</i></p>	<p>11. Identify and describe the components and messages in media artworks.</p>
<p>12. Explain how a variety of media artworks create different experiences, with guidance.</p>	<p>12. Explain how a variety of media artworks create different experiences.</p>	<p>12. Describe how various media artworks create different experiences. <i>Example: Work collaboratively to interpret and discuss differences in various groups’ interpretations of the same story.</i></p>
<p>Process Component: Interpret</p>		
<p>EU: Interpretation and appreciation require consideration of the intent, form, and context of the media and artwork.</p>		
<p>13. Share observations regarding a variety of media artworks, with guidance. <i>Example: After listening to audio clips, identify characteristics of the speaker.</i></p>	<p>13. Determine possible meanings of a variety of media artworks, with guidance.</p>	<p>13. Use context to determine the purposes and meanings of media artworks.</p>





8

Process Component: Evaluate EU: Skillful evaluation and critique are critical components of experiencing, appreciating, and producing media artworks.			 9
14. Identify and share appealing qualities in media artworks and suggest possible changes.	14. Identify parts of media artworks that viewers or listeners would find effective and propose possible changes.	14. Discuss the effectiveness of media artworks and suggest improvements based on their context.	

**CONNECTING
Anchor Standards**

10. Synthesize and relate knowledge and personal experiences to make art.
 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Process Component: Synthesize EU: Media artworks synthesize meaning and form cultural experience.			 10
Kindergarten	Grade 1	Grade 2	
15. Share ideas relating to media artworks and everyday life, with guidance.	15. Discuss and describe media artworks in everyday life.	15. Discuss how media artworks and ideas relate to everyday and cultural life.	
16. Interact safely and appropriately with media arts tools and environments, with guidance.	16. Interact appropriately with media arts tools and environments.	16. Interact appropriately with media arts tools and environments, demonstrating safe and fair practices.	
Process Component: Relate EU: Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts.			 11
17. Use personal experiences and choices in making media artworks.	17. Use personal experiences, interests, and models in creating media artworks.	17. Use personal experiences, interests, information, and models in creating media artworks.	
18. Share memorable experiences with media artworks.	18. Share meaningful experiences with media artworks and explain why they are significant.	18. Discuss experiences with media artworks, describing their meaning and purpose.	

MEDIA ARTS Grades 3-5 Overview

Media arts instruction for Grades 3-5 continues to provide opportunities for students to explore and enjoy the creation of art through electronic media via multi-sensory and collaborative experiences. Students are developing the ability to relate to the world outside their immediate community and, by the end of the grade band, are moving toward independent and abstract thinking. Content standards in Grades 3-5 continue to emphasize production processes for responsible construction of media artworks, leading to the ability to convey meaning and determine purpose in media artworks. At every level, teachers are strongly advised to teach ethical use of media content, platforms, and devices in conjunction with all standards.

Note: Schools which include Grade 6 in elementary should use standards from Middle School Level 1. Standards from Middle School, Level 1 should be used for Grade 6 when it is included in elementary.

Grade 3

Third grade students are primarily concrete learners, acquiring their knowledge through their five senses and hands-on experiences. Students begin to make connections between their personal lives and other cultures, times, and places. They begin to 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.

Grade 4

Fourth grade students become more expressive as they respond to life experiences through artistic challenges. These students embrace new ways to solve problems, flourishing in a classroom environment that 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 confidence in the production process. Students will improve their media artworks in creative and innovative ways which provide opportunities for them to explore alternative avenues of self-expression.

Grade 5

Fifth grade students expand upon prior knowledge to process, refine, and develop their skills, taking what they have learned to the next level. Fifth grade is a time of emotional and social growth as students develop a more sophisticated sense of independence, critical thinking, and community. Through connections to historical and cultural events both locally and abroad, students develop a wider view of how media affects the world around them. As students develop intellectually and investigate critically, they develop respect and appreciation for various viewpoints within the audience for media arts products.

MEDIA ARTS
Grades 3-5
Content Standards

Please refer to “Directions for Interpreting Standards” on page 14.

Each content standard completes the stem “*Students will...*”

CREATING
Anchor Standards

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

Process Component: Conceive

⚓ 1

EU: Media arts ideas, works, and processes are shaped by imagination, creative processes, and experiences both within and outside of the arts.

Grade 3	Grade 4	Grade 5
1. Develop multiple ideas for a media arts product, utilizing a variety of tools, methods, and/or materials.	1. Create and share concepts for original media arts products, utilizing a variety of creative methods including brainstorming and modeling. <i>Example: Draw a design for a multi-purpose tool and create a model out of cardboard.</i>	1. Present original ideas and innovations for media arts products, drawing from personal experiences and/or the work of others.
Process Component: Develop		
EU: Media artists plan, organize, and develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea.		
2. Generate and share ideas to develop media artworks and test models for them.	2. Create and test models for media artworks, including artistic goals and presentation.	2. Develop and test ideas, models, and proposals for media artworks that reflect the artistic goals and audience.

⚓ 2

Process Component: Construct ⚓ 3 EU: The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artwork.		
<p>3. Construct and organize various content into unified, purposeful media artworks, applying a defined set of principles. <i>Example: Add visual elements to a video game scene, applying principles of balance.</i></p>	<p>3. Arrange varied content and components to convey purpose and meaning in different media artworks, applying associated artistic principles including balance and contrast. <i>Examples: Enact 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.</i></p>	<p>3. Design and combine components to express purpose and meaning in a variety of media artworks, utilizing sets of associated principles. <i>Example: Photograph the transition of a portrait using caricature to change facial features, demonstrating emphasis and exaggeration.</i></p>
<p>4. Test and analyze how manipulating basic elements of a medium alters effect and purpose when refining and completing media artworks. <i>Examples: Change horizon lines in digital photographs to affect perspective. Use a colored filter to affect mood in a video.</i></p>	<p>4. Refine media artworks by emphasizing elements of design to create an intentional effect.</p>	<p>4. Determine how elements and components of media artworks can be modified for clear communication and intentional effects, then revise works to increase their impact and clarify their purpose.</p>

PRODUCING
Anchor Standards

4. Select, analyze, and interpret artistic work for presentation.
5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work.

Process Component: Integrate

EU: Media artists integrate various forms and contents to develop complex, unified artworks.

⚓ 4

Grade 3	Grade 4	Grade 5
<p>5. Combine varied academic, arts, and media forms and content into unified media arts products. <i>Example: Combine animation, music, and dance.</i></p>	<p>5. Demonstrate different ways to combine a variety of academic, arts, and media content and forms into media arts products.</p>	<p>5. Create media artworks through the integration of multiple contents and forms. <i>Example: Create video using storyboarding, site locations, filming, and background music to promote “Read Across America.”</i></p>

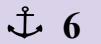
Process Component: Practice

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

⚓ 5

<p>6. Perform an artistic, design, technical, or organizational role in producing media artworks, including making compositional decisions, manipulating tools, and planning.</p>	<p>6. Collaborate to produce media artworks, using foundational artistic, design, technical, and soft skills. <i>Example: Work in groups focusing on cinematography (recording performance), acting, effects (lighting, sound, and scenery) or editing of a final product.</i></p>	<p>6. Demonstrate artistic, design, technical, and soft skills, including formal technique, production, and collaboration, in producing media artworks. <i>Example: Develop components needed to produce a newscast.</i></p>
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<p>7. Utilize basic creative skills to invent new content and solutions within and through media artworks. <i>Example: Use brainstorming, critical thinking, role playing, and discussion to develop three different endings to a story.</i></p>	<p>7. Use design thinking to address problems within and through media artworks.</p>	<p>7. Demonstrate fundamental creative and innovative abilities, including expanding conventions, to address problems within and through media artworks. <i>Examples: Produce an audio recording (drama) where the main character is an anti-hero, using vocal inflections and sound effects to establish concepts of the anti-hero.</i></p>
<p>8. Use tools and techniques to construct media artworks. <i>Example: Draw comic strip stories in sequential order from beginning to end.</i></p>	<p>8. Use tools and techniques in standard and innovative ways to construct media artworks.</p>	<p>8. Explain how tools and techniques could be used in standard and experimental ways to construct media artworks. <i>Example: Explain choice of font styles and/or words in video titles to construct images that communicate a point of view.</i></p>
<p>Process Component: Present EU: Media artists purposefully present, share, and distribute media artworks for various contexts.</p>		
<p>9. Identify and describe the presentation conditions when carrying out processes to present or distribute media artworks.</p>	<p>9. Explain how the presentation conditions influence decisions made when fulfilling a role in presenting or distributing media artworks.</p>	<p>9. Compare qualities and purposes of various presentation formats, then fulfill a role in presentation and/or distribution of media artworks using one or more of those formats.</p>
<p>10. Describe and share the results of a media arts experience to improve the total production.</p>	<p>10. Explain results of presenting media artworks and suggest improvements.</p>	<p>10. Compare results of presenting media artworks in various situations and suggest modifications.</p>



RESPONDING
Anchor Standards

- 7. Perceive and analyze artistic work.
- 8. Interpret intent and meaning in artistic work.
- 9. Apply criteria to evaluate artistic work.

Process Component: Perceive

EU: Identifying the qualities and characteristics of media artworks improves one’s artistic appreciation and production.



Grade 3	Grade 4	Grade 5
11. Explain how components of media artworks create messages, using examples.	11. Identify components in media artworks that create messages and explain how they convey those messages.	11. Evaluate how message and meaning are created by various components in media artworks. <i>Example: Change musical underscoring to affect the message.</i>
12. Identify various forms, methods, and styles used in media artworks to manage audience experience.	12. Identify various forms, methods, and styles in media artworks and explain how they manage audience experience.	12. Differentiate among forms, methods, and styles designed to manage audience experience.

Process Component: Interpret

EU: Interpretation and appreciation require consideration of the intent, form, and context of the media and artwork.



13. Use the contexts of media artworks to determine their purposes and infer their meanings.	13. Explain how reactions to and interpretations of a variety of media artworks reflect both purpose and context.	13. Compare personal and group interpretations of a variety of media artworks based on their intention and context.
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Process Component: Evaluate

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



14. Evaluate media artworks, using basic criteria and describing possible improvements and contexts.	14. Use basic criteria to evaluate and improve production processes, media artworks, and contexts.	14. Evaluate the production of media artworks, including their context, and suggest improvements.
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CONNECTING
Anchor Standards

10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Process Component: Synthesize

EU: Media artworks synthesize meaning and form cultural experience.

⚓ 10

Grade 3	Grade 4	Grade 5
15. Explain how ideas from media artworks relate to everyday cultural life and influence values and online behavior.	15. Explain verbally and/or in media artworks how media art productions and ideas relate to everyday and cultural life. <i>Examples: fantasy, reality, technology</i>	15. Research and show how media artworks and ideas relate to personal, social, and community life.
16. Examine and interact appropriately with media arts tools and environments, applying safety, rules, and fairness.	16. Determine safe, ethical, and fair use when interacting with media arts tools and environments.	16. Discuss and interact appropriately with media arts tools and environments, demonstrating ethical use and media literacy.
<p>Process Component: Relate</p> <p>EU: Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts.</p>		
17. Use personal and external resources to create media artworks. <i>Example: Bring action figures from home to create stop motion video.</i>	17. Select and use personal and external resources, including interests, research, and cultural understanding, to create media artworks. <i>Example: Bring pictures from home to create a documentary about their culture.</i>	17. Access and use internal and external resources to create media artworks. <i>Example: Using community interests, content knowledge, and personal experiences, create a presentation to advocate for a school program.</i>
18. Explain and show how media artworks form meanings and influence culture.	18. Investigate and show how media artworks create meanings and/or cultural experiences. <i>Example: Create an on-line space for a local historic site.</i>	18. Demonstrate how media artworks create new meanings and enhance cultural experiences. <i>Example: Create a presentation on a new exhibit at an art museum.</i>

⚓ 11

**MEDIA ARTS
Middle School Levels 1-3
Overview**

Active learning in middle grades media arts results from a multisensory and collaborative approach to media arts instruction. While the foundation for media arts literacy begins in lower 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. With the completion of Middle School Level 3, students display such abilities as ethically integrating content and stylistic conventions in media artworks. At every level, teachers are strongly advised to teach ethical use of media content, platforms, and devices in conjunction with all standards.

Note: Schools which include Grade 6 in elementary should use standards from Middle School Level 1.

Middle School Level 1

Students use their skills to engage in complex, abstract, and independent expression. They are still developing proficiency and refining their technical and artistic skills. Self-confidence continues to grow and motor skills become more refined. Using prototypes, establishing point of view, and developing career skills are emphasized as part of the media arts process.

Middle School Level 2

At this level, self-reflection and self-expression become outlets for developing media artworks. These students need concrete experiences to provide direction and skill development as they apply creativity and abstract thinking in learning environments. The students are guided and encouraged to make informed judgments about quality and improvement of media artworks.

Middle School Level 3

As students prepare for high school, they are strengthening skills learned in earlier years and learning complex new skills. The students are eager to explore and experiment with new media and processes. They can communicate original thoughts independently and explain the process orally and in writing. They are encouraged to use imagination to help build confidence and abilities, learning to construct meaning through producing media artworks. Investigation of media artworks leads to deeper, more informed understanding across disciplines and communities.

MEDIA ARTS
Middle School Levels 1-3
Content Standards

Please refer to “Directions for Interpreting Standards” on page 14.

Each content standard completes the stem “*Students will...*”

CREATING
Anchor Standards

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.


Process Component: Conceive



1

EU: Media arts ideas, works, and processes are shaped by imagination, creative processes, and experiences both within and outside of the arts.

MS Level 1	MS Level 2	MS Level 3
1. Generate goals and solutions for media arts products, utilizing chosen creative processes. <i>Example: Rewrite commercials to reflect truth in advertising.</i>	1. Produce various ideas and solutions for media arts products, applying chosen creative processes, including concept modeling and prototyping. <i>Example: Create a conceptual drawing of an original game character and render it in a pixel art program.</i>	1. Generate varied ideas, goals, and solutions for original media arts products, applying creative processes through divergent thinking and experimentation.
<p>Process Component: Develop 2</p> <p>EU: Media artists plan, organize, and develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea.</p>		
2. Organize and plan artistic ideas and prototypes and the production processes needed to create them, demonstrating purposeful intent.	2. Design, propose, and evaluate artistic ideas and prototypes and the production processes needed to generate them, demonstrating expressive intent.	2. Structure and critique ideas, plans, and prototypes for media artworks and the production processes involved in their creation, considering intent, resources, and the presentation context.


<p>Process Component: Construct  3</p> <p>EU: The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning and artistic quality in media artwork.</p>		
<p>3. Experiment with multiple approaches to produce content and components for specific purpose and meaning in media artworks, utilizing a range of associated principles.</p> <p><i>Example: Record a scene about a bully on the playground from the points of view of the bully, the victim, and the observer.</i></p>	<p>3. Coordinate production processes to combine content and components for specific purpose and meaning in media artworks, demonstrating understanding of associated principles.</p> <p><i>Example: Write, perform, direct, and produce a short film.</i></p>	<p>3. Implement production processes to integrate content and stylistic conventions for a specific meaning in media artworks, demonstrating understanding of associated principles.</p> <p><i>Example: Construct a podcast script for a specific holiday, unifying current and past events.</i></p>
<p>4. Assess how elements and components can be altered for specific effects and audiences, then refine media artworks to reflect purpose and audience.</p>	<p>4. Improve media artworks by intentionally emphasizing particular expressive elements to reflect an understanding of purpose, audience, or place.</p> <p><i>Example: Take clips of a 3D animated film and modify colors and the positions of characters to change audience response.</i></p>	<p>4. Refine media artworks, improving technical quality and intentionally accentuating selected expressive and stylistic elements, to reflect an understanding of purpose, audience, and setting.</p>


**PRODUCING
Anchor Standards**


4. Select, analyze, and interpret artistic work for presentation.
5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work.

Process Component: Integrate

EU: Media artists integrate various forms and contents to develop complex, unified artworks.


 4




MS Level 1	MS Level 2	MS Level 3
5. Explain how integrating multiple contents and forms can support a central idea in a media artwork, including media, narratives, and performance.	5. Integrate multiple content and forms into unified media artworks that convey consistent perspectives and narratives. <i>Example: Combine visual elements and sounds for an interactive video game.</i>	5. Integrate multiple contents and forms into unified media artworks that convey specific themes or ideas. <i>Example: Create a media arts product that uses at least two art forms to teach a concept.</i>
Process Component: Practice  5 EU: Media artists require a range of skills and abilities to solve problems creatively within and through media arts productions.		
6. Perform various roles in producing media artworks, including invention, formal technique, and problem-solving, to develop artistic, design, technical, and soft skills.	6. Exhibit artistic, design, technical, and soft skills through creative problem-solving, organizing, and collaboration to produce media artworks.	6. Demonstrate a range of discipline-specific artistic, design, technical, and soft skills through performing specified roles in producing media artworks. <i>Examples: strategizing, communicating</i>
7. Demonstrate a variety of creative and adaptive abilities in developing solutions within and through media artworks.	7. Utilize creativity and design abilities to explore and develop solutions within and through media artworks.	7. Develop solutions for problems in media arts productions through the use of creative and innovative adaptive skills.
8. Demonstrate adaptability in constructing media artworks, using tools and techniques in standard and experimental ways.	8. Demonstrate adaptability in constructing media artworks. using tools and techniques in standard and experimental ways to achieve an assigned purpose.	8. Demonstrate adaptability using tools, techniques, and content in standard and experimental ways to communicate intent in media artworks.


<p>Process Component: Present  6</p> <p>EU: Media artists purposefully present, share, and distribute media artworks for various contexts.</p>		
<p>9. Analyze various presentation formats and select the best fit based on intentions to present and/or distribute media artworks. <i>Example: Compare the benefits of releasing a video on different online streaming platforms based on audience.</i></p>	<p>9. Evaluate different presentation formats and use the results to fulfill various tasks and defined processes to present and/or distribute media artworks. <i>Example: After evaluating presentation formats, choose the most effective way to present and distribute a media artwork to friends and family.</i></p>	<p>9. Design the presentation and distribution of media artworks through multiple formats and/or contexts.</p>
<p>10. Analyze results of presenting media artworks and suggest improvements.</p>	<p>10. Evaluate the results of presenting media artworks and suggest improvements aimed at impacting personal growth. <i>Example: After presenting media artworks, evaluate the success of the presentation and discuss possible improvements for future presentations.</i></p>	<p>10. Evaluate results of presenting media artworks and implement improvements, based on impacts to personal growth and external effects.</p>

**RESPONDING
Anchor Standards**

- 7. Perceive and analyze artistic work.
- 8. Interpret intent and meaning in artistic work.
- 9. Apply criteria to evaluate artistic work.

<p>Process Component: Perceive  7</p> <p>EU: Identifying the qualities and characteristics of media artworks improves one’s artistic appreciation and production.</p>		
MS Level 1	MS Level 2	MS Level 3
<p>11. Analyze how messages and meaning are created by components in media artworks.</p>	<p>11. Analyze the qualities of and relationships among the components in media artworks.</p>	<p>11. Analyze the qualities of and relationships between the components and style in media artworks.</p>

12. Analyze how various forms, methods, and styles in media artworks manage audience experience.	12. Analyze how various forms, methods, and styles in media artworks interact with personal preferences in influencing audience experience.	12. Analyze how various forms, methods, and styles in media artworks manage audience experience and create intention.
Process Component: Interpret EU: Interpretation and appreciation require consideration of the intent, form, and context of the media and artwork.		 8
13. Analyze the intent of a variety of media artworks, using teacher-provided criteria.	13. Analyze the intent and meaning of a variety of media artworks, using self-developed criteria.	13. Analyze the intent and meanings of a variety of media artworks, focusing on intentions, forms, and various contexts.
Process Component: Evaluate EU: Skillful evaluation and critique are critical components of experiencing, appreciating, and producing media artworks.		 9
14. Evaluate production processes and contexts in various media artworks, using teacher-supplied criteria, and share constructive feedback.	14. Develop and apply criteria to evaluate production processes and contexts in various media artworks, and share constructive feedback.	14. Evaluate media artworks and production processes with criteria based on context and artistic goals.
CONNECTING Anchor Standards		
10. Synthesize and relate knowledge and personal experiences to make art. 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.		
Process Component: Synthesize EU: Media artworks synthesize meaning and form cultural experience.		 10
MS Level 1	MS Level 2	MS Level 3
15. Demonstrate how media artworks and ideas relate to personal life and social, community, and cultural situations.	15. Demonstrate how media artworks and ideas relate to various situations, purposes, and values through community, careers, and social media.	15. Demonstrate and explain how media artworks and ideas relate to various contexts, purposes, and values.

<p>16. Interact appropriately with media arts tools and environments, and explain their use of practices regarding fair use, copyright, ethics, and media literacy.</p>	<p>16. Responsibly interact with media arts tools and environments, demonstrating appropriate use of copyright, ethics, media literacy, and social media.</p>	<p>16. Responsibly interact with media arts tools, environments, and legal and technological contexts, explaining their practices regarding ethics, media literacy, social media, and virtual worlds.</p>
<p>Process Component: Relate EU: Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts.</p>		 11
<p>17. Use internal and external resources to evaluate media artworks. <i>Example: Compare political campaign ads across decades.</i></p>	<p>17. Use internal and external resources, including personal experiences and interests, to inform the creation of media artworks.</p>	<p>17. Use internal and external resources, including cultural and societal knowledge, to inform the creation of media artworks.</p>
<p>18. Explain how media artworks form new meanings and cultural experiences. <i>Example: Explain how media coverage of the 1960's space race influenced fashion, culture, and technology.</i></p>	<p>18. Demonstrate how media artworks form new meanings, knowledge, situations, and cultural experiences. <i>Example: Demonstrate how documentaries and infomercials in different formats create understanding.</i></p>	<p>18. Analyze how media artworks expand meaning and knowledge and create cultural experiences.</p>

MEDIA ARTS High School Levels I-IV Overview

Throughout high school, students refine their abilities in media arts, culminating in High School Level IV where they demonstrate their proficiency by independently making purposeful aesthetic and ethical choices to convey meaning through media artworks. Instruction is provided at four sequential levels, which indicate a student’s abilities at the end of the course. Students with no prior experience will begin with High School Level I. Students who can demonstrate proficiency at any level may jump to the next higher level. For example, students who are proficient at Level II may enroll in Level III without taking Level II. At every level, teachers are strongly advised to teach ethical use of media content, platforms, and devices in conjunction with all standards.

Active learning in high school media arts involves a multidisciplinary and collaborative approach. Students in Grades 9-12 delve deeper into new and emerging technologies, enhancing their knowledge and skills within the artistic processes of creating, performing, responding, and connecting.

High School Level

Students completing this level identify and solve media arts problems, using tools and software to create and refine their media arts products, performances, or presentations and conducting research to inform artistic decisions. They make decisions that allow them to use the art form for personal expression. Students entering Media Arts at this level may not have had formal media arts experience, but the content is designed to provide the tools they need to progress through the sequential high school courses.

Half-Credit Course - General Media Arts

To accommodate student schedules and provide an introduction to media arts for students who are unable to schedule a full-year course, a school system may offer a half-credit media arts course entitled General Media Arts which covers the basic skills of the artistic processes (creating, producing, responding, and connecting). Students in Grades 9-12 can earn the half-credit by completing standards 1, 2, 4, 5, 7, 9, 12, 13, 14, 16, and 18, marked by double asterisks (**), from High School Level I. Using these standards will ensure that all 11 Anchor Standards are met. The half-credit course should be taught as a separate, stand-alone course and not embedded into a year-long course. It cannot be used as a prerequisite for a Level II course.

High School Level II

Students completing High School Level II 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.

MEDIA ARTS
High School Levels I and II
Content Standards

Please refer to “Directions for Interpreting Standards” on page 14.
Standards with asterisks are required to be taught in the half-credit General Media Arts course.

Each content standard completes the stem “*Students will...*”

CREATING
Anchor Standards

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

Process Component: Conceive



EU: Media arts ideas, works, and processes are shaped by imagination, creative processes, and experiences both within and outside of the arts.

HS Level I

HS Level II

1. Use a variety of idea-generation methods to formulate multiple ideas, develop artistic goals, and solve problems in media arts artistic process. **
Examples: brainstorming, flow charts, mind maps

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

Process Component: Develop





EU: Media artists plan, organize, and develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea.

2. Apply aesthetic criteria in proposing, developing, and refining artistic ideas, plans, prototypes, and production processes for media artworks, reflecting original inspirations, goals, and presentation context. **

2. Design, test, and refine original artworks showing evidence of their own personal aesthetic, reflecting resource constraints and presentation context.

<p>Process Component: Construct 3</p> <p>EU: The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning and artistic quality in media artwork.</p>	
<p>3. Organize and integrate content in a media artwork, deliberately choosing stylistic conventions and demonstrating understanding of associated principles. <i>Example: Select video effects and audio to create a feeling of suspense through emphasis and tone in a video production.</i></p>	<p>3. Consolidate production processes to demonstrate deliberate choices in organizing and integrating content and stylistic conventions in media arts productions, demonstrating understanding of associated principles. <i>Examples: continuity, juxtaposition.</i></p>
<p>4. Modify and refine media artworks, honing aesthetic quality and intentionally accentuating stylistic elements to reflect an understanding of personal goals and preferences. **</p>	<p>4. Refine and elaborate aesthetic elements and technical components to intentionally form impactful expressions in media artworks for specific purposes, audiences, and contexts.</p>

<p>PRODUCING Anchor Standards</p>	
<p>4. Select, analyze, and interpret artistic work for presentation. 5. Develop and refine artistic techniques and work for presentation. 6. Convey meaning through the presentation of artistic work.</p>	
<p>Process Component: Integrate 4</p> <p>EU: Media artists integrate various forms and contents to develop complex, unified artworks.</p>	
HS Level I	HS Level II
<p>5. Integrate various arts, media arts forms, and other content into unified media artworks, anticipating the reaction and interaction of the audience. ** <i>Example: Create an interactive, immersive space, combining multiple media arts to enhance the experience of the participant.</i></p>	<p>5. Integrate varied art forms, media arts forms, and academic content into unified media artworks that show thematic integrity and stylistic continuity. <i>Example: Create a transmedia production by using a single thematic storyline in at least three different media formats, such as a blog, video, and radio.</i></p>

Process Component: Practice  5 EU: Media artists require a range of skills and abilities to solve problems creatively within and through media arts productions.	
<p>6. Perform various roles in the production of media artworks, demonstrating progression in artistic, design, technical, and career skills.</p>	<p>6. Demonstrate effective command of artistic, design, technical, and career skills in managing and producing media artworks</p>
<p>7. Develop and refine a range of innovative skills, addressing identified challenges and constraints with creativity and adaptability within and through media artworks. ** <i>Examples: design thinking, risk-taking</i></p>	<p>7. Demonstrate creative and adaptive use of innovation, effectively addressing sophisticated challenges within and through media artworks. <i>Examples: resisting closure, responsive use</i></p>
<p>8. Use tools, techniques, and content in both standard and innovative ways to demonstrate adaptability and communicate intent in the production of media artworks.</p>	<p>8. Use tools, styles, techniques, and interactivity to demonstrate adaptability and achieve specific expressive goals in the production of a variety of media artworks.</p>
Process Component: Present  6 EU: Media artists purposefully present, share, and distribute media artworks for various contexts.	
<p>9. Facilitate the presentation and distribution of a variety of media artworks for specific audiences. **</p>	<p>9. Curate and design the presentation and distribution of collections of media artworks through a variety of contexts. <i>Example: Create a collection of videos to present to parents in a school exhibition and on a video sharing platform.</i></p>
<p>10. Evaluate and implement suggested improvements when presenting media artworks, including personal and local impacts. <i>Example: After receiving feedback on an online portfolio, evaluate the responses and improve the portfolio accordingly.</i></p>	<p>10. Evaluate and implement improvements when presenting media artworks, identifying greater societal impacts.</p>

RESPONDING
Anchor Standards

- 7. Perceive and analyze artistic work.
- 8. Interpret intent and meaning in artistic work.
- 9. Apply criteria to evaluate artistic work.

Process Component: Perceive

EU: Identifying the qualities and characteristics of media artworks improves one’s artistic appreciation and production.



HS Level I

HS Level II

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

11. Analyze the qualities and relationships of the components in a variety of media artworks, then explain how these components interact to contribute to the overall piece and impact an audience.
Example: Analyze the components in a video game and discuss how the elements work together to create an immersive setting for the player.

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

12. Analyze how a broad range of media artworks manages audience experience and create intention and persuasion through multimodal perception.

Process Component: Interpret

EU: Interpretation and appreciation require consideration of the intent, form, and context of the media and artwork.



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

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

Process Component: Evaluate

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




14. Evaluate production processes and media artworks at decisive stages, using identified criteria.

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

**CONNECTING
Anchor Standards**

10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Process Component: Synthesize

 **10**

EU: Media artworks synthesize meaning and form cultural experience.

HS Level I

HS Level II

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

15. Examine and demonstrate the relationships of media arts ideas and works to various contexts, purposes, and values.
Examples: Show how memes can be used as propaganda.

16. Critically evaluate and effectively interact with legal, technological, systemic, and vocational contexts of media arts, demonstrating the use of ethics, media literacy, social media, virtual worlds, and digital identity. **
Example: Evaluate the appropriateness of different sources for background music in a video that will be used in a classroom.

16. Critically investigate and ethically interact with legal, technological, systemic, and vocational contexts of media arts, explaining the use of ethics, media literacy, digital identity, and artist/audience interactivity.
Example: Evaluate the appropriateness of different sources for background music in a video that will be distributed online.

Process Component: Relate

 **11**

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

17. Integrate personal and external resources to inform the creation of original media artworks.

17. Synthesize internal and external resources to enhance the creation of persuasive media artworks.

18. Use media artworks to expand meaning and knowledge and to create cultural experiences. **

18. Use media artworks to create new meaning and knowledge and to reflect upon and form cultural experiences.

**MEDIA ARTS
High School Levels III and IV
Overview**

High School Level III

Students completing High School Level III 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 and demonstrate a high level of technical proficiency. The students express their personal strengths and apply strategies to overcome challenges as media arts designers. They are capable of taking a leadership role in arts activity within and beyond the school environment.

High School Level IV

Students at this level independently tackle complex media arts problems, demonstrating creativity and insight in both their solutions and presentations. They are adept in various art forms, using them skillfully for personal expression, and their work reflects a very high level of technical proficiency. They articulate a personal vision and curate an advanced portfolio.

MEDIA ARTS
High School Levels III and IV
Content Standards

Please refer to “Directions for Interpreting Standards” on page 14.

Each content standard completes the stem “*Students will...*”

CREATING
Anchor Standards

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

Process Component: Conceive



EU: Media arts ideas, works, and processes are shaped by imagination, creative processes, and experiences both within and outside of the arts.

HS Level III

HS Level IV

1. Form original ideas, solutions, and innovations in media arts creation processes, using multiple methods and incorporating aesthetic principles.

1. Independently form advanced, original concepts, solutions, and innovations in media arts creation processes, using multiple methods and incorporating aesthetic principles.

Process Component: Develop



EU: Media artists plan, organize, and develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea.

2. Incorporate a sophisticated personal aesthetic and knowledge of systems processes into proposing, forming, and testing original artistic ideas, prototypes, and production frameworks.

2. Independently incorporate a refined personal aesthetic and in-depth understanding of systems processes into forming, testing, and proposing original artistic ideas, prototypes, and production frameworks.

Process Component: Construct



EU: The forming, integration, and refinement of aesthetic components, principles, and processes create purpose, meaning and artistic quality in media artwork.

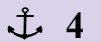
<p>3. Synthesize content, processes, and components to express compelling purpose, story, emotion, or ideas in complex media artworks, demonstrating competency with associated principles. <i>Example: Through hybridization, create a multimedia one-act performance utilizing both digital projection and traditional theatrical scenery.</i></p>	<p>3. Synthesize content, processes, and components to express compelling purpose, story, emotion, or ideas in complex media artworks, demonstrating mastery of associated principles.</p>
<p>4. Intentionally and consistently refine and elaborate elements and components to form impactful expressions in media artworks directed at specific contexts, purposes, audiences, and contexts.</p>	<p>4. Strategically refine and elaborate elements and components to create media artworks, tailored to specific contexts, purposes, audiences, and contexts, that make a significant impact.</p>

PRODUCING
Anchor Standards

- 4. Select, analyze, and interpret artistic work for presentation.
- 5. Develop and refine artistic techniques and work for presentation.
- 6. Convey meaning through the presentation of artistic work.

Process Component: Integrate

EU: Media artists integrate various forms and contents to develop complex, unified artworks.



HS Level III

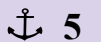
HS Level IV

5. Synthesize various arts, media arts forms, and academic content into unified media artworks that retain artistic fidelity across platforms.

5. Independently synthesize various arts, media arts forms, and academic content into unified media artworks, maintaining artistic integrity and consistency across diverse platforms.

Process Component: Practice

EU: Media artists utilize a range of skills and abilities to solve problems creatively within and through media arts productions.



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

6. Independently employ advanced artistic, design, technical, and career skills in managing and producing media artworks.

7. Demonstrate creativity, innovation, and adaptability when formulating lines of inquiry and solutions to address complex challenges within and through media artworks.	7. Apply advanced creative thinking and innovative problem-solving when formulating inquiries and solutions to address complex challenges within and through media artworks.
8. Utilize and adapt tools, styles, and systems in both standard and innovative ways in the production of complex media artworks.	8. Independently utilize and adapt a range of tools, styles, and systems in standard, innovative, and experimental ways in the production of complex media artworks.
Process Component: Present EU: Media artists purposefully present, share, and distribute media artworks for various contexts.	
9. Curate, design, and promote the presentation and distribution of media artworks, intentionally selecting the most impactful platform through a variety of contexts. <i>Example: Prepare a video game and promotional materials for distribution through a variety of online platforms.</i>	9. Independently curate, design, and strategically promote the presentation and distribution of media artworks to maximize intentional impacts through a variety of contexts.
10. Evaluate and integrate improvements in presenting media artworks, considering impacts from personal to global levels, which may include new understandings that were gained by artist and audience. <i>Example: After receiving peer and teacher feedback, incorporate new understandings into an existing multi-media project.</i>	10. Independently revise media artwork presentations, addressing impacts from personal to global levels.



**RESPONDING
Anchor Standards**

- 7. Perceive and analyze artistic work.
- 8. Interpret intent and meaning in artistic work.
- 9. Apply criteria to evaluate artistic work.


Process Component: Perceive

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



HS Level III	HS Level IV
11. Critique the qualities and relationships of the components and audience impact in a variety of media artworks.	11. Critically assess the qualities and interrelationships of the components within a variety of media artworks and their audience impact, identifying strengths and areas for improvement.
12. Survey exemplary media artworks and analyze how they manage audience experience, create intention, and exercise persuasion.	12. Examine a wide range of exemplary media artworks and analyze how they manage audience experience, convey intention, and employ persuasive techniques, drawing lessons to inform future work.
Process Component: Interpret EU: Interpretation and appreciation require consideration of the intent, form, and context of the media and artwork.	
13. Analyze the intent, meanings, and impacts of diverse media artworks, including complex factors of context and bias.	13. Interpret the intent, meanings, and impacts of diverse media artworks, analyzing complex factors of context and bias.
Process Component: Evaluate EU: Skillful evaluation and critique are critical components of experiencing, appreciating, and producing media artworks.	
14. Develop rigorous evaluations of production processes and media artworks and strategically seek feedback based on the evaluation criteria.	14. Independently develop rigorous evaluations of production processes and media artworks and strategically seek feedback based on detailed evaluation criteria.

CONNECTING Anchor Standards
10. Synthesize and relate knowledge and personal experiences to make art. 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
Process Component: Synthesize EU: Media artworks synthesize meaning and form cultural experience.

HS Level III	HS Level IV
15. Explain how relevant, impactful media arts ideas and works relate to personal and global contexts, purposes, and values.	15. Evaluate how relevant, impactful media arts ideas and works relate to personal and global contexts, purposes, and values.
16. Critically investigate and strategically interact with legal, technological, systemic, and vocational contexts of media arts.	16. Consistently and independently interact with legal, technological, systemic, and vocational contexts of media arts.
Process Component: Relate  11 EU: Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts.	
17. Select and access relevant, high-quality resources prior to creating media artworks.	17. Independently access and assemble relevant, high-quality resources prior to creating media artworks.
18. Demonstrate and discuss the use of media artworks to create new meaning, knowledge, and relevant cultural experiences.	18. Independently demonstrate and explain how media artworks create new meaning, knowledge, and relevant cultural experiences for a variety of audiences.

MEDIA ARTS Glossary

Aesthetic quality—Principles of beauty, taste, and appeal to the audience.

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, using louder or softer music 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.

Career skills—Organizational and management skills, useful for employment (for example, collaboration, planning, adaptability, or communication; also called soft skills, life skills, or college and career ready skills).

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

Composition—Principle of arrangement and balance of components of a work for meaning and message.

Continuity—The maintenance of uninterrupted flow, continuous action, or self-consistent detail across the various scenes or components of a media artwork (for example, game components, branding, movie timeline, 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, including personal, societal, cultural, historical, physical, virtual, economic, or systemic factors.

Convention—An established, common, or predictable rule, method, or practice within media arts production (for example, 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 (for example, 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 used 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.

External sources—Research, cultural and societal knowledge, and exemplary works that can be used to inform media artworks.

Fairness—Operating in a way that complies with appropriate, ethical, and equitable rules and guidelines.

Fair use—Doctrine which permits limited use of copyrighted material without acquiring permission from the rights-holders, including commentary, search engines, and criticism.

Interactivity—Diverse range of articulating capabilities between media arts components (for example, 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.

Internal sources—Personal knowledge, interests, and experiences that can be drawn upon to create media artworks.

Managing audience experience—The act of designing and forming user sensory episodes through multi-sensory captivation (for example, 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 (for example, television, radio, Internet, the arts, non-profit, and communications).

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

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, as defined by the National Association for Media Literacy Education.

Messages—The various artistic, emotional, expressive, prosaic, commercial, utilitarian, or informational communications of media artworks.

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

Multimodal perception—The coordinated and synchronized integration of multiple sensory systems in media artworks.

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.

Production processes—The diverse processes, procedures, or steps used to carry out the construction of a media artwork (for example, 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.

Prototype—A testable version, sketch, or model of a media artwork (for example, 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.

Rhythm—A strong, regularly 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.

Stylistic convention—A common, familiar, or even “formulaic” presentation form, style, technique, or construct (for example, the use of tension-building techniques in a suspense film).

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

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

Virtual worlds—Online, digital, or synthetic environments.

Vlog—A video blog.

MUSIC K-12 OVERVIEW

Music and the arts play a crucial role in building the creative, innovative, and intellectual skills necessary for students to succeed in college and their future careers. Music fosters social unity and communicates when words fall short. It connects people across cultures and is understood worldwide. Because music revolves around human interaction, it is essential to offer every student a well-rounded education that includes music, regardless of their previous musical experience or artistic background. By integrating music into education, we address the needs of our young learners and lay the groundwork for the success of our students, schools, state, and nation. Alabama’s course of study for music is crafted to address the learning needs of all students and the teaching needs of all educators, with the primary goal of achieving 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 participate within 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. The four artistic processes are not dependent on a specific music discipline; students should be provided opportunities to create, perform, respond, and connect in all music courses. 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, and corresponding Enduring Understandings.

Enduring Understandings (EUs) are 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 music and articulate what students should value about the discipline over the course of their lifetimes. EUs also enable students to make connections to other disciplines beyond music.

The standards translate EUs and process components into specific, measurable learning goals in the following content areas: General Music, Performing Ensembles, Harmonizing Instruments, Fundamentals of Music Industries, Music Technology, and Theory and Composition.

- In K-8 General Music, 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 in courses outside the General Music continuum. Seven levels are presented for Performing Ensembles and Harmonizing Instruments (Middle School Levels 1, 2, and 3, and High School Levels I, II, III, and IV).
- Three levels are presented for Music Technology and for Theory and Composition (denoted as Levels I, II, and III). In order to begin the course sequence for Music Technology or Theory and Composition, the student must complete one of the prerequisites for the sequence

(High School Level I in Performing Ensembles or Harmonizing Instruments, full-credit High School General Music, or Fundamentals of Music Industries).

- All music courses in the *Alabama Course of Study: Arts Education* provide students with experiences that focus on the process of learning in the artistic processes of creating, performing, responding, and connecting. During the processes of creating and performing, the last component, **Present**, specifies that students should present their creations and/or music selected for performance. Sequential, rigorous performance standards are provided for all process components, except **Present**, for each grade and/or level. A foundational standard is included under **Present** in all K-12 music courses to address the commonality of presenting a musical performance or a creation.

In order to provide students with a sequential, comprehensive music education, music courses must be taken in an ordered progression. Each lower level course is a prerequisite for the subsequent courses. For example, before students can take Level II courses they must take a Level I course or demonstrate proficiency in Level I standards and have the approval of the instructor.

The 2014 *National Standards for Music Education* define proficiency levels at the middle school level by individual grade level for general music education. Theory and Composition, harmonizing instruments, music technology, and performing ensembles at the middle school level define proficiency levels for middle school grades as Novice (beginning instruction - 5th, 6th, or 7th grade) and Intermediate (8th grade). At the high school level, the *National Standards for Music Education* define proficiency levels as Proficient (9th grade), Accomplished (10th grade), and Advanced (11th and 12th grade). It is important to remember that the proficiency level for each course indicates the attainment of standards by the **end** of the course, not at the beginning of the course.

Connecting

The process of connecting involves 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. Each course presents connecting standards that are consistent across grade bands, created to reflect the students' developmental level.

Musicology

The music content standards do not mandate the teaching of specific historical periods, composers, or musical forms at set grade levels. Instead, these elements should be integrated into the curriculum through the standards related to the form and context of music. For instance, if band or orchestra students perform a melody from *Eine Kleine Nachtmusik*, the teacher can use this as an opportunity to discuss the composer, the form, and the historical context of the piece. By focusing on the music that students are encountering, teachers can enhance learning without relying on a predefined list of facts.

General Music

The overarching goal of the course of study for general music is comprehensive music literacy. General music courses in all grades should provide opportunities beyond the traditional survey or appreciation course. Instead, students should have opportunities to participate actively in creating, performing, responding, and connecting to music at every grade level. 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. At the high school level, students will have the opportunity to take High School General Music as a full or half-credit course. Full-credit courses in Fundamentals of Music Industries, Music Technology, and Theory and Composition are also offered. The standards emphasize conceptual understanding in areas that reflect the actual processes in which musicians engage.

Students are expected to respond using age-appropriate knowledge and skills. Naturally, responses will be more insightful and complex as students develop over the years.

Ethical Responsibilities of Music Educators

Music educators are responsible for a multitude of social, pedagogical, and administrative tasks each day. In addition to their instructional responsibilities, teachers must also be aware of financial and legal requirements. In particular, it is important that music educators model proper and ethical copyright compliance in all music courses. It is also important that music educators work to ensure the safety, security, and sense of belonging of all students within their music programs.

Program Guidelines

Music educators should follow safety guidelines in the *ALSDE Quality Program Guidelines for Arts Education*. Additional guidelines are available from various state and national arts education associations and organizations.

Artistic Processes

Creating	Performing	Responding	Connecting
<p>Creating allows students to demonstrate their understanding of music skills, concepts, and knowledge bases both individually and collaboratively. This process includes generating new ideas, manipulating existing ideas, organizing and developing ideas, and refining and presenting ideas as a tangible product. The creative process can take place anywhere from an elementary classroom to an ensemble performing space to professional music studio. The ultimate educational goal of creating is to view the process of creation as just as valid and worthwhile as the products of creation.</p>	<p>Students are able to demonstrate their understanding of music skills, concepts, performance practices, and knowledge bases through individual and collaborative performances. Performing includes analyzing, interpreting, and selecting music for performance; developing and refining performance skills; and presenting music. Performing can happen in any venue from an elementary classroom to a professional concert hall. Performances are dependent on the understanding of contextual, historical, cultural, and social influences on the music. In addition, the venue selected for performance will influence the performer and audience behaviors.</p>	<p>Through responding, students apply their understanding of the use of music skills, concepts, elements, and knowledge bases to the study of music that is created and performed by others. Responding includes perceiving, analyzing, interpreting intent and meaning, and applying criteria to evaluate music. Responding to music and musical performance is a skill that all people from amateur to professional musicians and consumers of music will utilize.</p>	<p>Through connecting, students demonstrate their understanding of how personal interests, values, and historical, cultural, and societal contexts inform and influence creation, performance, and response to music. Connecting involves synthesizing personal experiences with historical, societal, and cultural contexts and relating them to their understanding of music. Understanding the threads that connect music to experiences, history, culture, and other academic disciplines is essential for determining intent and context.</p>

GENERAL MUSIC Kindergarten-Grade 2 Overview

Music education in Kindergarten through second grade focuses on building a strong foundation in musical skills while fostering creativity and a love for music. Through singing, playing instruments, moving, and listening, students gain confidence and develop an appreciation for the art of music. Students should develop foundational concepts such as rhythm, melody, and dynamics as well as expand their creativity and self-expression.

The skill of making connections is integrated throughout all grade levels and educational standards. Students are expected to apply age-appropriate knowledge and skills in their responses, which naturally become more insightful and complex as they advance. In addition to student's cognitive development, teachers should also consider students' physical, emotional, and behavioral development when designing and delivering instruction. It should be understood that meeting the standards in second grade should rely on limited teacher guidance throughout the teaching and learning process.

Kindergarten



Most kindergarten children come to class with a repertoire of songs they've learned from family, daycare, or preschool. These songs are a starting point for music educators, who guide students from the familiar musical experiences into new ones. Across the four artistic processes, educators help children explore six key music concepts: rhythm (steady beat, short/long duration, sound/silence patterns), melody (high/low pitches, notes, upward/downward movement), form (repetition, variation), timbre (body percussion, voice qualities like speaking, singing, shouting, and whispering), harmony (single/multiple sounds, accompaniment thickness), and expression (volume, tempo, musical style). These concepts are developed through activities such as singing, playing instruments, creating, reading, writing, and listening, with connections woven into all learning standards. While some systems and individual teachers may want to label music concepts and skills in kindergarten, the Alabama Course of Study recommends that teaching and learning in kindergarten should rely heavily on exploration and experiential experiences for students rather than stressing nomenclature.

Grade 1

Students in Grade 1 demonstrate improved listening skills and expressiveness through varied musical activities. Their fine motor skills are improving and cognitive abilities are expanding through active learning. With some guidance, students will explore the four artistic processes using six fundamental music concepts: rhythm (beat vs. rhythm, duple and triple meters – see chart below), melody (step, skip, and repeated pitches), form (AB, ABA), timbre (various instruments like shakers, scrapers, woods, metals, skins, and pitched percussion), harmony (texture and bordun), and expression (legato and staccato). These concepts are integrated into activities that involve performing (singing and playing instruments), creating, reading/writing music, and listening/responding/evaluating. The skill of making connections is integral. It should be understood that meeting the standards in first grade should rely on teacher guidance throughout the teaching and learning process.

Grade 2

Second grade students are beginning to demonstrate understanding of more complex concepts and increasing independence in their thinking. They are becoming capable of using acquired knowledge to form opinions and make personal choices, although they still benefit from teacher guidance and supervision. In the music classroom, second-grade students are refining their musical skills to meet progressively more challenging standards. Across the four artistic processes, students will explore the following six music concepts: rhythm (see chart below), melody (*do, re, mi, so, la*), form (AAB, AABA, rondo), timbre (body percussion, strings, woodwinds, brass), harmony (texture, ostinato), and expression (*piano, forte, crescendo, decrescendo*). These concepts will be developed through activities such as performing (singing and playing instruments), creating music, reading and writing standard notation, and listening to, responding to, and evaluating musical compositions.

Kindergarten	Grade 1	Grade 2
<p style="text-align: center;"><i>Rhythmic concepts are not labeled in Kindergarten</i></p>		

**GENERAL MUSIC
Kindergarten-Grade 2
Content Standards**

Please refer to “Directions for Interpreting Standards” on page 14.

Each content standard completes the stem “*Students will...*”




CREATING Anchor Standards		
1. Generate and conceptualize artistic ideas and work. 2. Organize and develop artistic ideas and work. 3. Refine and complete artistic work.		
Process Component: Imagine ⚓ 1 EU: The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.		
Kindergarten	Grade 1	Grade 2
1. Explore and experience music concepts.	1. Create musical ideas for a specific purpose.	1. Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.
2. Generate musical ideas.	2. Generate musical ideas in various meters.	2. Create musical patterns and ideas within the context of a given tonality and meter.
Process Component: Plan and Make ⚓ 2 EU: Musicians’ creative choices are influenced by their expertise, context, and expressive intent.		
3. Choose and demonstrate favorite musical ideas.	3. Demonstrate and discuss their reasons for selecting musical ideas that represent intent.	3. Demonstrate and explain their reasons for selecting musical patterns and ideas that represent expressive intent.
4. Create and record their musical ideas using iconic notation.	4. Organize their musical ideas using systems of notation or recording technology.	4. Use systems of notation or recording technology to combine, sequence, and document their musical ideas.

Process Components: Evaluate and Refine ⚓ 3 EU: Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.		
5. Apply teacher feedback in refining their musical ideas.	5. Discuss and apply personal and teacher feedback to refine personal musical ideas.	5. Interpret and apply personal, peer, and teacher feedback to revise personal music.
Process Component: Present ⚓ 3 EU: Musicians' presentation of creative work is the culmination of a process of creation and communication.		
6. Present a final version of their creation for a specific purpose.	6. Present a final version of their creation for a specific purpose.	6. Present a final version of their creation for a specific purpose.

PERFORMING
Anchor Standards

- 4. Select, analyze, and interpret artistic work for presentation.
- 5. Develop and refine artistic techniques and work for presentation.
- 6. Convey meaning through the presentation of artistic work.

Process Component: Select ⚓ 4 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.		
Kindergarten	Grade 1	Grade 2
7. State personal preference for varied musical selections.	7. List personal, historical, and cultural reasons for selecting music for performance.	7. Explain personal interest in, knowledge about, and purpose of varied music selected for performances.
Process Component: Analyze ⚓ 4 EU: Analyzing creators' context and manipulation of the elements of music provides insight into their intent and informs performance.		

8. Demonstrate awareness of music contrasts in a variety of music selected for performance.	8. Discuss how creators use musical concepts in the music selected for performance.	8. Demonstrate the use of musical concepts in music selected from a variety of cultures for performance.
	9. Read and demonstrate musical concepts in music selected for performance, using systems of notation.	9. Read and perform rhythmic and melodic patterns in music selected for performance, using systems of notation.
Process Component: Interpret EU: Performers make interpretive decisions based on their understanding of context and expressive intent.		 4
9. Demonstrate awareness of expressive qualities in music that support the creators' expressive intent.	10. Compare and contrast the use of expressive qualities in pieces of music selected for performance.	10. Explain how creators use expressive qualities to convey expressive intent in the music selected for performance.
Process Component: Rehearse, Evaluate, and Refine 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.		 5
10. Apply teacher feedback to refine performances.	11. Apply personal and teacher feedback to refine performances.	11. Apply peer, personal, and teacher feedback to evaluate the accuracy, expressiveness, and effectiveness of performances.
Process Component: Present 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.		 6
11. Perform a varied repertoire of music alone and with others and evaluate their performance based on personal, peer, teacher, or professional criteria.	12. Perform a varied repertoire of music alone and with others and evaluate their performance based on personal, peer, teacher, or professional criteria.	12. Perform a varied repertoire of music alone and with others and evaluate their performance based on personal, peer, teacher, or professional criteria.

RESPONDING
Anchor Standards

- 7. Perceive and analyze artistic work.
- 8. Interpret intent and meaning in artistic work.
- 9. Apply criteria to evaluate artistic work.

Process Component: Select



7

EU: Individuals' selection of musical works is influenced by their interest, experiences, understandings, and purposes.

Kindergarten	Grade 1	Grade 2
12. Explain why they prefer some music selections over others.	13. Identify and describe how personal interests and experiences influence the selection of music for specific purposes.	13. Compare and contrast the ways personal interests and experiences influence the selection of music for a specific purpose.

Process Component: Analyze



7

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

13. Use movement to demonstrate how a specific music concept is used in selected pieces of music.	14. Describe how music concepts are used in a variety of music.	14. Compare and describe the social and cultural context of their response to the structure and expressive elements of music.
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Process Component: Interpret



8



EU: Through their use of elements and structure of music, creators and performers provide clues to their expressive intent.

14. Compare the use of expressive qualities in selected pieces of music.	15. Describe and demonstrate how expressive elements used in selected music reflect the creators' and/or performers' intent.	15. Compare how expressive elements used in a variety of music reflect the creators' and/or performers' intent.
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Process Component: Evaluate  9 EU: The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.		
15. Apply teacher criteria to evaluate selected pieces of music.	16. Identify personal criteria and list musical reasons to evaluate music for specific purposes.	16. Apply personal and peer criteria to evaluate music for specific purposes.

**CONNECTING
Anchor Standards**

10. Synthesize and relate knowledge and personal experiences to make art.
 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Process Component: Connect  10 EU: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.		
Kindergarten	Grade 1	Grade 2
16. Demonstrate how their own interests relate to personal choices when creating, performing, and responding to music.	17. Demonstrate how their own interests relate to personal choices when creating, performing, and responding to music.	17. Demonstrate how their own interests relate to personal choices when creating, performing, and responding to music.
Process Component: Connect  11 EU: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.		
17. Demonstrate understanding of relationships between music and daily life.	18. Demonstrate understanding of relationships between music and daily life.	18. Demonstrate understanding of relationships between music and daily life.
18. Demonstrate performer and audience behaviors appropriate for grade K-2 students for a variety of venues and contexts.	19. Demonstrate performer and audience behaviors appropriate for grade K-2 students for a variety of venues and contexts.	19. Demonstrate performer and audience behaviors appropriate for grade K-2 students for a variety of venues and contexts.

GENERAL MUSIC Grades 3-5 Overview

Content standards in Grades 3-5 build on K-2 instruction and foster students' knowledge and skills, utilizing the four artistic processes in six key music concepts through performing (singing and playing instruments), creating music, reading and writing musical notation, and listening, responding, and evaluating musical works. The skill of making connections is seamlessly integrated throughout all standards and grade levels.

Students are expected to utilize developmentally appropriate knowledge and skills in their responses, which naturally become more sophisticated as they advance. In addition to students' cognitive development, teachers should also consider their physical, emotional, and behavioral development when designing and delivering instruction.

Note: Standards from Middle School Level 1 should be used for Grade 6 when it is included in elementary.

Grade 3

Third grade students are active, curious, eager learners who are developing greater independence across cognitive, social, emotional, and physical domains. They learn predominantly in concrete ways, engaging with knowledge through hands-on and multi-sensory experiences. The music classroom for third graders mirrors their energy and enthusiasm, fostering a community where their ideas are valued and collaboration is encouraged. This supportive environment builds self-confidence and openness to constructive feedback.

Across the four artistic processes, students explore six key music concepts: rhythm (see chart below), melody (octave, low *la*, low *so*), form, timbre, harmony (texture, partner songs, canons), and expression (*pp*, *mp*, *mf*, *ff*, *allegro*, *adagio*).

Grade 4




In fourth grade, students are growing more expressive as they develop socially and emotionally, increasingly seeking acceptance among their peers. They are fascinated by the range of sounds their voices can produce, exploring speaking and singing with attention to pitch, phrasing, pace, modulation, and gestures. The classroom environment encourages active engagement through independent and group projects, fostering students' ownership of their learning.

Across the four artistic processes, students delve into six key music concepts: rhythm (see chart below), melody (*ti*, *fa*), form (phrase markings, theme and variations), timbre (choral and instrumental ensembles), harmony (texture, counter melody, I-V), and expression.

Grade 5

In fifth grade, students undergo rapid emotional and social growth, becoming increasingly aware of their surroundings and showing interest in broader environments. They require guidance to recognize connections between music and other disciplines and to use music as an expression of their evolving emotions. The fifth-grade music classroom fosters a supportive learning environment that encourages active participation in music activities.

Across the four artistic processes, students explore six fundamental music concepts: rhythm (mixed and compound meter – see chart below), melody (low *ti*, whole and half steps), form, timbre, harmony (texture, major/minor, three-part round, I-IV-V), and expression (slurs versus ties).

Grade 3	Grade 4	Grade 5
		

**GENERAL MUSIC
Grades 3-5
Content Standards**

Please refer to “Directions for Interpreting Standards” on page 14.

Each content standard completes the stem “*Students will...*”

**CREATING
Anchor Standards**

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

Process Component: Imagine

EU: The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.



Grade 3	Grade 4	Grade 5
1. Improvise rhythmic and melodic ideas and describe their connection to specific purposes and contexts .	1. Improvise rhythmic, melodic, and harmonic ideas and explain their connection to specific social and cultural purposes and contexts.	1. Improvise rhythmic, melodic, and harmonic ideas and explain their connection to specific social, cultural, and historical purposes and contexts.
2. Create short melodic patterns and ideas within the context of a given tonality and meter.	2. Create short melodic ideas within related tonalities and meters.	2. Create melodic ideas within related tonalities and meters and simple chord changes.
Process Component: Plan and Make ⚓ 2 EU: Musicians’ creative choices are influenced by their expertise, context, and expressive intent.		
3. Explain their reasons for selecting patterns and ideas for music to represent expressive intent.	3. Select and organize musical ideas to express intent in a creative product and explain the purpose and context.	3. Demonstrate musical ideas to express intent, purpose, and context in a creative product.
4. Document their rhythmic and melodic musical ideas, using systems of notation or recording technology.	4. Document their ideas for a creative product, using systems of notation or technology.	4. Document their rhythmic, melodic, and two-chord harmonic musical ideas, using systems of notation or technology.
Process Components: Evaluate and Refine ⚓ 3 EU: Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.		
5. Evaluate, refine, and document revisions to their music, using personal, peer, and teacher feedback.	5. Evaluate, refine, and document revisions to their music, applying teacher-provided and collaboratively-developed criteria and feedback to show improvement over time.	5. Explain the rationale for making changes to their music based on peer and personally-developed criteria.
Process Component: Present ⚓ 3 EU: Musicians’ presentation of creative work is the culmination of a process of creation and communication.		
6. Present a final version of their creation for a specific purpose.	6. Present a final version of their creation for a specific purpose.	6. Present a final version of their creation for a specific purpose.

**PERFORMING
Anchor Standard**

- 4. Select, analyze, and interpret artistic work for presentation.
- 5. Develop and refine artistic techniques and work for presentation.
- 6. Convey meaning through the presentation of artistic work.

Process Component: Select ⚓ 4
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.

Grade 3	Grade 4	Grade 5
7. Explain their knowledge of, personal interest in, and purpose of varied music selected for performance.	7. Demonstrate and explain how their own technical skill, musical knowledge, and context influence the selection of music selected for performance.	7. Demonstrate and explain how personal and peers' technical skill, musical knowledge, and context influence the selection of music for performance.

Process Component: Analyze ⚓ 4
EU: Analyzing creators’ context and how they manipulate elements of music provides insight into their intent and informs performance.

8. Explain the structure of music selected for performance.	8. Explain and demonstrate how the elements of music influence the formal structure of music selected for performance.	8. Explain and demonstrate understanding of the formal and harmonic structure created by the elements of music in music selected for performance.
9. Use teacher-created criteria to identify and refine rhythmic and melodic patterns in the music selected for performance.	9. Use teacher and student-created criteria to identify and refine rhythmic and melodic patterns in the music selected for performance.	9. Fluently read and perform rhythmic and melodic patterns in music selected for performance, using systems of notation.
10. Describe how venue, occasion, and audience can inform a performance.	10. Explain how context informs a performance.	10. Explain how social, cultural, and historical contexts inform performances.

<p>Process Component: Interpret ⚓ 4 EU: Performers make interpretive decisions based on their understanding of context and expressive intent.</p>		
11. Demonstrate the use of expressive qualities in music and explain how creators use them to convey expressive intent.	11. Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities.	11. Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities reflected in stylistic performance practices.
<p>Process Components: Rehearse, Evaluate, and Refine ⚓ 5 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.</p>		
12. Use teacher-created criteria to evaluate the accuracy, expressiveness, and effectiveness of music being prepared for performance.	12. Use teacher and collaboratively created criteria to evaluate the accuracy, expressiveness, and effectiveness of music being prepared for performance.	12. Evaluate the accuracy and expressiveness of music being prepared for ensemble and personal performances, using professionally developed criteria and feedback.
13. Identify and demonstrate strategies to improve the accuracy, expressiveness, and effectiveness of performances.	13. Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.	13. Rehearse to refine technical accuracy and expressive qualities to show improvement over time.
<p>Process Component: Present ⚓ 6 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.</p>		
14. Perform a varied repertoire of music alone and with others and evaluate the performance based on personal, peer, teacher, or professional criteria.	14. Perform a varied repertoire of music alone and with others and evaluate the performance based on personal, peer, teacher, or professional criteria.	14. Perform a varied repertoire of music alone and with others and evaluate the performance based on personal, peer, teacher, or professional criteria.

RESPONDING
Anchor Standards

- 7. Perceive and analyze artistic work.
- 8. Interpret intent and meaning in artistic work.
- 9. Apply criteria to evaluate artistic work.

Process Component: Select



7

EU: Individuals' selection of musical works is influenced by their interest, experiences, understandings, and purposes.

Grade 3	Grade 4	Grade 5
15. Document how selected music connects to and is influenced by specific interests, experiences, or purposes.	15. Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.	15. Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

Process Component: Analyze



7

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

16. Explain how a response to music can be informed by its structure, the use of the elements of music, and context.	16. Demonstrate and explain how a response to music can be informed by its structure, the use of musical elements, and context.	16. Demonstrate and explain, citing evidence, how responses to music are informed by its structure, the use of the elements of music, and context.
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Process Component: Interpret



8

EU: Through their use of elements and structure of music, creators and performers provide clues to their expressive intent.

17. Investigate and report how expressive qualities are used in performers' interpretations to reflect expressive intent.	17. Demonstrate and explain how expressive qualities are used in performers' and personal interpretations to reflect expressive intent.	17. Demonstrate and explain how expressive qualities, including dynamics, tempo, and articulation, are used in performers' and personal interpretations to reflect expressive intent.
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<p>Process Component: Evaluate ⚓ 9</p> <p>EU: The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.</p>		
18. Evaluate musical works and performances, applying established criteria, and describe their appropriateness for the context.	18. Evaluate musical works and performances, applying teacher and collaboratively created criteria, to describe their appropriateness for the context.	18. Evaluate musical works and performances, applying teacher and established criteria, and explain appropriateness for the context, citing evidence from the elements of music.

<p>CONNECTING Anchor Standards</p> <p>10. Synthesize and relate knowledge and personal experiences to make art. 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.</p>		
<p>Process Component: Connect ⚓ 10</p> <p>EU: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>		
Grade 3	Grade 4	Grade 5
19. Demonstrate and explain how their personal knowledge, interests, ideas, and choices aid them when creating, performing, and responding to music.	19. Demonstrate and explain how their personal knowledge, interests, ideas, and choices aid them when creating, performing, and responding to music.	19. Demonstrate and explain how their personal knowledge, interests, ideas, and choices aid them when creating, performing, and responding to music.
<p>Process Component: Connect ⚓ 11</p> <p>EU: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.</p>		
20. Investigate how cultural, historical, and societal context contribute to musicians' understanding when creating, performing, and responding to music.	20. Investigate how cultural, historical, and societal context contribute to musicians' understanding when creating, performing, and responding to music.	20. Investigate how cultural, historical, and societal context contribute to musicians' understanding when creating, performing, and responding to music.

21. Demonstrate performer and audience behaviors appropriate for Grades 3-5 students for a variety of venues and contexts.	21. Demonstrate performer and audience behaviors appropriate for Grades 3-5 students for a variety of venues and contexts.	21. Demonstrate performer and audience behaviors appropriate for Grades 3-5 students for a variety of venues and contexts.
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**GENERAL MUSIC
Middle School Levels 1-3
Overview**

The middle grades see the onset of the transition from childhood to adulthood, characterized by rapid physical growth and emotional development. Peer relationships become increasingly significant as students become less dependent upon caregivers. Cognitive abilities evolve toward more abstract thinking, often accompanied by contradictions between thoughts and actions. While middle grade students may have short attention spans, they can engage deeply with topics of personal interest. They demonstrate high energy levels and confidence, yet seek a stable environment that fosters peer acceptance.

Guided by teacher feedback and specific criteria, students will engage in meaningful and purposeful music activities using the four artistic processes. Through these activities, students will explore essential music concepts and practice them through performing (singing and playing instruments), creating music, reading and writing musical notation, and listening, responding, and evaluating compositions. The skill of making connections will be integrated across all standards and grade levels.

Students are expected to respond using age-appropriate knowledge and skills. Naturally, responses will be more insightful and complex as students develop over the years. In addition to students' cognitive development, teachers should also consider students' physical, emotional, and behavioral development when designing and delivering instruction.

Note: Schools which include Grade 6 in elementary should use standards from Middle School Level 1.

Middle School Level 1

Students in MS Level 1 build upon the musical abilities developed in earlier grades in preparation for more advanced studies. With specific criteria and guidance from teachers, students participate in enriching musical activities across the four artistic processes. They delve into essential music principles including rhythm, melody, form, timbre, harmony, and expression. The concepts and skills covered in MS Level 1 will enable students to enhance their musical abilities and prepare them for further study.

Middle School Level 2

Students in MS Level 2 will refine their current musical abilities and prepare for advanced learning opportunities. Working closely with the teacher, students will participate in meaningful and purposeful music activities across the four artistic processes. They will explore fundamental music concepts including rhythm, melody, form, timbre, texture, harmony, style, and expression.

Middle School Level 3



Students in MS Level 3 will refine their musical skills and prepare for advanced study by focusing on key concepts and abilities. Using self-directed and personally-developed criteria, students will actively participate in purposeful music-making across the four artistic processes, which will encompass understanding fundamental music concepts such as rhythm, melody, form, timbre, texture, harmony, style, unity and variety, tension and release, balance, and expression.

**GENERAL MUSIC
Middle School Levels 1-3
Content Standards**

Please refer to “Directions for Interpreting Standards” on page 14.

Each content standard completes the stem “*Students will...*”

CREATING Anchor Standards		
<ol style="list-style-type: none"> 1. Generate and conceptualize artistic ideas and work. 2. Organize and develop artistic ideas and work. 3. Refine and complete artistic work. 		
Process Component: Imagine 1 EU: The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.		
MS Level 1	MS Level 2	MS Level 3
1. Generate rhythmic, melodic, and harmonic phrases.	1. Improvise rhythmic, melodic, and harmonic phrases.	1. Compose rhythmic, melodic, and harmonic accompaniments, using a variety of musical forms to convey expressive intent.
Process Component: Plan and Make 2 EU: Musicians’ creative choices are influenced by their expertise, context, and expressive intent.		

2. Generate and organize musical ideas for arrangements and compositions in several different musical forms.	2. Improvise and organize musical ideas for arrangements and compositions in a variety of musical forms.	2. Compose and organize musical ideas for arrangements and compositions in a variety of musical forms.
3. Use systems of notation or recordings to document simple rhythmic, melodic, or two-chord harmonic ideas.	3. Use systems of notation or recordings to document simple rhythms, melodies, or harmonies with more than two chords.	3. Use systems of notation or recordings to document complex rhythmic and melodic phrases and harmonic sequences.
Process Component: Evaluate and Refine		 3
EU: Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.		
4. Evaluate their own arrangements and compositions for originality, using criteria supplied by the teacher.	4. Evaluate peers' arrangements and compositions for originality and craftsmanship, using teacher- or student-created criteria.	4. Evaluate personal and peer-created arrangements and compositions, applying their own criteria to judge originality and craftsmanship.
5. Refine their original arrangements and compositions based upon criteria and feedback provided by the teacher.	5. Refine their original arrangements and compositions based upon criteria and feedback provided by their peers and the teacher.	5. Evaluate personal and peer compositions and arrangements using criteria for originality and craftsmanship and explain the reasons for refinements.
Process Component: Present		 3
EU: Musicians' presentation of creative work is the culmination of a process of creation and communication.		
6. Present a final version of their creation for a specific purpose.	6. Present a final version of their creation for a specific purpose.	6. Present a final version of their creation for a specific purpose.

PERFORMING
Anchor Standards

4. Select, analyze, and interpret artistic work for presentation.
5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work.




Process Component: Select



4

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.

MS Level 1	MS Level 2	MS Level 3
7. Choose music for a specific purpose or context using teacher-provided criteria and explain the reasons for each selection.	7. Select music of contrasting styles for a program with a specific purpose and context using collaboratively-developed criteria, and, after discussion, identify expressive qualities, technical challenges, and reasons for the chosen selections.	7. Apply personal criteria to select music of contrasting styles for a program with a specific purpose or context, explain the music's expressive qualities and technical challenges, and give reasons for each choice.
<p>Process Component: Analyze</p> <p>EU: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.</p>		
8. Describe how structure and musical elements are utilized in music selected for performance.	8. Describe and demonstrate the structure and musical elements in contrasting pieces of music chosen for performance.	8. Compare the structures of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.
9. Read and identify by name or function standard symbols for rhythm, pitch, articulation, and dynamics.	9. Read and identify by name or function standard symbols for rhythm, pitch, articulation, dynamics, tempo, and form.	9. Sight-read simple rhythmic, melodic, and harmonic notation in treble or bass clef.
10. Explain how cultural and historical contexts inform performances.	10. Explain how cultural and historical contexts inform performances and create musical intent and meaning.	10. Explain how cultural and historical contexts inform performances and dictate the use of distinct musical effects.

<p>Process Component: Interpret  4</p> <p>EU: Performers make interpretive decisions based on their understanding of context and expressive intent.</p>		
<p>11. Perform a chosen piece of music, demonstrating how interpretations of musical elements and expressive qualities convey intent.</p>	<p>11. Perform contrasting pieces of music, showing how interpretations of musical elements and expressive qualities convey intent.</p>	<p>11. Perform contrasting pieces of music, demonstrating and explaining how their interpretations of musical elements and expressive qualities convey the composer’s intent.</p>
<p>Process Component: Rehearse, Evaluate, and Refine  5</p> <p>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.</p>		
<p>12. Practice and refine their musical performance, applying criteria provided by the teacher to determine when the music is ready to perform.</p>	<p>12. Practice and refine their musical performance using collaboratively-developed criteria to determine when the music is ready to perform.</p>	<p>12. Practice and refine their musical performance, using personally-developed criteria to determine when the music is ready to perform.</p>
<p>Process Component: Present  6</p> <p>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.</p>		
<p>13. Perform a varied repertoire of music alone and with others and evaluate the performance based on personal, peer, teacher, or professional criteria.</p>	<p>13. Perform a varied repertoire of music alone and with others and evaluate the performance based on personal, peer, teacher, or professional criteria.</p>	<p>13. Perform a varied repertoire of music alone and with others and evaluate the performance based on personal, peer, teacher, or professional criteria.</p>

RESPONDING
Anchor Standards



- 7. Perceive and analyze artistic work.
- 8. Interpret intent and meaning in artistic work.
- 9. Apply criteria to evaluate artistic work.

Process Component: Select




EU: Individuals' selection of musical works is influenced by their interest, experiences, understandings, and purposes.


MS Level 1	MS Level 2	MS Level 3
14. Select music for personal listening and explain the connections to their interests or life experiences.	14. Select contrasting music for personal listening and describe how it connects to specific interests or experiences for a particular purpose.	14. Select music linked to a specific cultural or historical event for personal listening, and explain how it represents and connects to the event.
<p>Process Component: Analyze</p> <p>EU: Response to music is informed by analyzing context (social, cultural, and historical) and ways creators and performers manipulate the elements of music.</p>		
15. Describe how the elements of music and expressive qualities relate to the structure of musical pieces.	15. Explain how the elements of music and expressive qualities relate to the structure of contrasting pieces.	15. Compare how the elements of music and expressive qualities relate to the structure of various pieces of music.
16. Identify the contexts of music from a variety of genres, cultures, and historical periods.	16. Identify and compare the contexts of music from a variety of genres, cultures, and historical periods.	16. Identify and compare the contexts of a programmed sequence of musical works from a variety of genres, cultures, and historical periods.

<p>Process Component: Interpret  8</p> <p>EU: Through their use of elements and structure of music, creators and performers provide clues to their expressive intent.</p>		
<p>17. Describe how creators and performers use musical elements and expressive qualities to convey their expressive intent in musical works across different genres, cultures, and historical contexts.</p>	<p>17. Describe contrasting musical works, discussing how creators and performers use musical elements and expressive qualities to convey their expressive intent across different genres, cultures, and historical contexts.</p>	<p>17. Summarize contrasting musical programming, discussing specific instances of ways creators and performers use musical elements and expressive qualities to convey their expressive intent across different genres, cultures, and historical contexts.</p>
<p>Process Component: Evaluate  9</p> <p>EU: The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.</p>		
<p>18. Evaluate musical works or performances, using teacher-created criteria.</p>	<p>18. Evaluate musical works or performances, using teacher- and personally-created criteria.</p>	<p>18. Evaluate musical works or performances, using collaboratively-created criteria.</p>

**CONNECTING
Anchor Standards**

10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

<p>Process Component: Connect  10</p> <p>EU: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>		
MS Level 1	MS Level 2	MS Level 3
<p>19. Synthesize personal knowledge, interests, ideas, and choices when creating, performing, and responding to music.</p>	<p>19. Synthesize personal knowledge, interests, ideas, and choices when creating, performing, and responding to music.</p>	<p>19. Synthesize personal knowledge, interests, ideas, and choices when creating, performing, and responding to music.</p>

Process Component: Connect			 11
EU: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.			
20. Analyze how cultural, historical, and societal context contribute to musicians' understanding when creating, performing, and responding to music.	20. Analyze how cultural, historical, and societal context contribute to musicians' understanding when creating, performing, and responding to music.	20. Analyze how cultural, historical, and societal context contribute to musicians' understanding when creating, performing, and responding to music.	
21. Demonstrate performer and audience behaviors appropriate for Grades 6-8 students for a variety of venues and contexts.	21. Demonstrate performer and audience behaviors appropriate for Grades 6-8 students for a variety of venues and contexts.	21. Demonstrate performer and audience behaviors appropriate for Grades 6-8 students for a variety of venues and contexts.	

GENERAL MUSIC
High School
Overview

The overarching goal for all music courses in the *Alabama Course of Study: Arts Education* is the development of music literacy. High School General Music builds upon the knowledge and skills presented in earlier grades in pursuit of this goal. This course should not be viewed as a survey of music history or a music appreciation course where students are passively receiving information. Students enrolled in High School General Music are expected to participate actively in the four artistic processes of creating, performing, responding, and connecting.




High School General Music is offered as a full- or half-credit option available to students in any grade from 9 through 12. The full-credit option is appropriate for students who have participated in music courses in earlier grades. The full-credit version can serve as the prerequisite for enrollment in Theory and Composition I or Music Technology I. The half-credit option is most appropriate for students who have never had a course in music before Grade 9. This course should not be repeated once a half or full credit is obtained.


GENERAL MUSIC
High School
Content Standards

Please refer to “Directions for Interpreting Standards” on page 14.

Each content standard completes the stem “*Students will...*”

CREATING Anchor Standards	
1. Generate and conceptualize artistic ideas and work. 2. Organize and develop artistic ideas and work. 3. Refine and complete artistic work.	
Process Component: Imagine ⚓ 1 EU: The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.	
Half Credit	Full Credit
1. Create rhythmic, melodic, and harmonic phrases from genres and styles selected by the teacher.	1. Create rhythmic, melodic, and harmonic phrases with variations and harmonic accompaniments, using a variety of musical genres and styles to convey expressive intent.



<p>Process Component: Plan and Make EU: Musicians’ creative choices are influenced by their expertise, context, and expressive intent.</p>		 2
2. Create and organize musical ideas from genres and styles selected by the teacher.	2. Create and organize musical ideas for arrangements and compositions in a variety of musical styles and genres.	
3. Use systems of music notation or technological resources to document melodic and harmonic sequences.	3. Use systems of music notation or technological resources to document complex rhythmic and melodic phrases and harmonic sequences in a variety of musical styles and genres.	
<p>Process Component: Evaluate and Refine EU: Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</p>		 3
4. Evaluate and compare personal and peer created arrangements and compositions.	4. Evaluate and compare personal and peer created arrangements and compositions in a variety of genres and styles.	
5. Use teacher-created criteria to compare originality and craftsmanship in their compositions and arrangements.	5. Create evaluation criteria to compare originality and craftsmanship in their compositions and arrangements in a variety of genres and styles.	
<p>Process Component: Present EU: Musicians’ presentation of creative work is the culmination of a process of creation and communication.</p>		 3
6. Present a final version of their creation for a specific purpose.	6. Present a final version of their creation for a specific purpose.	



<p>PERFORMING Anchor Standards</p>		
<p>4. Select, analyze, and interpret artistic work for presentation. 5. Develop and refine artistic techniques and work for presentation. 6. Convey meaning through the presentation of artistic work.</p>		
<p>Process Component: Select 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.</p>		 4

Half Credit	Full Credit
7. Select music for performance with a specific purpose or intent.	7. Apply personal criteria to select music of contrasting genres and styles for performance with a specific purpose or intent.
Process Component: Analyze EU: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance. ⚓ 4	
8. Compare the structures of music selected for performance.	8. Compare the structures of contrasting pieces of music selected for performance and explain how the elements of music are used to inform intent.
9. Sight-read either simple rhythmic or melodic elements using various systems of notation.	9. Sight-read simple rhythmic, melodic, and harmonic elements using various systems of notation.
10. Identify the use of distinct musical effects in various genres and styles of music.	10. Explain and produce distinct musical effects in various genres and styles of music.
Process Component: Interpret EU: Performers make interpretive decisions based on their understanding of context and expressive intent. ⚓ 4	
11. Perform contrasting pieces of music from a variety of genres and styles.	11. Perform contrasting pieces of music from a variety of genres and styles and explain how musical elements are used to convey intent.
Process Component: Rehearse, Evaluate, and Refine 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. ⚓ 5	
12. Practice and refine music performance and determine when music is ready to perform.	12. Practice and refine their musical performance, using personal and peer-developed criteria, and determine when the music is ready to perform.

<p>Process Component: Present ⚓ 6</p> <p>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.</p>	
<p>13. Perform a varied repertoire of music alone and with others and evaluate the performance based on personal, peer, teacher, or professional criteria.</p>	<p>13. Perform a varied repertoire of music alone and with others and evaluate the performance based on personal, peer, teacher, or professional criteria.</p>

<p>RESPONDING Anchor Standards</p> <p>7. Perceive and analyze artistic work. 8. Interpret intent and meaning in artistic work. 9. Apply criteria to evaluate artistic work.</p>	
<p>Process Component: Select ⚓ 7</p> <p>EU: Individuals' selection of musical works is influenced by their interest, experiences, understandings, and purposes.</p>	
<p>Half Credit</p>	<p>Full Credit</p>
<p>14. Select music from a variety of styles and genres to demonstrate connections to an interest or experience.</p>	<p>14. Select music from a variety of styles and genres to demonstrate connections to an interest or experience for a specific purpose.</p>
<p>Process Component: Analyze ⚓ 7</p> <p>EU: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.</p>	
<p>15. Compare how the elements of music and expressive qualities are used to create the structure of two pieces of music.</p>	<p>15. Compare how the elements of music and expressive qualities of a variety of styles and genres are used create the structure of various pieces of music.</p>
<p>16. Describe the context of a programmed sequence of musical works from two different genres, cultures, or historical periods.</p>	<p>16. Compare and describe the context of a programmed sequence of musical works from a variety of genres, cultures, and historical periods.</p>

<p>Process Component: Interpret</p> <p>EU: Through their use of elements and structure of music, creators and performers provide clues to their expressive intent.</p>		 8
<p>17. Compare two or more pieces of music, summarizing how creators and performers use musical elements and expressive qualities to convey expressive intent across different genres, cultures, and historical contexts.</p>	<p>17. Compare contrasting musical programming and explain how creators and performers use musical elements and expressive qualities to convey expressive intent across different genres, cultures, and historical contexts.</p>	
<p>Process Component: Evaluate</p> <p>EU: The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.</p>		 9
<p>18. Evaluate musical works and performances, using personal and teacher-developed criteria.</p>	<p>18. Evaluate musical works and performances, using personal and peer-developed criteria.</p>	

<p>CONNECTING Anchor Standards</p>		
<p>10. Synthesize and relate knowledge and personal experiences to make art. 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.</p>		
<p>Process Component: Connect</p> <p>EU: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>		 10
<p>Half Credit</p>	<p>Full Credit</p>	
<p>19. Explain how synthesizing personal knowledge, interests, ideas, and choices helps musicians to create, perform, and respond to music.</p>	<p>19. Explain how synthesizing personal knowledge, interests, ideas, and choices helps musicians to create, perform, and respond to music.</p>	
<p>Process Component: Connect</p> <p>EU: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.</p>		 11

20. Analyze how cultural, historical, and societal context contribute to musicians' understanding when creating, performing, and responding to music.	20. Analyze how cultural, historical, and societal context contribute to musicians' understanding when creating, performing, and responding to music.
21. Demonstrate performer and audience behaviors appropriate for Grades 9-12 students for a variety of venues and contexts.	21. Demonstrate performer and audience behaviors appropriate for Grades 9-12 students for a variety of venues and contexts.

PERFORMING ENSEMBLES

Middle School Levels 1-3 and High School Levels I-IV

Overview

Performing Ensembles standards are designed for any and all instrumental and vocal ensembles in Grades 6-12, regardless of size or composition. The standards emphasize conceptual understanding in areas that reflect the actual processes in which musicians engage and cultivate a student's ability to carry out the four artistic processes of creating, performing, responding, and connecting. The overarching goal of the standards for performing ensembles is comprehensive music literacy.

Middle School Level 1 is roughly equivalent to fifth or sixth grade (little to no experience in a music performance ensemble), moving toward Middle School Level 3, roughly equivalent to eighth grade. HS Level I is approximately equivalent to ninth grade; high school students expand their musical development through HS Level IV. These grade-level correlations serve as guides for student progression both as individuals and as musical ensembles.

Students are expected to respond using age-appropriate knowledge and skills. Naturally, responses will be more insightful and complex as students develop over the years. Throughout the four artistic processes, students will perform (singing or playing instruments), create, read and write, and listen/respond/evaluate, employing the following musical elements or concepts: timbre, rhythm, melody, harmony, form, expression, balance, blend, and characteristic tone. The process of connecting is embedded throughout all standards and grade levels.

Middle School Level 1

The MS Level 1 ensemble is designed for the student with little or no prior experience in music ensembles. The classroom environment challenges the beginning student to achieve basic skills through instruction based on the varied needs of students of different ages and ability levels. Goals for Middle School Level 1 include developing a characteristic tone and employing the following musical elements: timbre, rhythm, melody, harmony, form, and expression.

Middle School Level 2

The MS Level 2 ensemble is designed for students with one year of music ensemble experience, regardless of grade. Level 2 challenges the student to meet goals of further developing a characteristic tone, learning to perform as an ensemble, and refining the musical elements of timbre, rhythm, melody, harmony, form, expression, balance, and blend.

Middle School Level 3

The MS Level 3 ensemble is designed for students with at least two years of music ensemble experience, regardless of grade. Level 3 challenges intermediate students to expand their abilities to create a characteristic tone and produce a 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.

High School Level I

The HS Level I ensemble is designed for students with an interest in pursuing instrumental or vocal music education in high school, 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.

High School Level II

The HS Level II ensemble is designed for students with experience equivalent to one year of high school music 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.

High School Level III

The HS Level III ensemble is designed for students with experience equivalent to two years of high school music study, regardless of grade. Students at this level demonstrate concepts and skills to rehearse and perform more complex selections alone and with others, demonstrating high levels of musicality.

High School Level IV

The HS Level IV ensemble is designed for students who consistently exhibit high levels of musicianship, artistry, and technical skill. Standards at this level are designed to provide experiences that enable students to perform in ensembles and alone at advanced levels of musicality.

PERFORMING ENSEMBLES

Middle School Levels 1-3

Content Standards

Please refer to “Directions for Interpreting Standards” on page 14.

Each content standard completes the stem “*Students will...*”

CREATING
Anchor Standards




1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

Process Component: Imagine

EU: The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.



1





MS Level 1	MS Level 2	MS Level 3
1. Develop simple musical ideas by applying basic elements of artistic expression.	1. Develop expanded musical ideas incorporating a variety of music elements and techniques.	1. Refine creative ideas to produce unified and expressive musical forms.
Process Component: Plan and Make EU: Musicians’ creative choices are influenced by their expertise, context, and expressive intent.		 2
2. Create melodies using basic rhythmic patterns and a limited range of notes.	2. Create melodies with an expanded range of notes, varied rhythms, and articulations.	2. Engage in brief improvisations using known rhythms, articulations, and expressive elements.
Process Components: Evaluate and Refine EU: Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.		 3
3. Evaluate and refine their own creations using teacher-provided criteria.	3. Develop criteria for evaluating their own creations.	3. Utilize peer-created criteria to evaluate and refine their own creations.
Process Component: Present EU: Musicians’ presentation of creative work is the culmination of a process of creation and communication.		 3
4. Present a final version of their creation for a specific purpose.	4. Present a final version of their creation for a specific purpose.	4. Present a final version of their creation for a specific purpose.

PERFORMING
Anchor Standards

4. Select, analyze, and interpret artistic work for presentation.
5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work.

Process Component: Select
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.

 **4**

MS Level 1	MS Level 2	MS Level 3
5. Select simple repertoire for performance, basing choices on their personal interests and skill level.	5. Select moderately challenging repertoire, justifying choices based on technical skills and performance context.	5. Select varied musical repertoire and explain how their choices reflect both personal preferences and audience expectations.
Process Component: Analyze  4 EU: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.		
6. Identify and describe basic elements of music. <i>Examples: melody, rhythm, dynamics</i>	6. Explain the ways in which the creator's use of musical elements helps convey musical intent.	6. Analyze how composers manipulate musical elements to communicate the work's meaning. <i>Examples: style, dynamics, theme and variations, form</i>
Process Component: Interpret  4 EU: Performers make interpretive decisions based on their understanding of context and expressive intent.		
7. Interpret simple expressive markings and identify basic moods in selected music. <i>Examples: slur, articulation, dynamics, tempo</i>	7. Explain how altering musical elements helps change the music's meaning.	7. Make informed interpretive choices that align with the music's context and expressive intent.
Process Component: Rehearse, Evaluate, and Refine  5 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.		
8. Identify fundamental skills and techniques used in rehearsals and performance.	8. Describe fundamental skills and techniques used in rehearsals and performances.	8. Demonstrate fundamental ensemble skills and techniques used in rehearsals and performances.
Process Component: Present  6 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.		

9. Perform a varied repertoire of music alone and with others and evaluate the performance based on personal, peer, teacher, or professional criteria.	9. Perform a varied repertoire of music alone and with others and evaluate the performance based on personal, peer, teacher, or professional criteria.	9. Perform a varied repertoire of music alone and with others and evaluate the performance based on personal, peer, teacher, or professional criteria.
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RESPONDING
Anchor Standards

7. Perceive and analyze artistic work.
8. Interpret intent and meaning in artistic work.
9. Apply criteria to evaluate artistic work.

Process Component: Select

EU: Individuals' selection of musical works is influenced by their interest, experiences, understandings, and purposes.



MS Level 1	MS Level 2	MS Level 3
10. Identify personal preferences for music and categorize them into musical genres.	10. Explain how their own musical choices reflect personal interests and experiences.	10. Analyze and evaluate music selected for specific purposes.

Process Component: Analyze

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



11. Identify social, cultural, or historical aspects of a musical work.	11. Analyze how musical elements contribute to social, cultural, or historical interpretation of a musical work.	11. Explain how musical elements contribute to the overall effect and meaning of a piece.
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Process Component: Interpret

EU: Through their use of elements and structure of music, creators and performers provide clues to their expressive intent.



12. Identify and define musical symbols, terms, and key signatures.	12. Describe how music symbols, terms, and key signatures function in music.	12. Utilize music symbols, terms, and the elements of music to express the intent of selected music.
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Process Component: Evaluate 9 EU: The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.		
13. Identify and define criteria to evaluate musical performances. <i>Examples: tone, intonation, technique, rhythm, balance, musicianship</i>	13. Explain how variations to a specified assessment criterion affect the quality of the performance.	13. Evaluate musical works or performances.
14. Describe the direction of pitch change when presented with two sequential tones.	14. Demonstrate the ability to identify pitch differences between two tones accurately.	14. Analyze two or more unison pitches as flat, sharp, or in-tune.

CONNECTING
Anchor Standards

10. Synthesize and relate knowledge and personal experiences to make art.
 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Process Component: Connect 10 EU: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.		
MS Level 1	MS Level 2	MS Level 3
15. Determine how their own interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	15. Determine how their own interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	15. Determine how their own interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
Process Component: Connect 11 EU: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.		
16. Describe the relationship between music and other arts.	16. Describe the relationship between music and other arts.	16. Describe the relationship between music and other arts.

17. Demonstrate performer and audience behaviors appropriate for Grades 6-8 students for a variety of venues and contexts.	17. Demonstrate performer and audience behaviors appropriate for Grades 6-8 students for a variety of venues and contexts.	17. Demonstrate performer and audience behaviors appropriate for Grades 6-8 students for a variety of venues and contexts.
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PERFORMING ENSEMBLES
High School Levels I and II
Content Standards

Please refer to “Directions for Interpreting Standards” on page 14.

Each content standard completes the stem “*Students will...*”

CREATING
Anchor Standards

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

Process Component: Imagine

EU: The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.



1

HS Level I

HS Level II

1. Generate ideas or concepts informing musical expression.

1. Create ideas or concepts informing musical expression using various musical elements and techniques.

Process Component: Plan and Make

EU: Musicians’ creative choices are influenced by their expertise, context, and expressive intent.



2

2. Compose and notate rhythmic and melodic patterns.

2. Combine rhythmic and melodic patterns to form musical phrases.

Process Component: Evaluate and Refine

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



3

3. Develop and apply criteria to evaluate and improve their compositions or performances.

3. Analyze and refine their artistic work through multiple iterations.

Process Component: Present 3 EU: Musicians’ presentation of creative work is the culmination of a process of creation and communication.	
4. Present a final version of their creation for a specific purpose.	4. Present a final version of their creation for a specific purpose.

**PERFORMING
Anchor Standards**

- 4. Select, analyze, and interpret artistic work for presentation.
- 5. Develop and refine artistic techniques and work for presentation.
- 6. Convey meaning through the presentation of artistic work.

Process Component: Select 4 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.	
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HS Level I	HS Level II
5. Explore and reflect on their own musical tastes, identifying genres and styles or specific works they are personally interested in performing.	5. Evaluate technical demands of various works, correlating these demands with their current level of technical proficiency.

Process Component: Analyze 4 EU: Analyzing creators’ context and how they manipulate elements of music provides insight into their intent and informs performance.	
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6. Identify and describe functions of the structural and stylistic elements of musical works.	6. Classify the structural, stylistic, and expressive elements of music in selected works.
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Process Component: Interpret 4 EU: Performers make interpretive decisions based on their understanding of context and expressive intent.	
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7. Explain how different musical elements work together to shape the mood of a piece of music.	7. Develop a unique interpretation of repertoire, justifying choices that promote historic, contextual, and expressive intent.
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Process Component: Rehearse, Evaluate, and Refine 5 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.	
8. Compare and contrast fundamental skills and techniques used in rehearsals and performance.	8. Form conclusions regarding how the quality of rehearsal skills impacts the quality of performance.
Process Component: Present 6 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.	
9. Perform a varied repertoire of music alone and with others and evaluate the performance based on personal, peer, teacher, or professional criteria.	9. Perform a varied repertoire of music alone and with others and evaluate the performance based on personal, peer, teacher, or professional criteria.

RESPONDING Anchor Standards	
7. Perceive and analyze artistic work. 8. Interpret intent and meaning in artistic work. 9. Apply criteria to evaluate artistic work.	
Process Component: Select 7 EU: Individuals' selection of musical works is influenced by their interest, experiences, understandings, and purposes.	
HS Level I	HS Level II
10. Explain how societal factors influence individual preference for musical repertoire and genres.	10. Describe their favorite types of music, connecting to their own interests and experiences.
Process Component: Analyze 7 EU: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.	

11. Explain how music is associated with different cultures or time periods.	11. Explore and share how individual preference can inform interpretation.
Process Component: Interpret EU: Through their use of elements and structure of music, creators and performers provide clues to their expressive intent.	
12. Identify and describe musical elements, genres, and cultural influences in selected musical works.	12. Analyze and interpret musical elements, genres, and cultural influences in selected musical works.
Process Component: Evaluate EU: The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.	
13. Create a rubric to assess performances, incorporating both technical and expressive elements.	13. Evaluate the quality of a performance using identified criteria and provide a rationale for their assessment.
14. Make appropriate modifications to match pitch to a prescribed pitch-source.	14. Demonstrate ability to match pitch and recognize pitch tendencies in selected-works.

CONNECTING Anchor Standards	
10. Synthesize and relate knowledge and personal experiences to make art. 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.	
Process Component: Connect EU: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.	
HS Level I	HS Level II
15. Analyze how their own interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	15. Analyze how their own interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

Process Component: Connect  11 EU: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.	
16. Describe the relationships among music, musicians, society, and culture.	16. Describe the relationships among music, musicians, society, and culture.
17. Demonstrate performer and audience behaviors appropriate for Grades 9-12 students for a variety of venues and contexts.	17. Demonstrate performer and audience behaviors appropriate for Grades 9-12 students for a variety of venues and contexts.

PERFORMING ENSEMBLES
High School Levels III And IV
Content Standards

Please refer to “Directions for Interpreting Standards” on page 14.

Each content standard completes the stem “*Students will...*”

CREATING
Anchor Standards

4. Generate and conceptualize artistic ideas and work.
5. Organize and develop artistic ideas and work.
6. Refine and complete artistic work.

Process Component: Imagine



1

EU: The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.

HS Level III

HS Level IV

1. Designate and defend ideas or concepts informing musical expression, citing various musical elements and techniques.

1. Justify new approaches to musical expression, drawing upon varied sources of creative ideas or concepts.

Process Component: Plan and Make



2

EU: Musicians’ creative choices are influenced by their expertise, context, and expressive intent.

2. Improvise rhythms and melodies using a variety of musical elements, styles, and genres.

2. Justify musical choices relevant to specific purpose, context, or expressive intent.

Process Component: Evaluate and Refine



3

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

3. Synthesize varied sources of inspiration or feedback to create technically sophisticated artistic works for presentation.

3. Take a position on decision-making or problem-solving strategies used in preparation of artistic works for presentation.

Process Component: Present 3 EU: Musicians’ presentation of creative work is the culmination of a process of creation and communication.	
4. Present a final version of their creation for a specific purpose.	4. Present a final version of their creation for a specific purpose.

PERFORMING Anchor Standards	
4. Select, analyze, and interpret artistic work for presentation. 5. Develop and refine artistic techniques and work for presentation. 6. Convey meaning through the presentation of artistic work.	
Process Component: Select 4 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.	
HS Level III	HS Level IV
5. Research and discuss cultural, historical, and societal influences of works and explain how they inform interpretation for performance.	5. Collaborate with peers to select repertoire that suits the collective technical abilities, shared interests, and context for performance.
Process Component: Analyze 4 EU: Analyzing creators’ context and how they manipulate elements of music provides insight into their intent and informs performance.	
6. Examine and explain how adjusting musical elements enhances interpretation and adds authenticity to a performance.	6. Test how changing musical elements affect the artistic message, and predict how changes inform audience response.
Process Component: Interpret 4 EU: Performers make interpretive decisions based on their understanding of context and expressive intent.	
7. Compare and contrast historic, contextual, and expressive elements in selected works.	7. Test a variety of musical elements in selecting effective interpretations of selected works for performance.

Process Component: Rehearse, Evaluate, and Refine 5 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.	
8. Work together to implement skills and techniques that improve rehearsals and performance.	8. Collectively develop criteria to assess and enhance performances.
Process Component: Present 6 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.	
9. Perform a varied repertoire of music alone and with others and evaluate the performance based on personal, peer, teacher, or professional criteria.	9. Perform a varied repertoire of music alone and with others and evaluate the performance based on personal, peer, teacher, or professional criteria.

**RESPONDING
Anchor Standards**

7. Perceive and analyze artistic work. 8. Interpret intent and meaning in artistic work. 9. Apply criteria to evaluate artistic work.	
Process Component: Select 7 EU: Individuals' selection of musical works is influenced by their interest, experiences, understandings, and purposes.	
HS Level III	HS Level IV
10. Explain how personal interests and experiences affect the choice of music for performance.	10. Articulate and justify individual interests and experiences in selecting musical works for performance.
Process Component: Analyze 7 EU: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.	


11. Analyze how musical elements are manipulated to create unique interpretations of a musical work.	11. Apply a variety of musical elements and expressive techniques to create desired listener response.
Process Component: Interpret EU: Through their use of elements and structure of music, creators and performers provide clues to their expressive intent.	
12. Critique and apply expressive techniques in a contemporary work to interpret the composer's conceptual and expressive goals.	12. Analyze how form, harmony, or motifs in a musical work reflect -a composer's artistic vision.
Process Component: Evaluate EU: The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.	
13. Analyze strengths and weaknesses in music performances and suggest specific strategies for improvement.	13. Investigate and apply a variety of criteria to critique music performances by self, others, and ensembles.
14. Adjust to pitch tendencies within harmonic structures.	14. Apply appropriate pitch modifications based on harmonic responsibility.

**CONNECTING
Anchor Standards**

10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Process Component: Connect **10**
EU: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

HS Level III	HS Level IV
15. Explain how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	15. Explain how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

Process Component: Connect  11 EU: Understanding connections to varied contexts and daily life enhances musicians’ creating, performing, and responding.	
16. Examine the use of art within society and explain its role across cultures.	16. Examine the use of art within society and explain its role across cultures.
17. Demonstrate performer and audience behaviors appropriate for Grades 9-12 students for a variety of venues and contexts.	17. Demonstrate performer and audience behaviors appropriate for Grades 9-12 students for a variety of venues and contexts.

HARMONIZING INSTRUMENTS

Middle School Levels 1-3 and High School Levels I-IV

Overview

Harmonizing instruments, such as guitars, ukuleles, and keyboard instruments, are capable of producing harmonies as well as melodies and are often used to provide accompaniments for melodies and songs. Harmonizing Instruments emphasizes 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. The overarching goal of Harmonizing Instruments is comprehensive music literacy.

Throughout the four artistic processes, students will perform, create, read/write, and listen/respond/evaluate/critique while employing the following musical elements or concepts: timbre, rhythm, melody, harmony, form, expression, balance, blend, and characteristic tone. The process of connecting is embedded throughout all standards and grade levels.

Students are expected to respond using age-appropriate knowledge and skills. Naturally, responses will be more insightful and complex as students develop over the years. Students of different ages displaying a wide range of intellectual and emotional development may be enrolled in a particular level, and the classroom environment should challenge and support their varied needs.

Note: Schools which include Grade 6 in elementary should use Level 1 standards for sixth grade.

Middle School Level 1

The MS Level 1 of Harmonizing Instruments is designed for beginning music students in middle school. Students are introduced to the elements of music and music reading, emphasizing proper playing techniques, characteristic tone, and building confidence to read music through daily practice and performance.

Middle School Level 2

The MS Level 2 of Harmonizing Instruments is designed for students with at least one year of musical experience in middle school. Level 2 students expand their ability 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.

Middle School Level 3

The MS Level 3 level of Harmonizing Instruments is designed for students with at least two years of musical experience, regardless of grade level. Students further expand their ability to create a characteristic tone and produce a wider range of dynamics and musical expression in rehearsal and performance. Confidence in their musical abilities and performance skills continues to increase.

High School Level I

The HS Level I of Harmonizing Instruments is designed for students interested in pursuing instrumental music education in high school, regardless of grade. Students at this level meet challenges by applying prior and new knowledge to develop fundamental skills on harmonizing instruments.

High School Level II

The HS Level II of Harmonizing Instruments is designed for students with experience equivalent to one year of high school music study, regardless of grade. Students at this level extend their technical skills and artistry, developing a deeper understanding and appreciation of the study of music.

High School Level III

The HS Level III of Harmonizing Instruments is designed for students with experience equivalent to two years of high school music study, regardless of grade. Students at this level can rehearse and perform more complex selections alone and with others in community or professional settings, demonstrating high levels of musicality.

High School Level IV

The HS Level IV of Harmonizing Instruments is designed for students with experience equivalent to three years of high school music study, regardless of grade. Students at this level are able to perform in ensembles and alone in community or professional settings, demonstrating advanced levels of musicality.

HARMONIZING INSTRUMENTS

Middle School Levels 1-3

Content Standards

Please refer to “Directions for Interpreting Standards” on page 14.

Each content standard completes the stem “*Students will...*”

CREATING
Anchor Standards




1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

Process Component: Imagine

EU: The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources



1

MS Level 1	MS Level 2	MS Level 3
1. Identify melodic and rhythmic phrases and harmonic ideas.	1. Generate melodic and rhythmic ideas for simple melodies <i>Example: two-phrase melodies</i>	1. Generate rhythmic, melodic, and harmonic ideas for melodies created over specified chord progressions.
Process Component: Plan and Make EU: Musicians’ creative choices are influenced by their expertise, context, and expressive intent.  2		
2. Identify and describe basic musical elements as depicted in systems of notation. <i>Example: staff, clef, key signature, time signature, notes, rests, dynamics, lead sheet, iconic notation</i>	2. Use standard notation to preserve melodic and rhythmic ideas for simple melodies.	2. Select and utilize systems of notation or recording to document simple melodies. <i>Example: standard notation, TABS, audio/video recording</i>
Process Component: Evaluate and Refine EU: Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.  3		
3. Explain criteria used to critique musical works. <i>Examples: melody, harmony, rhythm, meter, form, originality, style</i>	3. Critique simple melodies and chordal accompaniments for given melodies, using teacher-provided criteria.	3. Refine drafts of melodies created over specified chord progressions or in AB/ABA forms.
Process Component: Present EU: Musicians’ presentation of creative work is the culmination of a process of creation and communication.  3		
4. Present a final version of their creation for a specific purpose.	4. Present a final version of their creation for a specific purpose.	4. Present a final version of their creation for a specific purpose.

PERFORMING
Anchor Standards

4. Select, analyze, and interpret artistic work for presentation.
5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work.

Process Component: Select ⚓ 4
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.

MS Level 1	MS Level 2	MS Level 3
5. Identify technical abilities and match them with appropriate repertoire.	5. Analyze technical abilities and personal interests to select moderately challenging repertoire.	5. Select varied musical repertoire, explaining how their choices reflect personal preferences and performance context.

Process Component: Analyze ⚓ 4
EU: Analyzing creators’ context and how they manipulate elements of music provides insight into their intent and informs performance.

6. Identify melodic and harmonic characteristics in a varied repertoire of music. <i>Example: major versus minor key, monophonic versus polyphonic, chords, melody, scales, harmony</i>	6. Describe how prominent melodic and harmonic characteristics are used in a varied repertoire of music. <i>Examples: intervals, timbre, chords, melody, harmony, tone</i>	6. Compare and contrast melodic, harmonic, and structural characteristics in a varied repertoire of music.
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Process Component: Interpret ⚓ 4
EU: Performers make interpretive decisions based on their understanding of context and expressive intent.



7. Describe the use of expressive characteristics in music. <i>Example: dynamics, articulation, style</i>	7. Interpret the expressive intent in a varied repertoire of music.	7. Interpret the social, cultural, or historical context in a varied repertoire of music.
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Process Component: Rehearse, Evaluate, and Refine 5 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.		
8. Identify fundamental skills and techniques used in rehearsals and performance. <i>Examples: characteristic tone, pitch, phrasing, tempo, style, dynamics, expression, rhythm, articulation</i>	8. Using teacher-provided criteria, evaluate their own performance of melodies, chordal accompaniments, and repertoire pieces selected for performance.	8. Identify and apply practice strategies to address challenges and refine performances.
Process Component: Present 6 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.		
9. Perform a varied repertoire of music alone and with others and evaluate the performance based on personal, peer, teacher, or professional criteria.	9. Perform a varied repertoire of music alone and with others and evaluate the performance based on personal, peer, teacher, or professional criteria.	9. Perform a varied repertoire of music alone and with others and evaluate the performance based on personal, peer, teacher, or professional criteria.
RESPONDING Anchor Standards		
7. Perceive and analyze artistic work. 8. Interpret intent and meaning in artistic work. 9. Apply criteria to evaluate artistic work.		
Process Component: Select 7 EU: Individuals' selection of musical works is influenced by their interest, experiences, understandings, and purposes.		
MS Level 1	MS Level 2	MS Level 3
10. Identify reasons for selecting particular pieces of music for performance. <i>Examples: personal connections, interest, purpose, audience</i>	10. Describe characteristic reasons for selecting particular pieces of music for performance. <i>Examples: skill level, technique, mood</i>	10. Explain reasons for selecting particular pieces of music for performance, citing their characteristics and connections to interest, purpose, and context.

<p>Process Component: Analyze ⚓ 7</p> <p>EU: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.</p>		
<p>11. Identify key characteristics and events that influence the creation and performance of music. <i>Examples: social cues, cultural relevance, historical events</i></p>	<p>11. Explain how musical elements help convey meaning or evoke emotional responses. <i>Examples: melody, harmony, rhythm, texture, dynamics</i></p>	<p>11. Describe how the manipulation of musical elements influences their own response to particular pieces or programs of music. <i>Examples: theme and variation</i></p>
<p>Process Component: Interpret ⚓ 8</p> <p>EU: Through their use of elements and structure of music, creators and performers provide clues to their expressive intent.</p>		
<p>12. Identify elements of music that help portray the intent and meaning of musical selections. <i>Examples: stylistic markings, time and key signatures, lyrics, context</i></p>	<p>12. Interpret the expressive intent and meaning of musical selections.</p>	<p>12. Compare and contrast the expressive intent and meaning of varied musical selections.</p>
<p>Process Component: Evaluate ⚓ 9</p> <p>EU: The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.</p>		
<p>13. Analyze musical works by identifying elements and discussing how they contribute to the overall structure and meaning of a piece. <i>Examples: form, rhythm, melody, harmony, dynamics</i></p>	<p>13. Apply contextual knowledge, including historical, cultural, and stylistic factors, to develop deeper understanding of the intended expression and meaning behind the music.</p>	<p>13. Apply established criteria to evaluate musical performances for technical proficiency, emotional impact, and adherence to the genre or style.</p>

CONNECTING
Anchor Standards

10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Process Component: Connect			 10
EU: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.			
MS Level 1	MS Level 2	MS Level 3	
14. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	14. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	14. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	
Process Component: Connect			 11
EU: Understanding connections to varied contexts and daily life enhances musicians’ creating, performing, and responding.			
15. Describe the influence of societal, cultural, and historical context on the creation of music.	15. Describe the influence of societal, cultural, and historical context on the creation of music.	15. Describe the influence of societal, cultural, and historical context on the creation of music.	
16. Demonstrate performer and audience behaviors appropriate for Grades 6-8 students for a variety of venues and contexts.	16. Demonstrate performer and audience behaviors appropriate for Grades 6-8 students for a variety of venues and contexts.	16. Demonstrate performer and audience behaviors for Grades 6-8 students for a variety of venues and contexts.	





HARMONIZING INSTRUMENTS
High School Levels I and II
Content Standards

Please refer to “Directions for Interpreting Standards” on page 14.

Each content standard completes the stem “*Students will...*”

CREATING
Anchor Standards

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

Process Component: Imagine EU: The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources		 1
HS Level I	HS Level II	
1. Create compositions with three or more chords in a variety of patterns.	1. Create compositions in a variety of styles and harmonizations.	
Process Component: Plan and Make EU: Musicians’ creative choices are influenced by their expertise, context, and expressive intent.		 2
2. Select and utilize systems of notation or recording to document compositions with three or more chords in a variety of patterns.	2. Utilize systems of notation or recording to document compositions in a variety of styles and harmonizations.	
Process Component: Evaluate and Refine EU: Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.		 3
3. Develop criteria to critique, improve, and refine drafts of compositions.	3. Apply criteria to critique, improve, and refine drafts of compositions.	
Process Component: Present EU: Musicians’ presentation of creative work is the culmination of a process of creation and communication.		 3
4. Present a final version of their creation for a specific purpose.	4. Present a final version of their creation for a specific purpose.	

PERFORMING
Anchor Standards

4. Select, analyze, and interpret artistic work for presentation.
5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work.

<p>Process Component: Select ⚓ 4 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.</p>	
<p>Process Component: Analyze ⚓ 4 EU: Analyzing creators’ context and how they manipulate elements of music provides insight into their intent and informs performance.</p>	
<p>Process Component: Interpret ⚓ 4 EU: Performers make interpretive decisions based on their understanding of context and expressive intent.</p>	
<p>5. Explain the criteria used to select a varied repertoire of music in a variety of patterns for individual or small-group performances. <i>Examples: melodies, improvisations, repertoire pieces, accompaniments</i></p>	<p>5. Analyze and interpret elements of music when performing selected musical works.</p>
<p>Process Component: Rehearse, Evaluate, and Refine ⚓ 5 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.</p>	
<p>6. Apply fundamental skills and techniques used in rehearsals and performance.</p>	<p>6. Identify connections between fundamental skills and techniques used in rehearsals and performance.</p>
<p>7. Refine works for presentation using teacher-created criteria.</p>	<p>7. Develop criteria to refine works for presentation.</p>
<p>Process Component: Present ⚓ 6 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.</p>	
<p>8. Perform a varied repertoire of music alone and with others and evaluate the performance based on personal, peer, teacher, or professional criteria.</p>	<p>8. Perform a varied repertoire of music alone and with others and evaluate the performance based on personal, peer, teacher, or professional criteria.</p>

RESPONDING
Anchor Standards

- 7. Perceive and analyze artistic work.
- 8. Interpret intent and meaning in artistic work.
- 9. Apply criteria to evaluate artistic work.

Process Component: Select

EU: Individuals' selection of musical works is influenced by their interest, experiences, understandings, and purposes.

⚓ 7

HS Level I

HS Level II

9. Select music for specified purposes, citing characteristics found in the music and connections to interests, purpose, and context.

9. Select music for a variety of purposes, utilizing criteria, justifying choices, and citing knowledge of the music and the specified purpose and context.

Process Component: Analyze

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

⚓ 7

10. Explain how the elements of music and a composition's social, cultural, or historical context inform responses to the music.

10. Explain how context (social, cultural, and historical) and creative decisions inform the response of both the performer and the audience.

Process Component: Interpret

EU: Through their use of elements and structure of music, creators and performers provide clues to their expressive intent.

⚓ 8

11. Explain the expressive intent of musical selections, citing their personal, social, and cultural context and the treatment of the elements of the music.

11. Analyze the meaning of musical selections, citing the treatment of the elements of the music and its context (personal, social, and cultural).

Process Component: Evaluate

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

⚓ 9


12. Apply teacher-provided criteria to evaluate individual and small-group musical performances.

12. Develop their own criteria to evaluate contrasting individual and small-group musical performances.

**CONNECTING
Anchor Standards**

10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Process Component: Connect

 **10**

EU: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.


HS Level I

HS Level II

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

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

Process Component: Connect

 **11**

EU: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

14. Describe the influence of societal, cultural, and historical context on the creation of music.

14. Describe the influence of societal, cultural, and historical context on the creation of music.

15. Demonstrate performer and audience behaviors appropriate for Grades 9-12 students for a variety of venues and contexts.

15. Demonstrate performer and audience behaviors appropriate for Grades 9-12 students for a variety of venues and contexts.

HARMONIZING INSTRUMENTS
High School Levels III and IV
Content Standards

Please refer to “Directions for Interpreting Standards” on page 14.

Each content standard completes the stem “*Students will...*”

CREATING
Anchor Standards

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

Process Component: Imagine



1

EU: The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.

HS Level III

HS Level IV

1. Analyze rhythmic, melodic, and harmonic ideas within a composition or improvisation.

1. Refine rhythmic, melodic, and harmonic ideas within compositions or improvisations in a variety of forms and styles.

Process Component: Plan and Make



2

EU: Musicians’ creative choices are influenced by their expertise, context, and expressive intent.

2. Organize systems of notation or recordings to document compositions and improvisations in a variety of forms and styles.

2. Evaluate documented rhythmic, melodic, and harmonic ideas within compositions or improvisations in several different styles.

Process Component: Evaluate and Refine



3

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

3. Develop and apply a range of strategies to refine technical and expressive aspects of draft compositions.

3. Develop and implement varied strategies and apply teacher-identified criteria to refine technical and expressive aspects of draft compositions.

<p>Process Component: Present 3</p> <p>EU: Musicians’ presentation of creative work is the culmination of a process of creation and communication.</p>	
4. Present a final version of their creation for a specific purpose.	4. Present a final version of their creation for a specific purpose.


PERFORMING
Anchor Standards

- 4. Select, analyze, and interpret artistic work for presentation.
- 5. Develop and refine artistic techniques and work for presentation.
- 6. Convey meaning through the presentation of artistic work.

<p>Process Component: Select 4</p> <p>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.</p>
<p>Process Component: Analyze 4</p> <p>EU: Analyzing creators’ context and how they manipulate elements of music provides insight into their intent and informs performance.</p>
<p>Process Component: Interpret 4</p> <p>EU: Performers make interpretive decisions based on their understanding of context and expressive intent.</p>

HS Level III	HS Level IV
5. Compare and contrast elements of music in a varied selection of musical works.	5. Justify choices regarding musical elements when preparing selected works for performance.

<p>Process Component: Rehearse, Evaluate, and Refine 5</p> <p>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.</p>

<p>6. Explain how the quality of ensemble skills can impact the quality of performance. <i>Examples: characteristic tone, pitch, phrasing, tempo, style, dynamics, expression, rhythm, articulation</i></p>	<p>6. Justify choices made in preparing and refining works for presentation.</p>
<p>7. Develop and apply criteria to refine selected works for individual and small-group performance.</p>	<p>7. Create rehearsal strategies to address performance challenges and refine the performances.</p>
<p>Process Component: Present  6 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.</p>	
<p>8. Perform a varied repertoire of music alone and with others and evaluate the performance based on personal, peer, teacher, or professional criteria.</p>	<p>8. Perform a varied repertoire of music alone and with others and evaluate the performance based on personal, peer, teacher, or professional criteria.</p>

RESPONDING
Anchor Standards

- 7. Perceive and analyze artistic work.
- 8. Interpret intent and meaning in artistic work.
- 9. Apply criteria to evaluate artistic work.

Process Component: Select

EU: Individuals' selection of musical works is influenced by their interest, experiences, understandings, and purposes.

 **7**

HS Level III


HS Level IV

9. Describe the impact of music on various cultures, genres, and historical periods.

9. Analyze individual, small-group, and large-group works and select program pieces from a range of cultures, genres, and historical periods.

Process Component: Analyze 7 EU: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.	
10. Analyze how the elements of music, including social, cultural, or historical context, inform responses to contrasting musical selections.	10. Evaluate how the structural characteristics function within a variety of musical selections.
Process Component: Interpret 8 EU: Through their use of elements and structure of music, creators and performers provide clues to their expressive intent.	
11. Interpret the meaning and expressive intent of musical selections, referring to examples from other art forms.	11. Compare and contrast the expressive intent and meaning of a variety of musical selections.
Process Component: Evaluate 9 EU: The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.	
12. Apply developed criteria to evaluate contrasting individual and small-group musical performances.	12. Justify evaluations of varied individual, small-group, and large-group musical performances based on personally-developed and established criteria, personal decision-making, and knowledge and understanding of context.

CONNECTING Anchor Standards	
10. Synthesize and relate knowledge and personal experiences to make art. 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.	
Process Component: Connect 10 EU: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.	

HS Level III	HS Level IV
13. Demonstrate how their own interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	13. Demonstrate how their own interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
Process Component: Connect  11 EU: Understanding connections to varied contexts and daily life enhances musicians’ creating, performing, and responding.	
14. Describe the influence of societal, cultural, and historical context on the creation of music.	14. Describe the influence of societal, cultural, and historical context on the creation of music.
15. Demonstrate performer and audience behaviors appropriate for Grades 9-12 students for a variety of venues and contexts.	15. Demonstrate performer and audience behaviors appropriate for Grades 9-12 students for a variety of venues and contexts.

FUNDAMENTALS OF MUSIC INDUSTRIES
Grades 9-12
Overview

Grade Levels: 9-12

Course Credit: 1.0

Fundamentals of Music Industries integrates music education, technology, and ethical business practices with career exploration and preparation. This course is designed to help students understand music industries from the perspectives of creators, performers, and consumers. Students will engage in experiences that link music to diverse professional fields, including music production, sound engineering, songwriting, composing, radio, film, television, and other media. The primary goal of all music courses in the *Alabama Course of Study: Arts Education* is to foster comprehensive music literacy.

Fundamentals of Music Industries serves as a prerequisite for enrolling in Theory and Composition I or Music Technology I.

FUNDAMENTALS OF MUSIC INDUSTRIES
Content Standards

Please refer to “Directions for Interpreting Standards” on page 14.

Each content standard completes the stem “*Students will...*”

CREATING
Anchor Standards

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

Process Component: Imagine



EU: The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.

⚓ 1



1. Generate rhythmic, melodic, and harmonic ideas for compositions and improvisations using digital, vocal, and/or acoustic instruments.




Process Component: Plan and Make

⚓ 2



<p>EU: Musicians’ creative choices are influenced by their expertise, context, and expressive intent.</p>	
<p>2. Configure audio equipment for a variety of studios, venues, and situations. 3. Create a variety of original digital and/or acoustic vocal or instrumental works designed to reach specific audiences.</p>	
<p>Process Components: Evaluate and Refine EU: Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</p>	 3
<p>4. Develop criteria to evaluate original digital, and/or acoustic vocal or instrumental works. 5. Use mixing and mastering techniques to refine audio recordings.</p>	
<p>Process Component: Present EU: Musicians’ presentation of creative work is the culmination of a process of creation and communication.</p>	 3
<p>6. Present a final version of musical creations in a variety of styles and genres for specific purposes.</p>	



**PERFORMING
Anchor Standards**

<p>4. Select, analyze, and interpret artistic work for presentation. 5. Develop and refine artistic techniques and work for presentation. 6. Convey meaning through the presentation of artistic work.</p>	
<p>Process Component: Select 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.</p>	 4
<p>7. Select music to perform from a variety of music genres and styles.</p>	
<p>Process Component: Analyze EU: Analyzing creators’ context and how they manipulate elements of music provides insight into their intent and informs performance.</p>	 4
<p>8. Analyze the use of elements of music in selections chosen for performance.</p>	



<p>Process Component: Interpret EU: Performers make interpretive decisions based on their understanding of context and expressive intent.</p>	 4
<p>9. Interpret the social, cultural, or historical context in a varied repertoire of music.</p>	
<p>10. Describe how use of digital tools and technologies can affect a performer’s musical intent and ability to connect with audiences.</p>	
<p>Process Component: Rehearse, Evaluate, and Refine 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.</p>	 5
<p>11. Analyze performances to refine rehearsal practices of both musical and technological elements.</p>	
<p>Process Component: Present 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.</p>	 6
<p>12. Perform a varied repertoire of music alone and with others and evaluate the performance based on personal, peer, teacher, or professional criteria.</p>	

RESPONDING
Anchor Standards

<p>7. Perceive and analyze artistic work. 8. Interpret intent and meaning in artistic work. 9. Apply criteria to evaluate artistic work.</p>	
<p>Process Component: Select EU: Individuals’ selection of musical works is influenced by their interest, experiences, understandings, and purposes.</p>	 7
<p>13. Select music that demonstrates the influence of their own interests, experiences, understandings, and purposes.</p>	
<p>Process Component: Analyze EU: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.</p>	 7

14. Analyze the use of musical elements, digital technologies, and purpose of a variety of musical selections.	
Process Component: Interpret EU: Through their use of elements and structure of music, creators and performers provide clues to their expressive intent.	 8
15. Interpret musical elements, genres, cultural influences, and the use of digital technologies in selected musical works.	
Process Component: Evaluate EU: The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.	 9
16. Create criteria to evaluate the use of digital, electronic, and analog features used in music designed for a variety of purposes.	

**CONNECTING
 Anchor Standards**

10. Synthesize and relate knowledge and personal experiences to make art. 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.	
Process Component: Connect EU: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.	 10
17. Explain the influence of music industries on their personal preferences, ideas, and experiences.	
18. Explain various professions in music industries and identify career pathways and qualifications for each one.	
Process Component: Connect EU: Understanding connections to varied contexts and daily life enhances musicians’ creating, performing, and responding.	 11
19. Explain the function of government agencies and professional, trade, and labor organizations within music industries. <i>Examples: U.S. Copyright Office, ASCAP, SESAC, BMI, Grammy, The Recording Academy, American Federation of Musicians, Audio Engineering Society,</i>	
20. Demonstrate performer and audience behaviors appropriate for Grades 9-12 students for a variety of venues and contexts.	

MUSIC TECHNOLOGY
High School Levels I-III
Overview

Grade Levels: 10-12

Course Credit: 1.0

Prerequisite: Level I of a high school course **OR**
Fundamentals of Music Industries **OR**
Full-credit High School General Music

Music Technology I, II, and III focus on the intersection of the art of music and the technologies used for musical creation, performance, and presentation. Course content includes sound design, music production, and audio engineering through standards involving the use of software for recording and mixing; audio recording techniques; composition using MIDI, AI, and virtual instruments; using synthesizers for sound design; music theory and structure; and completing original compositions. The level of artistry increases across the sequence of courses as students gain expertise using equipment and software. Students apply prior knowledge as they continue to develop fundamental skills and concepts to meet new challenges through the four artistic processes of creating, presenting, responding, and connecting. Music Technology I, II, and III are designed to be taken sequentially; students must successfully complete Level I before taking Level II, and complete Level II before taking Level III.

Because students will use technology for all standards, the standards are written to complete the stem “Students will use technology to...”. These tools may be as simple as a cell phone or as sophisticated as a digital audio workstation. Specific technology tools are not indicated in the standards, however, students should use the technology tools available to them to meet the standards. In addition, these standards were designed to align with the SAMR framework for technology integration.

High School Level I - Substitution

The HS Level I of Music Technology is designed for students with experience equivalent to one year of high school music study, regardless of grade. Students enrolled in High School Level I will substitute technology tools for traditional instruments and learning methods. For instance, students may use technology to provide a backing track to accompany a personal performance.

High School Level II - Augmentation

The HS Level II of Music Technology is designed for students with experience equivalent to multiple years of high school music study, regardless of grade. Students enrolled in High School Level II will use technology to augment traditional instruments and learning methods. For instance, students can use technology to add sounds or instrumental parts to music created by others.

High School Level III - Modification and Redefinition

The HS Level III of Music Technology is designed for students with experience equivalent to multiple years of high school music study, regardless of grade. Students enrolled in High School Level III will use technology for modification and redefinition of traditional instruments and learning methods. For instance, students can use technology to capture, mix, and create new sounds for a musical composition.

**MUSIC TECHNOLOGY
High School Levels I-III
Content Standards**

Please refer to “Directions for Interpreting Standards” on page 14.

Each content standard completes the stem “*Students will use technology to...*”

CREATING Anchor Standards		
1. Generate and conceptualize artistic ideas and work. 2. Organize and develop artistic ideas and work. 3. Refine and complete artistic work.		
Process Component: Imagine ⚓ 1 EU: The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.		
HS Level I	HS Level II	HS Level III
1. Generate short rhythmic and melodic ideas.	1. Augment existing rhythmic, melodic, and harmonic ideas.	1. Modify their own rhythmic, melodic, and harmonic ideas.
Process Component: Plan and Make ⚓ 2 EU: Musicians’ creative choices are influenced by their expertise, context, and expressive intent.		
2. Create and organize rhythmic and melodic ideas to create their own compositions.	2. Create and organize rhythmic, melodic, and harmonic ideas to augment compositions created by others.	2. Create and organize rhythmic, melodic, and harmonic ideas to modify their own compositions.

Process Component: Evaluate and Refine ⚓ 3 EU: Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.		
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3. Apply teacher-provided criteria to evaluate their music and develop a plan to refine their work.	3. Apply teacher-provided and personally-created criteria to evaluate their music and develop a plan to refine their work.	3. Apply teacher-provided, personal, or professional criteria to evaluate their music and develop a plan to refine their work.
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Process Component: Present ⚓ 3 EU: Musicians' presentation of creative work is the culmination of a process of creation and communication.		
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4. Present a final version of their creation for a specific purpose.	4. Present a final version of their creation for a specific purpose.	4. Present a final version of their creation for a specific purpose.
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PERFORMING Anchor Standards		
4. Select, analyze, and interpret artistic work for presentation. 5. Develop and refine artistic techniques and work for presentation. 6. Convey meaning through the presentation of artistic work.		

Process Component: Select ⚓ 4 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.		
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HS Level I	HS Level II	HS Level III
5. Select appropriate musical repertoire based on their own interests.	5. Select appropriate musical repertoire based on their own interests and technical abilities.	5. Select appropriate musical repertoire based on their interests, technical abilities, and the performance context of the pieces.

Process Component: Analyze ⚓ 4 EU: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.		
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6. Describe how context and structural aspects of the music inform performances.	6. Demonstrate how contextual, theoretical, and structural aspects of the music inform and influence performances.	6. Critique how contextual, theoretical, and structural aspects of the music inform performances.
Process Component: Interpret EU: Performers make interpretive decisions based on their understanding of context and expressive intent.		 4
7. Describe how using technologies can affect a performer’s musical intent and ability to connect with audiences.	7. Demonstrate how using technologies can impact a performer’s musical intent and ability to connect with audiences.	7. Demonstrate how style, genre, and context influence performances and the performer’s ability to connect with audiences.
Process Component: Rehearse, Evaluate, and Refine 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.		 5
8. Apply teacher-provided criteria to evaluate a performance and develop a plan to refine their work.	8. Apply teacher-provided or personally-created criteria to evaluate a performance and develop a plan to refine their technical skill.	8. Apply teacher-provided, personal, or professional criteria to evaluate a performance and develop a plan to refine their technical skill and expressive intent.
Process Component: Present 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.		 6
9. Perform a varied repertoire of music alone or with others and evaluate the performance based on personal, peer, teacher, or professional criteria.	9. Perform a varied repertoire of music alone or with others and evaluate the performance based on personal, peer, teacher, or professional criteria.	9. Perform a varied repertoire of music alone or with others and evaluate the performance based on personal, peer, teacher, or professional criteria.

RESPONDING
Anchor Standards

- 7. Perceive and analyze artistic work.
- 8. Interpret intent and meaning in artistic work.
- 9. Apply criteria to evaluate artistic work.


Process Component: Select

 7

EU: Individuals' selection of musical works is influenced by their interest, experiences, understandings, and purposes.

HS Level I	HS Level II	HS Level III
10. Select model compositions to analyze specific elements of music.	10. Select model compositions to analyze how tonality and timbre are manipulated to convey expressive intent.	10. Select model compositions and analyze how the pieces are representative of specific forms.


Process Component: Analyze

 7

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

11. Analyze selected pieces of music and discuss how the creator or performer manipulated the elements of music to express intent.	11. Analyze use of elements of music and relate them to style, mood, and context.	11. Compare and contrast how elements of music are manipulated to convey expressive intent in model and personal creations.
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Process Component: Interpret

 8

EU: Through their use of elements and structure of music, creators and performers provide clues to their expressive intent.

12. Compare two pieces of music and discuss how the performers interpreted the creators' expressive intent.	12. Compare pieces of music of similar form and contrast the use of musical elements to convey expressive content.	12. Compare and contrast the use of musical elements in their own creations and model pieces of music.
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Process Component: Evaluate

 9

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

13. Compare performances of two contrasting works from the same creator and evaluate how the composer manipulated the elements of music in each piece.	13. Compare performances of two different works with the same formal structure and evaluate how the creator manipulates the musical elements of each piece.	13. Select model pieces or performances and evaluate how they are representative of specific forms, styles, and historical time periods.
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**CONNECTING
Anchor Standards**

10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Process Component: Connect

⚓ 10

EU: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

HS Level I	HS Level II	HS Level III
14. Investigate and discuss how their own interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	14. Analyze how their own interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	14. Demonstrate how their own interests, knowledge and skills relate to personal choices and intent when creating, performing, and responding to music.
<p>Process Component: Connect ⚓ 11</p> <p>EU: Understanding connections to varied contexts and daily life enhances musicians’ creating, performing, and responding.</p>		
15. Describe the relationship between music and other arts.	15. Describe the relationship of music to musicians, society, and culture.	15. Examine the use of art within society and explain its role across cultures.
16. Demonstrate performer and audience behaviors appropriate for Grades 9-12 students for a variety of venues and contexts.	16. Demonstrate performer and audience behaviors appropriate for Grades 9-12 students for a variety of venues and contexts.	16. Demonstrate performer and audience behaviors appropriate for Grades 9-12 students for a variety of venues and contexts.

**THEORY AND COMPOSITION
High School Levels I-III
Overview**

Grade Levels: 10-12

Course Credit: 1.0

Prerequisite: Level I of Performing Ensembles **OR**
Level I of Harmonizing Instruments **OR**
Fundamentals of Music Industries **OR**
Full-credit High School General Music

The Theory and Composition course sequence is designed to deepen students' understanding of music through the study and application of the theoretical concepts and compositional techniques of Western music. The purpose of this sequence is to equip students with the skills necessary to analyze, create, and interpret music in a variety of styles and genres. The scope of the courses includes fundamental music theory, such as scales, chords, and harmonic progressions, as well as more advanced topics like counterpoint, form, and orchestration. Students will engage in both analytical and creative projects, including the composition of original works, the arrangement of existing pieces, and the study of music from different historical periods and cultural contexts.

The content is designed to foster a comprehensive understanding of music by guiding students through a series of hands-on projects. These projects include composing original pieces that explore various forms such as binary, ternary, and sonata-allegro; arranging existing works for different ensembles; and creating thematic variations based on specific harmonic and melodic constraints. Students may also engage in collaborative projects like composing for film or theater scenes, which require them to apply their theoretical knowledge to real-world contexts. Additionally, they will analyze and emulate the styles of different composers, helping them develop a personal compositional voice. Through these projects, students will gain practical experience in both traditional and contemporary music creation. Theory and Composition I, II, and III are designed to be taken sequentially.

Level I

HS Level I Theory and Composition is designed for students with experience equivalent to one year of high school music study, regardless of grade. This introductory course focuses on the foundational elements of Western music theory and composition. Students apply prior and new knowledge in learning basic notation, key signatures, scales, intervals, chords, and simple harmonic progressions. Students will begin composing short pieces using basic forms, such as binary and ternary, while exploring melody and rhythm creation. To succeed in this course, students should have a basic understanding of Western music notation, the ability to read music in treble and bass clefs, and some experience playing an instrument or singing.

Level II

HS Level II Theory and Composition is designed for students who have completed Level I Theory and Composition. Level II content addresses more complex harmonic progressions, such as secondary dominants and modulations, expanded forms, and composition styles such as rondo or theme and variations, verse and refrain, jazz, counterpoint, or voice leading.

Level III

HS Level III Theory and Composition is designed for students who have completed Level II Theory and Composition and wish to explore more sophisticated compositional techniques. Content includes advanced harmony (such as chromaticism and extended chords), orchestration, and large-scale forms (such as sonata-allegro and fugue). Students will engage in complex projects, including composing for full ensembles, scoring for multimedia, and experimenting with contemporary styles and technologies. To succeed in this course, students should have completed Level II or possess equivalent knowledge, with the ability to work independently on advanced musical projects.

**THEORY AND COMPOSITION
High School Levels I-III
Content Standards**

Please refer to “Directions for Interpreting Standards” on page 14.

Each content standard completes the stem “*Students will...*”

CREATING Anchor Standards		
<ol style="list-style-type: none"> 1. Generate and conceptualize artistic ideas and work. 2. Organize and develop artistic ideas and work. 3. Refine and complete artistic work. 		
Process Component: Imagine EU: The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.		1
HS Level I	HS Level II	HS Level III
<ol style="list-style-type: none"> 1. Generate short musical phrases in bass and treble clef. <i>Example: antecedent/consequent</i> 	<ol style="list-style-type: none"> 1. Generate musical phrases and harmonic progressions in major and minor tonalities. 	<ol style="list-style-type: none"> 1. Generate musical ideas in a variety of tonalities using a variety of timbres that express their ideas.

<p>Process Component: Plan and Make ⚓ 2 EU: Musicians' creative choices are influenced by their expertise, context, and expressive intent.</p>		
<p>2. Create and organize their own musical phrases into distinct sections and describe their creative intent. <i>Examples: binary, ternary</i></p>	<p>2. Create and organize their own musical phrases and harmonic progressions into specific musical forms and describe their expressive intent. <i>Examples: rondo, theme and variation, verse/chorus</i></p>	<p>2. Create and organize their own musical materials, using a variety of timbres within specific musical forms, and describe how creative intent is influenced by experiences and context.</p>
<p>Process Component: Evaluate and Refine ⚓ 3 EU: Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</p>		
<p>3. Apply teacher-provided criteria to evaluate their music and develop a plan to refine their work.</p>	<p>3. Apply teacher-provided or personally-created criteria to evaluate their music and develop a plan to refine their work for craftsmanship.</p>	<p>3. Apply teacher-provided, personal, or professionally-created criteria to evaluate their music and develop a plan to refine their work for originality and craftsmanship.</p>
<p>Process Component: Present ⚓ 3 EU: Musicians' presentation of creative work is the culmination of a process of creation and communication.</p>		
<p>4. Present a final version of their composition for a specific purpose.</p>	<p>4. Present a final version of their composition for a specific purpose.</p>	<p>4. Present a final version of their composition for a specific purpose.</p>

**PERFORMING
Anchor Standards**

4. Select, analyze, and interpret artistic work for presentation.
5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work.

<p>Process Component: Select ⚓ 4 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.</p>		
<p>Process Component: Analyze ⚓ 4 EU: Analyzing creators’ context and how they manipulate elements of music provides insight into their intent and informs performance.</p>		
<p>Process Component: Interpret ⚓ 4 EU: Performers make interpretive decisions based on their understanding of context and expressive intent.</p>		
HS Level I	HS Level II	HS Level III
5. Select and analyze a portion of a composition to perform for their peers and discuss how they interpreted musical elements to express their intent.	5. Select a composition and analyze how the theoretical or composition elements inform expressive intent. <i>Examples: form, style, performance context, or artistic purpose</i>	5. Analyze complex musical elements in selected compositions and explain how interpretive decisions inform expressive intent in a performance.
<p>Process Component: Rehearse, Evaluate, and Refine ⚓ 5 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.</p>		
6. Apply teacher-provided criteria to evaluate a performance and develop a plan to refine their work.	6. Apply teacher-provided or personally-created criteria to evaluate a performance and develop a plan to refine technical accuracy.	6. Apply teacher, personal, or professionally-created criteria to evaluate a performance and develop a plan to refine technical accuracy and expressive intent.
<p>Process Component: Present ⚓ 6 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.</p>		
7. Present their compositions and evaluate the performance based on personal, peer, teacher, or professional criteria.	7. Present their compositions and evaluate the performance based on personal, peer, teacher, or professional criteria.	7. Present their compositions and evaluate the performance based on personal, peer, teacher, or professional criteria.

RESPONDING
Anchor Standards

- 7. Perceive and analyze artistic work.
- 8. Interpret intent and meaning in artistic work.
- 9. Apply criteria to evaluate artistic work.

Process Component: Select



7

EU: Individuals' selection of musical works is influenced by their interest, experiences, understandings, and purposes.


HS Level I	HS Level II	HS Level III
<p>8. Select model compositions and analyze their use of specific elements of music. <i>Examples: binary and ternary form, major and minor melodies, harmonic progression</i></p>	<p>8. Select and analyze model compositions to show how tonality and timbre are manipulated to convey expressive intent.</p>	<p>8. Select model compositions and analyze how the pieces are representative of specific forms.</p>
<p>Process Component: Analyze</p> <p>EU: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.</p>		
<p>9. Analyze selected compositions and discuss how the composer manipulated the elements of music to express intent.</p>	<p>9. Analyze the elements of music and compositional techniques in musical works and relate them to style, mood, and historic context.</p>	<p>9. Compare and contrast how elements of music are manipulated to convey expressive intent in model and personal compositions.</p>
<p>Process Component: Interpret</p> <p>EU: Through their use of elements and structure of music, creators and performers provide clues to their expressive intent.</p>		
<p>10. Compare two different compositions and discuss how the performers interpreted the composer's expressive intent.</p>	<p>10. Compare two compositions of like formal structure and contrast the use of musical elements to convey expressive intent.</p>	<p>10. Compare and contrast the use of musical elements in their own composition and a model composition with similar formal structure.</p>




7




8

<p>Process Component: Evaluate EU: The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.</p>			 9
<p>11. Compare performances of two contrasting works by the same composer and evaluate how the composer manipulated the elements of music in each piece.</p>	<p>11. Compare performances of two different works with the same formal structure and evaluate how the composer manipulates the musical elements of each piece.</p>	<p>11. Select model compositions or performances and evaluate how the pieces are representative of specific forms, styles, and historical time periods.</p>	

<p>CONNECTING Anchor Standards</p> <p>10. Synthesize and relate knowledge and personal experiences to make art. 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.</p>
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<p>Process Component: Connect EU: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>			 10
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HS Level I	HS Level II	HS Level III
<p>12. Analyze how their own interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p>	<p>12. Explain how their own interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p>	<p>12. Explain how their own interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p>

<p>Process Component: Connect EU: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.</p>			 11
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<p>13. Describe the relationships among composer, music, society, and culture.</p>	<p>13. Describe the relationships among composer, music, society, and culture.</p>	<p>13. Describe the relationships among composer, music, society, and culture.</p>
<p>14. Demonstrate performer, composer, and audience behaviors appropriate for Grades 9-12 students for a variety of venues and contexts.</p>	<p>14. Demonstrate performer, composer, and audience behaviors appropriate for Grades 9-12 students for a variety of venues and contexts.</p>	<p>14. Demonstrate performer, composer, and audience behaviors appropriate for Grades 9-12 students for a variety of venues and contexts.</p>

MUSIC Glossary

AB–Musical form consisting of two sections, A and B, which contrast with each other (also known as 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 (also known as ternary form).

Analog tools–Category of musical instruments and tools that are non-digital (i.e., transfer sound without the use of binary code), such as acoustic instruments, microphones, monitors, and speakers.

Arrangement–Setting or adaptation of an existing musical composition.

Arts literacy–Comprehensive knowledge and understanding required to participate authentically in the arts.

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

Body percussion–Use of the human body as an instrument to create percussive or 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.

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

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 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.

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.

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.

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.

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.

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.

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.

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.

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.

Genre–Category of music characterized by a distinctive style, form, and/or content, such as classical, jazz, rock, rap, or country.

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 successive use produces chord progressions.

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

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

Improvisation–Music created and performed spontaneously “in-the-moment,” often within a framework determined by the musical style.

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.

- 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.
- 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).
- Mood**—Overall feeling that a section or piece of music conveys.
- 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.
- 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 work**—Piece of music preserved as a notated copy or sound recording or passed through oral tradition.
- 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.
- Perform**—Process of realizing artistic ideas and work through interpretation and presentation.
- Performance etiquette**—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.
- 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.
- Pitch**—Identification of a tone or note with respect to highness or lowness (i.e., frequency).
- Present**—To share artistic work (for example, 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 realize intent more effectively 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 pattern–Grouping, generally brief, of long and short sounds and silences.

SAMR–A four step framework for technology integration: Substitution, Augmentation, Modification, and Redefinition. Substitution and Augmentation are considered enhancement steps and Modification and Redefinition are transformation steps.

Score–Written notation of an entire music composition.

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.

Sight-read–To read and perform music at first sight, without previous preparation or study.

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

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.

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.

Systems of notation–Any visual representation of musical sounds that allows musicians to create, perform, and respond to music. The system of notation selected should be contextually and culturally appropriate for the type of music being created and performed. Examples of systems of notation include, but are not limited to European staff notation, Flow Diagram, Lead Sheets, Nashville Numbers, Solfege, Tablature, and Time Unit Box System.

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.

Timbre–The character or quality of a musical sound is 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.

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.

Venue–Physical setting in which a musical event takes place.

THEATRE K-12 OVERVIEW

The art of theatre is at the core of the human experience. Before the beginning of recorded history, people used elements of theatre to communicate with one another and to understand and manipulate the world around them. In contemporary society, theatre helps participants and audiences connect with ideas, groups, and individuals and to understand their own emotions and actions.

By participating in theatre arts, students can gain a deeper understanding of themselves and the world around them, build a broad base of theatre content knowledge and skills, and develop important skills such as critical thinking, creativity, problem-solving, and collaboration. When the practice of theatre 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, prior knowledge, or skills. In the elementary levels of theatre education, the terms *creative dramatics* or *drama* can be used to describe a theatre experience, and the phrase *drama or theatre* (as in “a drama or theatre work”) refers to the art form.

The theatre standards facilitate comprehensive, in-depth learning that is well-planned, scaffolded, and composed 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. Theatre content also stresses knowledge of current industry standards for safety and professional practices.

Theatre is a collaborative art form. By designing, creating, and combining acting, playwriting, directing, scenery, props, lighting, sound elements, costuming, and makeup, students learn to interpret the ideas of others and to apply their interpretations to create new works. 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’ intent. 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.

In all grades, students are expected to respond using age-appropriate knowledge and skills. Naturally, responses will be more insightful and complex as students develop over the years. As rigor increases across High School Levels I-IV, there are fewer standards per course because the standards at higher levels are deeper and more comprehensive.

Performing and technical theatre practices provide unique opportunities for involving all students in meaningful, active learning. Process-centered theatre necessitates “doing” classes and activities with attention to foundational wellness. Classroom practices alternate among teacher instruction and direction, student instruction and leadership, and independent study. The theatre standards allow students to grow and develop at their own individual rates.

Through the use of Enduring Understandings, 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.

The theatre standards are designed to provide equitable opportunities for students to learn and grow as theatre artists. They can be adapted to fit any theatre classroom regardless of economic or academic level.

In order to provide students with a comprehensive theatre education, courses must be taken in an ordered sequence. Each lower level course is a prerequisite for the subsequent courses. For example, before students can take a Level II course they must take a Level I course or have the approval of the instructor. However, the order in which standards are numbered is not intended to convey a sequence for instruction. One lesson may touch on many standards, but instruction is most effective when focused on one objective within a standard.

General Theatre Studies

A course has been created for schools which may not have theatre programs yet wish to introduce students to the fundamentals of theatre. General Theatre Studies may be offered for half or a full credit. The standards are written simply so they are accessible to teachers who are not certified theatre educators. The purpose of the new course is to whet students' appetite for theatre, to provide basic knowledge, and inspire future participation in theatre. It is not intended to replace any course or sequence of courses in high school.

Program Guidelines

Theatre educators should follow safety guidelines in the *ALSDE Quality Program Guidelines for Arts Education*. Additional guidelines are available from various state and national arts education associations and organizations.

THEATRE Kindergarten-Grade 2 Overview

Students in Grades K-2 are naturally creative, imaginative, and inquisitive, and their gateway to learning is through sensory stimuli. The theatre arts environment offers a combination of free play and guided instruction as students increase communication skills, develop the ability to cooperate, and explore other cultures and perspectives. Standards in this grade band emphasize gaining fundamental knowledge and basic skills 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. 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, respond, and connect to drama or 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, and dialogue), basic technical elements (props, costumes, scenery, sound, lighting, and puppets), and beginning performance (gesture, movement, and vocal choices).

Students are expected to respond using age-appropriate knowledge and skills. Naturally, responses will become more insightful and complex as students develop over the years.

Kindergarten

Kindergarten students learn most effectively through active learning experiences and multi-sensory stimuli. Consequently, kindergarten theatre practice 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. Engaging in drama activities sets the stage for academic and social success for kindergarteners and develops their aptitude for creative thinking and collaborative work.

Grade 1

Students in Grade 1 are actively engaged in finding their own voice and place in the world. Theatre activities foster social skills and interpersonal development. The effective teacher uses process-oriented instruction to draw on these characteristics to introduce and expand the theatre experience.

In Grade 1, theatre practice 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.

Grade 2

The Grade 2 theatre experience 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.

Artistic Processes

Creating	Performing	Responding	Connecting
In this process, K-2 students delve into the principles of play through performance-based tasks encompassing language development, action, expression, self-regulation, and energy. Educators facilitate the exploration of play and assist in refining practices, helping students comprehend the complexities of a guided drama experience. Students engage in honing imagination and realization skills through exploration of performance.	Students at this level will concentrate on identifying, describing, and interpreting the elements of a story, particularly in guided drama. They will use their bodies and voices to portray characters and contribute to others' ideas. Additionally, there will be an introduction to very basic technical theatre concepts.	Students at this level will respond by recalling emotional reactions, identifying and comparing artistic decisions, and recognizing personal preferences. They will delve into the reasons behind actions and begin to develop skills for evaluating their peers.	Students will demonstrate the parallels between stories and personal experiences while incorporating various skills and knowledge into their theatrical endeavors. Emphasis will be placed on problem-solving abilities and the interrelation of community, culture, and historical context with theatre.

THEATRE
Kindergarten-Grade 2
Content Standards

Please refer to “Directions for Interpreting Standards” on page 14.

Each content standard completes the stem “*Students will...*”

CREATING
Anchor Standards

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

Process Component: Envision/Conceptualize

EU: Theatre artists rely on intuition, curiosity, and critical inquiry.




Kindergarten	Grade 1	Grade 2
1. Transition between imagination and reality in dramatic play or a guided drama experience.	1. Propose choices that characters could make in a guided drama experience.	1. Propose new details to plot and story in a guided drama experience.
2. Use non-representational materials to create props, puppets, and costume pieces for dramatic play or a guided drama experience. <i>Example: Manipulate a rope to simulate ocean waves.</i>	2. Collaborate with peers to design costumes and props in a guided drama experience.	2. Collaborate with peers to design scenery in a guided drama experience.

Process Component: Develop

EU: Theatre artists work to discover different ways of communicating meaning.



3. Participate in dramatic play or a guided drama experience alone and with peers.	3. Recognize and use gestures and movement to create or retell a story in a guided drama experience.	3. Apply the elements of voice and sound to create or retell a story in guided drama experiences.
4. Express original ideas in dramatic play or a guided drama experience.	4. Improvise solo and group communication in a guided drama experience.	4. Collaborate with peers to devise meaningful dialogue in a guided drama experience.
	5. Contribute ideas to a group in a guided drama experience.	5. Contribute ideas to group decisions about ways to advance a story in a guided drama experience.
Process Component: Rehearse EU: Theatre artists refine their work and practice their craft through rehearsal.		 3
5. Ask and answer questions to contribute to dramatic play or a guided drama experience.	6. Contribute to the adaptation of the plot in a guided drama experience.	6. Contribute to the adaptation of dialogue in a guided drama experience.
	7. Identify similarities and differences in sounds and movements during a guided drama experience.	7. Use and adapt sounds and movements in a guided drama experience.
	8. Collaborate to interpret multiple representations from a single object in a guided drama experience. <i>Example: In a small group, students collaborate to turn boxes into a car, then a kitchen table.</i>	8. Individually generate and describe multiple representations of a single object in a guided drama experience. <i>Example: Students individually "transform" a ruler into a skateboard, then a pencil, then a phone.</i>

PERFORMING
Anchor Standards

4. Select, analyze, and interpret artistic work for presentation.
5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work.

Process Component: Select EU: Theatre artists make strong choices to convey meaning effectively .		
Kindergarten	Grade 1	Grade 2
6. Identify characters and setting in dramatic play or a guided drama experience.	9. Describe a character's actions and dialogue in a guided drama experience.	9. Interpret story elements in a guided drama experience.
7. Identify and explain the fundamental elements of voice and sound in dramatic play and guided drama experiences.	10. Use body positions, facial expressions, gestures, and voice to communicate a story's character traits and emotions through a guided drama experience.	10. Alter voice and body to expand and articulate specific details of a character in a guided drama experience.
Process Component: Prepare EU: Theatre artists develop personal processes and skills for a performance or design.		
8. Recognize and experiment with various technical elements in dramatic play or a guided drama experience.	11. Explain why physical movement is fundamental to drama experiences.	11. Demonstrate the relationship between the body, voice, and mind in a guided drama experience.
	12. Identify and use technical elements in a guided drama experience. <i>Examples: costumes, props, lights, sound effects</i>	12. Utilize technical elements to enhance a guided drama experience.
Process Component: Present EU: Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.		
9. Use voice and sounds in dramatic play or a guided drama experience.	13. Use movement and gestures to communicate emotions in a guided drama experience.	13. Contribute ideas to a group drama experience and discuss them informally with other participants.

RESPONDING
Anchor Standards

- 7. Perceive and analyze artistic work.
- 8. Interpret intent and meaning in artistic work.
- 9. Apply criteria to evaluate artistic work.

Process Component: Reflect



7

EU: Theatre artists reflect to understand the impact of drama processes and theatre experiences.

Kindergarten	Grade 1	Grade 2
10. Recall and express an emotional response in dramatic play or a guided drama experience.	14. Demonstrate appropriate audience etiquette in response to a performance.	14. Identify and discuss artistic choices being made in a guided drama experience.
	15. Recall and compare choices made in a guided drama experience.	


Process Component: Interpret



8


EU: Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.



11. Explore and identify preferences in dramatic play, a guided experience, or a theatre performance.	16. Explain preferences and emotions in a guided drama experience or theatre performance.	15. Explain how personal preferences and emotions affect an observer's response in a guided drama experience or theatre performance.
12. Name and describe characters and settings in dramatic play or a guided drama experience.	17. Identify causes of characters' actions in a guided drama experience.	16. Identify causes and consequences of a character's actions in a guided drama experience.
	18. Explain or use text and pictures to show how their own emotions and choices compare to the emotions and choices of characters in a guided drama experience.	17. Explain or use text and pictures to show how others' emotions and choices may compare to the emotions and choices of characters in a guided drama experience.

<p>Process Component: Evaluate EU: Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.</p>			 9
13. Explore ways to make personal artistic choices independently and with others in dramatic play or a guided drama experience.	19. Investigate and discuss how the artistic ideas of peers combine to create a guided drama experience.	18. Demonstrate ways to assess peers who are presenting a scene in a guided drama experience. <i>Example: Share comments and suggestions in a constructive and safe manner.</i>	
	20. Identify and describe props and costumes that might be used in a guided drama experience.	19. Use a prop or costume in a guided drama experience to enhance characters, settings, or events.	
	21. Compare and contrast the actions of various characters in a guided drama experience.	20. Describe how characters respond to challenges in a guided drama experience.	

**CONNECTING
Anchor Standards**

10. Synthesize and relate knowledge and personal experiences to make art.
 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

<p>Process Component: Empathize EU: Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.</p>			 10
Kindergarten	Grade 1	Grade 2	
14. Identify similarities between a story and their own experiences in dramatic play or a guided drama experience.	22. Identify characters' emotions in a guided drama experience and relate those emotions to personal experience.	21. Relate characters' experiences to their own experiences in a guided drama experience.	

<p>Process Component: Interrelate  10</p> <p>EU: Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.</p>		
<p>15. Identify similarities between themselves and characters in dramatic play or a guided drama experience.</p>	<p>23. Apply skills and knowledge from different art forms, content areas, and cultures in a guided drama experience.</p>	<p>22. Utilize problem-solving techniques from different art forms or content areas in a guided drama experience.</p>
<p>Process Component: Research  11</p> <p>EU: Theatre artists understand and can communicate their creative process as they analyze the ways the world may be understood.</p>		
<p>16. Identify ways that stories are similar to or different from one another in dramatic play or a guided drama experience.</p>	<p>24. Identify similarities and differences among stories from their own community in a guided drama experience.</p>	<p>23. Identify similarities and differences among stories from multiple cultures in historical time frames in a guided drama experience.</p>
	<p>25. Collaboratively create a short scene based on a fictional source in a guided drama experience.</p>	<p>24. Collaboratively create a short scene based on a non-fiction source in a guided drama experience.</p>

THEATRE Grades 3-5 Overview

Students in Grades 3-5 continue to be creative, imaginative, inquisitive, and eager to learn. By the end of this grade band, students are beginning to transition from dependent to independent and self-guided thought and from concrete to abstract concepts. Their perceptions of self and others expand as they develop empathy through exposure to multiple perspectives. Increased literacy enables students to develop and express original ideas. The theatre classroom environment should facilitate responsible growth in learning and encourage arts literacy as students work both individually and in groups.

Theatre standards in Grades 3-5 build upon the fundamental knowledge and skills presented in Grades K-2, preparing all students to become discerning audience members as well as active participants in arts performance and production through increased exposure to the artistic processes (creating, performing, responding, and connecting to artistic work). While the emphasis remains on process more than product, students at this level gain greater understanding of the specific elements, tools, techniques, and process components necessary to create and support drama/theatre works. The learning environment provides opportunities for inquiring and investigating, collaborating, and comparing ideas with peers, and taking on defined responsibilities and roles within drama/theatre activities. As students expand their ability to interpret, evaluate, review, and express informed opinions from their own perspectives, standards in Grades 3-5 also expand the scope of study beyond the individual self, allowing all students 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.

Students are expected to respond using age-appropriate knowledge and skills. Naturally, responses will be more insightful and complex as students develop over the years.

Note: Standards from Middle School Level 1 should be used for Grade 6 when it is included in elementary.

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 engage with 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.

Grade 4

Students in Grade 4 enjoy learning and display an abundance of energy and enthusiasm. They are more verbal; they view themselves as more mature; and they place more importance on social experiences. The theatre class is a place for students to express themselves. They will be encouraged to channel their energy and enthusiasm into well-defined activities that strengthen their theatrical knowledge and skills.

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.

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.

Artistic Processes

Creating	Performing	Responding	Connecting
Within this grade band, students will shift their attention toward improvisation and storytelling through improvisational techniques. They will delve into the physical and vocal attributes	Students will shift their focus toward a more traditional approach to performance, engaging in both informal and formal group presentations. Students will also gain an	Responding in this grade band involves students practicing and presenting their work for interpretation and explanation. They are encouraged to create personal reflections, analyze their	Students will use personal experiences and knowledge to relate to theatrical work. They will also explore how stories are adapted, initiate the adaptation process, and understand its



<p>of characters, engaging in collaborative activities and discussions with classmates. Also, students will examine how their reflections influence their performance and will develop their technical theatre abilities by engaging with design concepts.</p>	<p>understanding of dramatic structure elements, refine their existing work, and delve into various acting techniques for improved performance.</p>	<p>connections to the work, and consider the perspective of their audience. This process helps students develop their own reflections and understand the viewpoint of their audience.</p>	<p>significance within community, cultural, and historical contexts.</p>
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THEATRE
Grades 3-5
Content Standards

Please refer to “Directions for Interpreting Standards” on page 14.

Each content standard completes the stem “*Students will...*”

<p>CREATING Anchor Standards</p> <ol style="list-style-type: none"> 1. Generate and conceptualize artistic ideas and work. 2. Organize and develop artistic ideas and work. 3. Refine and complete artistic work. 		
<p>Process Component: Envision/Conceptualize ⚓ 1 EU: Theatre artists rely on intuition, curiosity, and critical inquiry.</p>		
<p>Grade 3</p>	<p>Grade 4</p>	<p>Grade 5</p>
<ol style="list-style-type: none"> 1. Create roles, imagined worlds, and improvised stories in a drama or theatre work. 	<ol style="list-style-type: none"> 1. Articulate the visual details of imagined worlds and improvised stories that support the given circumstances in a drama or theatre work. 	<ol style="list-style-type: none"> 1. Make observations to identify physical qualities that might reveal a character's inner traits in the imagined world of a drama or theatre work.

<p>2. Articulate ideas for costumes, props, and sets in a drama or theatre work.</p>	<p>2. Visualize and design technical elements that support the story and given circumstances in a drama or theatre work.</p>	<p>2. Propose and illustrate technical design ideas that support the story and given circumstances in a drama or theatre work.</p>	
<p>Process Component: Develop EU: Theatre artists work to discover different ways of communicating meaning.</p>			 2
<p>3. Collaboratively determine ways characters might move and speak to support the story and given circumstances in a drama or theatre work.</p>	<p>3. Demonstrate how a character might move to support the story and circumstances in a drama or theatre work.</p>	<p>3. Explain how a character's inner thoughts impact the story and given circumstances in a drama or theatre work.</p>	
<p>4. Participate in various methods of investigation to devise and share original ideas for a drama or theatre work. <i>Example: Interview a grandparent to create a monologue from the perspective of someone born in another time period.</i></p>	<p>4. Collaboratively ask questions about characters and plots to devise original ideas for a drama or theatre work.</p>	<p>4. Devise original ideas for a drama or theatre work that reflect collective inquiry about characters and their circumstances.</p>	
<p>5. Compare ideas with those of peers and make selections that will enhance group drama or theatre work.</p>	<p>5. Discuss and make group decisions regarding responsibilities involved in presenting a drama or theatre work to peers.</p>	<p>5. Execute defined responsibilities required to present a drama or theatre work informally to an audience. <i>Example: Assume the role of actor, director, playwright, or stage manager.</i></p>	
<p>Process Component: Rehearse EU: Theatre artists refine their work and practice their craft through rehearsal.</p>			 3
<p>6. Collaborate with peers to revise, refine, and adapt ideas to fit the given parameters of a drama or theatre work.</p>	<p>6. Revise and improve a scripted or improvised drama or theatre work through repetition and collaborative review.</p>	<p>6. Review and improve a scripted or improvised drama or theatre work through repetition and self-review.</p>	

7. Contribute to physical and vocal exploration in an improvised or scripted drama or theatre work.	7. Identify and utilize physical and vocal exercise techniques for an improvised or scripted drama or theatre work, with support.	7. Use physical and vocal exploration for character development in an improvised or scripted drama or theatre work.
8. Suggest design and technical choices to refine improvised or scripted drama or theatre work.	8. Collaboratively identify design and technical problems that arise in rehearsal for a drama or theatre work.	8. Create innovative solutions to design and technical problems that arise in rehearsal for a drama or theatre work.

PERFORMING
Anchor Standards

4. Select, analyze, and interpret artistic work for presentation.
5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work.

Process Component: Select
EU: Theatre artists make strong choices to convey meaning effectively.



4

Grade 3	Grade 4	Grade 5
9. Apply the elements of dramatic structure to a story to create a drama or theatre work.	9. Modify the dialogue and action to change the story in an original drama or theatre work.	9. Describe the underlying thoughts and emotions that influence dialogue in a drama or theatre work.
10. Demonstrate how movement and voice are incorporated into drama or theatre work.	10. Make and demonstrate physical choices to develop a character in a drama or theatre work.	10. Use physical choices to create meaning in a drama or theatre work.

Process Component: Prepare
EU: Theatre artists develop personal processes and skills for a performance or design.

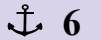


5

11. Demonstrate a variety of physical, vocal, and emotional/mental exercises that can be used in a group setting for a drama or theatre work.	11. Perform selected acting exercises or techniques that can be used in a group setting for a drama or theatre work.	11. Choose acting exercises that are applicable to a particular drama or theatre work.
12. Identify the basic technical elements that could be used in a drama or theatre work. <i>Example: Determine costume and scenery needs for a small scene in class.</i>	12. Propose the use of technical elements in a drama or theatre work. <i>Example: Use masks in Commedia dell'arte activities.</i>	12. Demonstrate the use of technical elements in a drama or theatre work.

Process Component: Present

EU: Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.



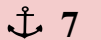
13. Share a small-group drama or theatre work before an audience of peers.	13. Present drama or theatre work informally to an audience.	13. Present drama or theatre work to a formal audience.
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RESPONDING
Anchor Standards

- 7. Perceive and analyze artistic work.
- 8. Interpret intent and meaning in artistic work.
- 9. Apply criteria to evaluate artistic work.

Process Component: Reflect

EU: Theatre artists reflect to understand the impact of drama processes and theatre experiences.



Grade 3	Grade 4	Grade 5
14. Practice drama or theatre work and share reflections individually and in small groups.	14. Interpret artistic choices made in a drama or theatre work through participation and observation. <i>Example: Explain why a technical director chose back lighting for a particular scene.</i>	14. Explain personal reactions to artistic choices made in a drama or theatre work through participation and observation.

<p>15. Explain why artistic choices are made in an observed drama or theatre work.</p>	<p>15. Develop personal reflections on artistic choices made in an observed drama or theatre work.</p>	<p>15. Communicate personal reflections on artistic choices made in an observed drama or theatre work.</p>
<p>Process Component: Interpret EU: Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.</p>		
<p>16. Identify and relate multiple personal experiences when participating in or observing a drama or theatre work.</p>	<p>16. Communicate the impact of multiple personal experiences when participating in or observing a drama or theatre work.</p>	<p>16. Justify responses based on personal experiences when participating in or observing a drama or theatre work.</p>
<p>17. Discuss multiple ways to develop a character in drama or theatre work, using physical characteristics and choosing props or costumes to reflect appropriate cultural and historical perspectives.</p>	<p>17. Compare and contrast the qualities of characters in a drama or theatre work, taking note of physical characteristics and prop or costume design choices that reflect cultural or historical perspectives. <i>Example: In a traditional Shakespearean production, Julius Caesar would wear a laurel wreath as a crown, but if the director sets it in America in the 1960s, a contemporary crown would be used.</i></p>	<p>17. Explain personal responses to characters based on cultural perspectives when participating in or observing a drama or theatre work.</p>
<p>18. Examine and record connections they make between their own feelings and the emotions shown by a character in a drama or theatre work. <i>Example: Create a digital journal entry exploring emotional connections to a selected character.</i></p>	<p>18. Identify and discuss physiological changes connected to emotions.</p>	<p>18. Demonstrate the effects of emotions on posture, gesture, breathing, and vocal intonation.</p>
<p>Process Component: Evaluate EU: Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.</p>		

⚓ 8

⚓ 9


<p>19. Explain how and why audiences evaluate drama or theatre work.</p>	<p>19. Develop a plan to evaluate drama or theatre work. <i>Example: Before viewing a performance, brainstorm questions to use in evaluating the production, such as What do I see? What do I hear? What do I feel? I have an opinion; would you like to hear it?</i></p>	<p>19. Implement a plan to evaluate drama or theatre work. <i>Example: Use rubrics to rate or score performances.</i></p>
<p>20. Analyze technical elements from multiple drama or theatre works.</p>	<p>20. Investigate and explain how technical elements may support a theme or idea in a drama or theatre work.</p>	<p>20. Discuss how technical elements represent the theme of a drama or theatre work.</p>
<p>21. Evaluate and discuss problems and situations in a drama or theatre work from an audience perspective. <i>Example: Assess peers' performances, citing potential issues like lack of projection or actors turning their backs to the audience.</i></p>	<p>21. Observe and record how a character's choices impact an audience's perspective in a drama or theatre work. <i>Example: Use inflection of voice to manipulate the meaning of lines.</i></p>	<p>21. Discuss how an audience member's perspective affects their emotional response to a character's circumstances.</p>

**CONNECTING
Anchor Standards**

10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Process Component: Empathize

EU: Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.

 **10**

Grade 3	Grade 4	Grade 5
<p>22. Use personal experiences and knowledge to make connections to community and culture in a drama or theatre work.</p>	<p>22. Identify the ways a given drama or theatre work reflects the perspectives of a community or culture.</p>	<p>22. Explain how drama and theatre connect individuals to a community or culture. <i>Example: Discuss how a play about the Walker County coal mines performed by Walker County students might help connect them to local history.</i></p>

<p>Process Component: Interrelate ⚓ 10</p> <p>EU: Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.</p>		
<p>23. Identify connections to community, social issues, and other content areas in a drama or theatre work.</p>	<p>23. Incorporate cross-curricular knowledge in reflecting on and responding to community and social issues in a drama or theatre work.</p> <p><i>Example: While studying the Great Depression, convert news articles from that time into scenes for class, as done by the Living Newspaper project.</i></p>	<p>23. Examine and express historical, global, and social issues in a drama or theatre work.</p> <p><i>Example: Create a class scene based on Benjamin Franklin’s autobiography.</i></p>
<p>Process Component: Research ⚓ 11</p> <p>EU: Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.</p>		
<p>24. Research and report on how stories are adapted from literature for use in drama or theatre works.</p>	<p>24. Research and apply cross-cultural and historical approaches to storytelling in a drama or theatre work.</p> <p><i>Example: Take on the persona of Ida B. Wells to recount her experiences as an early African-American journalist.</i></p>	<p>24. Analyze commonalities and differences between stories set in different cultures and historical time periods in preparation for a drama or theatre work.</p> <p><i>Example: Compare a production of Anansi the Spider to a production of Wiley and the Hairy Man.</i></p>
<p>25. Examine and outline how artists have historically presented the same stories using different art forms, genres, or drama or theatre conventions.</p>	<p>25. Compare the drama or theatre conventions of a given time period with those of the present.</p>	<p>25. Identify and apply historical sources that explain drama and theatre terminology and conventions.</p> <p><i>Example: learning about the original creation of periaktos and applying the knowledge to building them for a play</i></p>

THEATRE

Middle School Levels 1-3

Overview

The middle grades, 6-8, form the bridge between elementary and secondary education. Students experience both physical and emotional growth, characterized by an ability to engage with more complex and abstract thoughts. Learning is enhanced by an active, structured, and stimulating environment that allows for flexibility, student choice, and multiple outlets for self-expression. Building on the foundations and skills established in Grades K-5, students in Middle School Levels 1-3 refine and develop artistic knowledge and abilities while creating, performing, responding, and connecting to a variety of artistic processes and products.

Students in MS Level 1-3 courses delve more deeply into the elements of drama, in both performance and production areas (media and technical theatre). 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 theatre environment in the middle grades provides students with opportunities to personalize and support artistic choices as they begin to define their own artistic voices.

Through evaluation and critical analysis, students learn to formulate and communicate informed opinions about works of drama/theatre. While the ensemble experience (creating together) remains important at this level, new emphasis is placed on the relationship between theatre and its audiences. Students will also begin their technical theatre journey, utilizing basic technical theatre techniques and skills. By the end of MS Level 3, students are equipped with the fundamental knowledge and skills to participate successfully 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 arts literacy through research, analysis, evaluation, and development of original ideas.

Note: Schools which include Grade 6 in elementary should use standards from Middle School Level 1 for sixth grade.

Middle School Level 1

Students in MS Level 1 are moving from childhood to preadolescence. Therefore, this course is transitional from childhood drama to the beginnings of informal theatre. These students require teacher direction but at the same time need opportunities for self-expression.

Content standards address the intellectual needs, learning styles, talents, interests, and maturity levels 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, dramatic structures, and theatre genres and styles. They also expand their

theatre vocabulary and respond to productions by communicating thoughts and feelings, explaining concepts of aesthetics, and evaluating artistic choices.

Middle School Level 2

Students in MS Level 2 are still transitioning from childhood to adolescence. This course continues the movement from creative dramatics to more formalized theatre experiences. Students continue to require teacher direction, but have an increased interest in peer and personal responses.

Content standards continue to address the intellectual needs, learning styles, talents, interests, and maturation levels of early adolescents, placing continued emphasis on the four artistic processes of creating, performing, responding, and connecting while expanding 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 and begin to relate theatre to themselves and their communities. They continue to develop understanding of dramatic structure, production, performance, and cultural components in theatre.

Middle School Level 3

Because students in MS Level 3 are maturing and growing as artists, this course moves from informal drama to a more sophisticated world of theatre. Students require teacher direction, but value independence and autonomy.

Content standards address the intellectual needs, learning styles, talents, interests, and maturation levels of young 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. At this level, students study the vocal, kinesthetic, emotional, analytical, and intellectual elements of theatrical training, and begin to refine more advanced skills in these areas. 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.

ARTISTIC PROCESSES

Creating	Performing	Responding	Connecting
<p>Students will identify possible solutions to staging challenges in a drama/theatre work and tackle design challenges effectively. They will develop and explore characters, both scripted and improvised, by imagining the given circumstances within the work. Also, students will use critical analysis to refine and enhance their original ideas and artistic choices in both devised and scripted drama/theatre pieces. They will contribute and incorporate ideas collaboratively while preparing or devising drama/theatre work. Furthermore, students will articulate and examine choices to refine their work, identify effective physical and vocal traits of characters, and explore planned technical designs during the rehearsal process.</p>	<p>Students will identify the essential events that constitute dramatic structure in a drama/theatre work. They will experiment with various physical choices to communicate character nuances effectively, apply acting exercises and techniques, and describe how they enhance performances. Also, students will articulate the integration of technical elements into a drama/theatre work, and they will adapt and present their work informally for an audience. Students will explore different rhythms to communicate the story effectively, experimenting with aspects such as the rate of speech, tempo of dialogue between characters, and levels of physical intensity.</p>	<p>Students will respond to drama/theatre works by analyzing and recording their reactions, considering personal experiences and cultural perspectives. They will explore their own aesthetics, preferences, and beliefs, and justify original ideas based on critical analysis and historical contexts. Additionally, they will recognize how cultural perspectives affect evaluations of drama/theatre works and apply their personal views effectively.</p>	<p>Students will be able to explain how the actions and motivations of characters in a drama/theatre work impact perspectives of a community or culture. They will identify universal themes or common social issues and express them through a drama/theatre work. Additionally, students will incorporate other skills and knowledge to strengthen the meaning and conflict in a drama/theatre work with a particular cultural, global, or historical context. Students will examine artifacts from a specific time period and geographic area to enhance performance and design choices in a drama/theatre work. They will incorporate multiple perspectives and diverse community ideas in their projects.</p>

THEATRE
Middle School Levels 1-3
Content Standards

Please refer to “Directions for Interpreting Standards” on page 14.

Each content standard completes the stem “*Students will...*”

CREATING
Anchor Standards

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

Process Component: Envision/Conceptualize

EU: Theatre artists rely on intuition, curiosity, and critical inquiry.



MS Level 1	MS Level 2	MS Level 3
1. Identify and explain possible solutions to staging challenges in a drama or theatre work.	1. Envision and discuss multiple perspectives and solutions to staging challenges in a drama or theatre work.	1. Conceptualize and describe multiple perspectives and solutions to staging problems in a drama or theatre work.
2. Identify and explain possible solutions to design challenges in a drama or theatre work.	2. Envision and discuss solutions to design challenges in a drama or theatre work.	2. Conceptualize and share solutions to the design challenges of a performance space in a drama or theatre work.
		3. Explain how technology impacts design choices in a drama or theatre work, identifying examples.
		4. Identify and discuss ethical decisions related to the use of artificial intelligence in a theatrical environment.

Process Component: Develop ⚓ 2 EU: Theatre artists work to discover different ways of communicating meaning.		
3. Make and share inferences about a scripted or improvised character, imagining the given circumstances in a drama or theatre work.	3. Envision and describe the inner thoughts and objectives of a character in a scripted or improvised drama or theatre work.	5. Develop a character by articulating the character’s inner thoughts, objectives, and motivations in a scripted or improvised drama or theatre work.
4. Use critical analysis to refine and evolve original ideas and artistic choices in a devised or scripted drama or theatre work.	4. Develop and justify original ideas and artistic choices in a drama or theatre work, based on critical analysis, background knowledge, and historical and cultural context.	6. Articulate and apply critical analysis, background knowledge, research, and historical and cultural context to the development of original ideas for a drama or theatre work. <i>Example: Write short scene adaptations of ancient Greek plays.</i>
5. Contribute ideas and incorporate the ideas of others in preparing or devising a drama or theatre work.	5. Demonstrate respect for self and others and their roles in preparing or devising a drama or theatre work.	7. Share leadership and responsibilities to develop goals when preparing or devising a drama or theatre work.
Process Component: Rehearse ⚓ 3 EU: Theatre artists refine their work and practice their craft through rehearsal.		
6. Articulate and discuss choices to refine a devised or scripted drama or theatre work during the rehearsal process.	6. Demonstrate focus and concentration during the rehearsal process in order to analyze and refine choices in a devised or scripted drama or theatre work.	8. Use repetition and analysis to refine a devised or scripted drama or theatre work during the rehearsal process.
7. Identify and rehearse effective physical and vocal traits of characters in an improvised or scripted drama or theatre work.	7. Develop and rehearse effective physical and vocal traits of characters in an improvised or scripted drama or theatre work.	9. Rehearse and refine effective physical and vocal traits of characters in an improvised or scripted drama or theatre work.

8. Analyze and discuss a technical design during the rehearsal process for a devised or scripted drama or theatre work.	8. Analyze multiple planned technical design elements during the rehearsal process for a devised or scripted drama or theatre work.	10. Implement and refine a planned technical design using simple technology during the rehearsal process for devised or scripted drama or theatre work.
		11. Explain how storyboards are used to visualize narratives for various multimedia productions.
		12. Practice the safe, legal, responsible, and ethical usage of information and technology tools specific to the theatre industry.
		13. Demonstrate rehearsal procedures used in a theatrical space.



PERFORMING
Anchor Standards

- 4. Select, analyze, and interpret artistic work for presentation.
- 5. Develop and refine artistic techniques and work for presentation.
- 6. Convey meaning through the presentation of artistic work.

Process Component: Select
EU: Theatre artists make strong choices to convey meaning effectively.




MS Level 1	MS Level 2	MS Level 3
9. Identify and discuss the events in a story or script that are essential to the dramatic structure of a drama or theatre work.	9. Identify and employ various staging choices to enhance the story in a drama or theatre work.	14. Express various rhythms to communicate the story effectively in a drama or theatre work. <i>Example: Experiment with rate of speech, tempo of dialogue between characters, or levels of physical intensity.</i>

<p>10. Select and interpret physical choices to communicate character in a drama or theatre work.</p>	<p>10. Infer and interpret character objectives in a drama or theatre work.</p>	<p>15. Analyze and use various character objectives and tactics in a drama or theatre work. <i>Example: Compare and contrast the objectives of the protagonist and the antagonist and explain how they relate to the plot.</i></p>
<p>Process Component: Prepare EU: Theatre artists develop personal processes and skills for a performance or design.</p>		 5
<p>11. Explain how acting exercises and techniques can be applied to a drama or theatre work.</p>	<p>11. Utilize a variety of acting exercises and techniques that can be applied in a rehearsal or performance of a drama or theatre work.</p>	<p>16. Assemble a variety of technical elements to create a design for drama or theatre work.</p>
<p>12. Articulate how technical elements are integrated into a drama or theatre work.</p>	<p>12. Examine and describe a variety of technical elements that can be applied to a design in a drama or theatre work.</p>	<p>17. Identify effective workplace and employability skills used in a theatre setting, including communication, positive work ethic, problem-solving, time management, and teamwork.</p>
<p>Process Component: Present EU: Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.</p>		 6
<p>13. Present an informal adaptation of a drama or theatre work for an audience.</p>	<p>13. Demonstrate rehearsal etiquette for a drama or theatre work that will be shared with an audience.</p>	<p>18. Rehearse and perform a formal drama or theatre work for an audience.</p>


		<p>19. Name and utilize a variety of acting techniques to increase skills in a rehearsal or drama or theatre performance.</p> <p><i>Examples: Uta Hagan’s technique, Viola Spolin’s theatrical improvisation, Meisner Technique, Laban Movement</i></p>
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<p>RESPONDING Anchor Standards</p>
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- 7. Perceive and analyze artistic work.
- 8. Interpret intent and meaning in artistic work.
- 9. Apply criteria to evaluate artistic work.

<p>Process Component: Reflect EU: Theatre artists reflect to understand the impact of drama processes and theatre experiences.</p>	 7
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MS Level 1	MS Level 2	MS Level 3
<p>14. Describe and record personal reactions to artistic choices in a drama or theatre work.</p> <p><i>Examples: written critique, journal, blog</i></p>	<p>14. Compare and contrast their recorded reactions regarding artistic choices in a drama or theatre work to those of their peers.</p> <p><i>Example: Students discuss and compare their personal reactions to a performance.</i></p>	<p>20. Apply predetermined criteria to the evaluation of artistic choices in a drama or theatre work.</p>
		<p>21. Identify current theatrical technologies and safety procedures for theatrical production.</p>

<p>Process Component: Interpret EU: Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.</p>	 8
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<p>15. Explain how artists make choices based on personal experience in a drama or theatre work.</p>	<p>15. Infer and justify the artistic choices made by actors and designers in a drama or theatre work.</p>	<p>22. Analyze and discuss artistic choices when participating in or observing a drama or theatre work.</p>
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<p>16. Identify significant cultural perspectives that may influence the interpretation of a drama or theatre work. <i>Example: When the class is watching A Thousand Cranes, students identify and discuss aspects of Japanese culture present in the production's design.</i></p>	<p>16. Demonstrate how cultural perspectives can influence the criticism of drama or theatre work.</p>	<p>23. Analyze how cultural perspectives influence the evaluation of a drama or theatre work.</p>
<p>17. Identify personal aesthetics, preferences, and beliefs through participation in or observation of drama or theatre work.</p>	<p>17. Interpret and discuss how personal aesthetics, preferences, and beliefs can be used in drama or theatre work.</p>	<p>24. Apply personal aesthetics, preferences, and beliefs to evaluate a drama or theatre work.</p>
<p>Process Component: Evaluate EU: Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.</p>		
<p>18. Evaluate drama or theatre work, using evidence and predetermined criteria. <i>Examples: performance rubric, oral critique, peer assessment</i></p>	<p>18. Explain how personal preferences influenced an evaluation of a drama or theatre work, based on supporting evidence and predetermined criteria.</p>	<p>25. Critique a drama or theatre work using supporting evidence, personal preferences, and artistic criteria.</p>
<p>19. Analyze the production elements used in a drama or theatre work to evaluate aesthetic choices.</p>	<p>19. Identify and discuss the aesthetics of the production elements in a drama or theatre work. <i>Example: Discuss how the scenic designer of a production utilized size, shape, and color for effect.</i></p>	<p>26. Apply knowledge of production elements used in a drama or theatre to assess aesthetic choices. <i>Example: choosing certain lighting colors in order to enhance the set and actors</i></p>
<p>20. Identify a specific audience or purpose for a drama or theatre work.</p>	<p>20. Explain how the intended purpose of a drama or theatre work appeals to a specific audience.</p>	<p>27. Assess the impact of a drama or theatre work on a specific audience.</p>

CONNECTING
Anchor Standards

10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Process Component: Empathize

⚓ 10

EU: Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.

MS Level 1	MS Level 2	MS Level 3
21. Explain how the actions and motivations of characters in a drama or theatre work relate to and impact the perspectives of a community or culture.	21. Analyze and discuss how a drama or theatre work addresses a community issue from multiple perspectives.	28. Incorporate different perspectives and diverse community ideas in a drama or theatre work.

Process Component: Interrelate

⚓ 10

EU: Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.

22. Identify universal themes or common social issues and express them through a drama or theatre work.	22. Incorporate music, dance, art, and/or media to strengthen the meaning and conflict in a drama or theatre work with a particular cultural, global, or historical context.	29. Utilize different forms of drama or theatre work to explore contemporary social, cultural, or global issues. <i>Examples: Use reader's theatre to explore sustainability; use children's theatre with younger students to examine bullying; use Commedia dell'arte to explore stereotypes.</i>
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Process Component: Research

⚓ 11

EU: Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.

23. Research, analyze, and discuss different versions of the same drama or theatre story to determine differences and similarities.	23. Research and discuss how a playwright might have intended a drama or theatre work to be produced.	30. Research the story elements of a staged drama or theatre work and compare them to another production of the same work.
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<p>24. Research the setting of a drama or theatre work and utilize the information to make performance and design choices.</p>	<p>24. Research artifacts from a time period and geographic location and relate them to performance and design choices in a drama or theatre work.</p>	<p>31. Identify and use artifacts from a time period, place, and social environment to develop performance and design choices in a drama or theatre work.</p>
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THEATRE High School Levels I-IV Overview

Students in Grades 9-12 thrive on the challenges of increased academic rigor leading to advanced knowledge, skills, and arts literacy in preparation for college and careers. By exploring connections to other disciplines, content standards guide students to arts literacy in a rapidly changing world. Students find the high school theatre arts program to be a setting where 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. High school theatre students have the unique opportunity to gain awareness of a vast range of human experiences, joys, and concerns.

Engaging students in drama processes involves creating imagined scenarios and unscripted activities which allow students to explore a variety of real and imagined issues. By immersing themselves in these envisioned worlds, students can develop empathy and critical thinking skills. This method of learning encourages creativity and helps students to understand complex topics in an interactive and engaging way. Theatre education should always be carried out in facilities that are safe with equipment that approaches industry standards.

Four levels of theatre proficiency are provided for students in Grades 9-12: High School Levels I, II, III, and IV, which are to be taken sequentially..

At High School Level I, standards present basic theatre knowledge as a means of creative expression in theatre practice. Content stresses the importance of maintaining personal health and foundational wellness through the practice of theatre. Students will be exposed to live, written, and created theatre and to acting and technical theatre techniques that are appropriate to their age and ability levels, as well as to the many careers available to those who pursue theatre as a profession. For students who have had no previous theatre courses, teachers may need to revisit and review standards from prior grade levels.

In High School Level II, 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 of technical theatre will use previous training to elevate their understanding of creativity, design, and elements of production. The focus will also include training in the tools for production and performance. 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 Level III 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,

Theatre
High School Levels I-IV

learning styles, interests, and social skills. These students are challenged to justify 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.

High School Level IV is designed for students who have mastered basic theatre skills and concepts. Students are provided 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 meet standards in Levels III and IV, advanced elective courses may need to be designed on the local level to increase the depth of understanding in specific areas 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.

Students at Levels III and IV may investigate professional theatrical career opportunities and begin to prepare portfolios and audition material for college and university applications. They may use this time to deepen their understanding of the creative workforce and begin to network with their peers through local, statewide, and regional competitions.

General Theatre Studies has been created for schools which may not have theatre programs yet wish to introduce students to the fundamentals of theatre. The course may be offered for students in any grade from 9 through 12 for half a credit or a full credit.

THEATRE

High School Levels I and II

Overview

High School Level I

HS Level I is built sequentially from Grades 6-8 and supplies appropriate standards for entry-level secondary students for high school theatre programs that do not have a feeder program in the middle school. In Level I, the standards are designed to integrate creativity with the physical aspects of acting. Emphasizing physical education in the theater classroom is akin to musicians tuning their instruments. These standards enable teachers to impart the importance of maintaining healthy habits and exercise to their students. Content emphasizes character development, script analysis, collaboration, and technical aspects of production. Students will be developing their own creativity, which can be applied to their academic work and future careers as well as the theatre classroom. They are also learning how to apply new theatre knowledge to their rehearsal and performance processes.

High School Level II

HS Level II builds sequentially upon theatre knowledge and skills developed in Level I. 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. At this level, 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.

ARTISTIC PROCESSES

Creating	Performing	Responding	Connecting
Students will generate and conceptualize artistic ideas and work in a drama or scripted performance. Teachers will guide students to organize and develop artistic ideas and work, which students will then evaluate and refine.	Students will select, analyze, and interpret artistic work in a drama or scripted performance. They will develop and refine artistic techniques and work for presentation. Students will convey meaning through the presentation of artistic interpretation.	Students will perceive and analyze artistic work. They will interpret intent and meaning in artistic work. Students will apply criteria to evaluate artistic work.	Students will synthesize and relate knowledge and personal experiences to create aesthetic choices for devised or scripted drama or theatre work. Students will relate artistic ideas and words with societal, cultural, and historical context to achieve deeper understanding.

THEATRE
High School Levels I and II
Content Standards

Please refer to “Directions for Interpreting Standards” on page 14.

Each content standard completes the stem “*Students will...*”

CREATING
Anchor Standards

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

Process Component: Envision/Conceptualize
EU: Theatre Artists rely on intuition, curiosity, and critical inquiry.



HS Level I

HS Level II

1. Explain foundational ideas about the visual composition of a drama or theatre work.
Examples: How does an audience’s connection with an actor delivering a monologue upstage differ from its connection with the same actor delivering the monologue downstage?

1. Conduct and apply basic research to construct ideas about the visual composition of a drama or theatre work.

2. Explain the impact of technology on design choices in a drama or theatre work.


2. Experiment with ways theatre artists incorporate technical theatre elements to communicate meaning and apply them to the production process.

3. Research and discuss the impact of technology on design choices in a drama or theatre work.

3. Investigate and explain the impact of technology on design choices in a drama or theatre work.

Process Component: Develop
EU: Theatre artists work to discover different ways of communicating meaning.



4. Explain how script analysis enables theatre artists to recognize and create ideas that can be used in a drama or theatre work.	4. Use script analysis to develop advanced ideas for presenting a character who is believable and authentic in a drama or theatre work.
5. Identify ways that history and culture influence the development of a dramatic concept in a drama or theatre work. <i>Examples: Hamilton, Suffs the Musical</i>	5. Make interpretive choices for a drama or theatre work, working as part of a creative team.
6. Research and apply movement terminology to physical choices for performance. <i>Example: The choreographer uses jazz dance terminology to describe the steps in a musical theatre dance combination.</i>	6. Make and describe physical choices for performance, using movement terminology.
7. Identify careers in theatre and explore their interdependent roles in creating a drama or theatre work.	7. Distinguish among careers in theatre and their roles in a drama or theatre work.
8. Make and explain ethical decisions related to the use of artificial intelligence in a theatrical environment.	
Process Component: Rehearse  3 EU: Theatre artists refine their work and practice their craft through rehearsal.	
9. Practice and revise a devised or scripted drama or theatre work using theatrical staging conventions. <i>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.</i>	8. Explore artistic solutions and make analytical choices in a devised or scripted drama or theatre work, working as part of a creative team.
10. Incorporate safe practices in physical and theatrical activities during the rehearsal process.	9. Re-imagine and revise technical design choices throughout the rehearsal process to enhance the story and the emotional impact of a devised or scripted drama or theatre work.
11. Identify and employ physical, vocal, and emotional choices in a drama or theatre work to create a performance that is believable, authentic, and relevant.	10. Utilize best practices and make strategic safe choices during the rehearsal process, working collaboratively.

12. Create storyboards to visualize narratives for various devised or scripted drama or theatre works.	11. Create and refine technical design choices to support the story and emotional impact of a fully realized production of a devised or scripted drama or theatre work.
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PERFORMING
Anchor Standards

- 4. Select, analyze, and interpret artistic work for presentation.
- 5. Develop and refine artistic techniques and work for presentation.
- 6. Convey meaning through the presentation of artistic work.

Process Component: Select
EU: Theatre artists make strong choices to convey meaning effectively.



HS Level I	HS Level II
13. View and critique character elements of multimedia, scripted drama and theatre performances created for various audiences.	12. Examine how character relationships influence the tone and telling of the story of a drama or theatre work.
14. Identify specific technical elements used in theatre productions as defined by the capabilities and characteristics of different theatre spaces.	13. Shape character choices in response to given circumstances and other essential textual information in drama or theatre works for various audiences.
15. Research and share information on technical aspects of theatre arts from various cultures and historical periods and relate them to current technical practices.	14. Create specific technical elements for theatre productions based on the capabilities and characteristics of different theatre spaces.

Process Component: Prepare
EU: Theatre artists develop personal processes and skills for a performance or design.



16. Identify and demonstrate age-appropriate acting techniques that can be applied during the performance process.	15. Investigate and interpret various age-appropriate acting techniques using movement to expand skills in a drama or theatre rehearsal or performance. <i>Examples: Laban effort shapes to enhance movement, Stanislavski method for character development, Alexander technique for breath and body control</i>
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<p>17. Collaboratively research and discuss nutritional programs and fitness plans that establish goals for the physical practices that maintain energy, protect the voice, build muscle memory, and ensure safe physical practices in the theatre classroom and rehearsal space. <i>Examples: range of motion, breath control, heart rate</i></p>	<p>16. Create a personal nutritional program and fitness plan that includes goals for the physical practices that maintain energy, protect the voice, build muscle memory, and ensure safe physical practices in the theatre classroom and rehearsal space.</p>
	<p>17. Research and utilize technical elements to increase the impact of a design for an original work for a specific audience.</p>
<p>Process Component: Present EU: Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.</p>	
<p>18. Demonstrate movement sequences in a variety of physical activities for the theatrical space. <i>Examples: correct stretching technique, weight sharing, musical theatre or dance movement, character movement, Linklater and Alexander techniques</i></p>	<p>18. Interpret movement sequences in a variety of physical activities for character development in the theatrical space.</p>
<p>19. Identify performance elements from a drama or theatre work for a specific audience. <i>Examples: character motivation, vocal expressions, body language, gestures</i></p>	<p>19. Perform a scripted drama or theatre work for a specific audience. <i>Example: Perform a children’s theatre piece for students in grades K-2 in their school system.</i></p>
<p>20. Create an original media work for a specific purpose and audience, using a variety of technical theatre and media production equipment.</p>	

RESPONDING
Anchor Standards

- 7. Perceive and analyze artistic work.
- 8. Interpret intent and meaning in artistic work.
- 9. Apply criteria to evaluate artistic work.

Process Component: Reflect
EU: Theatre artists reflect to understand the impact of drama processes and theatre experiences.



HS Level I	HS Level II
21. Explain how emotions can be impacted by what is seen, heard, and experienced in a drama or theatre work.	20. Respond to what is seen, felt, and heard in a drama or theatre work in order to make future artistic choices.
22. Recognize and demonstrate current theatrical technologies and safety procedures in theatrical production.	
Process Component: Interpret  8 EU: Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.	
23. Identify and express artistic choices in several drama or theatre works.	21. Analyze and compare artistic choices in several drama or theatre works based on criteria developed from their own experiences.
24. Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama or theatre work.	22. Cite cultural perspectives and context influences in an evaluation of a drama or theatre work.
25. Compare and contrast their aesthetic preferences, biases, and beliefs to those of others through observing and participating in drama or theatre work.	23. Justify personal aesthetics, preferences, biases, and beliefs through observing and participating in a drama or theatre work.
Process Component: Evaluate  9 EU: Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.	
26. Compare aspects of a drama or theatre work to other art forms, history, culture, and other disciplines.	24. Use supporting evidence and predetermined criteria to examine and explain the relationship of a drama or theatre work to art forms, history, culture, and other disciplines.
27. Classify and explore a drama or theatre work by considering its specific purpose or intended audience.	25. Formulate evidence to show how a drama or theatre work is influenced by its specific purpose or intended audience.

CONNECTING
Anchor Standards

10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Process Component: Empathize

⚓ 10

EU: Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.

HS Level I

HS Level II

28. Interpret and describe how cultural perspectives, community ideas, and personal beliefs impact a drama or theatre work.

26. Collect evidence on how cultural perspectives, community ideas, and personal beliefs impact a drama or theatre work.

29. Research and discuss effective theatrical workplace and employability skills and technology tools specific to the theatrical industry pathway.

27. Employ and incorporate theatrical workplace and employability skills, including communication, positive work ethic, problem-solving, time management, and teamwork.

Process Component: Interrelate

⚓ 11

EU: Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.

30. Explore and discuss how cultural, global, and historic belief systems affect creative choices in a drama or theatre work.

28. Using theatre research methods, investigate and report on how theatre artists apply creative processes to tell stories based on a social, cultural, and historic belief system in a devised or scripted drama or theatre work.

31. Describe basic theatre research methods that lead to understanding the social and cultural background of a drama or theatre work.

29. Demonstrate basic theatre research methods to create better understanding of the social and cultural background of a drama or theatre work.

THEATRE

High School Levels III and IV

Overview

High School Level III

High School Level III 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 High School Level III approach theatre as a substantive academic discipline. They 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 learned and mastered. Level III 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 are able to use theatrical technologies and tools for design. They are challenged to justify critical choices and examine the various aspects of theatre in society. Emphasis is placed on high levels of characterization, analysis, interpretation, design, and creation of new artistic works.

High School Level IV

High School Level IV is designed for students who are ready to become innovative practitioners in theatre. Students enrolled in this level depend upon peers for social interaction and acceptance, and, to a degree, for 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 High School Level IV theatre students.

High School Level IV 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 Level IV theatre student demonstrates arts 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.

ARTISTIC PROCESSES

Creating	Performing	Responding	Connecting
Students are tasked with generating and conceptualizing artistic ideas and contributing to a devised or scripted drama or theatre work. Under the guidance of teachers, students will be led to organize and develop their artistic concepts and works. Students will also evaluate and refine their artistic composition.	Students will select, analyze, and interpret devised or scripted drama or theatre work. They will enhance their artistic techniques and prepare their work for presentation. Students will effectively communicate meaning through the presentation of devised or scripted drama or theatre work.	Students will engage in the perception and analysis of artistic work of a drama or scripted production. They will interpret the intent and meaning within artistic expressions, show awareness of societal, cultural, and historical elements, and employ specific criteria in order to evaluate artistic work.	Students will integrate knowledge and personal experiences to make artistic decisions for devised or scripted drama or theatre work. They will relate artistic ideas, concepts, and works to the social, cultural, and historical context in order to enhance comprehension.

THEATRE High School Levels III and IV Content Standards

Please refer to “Directions for Interpreting Standards” on page 14.



Each content standard completes the stem “*Students will...*”

CREATING Anchor Standards

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

Process Component: Envision/Conceptualize
EU: Theatre Artists rely on intuition, curiosity, and critical inquiry.

 **1**

HS Level III	HS Level IV
1. Investigate and report on historical and cultural conventions and how they impact the visual composition of a drama or theatre work.	1. Synthesize knowledge of a variety of dramatic forms, theatrical conventions, and technologies to compose the visual elements of a drama or theatre work.
2. Utilize technology to design solutions for a drama or theatre work.	2. Create a complete technical design that incorporates elements of theatrical technology for a drama or theatre work.
Process Component: Develop  2 EU: Theatre artists work to discover different ways of communicating meaning.	
3. Use personal experiences and knowledge to develop a character who is believable and authentic in a drama or theatre work.	3. Integrate cultural and historical contexts with personal experiences to create a character who is believable and authentic in a drama or theatre work.
4. Refine a dramatic concept to demonstrate a critical understanding of historical and cultural influences on their original ideas applied to a drama or theatre work.	4. Develop and synthesize original ideas in a drama or theatre work, utilizing critical analysis, historical and cultural context, research, and Western or non-Western theatre traditions.
5. Analyze how advancements in technology impact careers and independent roles in a drama or theatre work.	5. Adapt and integrate advancements in technology into various careers and independent roles in a drama or theatre work.
Process Component: Rehearse  3 EU: Theatre artists refine their work and practice their craft through rehearsal.	
6. Use research and script analysis to revise physical and vocal choices impacting the believability and relevance of a drama or theatre work.	6. Synthesize ideas from research, script analysis, and context to create a performance that is believable, authentic, and relevant in a drama or theatre work.
7. Use the rehearsal process to analyze the dramatic concept and technical design elements of a devised or scripted drama or theatre work.	7. Refine, transform, and re-imagine the style, genre, form, and conventions of a devised or scripted drama or theatre work through the rehearsal process.

8. Follow procedures to maintain health and safety within the contexts of rehearsal space, theatrical shop and lab, pre-production conditions and processes, rehearsal, and performance.	8. Incorporate safety procedures in handling, operating, and maintaining tools and machinery; handling materials; utilizing personal protective equipment; maintaining a safe work area; and handling hazardous materials and forces in a theatrical environment.
9. Employ sound, lighting, scenic, costuming, makeup, and prop design techniques, including synchronization of sound effects, music, and dialogue, to enhance the overall theatrical experience.	9. Demonstrate industry-level technical proficiency in the rehearsal process to support the story and the emotional impact of a devised or scripted drama or theatre work.

PERFORMING
Anchor Standards

4. Select, analyze, and interpret artistic work for presentation.
5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work.

Process Component: Select
EU: Theatre artists make strong choices to convey meaning effectively.

⚓ 4

HS Level III


HS Level IV

10. Explain how unique choices shape believable and sustainable drama or theatre work.	10. Utilize reliable research on directors' styles to shape innovative choices for a directorial concept in a drama or theatre work.
11. Describe specific technical elements used in theatre productions, based on the capabilities and characteristics of different theatre spaces.	11. Refine specific technical elements used in theatre productions, based on the capabilities and characteristics of different theatre spaces.

Process Component: Prepare
EU: Theatre artists develop personal processes and skills for a performance or design.


⚓ 5

12. Refine a range of movement skills to enhance acting and build a believable character in a sustainable drama or theatre performance.	12. Collect and use a variety of acting exercises from reliable resources to prepare a believable and sustainable performance.
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<p>13. Modify a personal fitness plan by applying principles of specificity, overload, frequency, intensity, time, and progression to physical activities for the artist. <i>Examples: using Alexander technique, Linklater technique, and stretching technique during rehearsal</i></p>	<p>13. Justify and defend the physical and mental effects of a personal fitness plan that promotes movements for the theatre artist.</p>
<p>14. Employ technical elements and research to create a design that communicates the concept of an original media production.</p>	<p>14. Explain and justify the selection of technical elements used to build a design that communicates the concept of an original media production.</p>
<p>Process Component: Present  6 EU: Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.</p>	
<p>15. Convey various character types through movement sequences in a variety of physical activities for the theatrical space.</p>	<p>15. Analyze multiple character types through movement sequences in a variety of physical activities for the theatrical space.</p>
<p>16. Present a drama or theatre work using creative processes that shape the production for a specific audience.</p>	<p>16. Present a drama or theatre production that employs research and analysis grounded in the creative perspectives of the playwright, director, designer, and dramaturge for a specific audience.</p>

RESPONDING
Anchor Standards

- 7. Perceive and analyze artistic work.
- 8. Interpret intent and meaning in artistic work.
- 9. Apply criteria to evaluate artistic work.

Process Component: Reflect  **7**
EU: Theatre artists reflect to understand the impact of drama processes and theatre experiences.

HS Level III	HS Level IV
<p>17. Research historical and cultural context to structure and justify personal responses to a drama or theatre work. <i>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.</i></p>	<p>17. Explain artistic criteria and how each might be used to influence future artistic choices of a drama or theatre work.</p>
<p>Process Component: Interpret EU: Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.</p>	
<p>18. Develop detailed supporting evidence and criteria to reinforce artistic choices when observing or participating in a drama or theatre work.</p>	<p>18. Use detailed supporting evidence and appropriate criteria to revise personal work or interpret the work of others when observing or participating in a drama or theatre work.</p>
<p>19. Relate concepts from a drama or theatre work to personal experience to discover cultural perspectives and understanding. <i>Example: Relate themes of jealousy and racial animosity in Othello to their own experiences.</i></p>	<p>19. Use understanding of cultures and contexts to shape personal responses to drama or theatre work.</p>
<p>20. Identify and discuss multiple aesthetics, preferences, biases, and beliefs through participation in and observation of drama or theatre work, respecting others' interpretations when expressing opinions.</p>	<p>20. Respectfully support and explain aesthetics, preferences, biases, and beliefs to create a context for critical research that informs artistic decisions in a drama or theatre work.</p>
<p>Process Component: Evaluate EU: Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.</p>	
<p>21. Research and synthesize cultural and historical information related to a drama or theatre work to support or evaluate artistic choices.</p>	<p>21. Analyze and evaluate varied aesthetic interpretations of production elements for a selected drama or theatre work, giving reasons for their opinions.</p>
<p>22. Create and organize a comprehensive portfolio of original, professional-quality designs. a. Create a resume of performance or technical theatre design work suitable for a professional audience.</p>	<p>22. Refine and augment a comprehensive portfolio of original, professional-quality technical theatre design works or an audition reel suitable for a professional audience.</p>

23. Analyze how a drama or theatre work communicates for a specific purpose and audience.	23. Analyze and debate the connection between a drama or theatre work and contemporary issues that may impact audiences.
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CONNECTING
Anchor Standards

10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Process Component: Empathize

⚓ 10

EU: Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.

HS Level III

HS Level IV

24. Choose and interpret a historical or contemporary drama or theatre work to reflect or question personal beliefs.	24. Collaborate to produce a drama or theatre work that examines a critical global issue from several perspectives and challenges the audience to reach conclusions about the issue.
25. Demonstrate safe, legal, responsible, and ethical use of published material and technology tools specific to the theatrical industry.	25. Advocate and practice safe, legal, responsible, and ethical use of information and technology tools specific to the theatrical industry.

Process Component: Interrelate

⚓ 11

EU: Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.

26. Develop a drama or theatre work that identifies and questions cultural, global, or historic belief systems.	26. Integrate conventions and knowledge from different art forms and other disciplines to develop a cross-cultural drama or theatre work.
27. Formulate creative choices for a devised or scripted drama or theatre work based on research about a selected topic.	27. Justify the creative choices made in a devised or scripted drama or theatre work, based on a critical interpretation of specific data from theatre research.

GENERAL THEATRE STUDIES Overview

This course has been created for schools which may not have theatre programs yet wish to introduce students to the fundamentals of theatre. General Theatre Studies may be offered for half or a full credit for grades 9-12. The half-credit option is most appropriate for students who need to satisfy an arts credit and want an overview of theatre. The full-credit option is appropriate for students who need to satisfy an arts credit and also want to have a deeper knowledge of theatre.

The standards are written simply so they are accessible to teachers who are not certified theatre educators. The purpose of General Theatre Studies is to whet students’ appetite for theatre, to provide basic knowledge, and to inspire future participation in theatre. It should not replace any course or sequence of courses in high school theatre. It cannot be used as a prerequisite for any higher-level theatre course.

GENERAL THEATRE STUDIES Content Standards

Please refer to “Directions for Interpreting Standards” on page 14.




Each content standard completes the stem “*Students will...*”

CREATING Anchor Standards	
1. Generate and conceptualize artistic ideas and work. 2. Organize and develop artistic ideas and work. 3. Refine and complete artistic work.	1
Process Component: Explore EU: Theatre artists rely on intuition, curiosity, and critical inquiry.	
Half Credit	Full Credit
1. Identify and describe professions within theatre arts.	1. Identify and describe professions within theatre arts.

2. Describe various technologies used in the theatre and compare effects of traditional and new technologies.	2. Describe various technologies used in the theatre and compare effects of traditional and new technologies.
	3. Discuss and demonstrate constructive ethical conduct and actions within a particular theatre discipline.
Process Component: Plan ⚓ 2 EU: Theatre artists work to discover different ways of communicating meaning.	
3. Create an original artwork using the appropriate tools of the theatre arts discipline. <i>Example: Write and perform a scene based on Shakespeare's sonnets.</i>	4. Create an original technical theatre design using the appropriate tools of the theatre arts discipline. <i>Example: Design a costume for a play or a scenic design for a performance piece.</i>
	5. Research employment opportunities and describe a series of actionable steps for pursuing jobs and roles within the theatre arts discipline.
Process Component: Revise ⚓ 3 EU: Theatre artists refine their work and practice their craft through rehearsal.	
4. Explain how and why the theatre arts communicate meaning.	6. Explain how and why the theatre arts communicate meaning.
5. Analyze theatrical works from various cultures and historical periods.	7. Analyze theatrical works from various cultures and historical periods.


PERFORMING
Anchor Standards

4. Select, analyze, and interpret artistic work for presentation.
5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work.

Process Component: Express EU: Theatre artists make strong choices to convey meaning effectively.		 4
Half Credit	Full Credit	
Process Component: Embody EU: Theatre artists develop personal processes and skills for a performance or design.		 5
	8. Interpret and apply safety measures and precautions in theatrical activities and spaces. <i>Example: engaging in proper warmups, sweeping the stage prior to performance</i>	
Process Component: Present EU: Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.		 6
6. Perform an original artistic work or present an original theatrical design.	9. Perform an original artistic work or present an original theatrical design.	

**RESPONDING
Anchor Standards**

- 7. Perceive and analyze artistic work.
- 8. Interpret intent and meaning in artistic work.
- 9. Apply criteria to evaluate artistic work.

Process Component: Analyze EU: Theatre artists reflect to understand the impact of drama processes and theatre experiences.		 7
Half Credit	Full Credit	
	10. Analyze the structure, purpose, characteristics, and functions of various types of drama or theatre works. <i>Example: How is a play different from a musical? How is a play by Shakespeare different from a play by Edward Albee?</i>	

<p>Process Component: Interpret ⚓ 8 EU: Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.</p>	
<p>6. Synthesize connections between personal experience and aesthetics and explain how the experiences influence theatre intent. <i>Example: Watch or read a play to discover the author's purpose for creating the work and explain how similarities to their own life experiences are reflected in the aesthetics of the play.</i></p>	<p>10. Synthesize connections between personal experience and aesthetics and explain how the experiences influence theatre intent. <i>Example: Watch or read a play to discover the author's purpose for creating the work and explain how similarities to their own life experiences are reflected in the aesthetics of the play.</i></p>
<p>Process Component: Critique ⚓ 9 EU: Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.</p>	
<p>7. Critique a drama or theatre production using criteria, including rubrics and protocols, to judge technical and artistic aspects of the performance.</p>	<p>11. Critique a drama or theatre production, using criteria to judge technical and artistic aspects of the performance.</p>
<p>CONNECTING Anchor Standards</p>	
<p>10. Synthesize and relate knowledge and personal experiences to make art. 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.</p>	
<p>Process Component: Synthesize ⚓ 10 EU: Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.</p>	
<p>Half Credit</p>	<p>Full Credit</p>
	<p>12. Explain the interconnections and cooperation among various theatre disciplines.</p>
<p>Process Component: Relate ⚓ 11 EU: Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.</p>	

	13. Identify and analyze theatre's connection to humanity during a particular period in history.
8. Demonstrate proper audience and performer etiquette in a theatre setting.	14. Demonstrate proper audience and performer etiquette in a theatre setting.

THEATRE Glossary

Action–That which happens physically in a play and involves a distinct beginning, middle, and end.

Aesthetics–Principles of beauty, taste, and appeal to the audience; a philosophy dealing with the nature and expression of beauty, as in the fine arts.

Antagonist–Either of two opponents in a conflict, or the character who opposes the protagonist.

Articulate–To speak distinctly.

Artistic choices–Selections made by theatre artists about situation, action, direction, and design to convey meaning.

Audition reel–A short series of clips that showcase one’s acting ability; also called a demo reel, showreel, sizzle reel, or video reel.

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.

Commedia dell’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.

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.

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.

Ensemble–The dynamic interaction and harmonious blending of the efforts of the many artists involved in the dramatic activity of a theatrical production.

Flats–Frame constructed of 1x3 boards covered with canvas, painted, and used most often for interior or exterior walls of a building in a stage setting.

Fully realized production– A theatrical performance that has been brought to life with all technical elements integrated with the acting during intensive technical rehearsals to create a cohesive live performance for an audience.

Genre–A category of plays, such as comedy, tragedy, melodrama, or farce.

Gesture—A movement of body or limbs to suggest thought or feeling.

Greek theatre—A type of performance art in which a chorus, a small cast of performers, and an ancient playwright’s tragedy or comedy is performed; generally thought to be the historical start of modern Western theatre practice.

Improvisation—The impromptu portrayal of a character or scene without any rehearsal or preparation.

Makeup—Cosmetics worn by male and female actors to create a character or reflect a historical period.

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.

Performance space—Area designated for theatrical performances (for example, formal spaces such as a proscenium stage, arena stage, or black box theatre; informal spaces such as a gymnasium, park, bus terminal, or street)..

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).

Portfolio—A collection of video, images, or work examples assembled to represent their work as a designer or director.

Projection—Vocalization that can be heard at a distance.

Properties, props—Objects used on stage such as furniture, glasses, and books.

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.

Rhythm—The timing and pace of drama; beat or tempo of performance.

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.

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.

Staged reading—A performance created by reading from a script rather than from memory; usually presented without benefit of props or costumes.

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.

Theme—An idea or point of view depicted in a work of art.

Tone—The quality and pitch of a vocalization.

Upstage—Stage area farthest away from the audience.

VISUAL ARTS K-12 OVERVIEW

Traditionally, the visual arts included drawing, painting, printmaking, photography, and sculpture. Today, the visual arts encompass a broader, more dynamic spectrum of constructs, including architectural arts, product design, folk arts, and arts and crafts (ceramics, fibers, jewelry, and works in wood, paper, and other materials). Media arts, which are covered as a separate discipline of this course of study, are also a form of visual arts.

The Visual Arts standards are designed to provide comprehensive learning progressions from Kindergarten through Grade 12. Each grade level builds upon the knowledge and skills from preceding instruction. Although the learning progressions are presented in sequential order, the processes may be taught in a synthesized and adaptive way to meet the unique and diverse needs of students of all ages and abilities. These standards serve as a robust framework for addressing the minimum requirements for implementing a high-quality visual arts program.

The visual arts standards establish the foundation for instruction that is invigorating, collaborative, and engaging through the artistic processes of creating, presenting, responding, and connecting. These standards focus on a progressive, innovative approach to arts education by emphasizing the whole student and providing them with creative, collaborative, and real-world experiences. These stimulating and enriching experiences foster arts literacy and prepare students to face challenges with creativity, innovation, and confidence throughout their lives. Additionally, these standards align with college and career readiness goals, ensuring that students develop the critical thinking, problem-solving, and collaborative skills essential for success in higher education and future careers.

Program Guidelines

Visual arts educators should follow safety guidelines in the *ALSDE Quality Program Guidelines for Arts Education*. Additional guidelines are available from various state and national arts education associations and organizations.

Artistic Processes

Creating	Presenting	Responding	Connecting
<p>Through the process of creating, students develop visual literacy and art vocabulary to generate and conceptualize ideas. They organize, practice techniques, make creative choices, and safely use media and tools. Students refine their work based on feedback, effectively communicating their message. This process showcases their technical skills and creativity, resulting in original artworks or designs. In addition, they explore visual arts careers.</p>	<p>Students select, analyze, and interpret their artistic work for presentation, while considering the progression of techniques and ideas they have explored. They develop and refine their techniques and artworks, ensuring that the final pieces are polished and ready for presentation. Through the presentation of their work, students convey the intended meaning and message of their art. Additionally, this process includes preparing an artwork portfolio and engaging in critique and assessment.</p>	<p>Students observe and analyze artistic works to understand their formal structure, which includes art elements and design principles. They explore and interpret the artist's intent, delving into the meaning conveyed by the work. By applying established criteria, students evaluate the quality and effectiveness of the artwork. This reflective process also includes engaging in art critique and assessment, fostering a deeper appreciation and critical understanding of visual art.</p>	<p>Students connect their artistic ideas to broader community, cultural, and historical contexts. They learn about art's role in various cultures and periods, examining how societies use art to convey meaning. This helps them understand diverse artistic expressions and universal themes. Students will consider art-related occupations and learn how the creative process influences current career trends. Connecting helps students understand how their own art relates to the wider world and enriches their practice and communication of complex ideas and emotions.</p>

VISUAL ARTS Kindergarten-Grade 2 Overview

Students in the K-2 grade band are inquisitive and imaginative. They want 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 visual arts media and concepts. Instruction at this level fosters appropriate behavioral skills, promotes arts literacy, and guides students in developing cognitive, sensory, affective, and motor skills. Grades K-2 content standards provide the foundation for future visual arts instruction and for the understanding and enjoyment of visual artworks. Students in these grades are introduced to the elements of art (line, shape, color, form, texture, value, and space) and principles of design (pattern, balance).

Kindergarten

The 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 and 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 and principles are bases for building in subsequent grades.

Grade 1

The goal of the first grade visual arts program is to guide students in fine-motor development and foundational art experiences. Students need activities that stimulate independent thinking and problem-solving. An effective visual arts instructional environment includes creative, 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. These concepts promote visual arts literacy and equip students with the skills necessary for describing and explaining their works of art.

Grade 2

The goal of the second grade visual arts program is to relate visual arts to cultures, times, and community. This can be done within their immediate environment or outside it. Students 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.

VISUAL ARTS
Kindergarten-Grade 2
Content Standards

Please refer to “Directions for Interpreting Standards” on page 14.

Each content standard completes the stem “*Students will...*”

CREATING
Anchor Standards

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

Process Component: Investigate/Plan/Make

EU: Creativity and innovative thinking are essential life skills that can be developed.



1

Process Component: Investigate/Plan/Make

EU: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.



1

2. Collaboratively create artworks exploring the elements of art and principles of design.

2. Explore and experiment with a range of materials.




2. Create a work of art with a range of materials, using two-dimensional and three-dimensional methods to explore personal interests.

Process Component: Investigate

EU: Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.




2

3. Follow a sequence of steps to create art that expresses feeling and ideas.	3. Create works of art on subjects that are real or imaginary, using the elements of art and principles of design.	3. Follow sequential steps to create works of art on subjects that are real or imaginary.
Process Component: Investigate EU: Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.		 2
4. Follow safety directions when utilizing art materials, tools, and equipment.	4. Follow safe and proper procedures for using materials, tools, and equipment while making art.	4. Demonstrate safe and proper procedures for utilizing, cleaning, and maintaining materials, tools, and equipment while making art.
Process Component: Investigate EU: People create and interact with objects, places, and designs that define, shape, enhance, and empower their lives.		 2
5. Create artworks to tell a story about a familiar person, place, or thing.	5. Create an artwork based on observation of familiar objects and scenes.	5. Create an artwork using found or recycled objects.
Process Component: Reflect/Refine/Continue EU: Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.		 3
6. Share and talk about the art they are creating.	6. Describe choices made while creating art, using art vocabulary.	6. Discuss choices made while planning and creating art, using art vocabulary.

**PRESENTING
Anchor Standards**

4. Select, analyze, and interpret artistic work for presentation.
5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work.

Process Component: Select  **4**
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.



Kindergarten	Grade 1	Grade 2
7. Identify reasons for saving and displaying artwork.	7. Select works of art for personal portfolio and display.	7. Discuss ways artwork can be displayed publicly based on a specific theme or concept.
<p>Process Component: Analyze ⚓ 5 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.</p>		
8. Explain the purpose of a portfolio or collection and identify places where art may be displayed or preserved.	8. Discuss where, when, why, and how artwork should be presented or preserved.	8. Differentiate among materials and techniques for preparing artwork for presentation.
<p>Process Component: Share ⚓ 6 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.</p>		
9. Explain the purpose of an art museum and how it is different from other public buildings.	9. Identify the roles and responsibilities of people at museums and other art venues.	9. Discuss how exhibiting art in schools and other public places contributes to communities and society.


**RESPONDING
Anchor Standards**


- 7. Perceive and analyze artistic work.
- 8. Interpret intent and meaning in artistic work.
- 9. Apply criteria to evaluate artistic work.

Process Component: Perceive ⚓ 7
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.

Kindergarten	Grade 1	Grade 2
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10. Recognize and identify uses of art within their community and/or personal environment.	10. Select and describe works of art that illustrate daily life experiences.	10. Observe and describe aesthetic characteristics of the natural world and constructed environments.
11. Distinguish between images and real objects in selected works of art.	11. Compare and contrast images, subjects, or themes in selected works of art.	11. Discuss the expressive properties in selected works of art.
Process Component: Analyze EU: People gain insights into meanings of artworks by engaging in the process of art criticism.		 8
12. Identify the subject matter and describe relevant details in works of art.	12. Determine why and how collections of artwork are categorized as they are.	12. Interpret the mood or feeling of an artwork.
Process Component: Interpret EU: People evaluate art based on various criteria.		 9
13. Explain reasons for preferring one artwork over another.	13. Classify and group artwork based on subject matter.	13. Explain preferences about artwork, using art vocabulary.

CONNECTING Anchor Standards		
10. Synthesize and relate knowledge and personal experiences to make art. 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.		
Process Component: Synthesize EU: Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.		 10
Kindergarten	Grade 1	Grade 2
14. Create art that tells a story about a life experience.	14. Identify times, places, and reasons they make art outside of school.	14. Create works of art about events in home, school, or community life.

Process Component: Relate			 11
EU: People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.			
15. Explain why people create artwork.	15. Explain how people from different times and places have made art for a variety of reasons.	15. Compare and contrast cultural uses of artwork from different times and places.	

VISUAL ARTS Grades 3-5 Overview

Students in this grade band are taking the first steps to transition from dependent, concrete ways of thinking toward 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. New art concepts emphasized at this level are contrast, movement, repetition, and emphasis.

Note: Standards from Middle School Level 1 should be used for Grade 6 when it is included in elementary.

Grade 3

The 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.

Grade 4

The goal of the fourth grade visual arts program is to promote artistic challenges allowing 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.

Grade 5

The goal of the fifth grade visual arts program is to increase cognitive, emotional, and social development through visual art. 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.

VISUAL ARTS
Grades 3-5
Content Standards

Please refer to “Directions for Interpreting Standards” on page 14.

Each content standard completes the stem “*Students will...*”

CREATING
Anchor Standards

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

Process Component: Investigate/Plan/Make

EU: Creativity and innovative thinking are essential life skills that can be developed.



1

Process Component: Investigate/Plan/Make

EU: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.



1

Process Component: Investigate

EU: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.



2

3. Describe and use steps of the art-making process while creating works of art or design.	3. Generate ideas and employ a variety of strategies and techniques to create a work that incorporates the principles of design.	3. Communicate personal ideas, images, and themes through artistic choices of media, technique, and subject matter.
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Process Component: Investigate ⚓ 2
EU: Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.

4. Demonstrate an understanding of the safe use of materials, tools, equipment, and studio space.	4. Utilize and care for materials, tools, and equipment in a manner that avoids danger to themselves and others when making works of art.	4. Demonstrate proper care and use of materials, tools, and equipment while creating art.
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Process Component: Investigate ⚓ 2
EU: People create and interact with objects, places, and designs that define, shape, enhance, and empower their lives.

5. Construct representations of places that are part of everyday life.	5. Create real or imagined environments using a variety of art materials.	5. Describe and visually document places and/or objects of personal significance.
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Process Component: Reflect/Refine/Continue ⚓ 3
EU: Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.

6. Add details to artwork to refine the work and enhance its emerging meaning.	6. Revise artwork on the basis of insights gained by peer discussion.	6. Refine artwork based on critique.
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**PRESENTING
Anchor Standards**

4. Select, analyze, and interpret artistic work for presentation.
 5. Develop and refine artistic techniques and work for presentation.
 6. Convey meaning through the presentation of artistic work.

Process Component: Select ⚓ 4
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.

Grade 3	Grade 4	Grade 5
7. Investigate and discuss possibilities and limitations of spaces for exhibiting artwork.	7. Explain how techniques and technologies have impacted the preservation and presentation of artwork.	7. Explain the roles and responsibilities of a museum or gallery curator and the skills and knowledge needed to preserve, maintain, and present objects, artifacts, and artwork.
<p>Process Component: Analyze ⚓ 5 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.</p>		
8. Prepare works of art for presentation, based on characteristics and features of the exhibit space.	8. Discuss the advantages and disadvantages of various locations for presenting and preserving artwork.	8. Describe the safe and effective use of materials and techniques for preparing and presenting artwork.
<p>Process Component: Share ⚓ 6 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.</p>		
9. Explain how and where different cultures record and illustrate stories and history through art.	9. Compare and contrast purposes of art venues, including museums and galleries, and the experiences they provide.	9. Research and share information regarding how an exhibition in a museum or other venue presents ideas and provides information about a specific concept or topic.

**RESPONDING
Anchor Standards**


- 7. Perceive and analyze artistic work.
- 8. Interpret intent and meaning in artistic work.
- 9. Apply criteria to evaluate artistic work.

<p>Process Component: Perceive ⚓ 7 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.</p>		
Grade 3	Grade 4	Grade 5
10. Explain the processes and purposes an artist used to create a work of art.	10. Compare and contrast multiple works of art in similar media.	10. Collaboratively interpret a work of art with peers, responding respectfully to the opinions of others.
11. Identify and explain the meanings and messages communicated by visual imagery.	11. Analyze components in visual imagery that convey meanings and messages.	11. Identify and analyze cultural associations suggested by visual imagery.
<p>Process Component: Analyze ⚓ 8 EU: People gain insights into meanings of artworks by engaging in the process of art criticism.</p>		
12. Identify and explain the use of media to create subject matter, visual qualities, and mood or feeling.	12. Analyze contextual information, subject matter, visual qualities, and use of media to interpret works of art.	12. Analyze visual qualities and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed by works of art.
<p>Process Component: Interpret ⚓ 9 EU: People evaluate art based on various criteria.</p>		
13. Evaluate artwork based on given criteria, using art vocabulary.	13. Evaluate several works of art in terms of one criterion from the elements of art or principles of design.	13. Explain how criteria used to evaluate works of art differ depending on styles, genres, media, and historical and cultural contexts.

**CONNECTING
Anchor Standards**

10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.


Process Component: Synthesize

 **10**

EU: Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

Grade 3	Grade 4	Grade 5
14. Create works of art based on observations of surroundings.	14. Create works of art that reflect community and/or cultural traditions.	14. Apply conceptual vocabularies of art and design to experience surroundings in new ways through art-making.

Process Component: Relate

 **11**

EU: People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

15. Explain how responses to art may change depending on knowledge of the time and place in which it was made and on the viewer's life experiences.	15. Through observation, infer and explain information about the time, place, and culture in which a work of art was created.	15. Explain how works of art or design are used to inform or change the beliefs, values, or behaviors of an individual or society.
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VISUAL ARTS

Middle School Levels 1-3

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 strong foundation for all students, whether they have had previous training or not. Students are increasingly able to implement principles independently and in greater depth as they move toward developing a personal artistic voice, taking responsibility for creating and interpreting works of art.

Note: Standards from Middle School Level 1 should be used for Grade 6 when it is included in elementary.

Middle School Level 1

The overall goal of the MS Level 1 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. Many 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. Because the visual arts course is designed as a foundation for all students regardless of visual arts background, ability, or academic achievement, some introduction and review of the elements of art and principles of design should be included in instruction. Since many sixth-grade programs serve as exploratory classes, students should receive an introduction to art history, methods, and procedures.

Middle School Level 2

The overall goal of the MS Level 2 visual arts program is to facilitate growth in learning and working in the visual arts. Students begin to work more independently and more in depth with projects of personal interest. The visual arts environment remains stimulating and intensive as students investigate traditional and exploratory subjects, techniques, styles, and media, including the latest digital and multimedia resources. Students grow in their ability to implement the elements of art and principles of design independently of teacher-led instruction. They are becoming more proficient technically but are still developing self-confidence and refining motor skills.

Middle School Level 3

The MS Level 3 visual arts program continues to focus on cognitive, emotional, and social skills. Students demonstrate increasing independence as they take 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 Level 3 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 will provide 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.

VISUAL ARTS
Middle School Levels 1-3
Content Standards

Please refer to “Directions for Interpreting Standards” on page 14.

Each content standard completes the stem “*Students will...*”

CREATING Anchor Standards		
1. Generate and conceptualize artistic ideas and work. 2. Organize and develop artistic ideas and work. 3. Refine and complete artistic work.		
Process Component: Investigate/Plan/Make ⚓ 1 EU: Creativity and innovative thinking are essential life skills that can be developed.		
Level 1	Level 2	Level 3
1. Develop innovative ideas for creating expressive works of art.	1. Implement methods to overcome creative blocks.	1. Apply early stages of the creative process visually and verbally in traditional or new media.
Process Component: Investigate/Plan/Make ⚓ 1 EU: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.		
2. Carry out an artistic investigation of personally relevant content for creating art, using the elements of art and principles of design.	2. Collaborate on an innovative artwork based on current events, utilizing the elements of art and principles of design.	2. Create an innovative artwork based on current events, utilizing the elements of art and principles of design

<p>Process Component: Investigate ⚓ 2</p> <p>EU: Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.</p>		
3. Demonstrate skills attained through repeated and persistent practice with various techniques, methods, and approaches in creating art.	3. Carry out open-ended experiments using various materials, methods, and approaches to develop new ideas in creating works of art.	3. Experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of creating art.
<p>Process Component: Investigate ⚓ 2</p> <p>EU: Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.</p>		
4. Explain or demonstrate environmental implications of conservation, care, and clean-up of art materials, tools, and equipment.	4. Demonstrate an understanding of ethical responsibility to themselves and others when posting and sharing images and other materials through the Internet, social media, and other communication formats.	4. Demonstrate awareness of practices, issues, and ethics of appropriation, fair use, copyright, open source, and Creative Commons as they apply to creating works of art and design.
<p>Process Component: Investigate ⚓ 2</p> <p>EU: People create and interact with objects, places, and designs that define, shape, enhance, and empower their lives.</p>		
5. Design or redesign objects, places, or systems that address the specific needs of a community.	5. Apply design strategies to produce a work of art, design, or media that clearly communicates information or ideas.	5. Choose, arrange, and create images and text to produce visually clear and compelling artworks or designs.
<p>Process Component: Reflect/Refine/Continue ⚓ 3</p> <p>EU: Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.</p>		
6. Evaluate whether their artwork conveys the intended meaning and make revisions as needed.	6. Apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design in progress.	6. Refine works in progress based on insights gained through peer critiques.

PRESENTING
Anchor Standards

4. Select, analyze, and interpret artistic work for presentation.
5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work.


Process Component: Select

 **4**

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.

Level 1	Level 2	Level 3
7. Identify methods associated with preserving or presenting two-dimensional, three-dimensional, and/or digital artwork.	7. Describe the ways various technologies have changed the way artwork is presented, experienced, and preserved.	7. Develop and apply criteria for evaluating a collection of artwork for presentation.

Process Component: Analyze

 **5**

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.

8. Develop a plan for collecting or displaying works of art in a designated space.	8. Curate a collection of personal artworks for presentation or display, based on criteria that show their progress.	8. Prepare and present a body of related artwork and accompanying narratives.
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Process Component: Share

 **6**

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.

9. Explain how museums or other venues communicate the history and values of a community.	9. Explain how the location of a collection or exhibition impacts the viewer's experience.	9. Explain why and how an exhibition or collection may influence ideas, beliefs, and experiences.
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RESPONDING
Anchor Standards

- 7. Perceive and analyze artistic work.
- 8. Interpret intent and meaning in artistic work.
- 9. Apply criteria to evaluate artistic work.

Process Component: Perceive

⚓ 7

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.

Level 1	Level 2	Level 3
10. Investigate and explain how works of art or design reveal how people live around the world and what they value.	10. Analyze a work of art and explain how its location and method of display influence its impact.	10. Explain how an artist’s aesthetic choices are influenced by culture and environment.
11. Explain ways that visual components and cultural connections suggested by images can influence ideas, emotions, and actions.	11. Outline multiple ways in which works of art and design influence specific audiences, citing current and historical examples.	11. Analyze how different contexts and media use images influence ideas, emotions, and actions.

Process Component: Analyze

⚓ 8

EU: People gain insights into meanings of artworks by engaging in the process of art criticism.

12. Analyze how artists use symbols, various media, or genres to express feelings and present original ideas.	12. Examine relevant context and analyze subject matter, formal characteristics, and media to identify the mood and the ideas conveyed in a work of art.	12. Analyze how the interaction of subject matter, formal characteristics, symbolism, use of media, techniques, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.
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Process Component: Interpret

⚓ 9


EU: People evaluate art based on various criteria.

13. Develop and apply relevant criteria to assess works of art.	13. Compare and contrast evaluation methods for artwork based on personal criteria and artwork based on a set of established criteria.	13. Collaborate to create a convincing and logical justification to support an evaluation of art.
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CONNECTING
Anchor Standards

10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.


Process Component: Synthesize

 **10**

EU: Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

Level 1	Level 2	Level 3
14. Determine how a work of art reflects an idea or concept, based on perception, knowledge, or experiences.	14. Plan and implement revisions on a work of art or design in progress, examining and reflecting on relevant criteria.	14. Reflect upon and explain the meaning and information in their personal art in an artist statement or an alternate format.

Process Component: Relate

 **11**

EU: People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

15. Explain how art reflects changing times, traditions, resources, and cultural uses.	15. Examine how art is shaped and created by regional and socio-economic variations.	15. Research art-related occupations based on personal interests and explain how the creative process influences current career trends.
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VISUAL ARTS High School Levels I-IV 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: I, II, III,, and IV. Level I is the foundational course, for which no prerequisite is required. The succeeding levels build upon concepts and skills learned at previous levels.

High School Level I

HS Level I 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.

Half-credit course: General Visual Arts

To accommodate student schedules and provide an introduction to visual arts for students who are unable to schedule a full-year course, a school system may offer a stand-alone, half-credit visual arts course covering the basic skills of the artistic processes (creating, performing, responding, and connecting). Students may earn a half-credit by completing standards 2, 3, 6, 8, 11, 12, 13, and 15, marked with double asterisks (**), from Visual Arts High School Level I. General Visual Arts should be taught as a stand-alone course and should not be embedded into a year-long course. It cannot be used as a prerequisite for a Level II course.

High School Level II

The HS Level II is 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.

High School Level III

HS Level III directs students toward skill proficiency and dynamics in individual expression, artistic presentation, and portfolio development. Students develop cohesive bodies of work and the process of exploring a concept or technique for extended periods of time over a number of works. Students 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 in Level III Visual Arts may be considering visual arts as a possible career. They cultivate skills to be successful in art-related careers, college programs, and life-long artistic interests.

High School Level IV

HS Level IV 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 Level IV students plan to use their training and abilities in future careers.

VISUAL ARTS
High School Levels I and II
Content Standards

Please refer to “Directions for Interpreting Standards” on page 14.
Standards with double asterisks (**) are required to be taught in a half-credit course.

Each content standard completes the stem “*Students will...*”

CREATING Anchor Standards	
1. Generate and conceptualize artistic ideas and work. 2. Organize and develop artistic ideas and work. 3. Refine and complete artistic work.	
Process Component: Investigate/Plan/Make EU: Creativity and innovative thinking are essential life skills that can be developed. ⚓ 1	
Level I	Level II
1. Reflect on and discuss multiple approaches to begin the creative process.	1. Prepare for and document multiple approaches to begin the creative process.
Process Component: Investigate/Plan/Make EU: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals. ⚓ 1	
2. Utilize the elements of art and principles of design in an artistic investigation of present-day life, using traditional practices. **	2. Make informed choices to plan works of art and design, using the elements of art and principles of design along with a range of traditional and contemporary materials, methods, and techniques.
Process Component: Investigate EU: Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. ⚓ 2	
3. Demonstrate basic technical skills and craftsmanship with various works and mediums. **	3. Make works of art that demonstrate technical skill and craftsmanship with various art media when creating images from observation, memory, and imagination.

<p>Process Component: Investigate ⚓ 2 EU: Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.</p>	
4. Demonstrate an understanding of how various materials may impact people and the environment and safely handle materials, tools, and equipment.	4. Explain and incorporate ethical practices in the development of works of art.
<p>Process Component: Investigate ⚓ 2 EU: People create and interact with objects, places, and designs that define, shape, enhance, and empower their lives.</p>	
5. Develop an artistic idea that illustrates a societal, cultural, or historical object or place which empowers or enhances life.	5. Refine a work of art that represents a societal or cultural object or place that has deep cultural or personal significance.
<p>Process Component: Reflect/Refine/Continue ⚓ 3 EU: Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.</p>	
6. Examine, reflect on, and revise works of art in progress. **	6. Participate with peers in constructive critiques and consider the suggestions when revising their own works of art.

**PRESENTING
Anchor Standards**

4. Select, analyze, and interpret artistic work for presentation.
5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work.





<p>Process Component: Select ⚓ 4 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.</p>	
Level I	Level II
7. Select their own works of art or design for presentation.	7. Prepare artwork for presentation.

<p>Process Component: Analyze ⚓ 5 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.</p>	
8. Critique the ways in which an exhibition is presented.**	8. Analyze and explain the rationale for displaying artwork in different ways.
<p>Process Component: Share ⚓ 6 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.</p>	
9. Describe ways of presenting work based on personal awareness of social, cultural, or political beliefs.	9. Analyze and explain the appropriateness of presentations of work, basing observations on their own awareness of social, cultural, or political beliefs.

**RESPONDING
Anchor Standards**

- 7. Perceive and analyze artistic work.
- 8. Interpret intent and meaning in artistic work.
- 9. Apply criteria to evaluate artistic work.

<p>Process Component: Perceive ⚓ 7 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.</p>	
Level I	Level II
10. Identify and explain ways in which art influences cultural values and trends.	10. Analyze ways in which art may influence perception and understanding of human experiences.
11. Explain how visual imagery affects a viewer’s perception of the world. **	11. Analyze how visual imagery affects perception.

<p>Process Component: Analyze EU: People gain insights into meanings of artworks by engaging in the process of art criticism.</p>		 8
12. Assess how effectively selected works of art utilize expressiveness and meaning to communicate with the viewer. **	12. Interpret and evaluate a single work of art or a collection of related works, utilizing relevant and sufficient evidence found in the work and its various contexts.	
<p>Process Component: Interpret EU: People evaluate art based on various criteria.</p>		 9
13. Describe techniques used to evaluate art, using art-specific vocabulary. **	13. Explain criteria commonly used to analyze and evaluate a work of art or design.	
<p>CONNECTING Anchor Standards</p>		
<p>10. Synthesize and relate knowledge and personal experiences to make art. 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.</p>		
<p>Process Component: Synthesize EU: Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.</p>		 10
Level I	Level II	
14. Document the process of developing ideas from early stages to fully completed work.	14. Utilize inquiry methods of observation, research, and experimentation to explore subjects through art-making.	
<p>Process Component: Relate EU: People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.</p>		 11
15. Research and share information on specific instances of how culture, traditions, and art history have influenced societal responses to works of art. **	15. Explain how knowledge of culture, traditions, and history may influence personal responses to art.	

VISUAL ARTS
High School Levels III and IV
Content Standards

Please refer to “Directions for Interpreting Standards” on page 14.

Each content standard completes the stem “*Students will...*”

CREATING Anchor Standards	
1. Generate and conceptualize artistic ideas and work. 2. Organize and develop artistic ideas and work. 3. Refine and complete artistic work.	
Process Component: Investigate/Plan/Make ⚓ 1 EU: Creativity and innovative thinking are essential life skills that can be developed.	
Level III	Level IV
1. Evaluate and refine concepts and techniques of their existing artwork using unique or unconventional solutions.	1. Individually or collaboratively formulate and elaborate upon ideas based on their existing artwork.
Process Component: Investigate/Plan/Make ⚓ 1 EU: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.	
2. Create multiple solutions in an artistic investigation of traditional and contemporary practices, using elements of art, principles of design, and digital tools or innovative technology.	2. Conduct a sustained investigation through art and design that demonstrates practice, experimentation, and revision guided by questions or inquiry.
Process Component: Investigate ⚓ 2 EU: Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.	
3. Create works of art that demonstrate growth in technical skill and craftsmanship with various art media to explore a theme, idea, or concept.	3. Experiment to make a series of works of art that explore a personal theme, idea, or concept and demonstrate mastery of technical skill and craftsmanship with various art media.

Process Component: Investigate 2 EU: Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.	
4. Demonstrate awareness of the ethical implications of making and distributing creative work.	4. Balance freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.
Process Component: Investigate 2 EU: People create and interact with objects, places, and designs that define, shape, enhance, and empower their lives.	
5. Research contemporary issues and design works of art that relate to them.	5. Demonstrate in works of art or design how visual and material culture constrain or empower people's lives.
Process Component: Reflect/Refine/Continue 3 EU: Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.	
6. Refine their personal artistic vision based on constructive peer critiques.	6. Reflect on and revise works of art or design, applying relevant traditional and contemporary criteria and incorporating personal artistic vision.

PRESENTING
Anchor Standards

- 4. Select, analyze, and interpret artistic work for presentation.
- 5. Develop and refine artistic techniques and work for presentation.
- 6. Convey meaning through the presentation of artistic work.





Process Component: Select 4 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.	
Level III	Level IV
7. Utilize various methods for preparing works of art or design for presentation appropriate for a set environment.	7. Apply and expand traditional and/or unconventional methods to prepare works for presentation and preservation.

Process Component: Analyze 5 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.	
8. Compare and contrast methods for preserving and protecting art for presentation.	8. Evaluate, select, and apply methods or processes appropriate for displaying artwork in a specific place.
Process Component: Share 6 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.	
9. Explain how presentations can connect artists or artwork to social, cultural, or political issues.	9. Curate a collection of objects, artifacts, or artwork to impact the viewer’s understanding of social, cultural, or political experiences.

RESPONDING
Anchor Standards

- 7. Perceive and analyze artistic work.
- 8. Interpret intent and meaning in artistic work.
- 9. Apply criteria to evaluate artistic work.

Process Component: Perceive 7 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.	
Level III	Level IV
10. Describe personal aesthetic and empathetic responses to the natural or digital world.	10. Analyze how responses to art develop over time based on knowledge of and experience with art and life.
11. Evaluate the effectiveness of an image or group of images to influence the ideas, feelings, and behaviors of specific audiences.	11. Compare and contrast universal themes and sociopolitical issues in artworks from different cultures and historical periods.

Process Component: Analyze EU: People gain insights into meanings of artworks by engaging in the process of art criticism.		 8
12. Describe types of contextual information that are useful in the process of constructing interpretations of an artwork or collection of works.	12. Analyze differing interpretations of an artwork or collection of works in order to create and defend a plausible critical analysis.	
Process Component: Interpret EU: People evaluate art based on various criteria.		 9
13. Determine the relevance of criteria used by others to evaluate a work of art or collection of works, giving reasons for their own opinions.	13. Construct evaluations of a work of art or collection of works based on differing sets of criteria.	
CONNECTING Anchor Standards		
10. Synthesize and relate knowledge and personal experiences to make art. 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.		
Process Component: Synthesize EU: Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.		 10
Level III	Level IV	
14. Apply inquiry and analytical processes when viewing and judging unfamiliar subject matter.	14. Appraise the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.	
Process Component: Relate EU: People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.		 11
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.	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.	

Glossary

Aesthetics—Principles of beauty, taste, and appeal to the audience; a philosophy dealing with the nature and expression of beauty, as in the fine arts.

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.

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.

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.

Color—The hue, value, and intensity of an object as seen by the human eye.

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.

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.

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 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.

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.

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–To collect, sort, and organize objects, artworks, and artifacts; preserve and maintain historical records and catalog 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 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 – form, shape, line, texture, color, space, and value.

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.

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.

Form–A shape having three dimensions–height, width, and depth.

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, new approaches to old problems, or formulating new problems.

Line–The path made by a moving point that can vary in width, direction, and length.

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.

Material Culture- physical objects or artifacts that are created, used, and valued by a culture.

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.

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, which can be directed along lines, edges, shape, or color within the work of art.

Multimedia—Communication that combines different materials or forms of content, such as writing, audio, images, videos, or animations, often utilizing electronic components..

Negative space or shape—The space surrounding shapes or solid forms in a work of art.,

Open source—Computer software for which the copyright holder freely provides the right to use, study, change, and distribute the software to anyone for any purpose.

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.

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 arts literacy.

Positive space or shape—Objects or forms in a work of art that are not the background.

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

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.

Proportion—The placement or ratio of one part of an artwork to another part or to the whole.

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.

Repetition—Working with patterns 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; one or more elements of design used repeatedly to create a feeling of organized movement or create a mood like music or dancing.

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.

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