

Fine Arts Workgroup

Board of Education Update

December 6, 2018

Introductions:

K-5 Workgroup Leaders

- Brian Parks
- Michelle Ridlen

6-12 Workgroup Leaders

- Debra Corbin
- Connie Shoemaker

Members of the K-5 Workgroup:

John Beaudoin - Lee's Summit

Kimberly Benz - Ferguson-Florissant

Paula Brashers - Fredericktown

Stefanie Buscher - Valley Park

Dixie Connell - Francis Howell

Kate Herrell - Lindenwood University

Jo Holland - Houston R-I

Teresa Keene - Kansas City

Sheryl Lamme - Waynesville

Teresa Maneval - Jasper

Leigh Mincks - Kirkwood

Brian Parks - Macon

Michelle Ridlen - St. Charles

Michelle Schmitz - Liberty

Adam Watkins - South Central

Alicia Weber - Nevada

Members of the 6-12 Workgroup:

Vicki Bean - Caruthersville School District

Lucas Chapman - South Central

Debra Corbin - Spokane

Jennifer Glendenning -

School of the Osage

Erin Helland - Lincoln

Carol Horst - Kansas City

Scott Jensen - Webster University

Amber Mintert - MO Southern State Univ.

CJ Maples - Missouri State University

Barbara Mustoe - Jefferson City

Janis Neher - East Newton R-VI

Kim Pirtle - Boonville

Alex Kolster - Raytown

Mary Shields - Northwest Missouri

Connie Shoemaker - Rolla High School

Laura Swearngin - Ozark South

James Wrolstad - Liberty

Purpose:

to review current Fine Arts Grade Level Expectations and to make recommendations for updates/changes in those expectations if deemed necessary

Coming Together

We have had 10 meetings:

- December 11, 2017 - Introductions to the work
- February 2, 2018 - Research & Discussion
- April 16, 2018 - GLE Writing
- June 11, 2018 - GLE Alignment
- July 16, 2018 - Visual Art Crosswalks
- August 3, 2018 - Music Crosswalks
- August 6, 2018 - Theatre & Dance Crosswalks
- September 10, 2018 - All Crosswalks
- October 19, 2018 - Crosswalks and Resource Documents
- November, 5, 2018 - GLE Alignment and Review

Collaborative Work



We have worked side by side as a vertical group, K-12, breaking into smaller groups by content area (Dance/Theatre, Music, and Visual Arts) to discuss content specific information.

This ensures continuity from grade level to grade level and consistency and cohesiveness between Fine Arts areas.

Standards and Best Practice

As a large group, we have researched, examined, and discussed what skills and knowledge are best for the students of Missouri, during their time in school and for their lives beyond the classroom.

We have also discussed what Fine Arts teachers might need as they work to teach students these skills and concepts.

Our Progress

- Written a Draft of the Grade Level Expectations (GLE's)
- Currently Writing Crosswalks
- Provide Resource Documents including:
 - Glossary
 - Teaching and Assessment Resources

Recommendations of the Work Groups:

Revisions of Grade Level Expectations in:

- Dance
- Music
- Theatre
- Visual Arts

Inclusion of Fine Arts Grade Level Expectations in :

- Media Arts
- Early Childhood or Preschool GLE's in all areas of Fine Arts

What is Media Arts?

Media arts is a unique medium of artistic expression that can amplify and integrate the four traditional art forms by incorporating the technological advances of the contemporary world with emerging skill sets available to students and teachers.

[Examples of Media Arts Occupations as provided by MERIC](#)

Why Include Media Arts?

Media arts students cultivate both artistic abilities and a technological aptitude. The media artist utilizes a fundamental understanding of the mediums of analog and digital media to integrate digital technologies with traditional forms of artistic expression.

<http://www.mediaartseducation.org/media-arts-standards/>

Additional Recommendation

- An additional recommendation is for Arts Integration in other subjects and at all grade levels.

What is Arts Integration?

Arts integration is an approach to teaching in which students construct and demonstrate understanding through one or more art forms. Key partners in the delivery system for arts integration include the coordinated involvement of certified arts educators, certified non-arts educators, and professional and/or teaching artists, supported by school administrators. Student engage in a creative process which connects art forms and other subject areas and meets evolving objectives in both.

Why Arts Integration?

- Student academic and emotional learning
- Student and teacher engagement
- Classroom and school climate
- Parent and community relationships with schools

[MAAE Arts Integration User Guide](#)

[CSUSM “Why Arts?” cards](#)

Assessment

Rubric Examples:

5th Grade Visual Art

		4 Exemplary	3 Proficient	2 Progressing	1 Has not met
1	<p>Ideation <i>Was the student able to combine ideas to generate an innovative idea for art-making?</i></p> <p>VA:Cr1.1.5a</p>	Student was able to combine ideas independently in an innovative way to create an artwork (both subject matter and material use).	Student was able to combine ideas independently to create an innovative artwork (either subject matter or material use).	Student was able to combine ideas (as directed) to create an artwork.	Student was not able to combine ideas (as directed) in their artwork.
2	<p>Media Skills Acquisition <i>Was the student able to experiment and develop art-making techniques and approaches?</i></p> <p>VA:Cr2.1.5a</p>	Student was able to independently experiment with multiple techniques or approaches to art. Student showed growth in skills through practice in sketchbook and on projects.	Student was able to experiment with multiple techniques or approaches to art (independently and/or teacher directed). Student showed growth in skills through practice in sketchbook and on projects.	Student was able to experiment with at least one (teacher directed) technique or approach to art. Or student showed minimal growth in skills evident through practice in sketchbook or projects.	Student was not willing to experiment with (teacher directed) art making approaches or and techniques. Student growth in skill is not evident in sketchbook or projects.
3	<p>Reflecting on Work - Artist Statement <i>Was the student able to interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed?</i></p> <p>VA:Pr8.1.5a</p>	Student was able to articulately describe their artwork by analyzing subject matter, characteristics of form and use of media to identify ideas and mood conveyed.	Student was able to clearly describe their artwork by analyzing subject matter, characteristics of form and use of media to identify ideas and mood conveyed.	Student was able to describe their artwork by analyzing some of the following: subject matter, characteristics of form or use of media specific details artwork.	Student was unable to analyze artwork in any way because the description of their artwork was unclear.

Assessment

Rubric Examples:

5th Grade Music

5th Grade Unit 1 Scoring Guide

Performance Standards	Criteria	Level 3 Meeting Standard	Level 2 Progressing Toward Standard	Level 1 Not Meeting Standard
PART 1: Create: Accurately compose a recorder piece with correct rhythmic and melodic notation (including bar lines, time signature, and clef).				
Cr2.1.5b Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas ENTER ONE GRADE FOR ALL CRITERIA (similar to how students receive scores at solo/small ensemble competitions)	Uses a selected tone set	Composed a melody with at least 5 pitches (GABC'D' or DEGAB)	Composed a melody with 3-4 pitches	Composed a melody with less than 3 pitches, or no composition at all
	Composing a melody within a tone set	Student composes a melody that centers around the tonic/home pitch that features more steps than skips	Student composes a melody that returns frequently to the home tone, but features too many skips to be lyrical.	Student composes a melody without a tonal center.
	Establish Tonality	Student creates a melody for recorder centered around G (do-based/major) or E (la-based/minor). Student starts and ends either on the tonic or dominant pitch.	Student creates a melody for a recorder that starts and ends on G (do-based/major) or E (la-based/minor), but the melody does not center around the tonic or dominant pitch.	Student creates a melody for a recorder that does not start and end on G (do-based/major) or E (la-based/minor) and has not established a sense of tonality.
	Composing a rhythm in a selected meter (3/4)	Student composes and notates an 8-measure (24 beats in 3/4 time) rhythm that is playable and fits within the meter.	Student composes and notates an 8-measure (24-beats if in 3/4 time) rhythm with 80% accuracy and does not have a strong sense of beat. OR student is missing up to two measures.	Student does not display an understanding of the meter OR student composition omits more than two measures.
PART 2: Perform: Accurately perform the recorder piece for their classmates.				
Pr4.2.5b: When analyzing selected music, read and perform using standard notation ENTER ONE GRADE FOR ALL CRITERIA (similar to how students receive scores at solo/small ensemble competitions)	Performing the melody	Student accurately performs the melody with few errors that do not detract from the piece.	Student performs the melody with 80% accuracy, but there are errors that detract from the piece or causes them to start and stop in order to complete the piece.	Student does not attempt performance OR student makes so many errors that detract from the piece.
	Performing the rhythm	Student plays rhythms with a steady beat, and errors (if any) do not detract from the piece.	Student plays rhythms but makes errors that cause them to start and stop but they make it through.	Student does not attempt performance OR student makes so many errors that the piece is not clear or an ending an unclear.

Timeline:

December 2018

- Presentation of GLE Draft at December Board of Education Meeting

December 2018 - January 2019

- Period of Time for Public Comment and Review

February 2019 - March 2019

- Review of Public Comments

Spring 2019

- Final Draft of Fine Arts GLE's, Crosswalks, and Resources

Our Commitment and Thanks



FINE ARTS GRADE LEVEL EXPECTATIONS

FINE ARTS AREAS:

DA: Dance
 MA: Media Arts
 MU: Music
 TH: Theatre
 VA: Visual Arts

Advanced Music Areas:

E – Traditional and Emerging Ensembles
 T – Music Technology
 C – Composition & Music Theory
 H – Harmonizing Instruments

The following coding system should be used to reference the GLEs:

STRANDS:

Cr = Create	<i>Conceiving and developing new artistic ideas and work.</i>
Pr = Perform (Dance, Music, Theatre)/ Present (Media Arts, Visual Arts)	<i>Realizing artistic ideas and work through interpretation and presentation. Realizing, interpreting and sharing artistic work.</i>
Re = Respond	<i>Understanding and evaluating how the arts convey meaning</i>
Cn = Connect	<i>Relating artistic ideas and work with personal meaning and external context.</i>

BIG IDEAS:

Use the numeral preceding the Big Idea

CONCEPTS:

Use the capital letter designation

Example: The Music GLE “Improvise rhythmic and melodic patterns and musical ideas for a specific purpose,” can be found in the Create strand (Cr), under the first Big Idea – Generate and conceptualize artistic ideas and work (1), in the concept Imagine (A), in grade 2.

Therefore, the code for that particular GLE is: MU:Cr1A.2a.

CREATE													
1. Generate and conceptualize artistic ideas and work.													
A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
	DA:Cr1A.pK	DA:Cr1A.K	DA:Cr1A.1	DA:Cr1A.2	DA:Cr1A.3	DA:Cr1A.4	DA:Cr1A.5	DA:Cr1A.6	DA:Cr1A.7	DA:Cr1A.8	DA:Cr1A.I	DA:Cr1A.II	DA:Cr1A.III
Explore	a. Respond in movement to a variety of sensory stimuli (for example, music/sound, visual, tactile).	a. Respond in movement to a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance).	a. Explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance, experiences) and identify the source	a. Explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance, experiences) and suggest additional sources for movement ideas.	a. Experiment with a variety of selfidentified stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences) for movement.	a. Identify ideas for choreography generated from a variety of stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences).	a. Build content for choreography using several stimuli (for example, music/sound, text, objects, images, notation, observed dance, literary forms, natural phenomena, current news, social events).	a. Relate similar or contrasting ideas to develop choreography using a variety of stimuli (for example, music, observed dance, literary forms, personal experience/recall, current news or social events).	a. Compare a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events) and make selections to expand movement vocabulary and artistic expression.	a. Implement movement from a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events) to develop dance content for an original dance study or dance.	a. Explore a variety of stimuli for sourcing movement to develop an improvisational or choreographed dance study. Analyze the process and the relationship between the stimuli and the movement.	a. Synthesize content generated from stimulus materials to choreograph dance studies or dances using original or codified movement	a. Synthesize content generated from stimulus material. Experiment and take risks to discover a personal voice to communicate artistic intent.
	b. Find a different way to do several basic locomotor and non-locomotor movements.	b. Explore different ways to do basic locomotor and nonlocomotor movements by changing at least one of the elements of dance.	b. Explore a variety of locomotor and non-locomotor movements by experimenting with and changing the elements of dance.	b. Combine a variety of movements while manipulating the elements of dance.	b. Explore a given movement problem. Select and demonstrate a solution.	b. Develop a movement problem and manipulate the elements of dance as tools to find a solution.	b. Construct and solve multiple movement problems to develop choreographic content.	b. Explore various movement vocabularies to transfer ideas into choreography.	b. Explore various movement vocabularies to express an artistic intent in choreography. Explain and discuss the choices made using genre-specific dance terminology.	b. Identify and select personal preferences to create an original dance study or dance. Use genrespecific dance terminology to articulate and justify choices made in movement development to communicate intent	b. Experiment with the elements of dance to explore personal movement preferences and strengths, and select movements that challenge skills and build on strengths in an original dance study or dance.	b. Apply personal movement preferences and strengths with the movement vocabulary of several dance styles or genres to choreograph an original dance study or dance that communicates an artistic intent. Compare personal choices to those made by wellknown choreographers.	b. Expand personal movement preferences and strengths to discover unexpected solutions that communicate the artistic intent of an original dance. Analyze the unexpected solutions and explain why they were effective in expanding artistic intent
National Standards	DA:Cr1.1.PK	DA:Cr1.1.K	DA:Cr1.1.1	DA:Cr1.1.2	DA:Cr1.1.3	DA:Cr1.1.4	DA:Cr1.1.5	DA:Cr1.1.6	DA:Cr1.1.7	DA:Cr1.1.8	DA: Cr1.1.I	DA: Cr1.1.II	DA: Cr1.1.III
Content Standards	FA1, FA2, FA 4	FA1, FA2, FA 4	FA1, FA2, FA 4	FA1, FA2, FA 4	FA1, FA2, FA 4	FA1, FA2, FA 4	FA1, FA2, FA4, FA5	FA3, FA4, FA5	FA3, FA4, FA5	FA3, FA4, FA5	FA2, FA3, FA4, FA5	FA3, FA4, FA5	FA3, FA4, FA5
Process Standards	1.1, 1.6	1.1, 1.6, 2.5	1.1, 1.6, .2.5	1.1, 1.6, 2.5, 2.7	1.1, 1.6, 2.5, 2.7	1.1, 1.6, 1.9, 2.5, 2.7	1.1, 1.6, 1.9, 2.1, 2.5, 2.7, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6

CREATE													
2. Organize and develop artistic ideas and work.													
A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
	DA:Cr2A.pK	DA:Cr2A.K	DA:Cr2A.1	DA:Cr2A.2	DA:Cr2A.3	DA:Cr2A.4	DA:Cr2A.5	DA:Cr2A.6	DA:Cr2A.7	DA:Cr2A.8	DA:Cr2A.I	DA:Cr2A.II	DA:Cr2A.III
Plan	a. Improvise dance that starts and stops on cue.	a. Improvise dance that has a beginning, middle, and end.	a. Improvise a series of movements that have a beginning, middle, and end, and describe movement choices	a. Improvise a dance phrase with a beginning, a middle that has a main idea, and a clear end	a. Identify and experiment with choreographic devices to create simple movement patterns and dance structures (for example, AB, ABA, theme and development).	a. Manipulate or modify choreographic devices to expand movement possibilities and create a variety of patterns and structures. Discuss movement choices.	a. Manipulate or modify a variety of choreographic devices to expand choreographic possibilities and develop a main idea. Explain reasons for movement choices.	a. Explore choreographic devices and dance structures to develop a dance study that supports an artistic intent. Explain the goal or purpose of the dance.	a. Use a variety of choreographic devices and dance structures to develop a dance study with a clear artistic intent. Articulate reasons for movement and structural choices.	a. Collaborate to select and apply a variety of choreographic devices and dance structures to choreograph an original dance study or dance with a clear artistic intent. Articulate the group process for making movement and structural choices.	a. Collaborate to design a dance using choreographic devices and dance structures to support an artistic intent. Explain how the dance structures clarify the artistic intent.	a. Work individually and collaboratively to design and implement a variety of choreographic devices and dance structures to develop original dances. Analyze how the structure and final composition informs the artistic intent.	a. Demonstrate fluency and personal voice in designing and choreographing original dances. Justify choreographic choices and explain how they are used to intensify artistic intent.
	b. Engage in dance experiences moving alone or with a partner.	b. Express an idea, feeling, or image, through improvised movement moving alone or with a partner.	b. Choose movements that express an idea or emotion, or follow a musical phrase.	b. Choose movements that express a main idea or emotion, or follow a musical phrase. Explain reasons for movement choices	b. Develop a dance phrase that expresses and communicates an idea or feeling. Discuss the effect of the movement choices.	b. Develop a dance study that expresses and communicates a main idea. Discuss the reasons and effectiveness of the movement choices.	b. Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates nonverbally	b. Determine artistic criteria to choreograph a dance study that communicates personal or cultural meaning. Based on the criteria, evaluate why some movements are more or less effective than others.	b. Determine artistic criteria to choreograph a dance study that communicates personal or cultural meaning. Articulate how the artistic criteria serve to communicate the meaning of the dance.	b. Define and apply artistic criteria to choreograph a dance that communicates personal or cultural meaning. Discuss how the criteria clarify or intensify the meaning of the dance.	b. Develop an artistic statement for an original dance study or dance. Discuss how the use of movement elements, choreographic devices and dance structures serve to communicate the artistic statement.	b. Develop an artistic statement that reflects a personal aesthetic for an original dance study or dance. Select and demonstrate movements that support the artistic statement.	b. Construct an artistic statement that communicates a personal, cultural and artistic perspective.
National Standards	DA:Cr2.1.PK	DA:Cr2.1.K	DA:Cr2.1.1	DA:Cr2.1.2	DA:Cr2.1.3	DA:Cr2.1.4	DA:Cr2.1.5	DA:Cr2.1.6	DA:Cr2.1.7	DA:Cr2.1.8	DA: Cr2.1.I	DA: Cr2.1.II	DA: Cr2.1.III
Content Standards	FA1, FA2	FA1, FA2	FA1, FA2	FA1, FA2	FA1, FA2	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3, FA5
Process Standards	1.1, 1.6	1.1, 1.6, 2.5	1.1, 1.6, .2.5	1.1, 1.6, 2.5, 2.7	1.1, 1.6, 2.5, 2.7	1.1, 1.6, 1.9, 2.5, 2.7	1.1, 1.6, 1.9, 2.1, 2.5, 2.7, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6

CREATE													
3. Refine and complete artistic work.													
A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
	DA:Cr3A.pK	DA:Cr3A.K	DA:Cr3A.1	DA:Cr3A.2	DA:Cr3A.3	DA:Cr3A.4	DA:Cr3A.5	DA:Cr3A.6	DA:Cr3A.7	DA:Cr3A.8	DA:Cr3A.I	DA:Cr3A.II	DA:Cr3A.III
Revise	a. Respond to suggestions for changing movement through guided improvisational experiences.	a. Apply suggestions for changing movement through guided improvisational experiences.	a. Explore suggestions to change movement from guided improvisation and/or short remembered sequences	a. Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences.	a. Revise movement choices in response to feedback to improve a short dance study. Describe the differences the changes made in the movements.	a. Revise movement based on peer feedback and selfreflection to improve communication of artistic intent in a short dance study. Explain choices made in the process	a. Explore through movement the feedback from others to expand choreographic possibilities for a short dance study that communicates artistic intent. Explain the movement choices and refinements.	a. Revise dance compositions using collaboratively developed artistic criteria. Explain reasons for revisions and how choices made relate to artistic intent.	a. Evaluate possible revisions of dance compositions and, if necessary, consider revisions of artistic criteria based on self-reflection and feedback of others. Explain reasons for choices and how they clarify artistic intent	a. Revise choreography collaboratively or independently based on artistic criteria, selfreflection, and the feedback of others. Articulate the reasons for choices and revisions and explain how they clarify and enhance the artistic intent.	a. Clarify the artistic intent of a dance by manipulating choreographic devices and dance structures based on established artistic criteria and feedback from others. Analyze and evaluate impact of choices made in the revision process.	a. Clarify the artistic intent of a dance by refining choreographic devices and dance structures, collaboratively or independently using established artistic criteria, selfreflection and the feedback of others. Analyze and evaluate impact of choices made in the revision process.	a. Clarify the artistic intent of a dance by manipulating and refining choreographic devices, dance structures, and artistic criteria using self-reflection and feedback from others. Document choices made in the revision process and justify how the refinements support artistic intent.
	b. Identify parts of the body and document a body shape or position by drawing a picture.	b. Depict a dance movement by drawing a picture or using a symbol.	b. Depict several different types of movements of a dance by drawing a picture or using a symbol (for example, jump, turn, slide, bend, reach).	b. Depict the levels of movements in a variety of dance movements by drawing a picture or using symbols (for example, high, middle, low).	b. Depict directions or spatial pathways in a dance phrase by drawing a picture map or using a symbol.	b. Depict the relationships between two or more dancers in a dance phrase by drawing a picture or using symbols (for example, next to, above, below, behind, in front of).	b. Record changes in a dance sequence through writing, symbols, or a form of media technology.	b. Explore or invent a system to record a dance sequence through writing, symbols, or a form of media technology	b. Investigate a recognized system to document a dance sequence by using words, symbols, or media technologies.	b. Experiment with aspects of a recognized system to document a section of a dance by using words, symbols, or media technologies.	b. Compare recognized systems to document a section of a dance using writing, symbols, or media technologies.	b. Develop a strategy to record a dance using recognized systems of dance documentation (for example, writing, a form of notation symbols, or using media technologies).	b. Document a dance using recognized systems of dance documentation (for example, writing, a form of notation symbols, or using media technologies).
National Standards	DA:Cr3.1.PK	DA:Cr3.1.K	DA:Cr3.1.1	DA:Cr3.1.2	DA:Cr3.1.3	DA:Cr3.1.4	DA:Cr3.1.5	DA:Cr3.1.6	DA:Cr3.1.7	DA:Cr3.1.8	DA: Cr3.1.I	DA: Cr3.1.II	DA: Cr3.1.III
Content Standards	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3
Process Standards	1.1, 1.6	1.1, 1.6, 2.5	1.1, 1.6, 2.5	1.1, 1.6, 2.5, 2.7	1.1, 1.6, 2.5, 2.7	1.1, 1.6, 1.9, 2.5, 2.7	1.1, 1.6, 1.9, 2.1, 2.5, 2.7, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6

PERFORM

4. Select, Analyze, and interpret artistic work for presentation.

A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
	DA:Pr4A.pK	DA:Pr4A.K	DA:Pr4A.1	DA:Pr4A.2	DA:Pr4A.3	DA:Pr4A.4	DA:Pr4A.5	DA:Pr4A.6	DA:Pr4A.7	DA:Pr4A.8	DA:Pr4A.I	DA:Pr4A.II	DA:Pr4A.III
Express	<p>a. Identify and demonstrate directions for moving the body in general space (for example, forward, backward, sideways, up, down, and turning) and finding and returning to a place in space.</p>	<p>a. Make still and moving body shapes that show lines (for example, straight, bent, and curved), changes levels, and vary in size (large/small). Join with others to make a circle formation and work with others to change its dimensions.</p>	<p>a. Demonstrate locomotor and nonlocomotor movements that change body shapes, levels, and facings. Move in straight, curved, and zigzagged pathways. Find and return to place in space. Move with others to form straight lines and circle</p>	<p>a. Demonstrate clear directionality and intent when performing locomotor and nonlocomotor movements that change body shapes, facings, and pathways in space. Identify symmetrical and asymmetrical body shapes and examine relationships between body parts. Differentiate between circling and turning as two separate ways of continuous directional change</p>	<p>a. Judge spaces as distance traveled and use space three dimensionally. Demonstrate shapes with positive and negative space. Perform elevated shapes (jump shapes) with soft landings and movement sequences alone and with others, establishing relationships with other dancers through</p>	<p>a. Make static and dynamic shapes with positive and negative space. Perform elevated shapes (jump shapes) with soft landings and movement sequences alone and with others, establishing relationships with other dancers through</p>	<p>a. Integrate static and dynamic shapes and floor and air pathways into dance sequences. Establish relationships with other dancers through focus of eyes and other body parts. Convert inward focus to outward focus for projecting out to far space.</p>	<p>a. Refine partner and ensemble skills in the ability to judge distance and spatial design. Establish diverse pathways, levels, and patterns in space. Maintain focus with partner or group in near and far space.</p>	<p>a. Expand movement vocabulary of floor and air pattern designs. Incorporate and modify body designs from different dance genres and styles for the purpose of expanding movement vocabulary to include differently designed shapes and movements for interest and contrast.</p>	<p>a. Sculpt the body in space and design body shapes in relation to other dancers, objects, and environment. Use focus of eyes during complex floor and air patterns or direct and indirect pathway</p>	<p>a. Develop partner and ensemble skills that enable contrasting level changes through lifts, balances, or other means while maintaining a sense of spatial design and relationship. Use space intentionally during phrases and through transitions between phrases. Establish and break relationships with others as appropriate to the choreography</p>	<p>a. Dance alone and with others with spatial intention. Expand partner and ensemble skills to greater ranges and skill level. Execute complex floor and air sequences with others while maintaining relationships through focus and intentionality</p>	<p>a. Modulate and use the broadest range of movement in space for artistic and expressive clarity. Use inward and outward focus to clarify movement and intent. Establish and break relationships with other dancers and audience as appropriate to the dance.</p>
	<p>b. Identify speed of dance as fast or slow. Move to varied rhythmic sounds at different tempi.</p>	<p>b. Demonstrate tempo contrasts with movements that match to tempo of sound stimuli.</p>	<p>b. Relate quick, moderate and slow movements to duration in time. Recognize steady beat and move to varying tempi of steady beat.</p>	<p>b. Identify the length of time a move or phrase takes (for example, whether it is long or short). Identify and move on the downbeat in duple and triple meter. Correlate metric phrasing with movement phrasing</p>	<p>b. Fulfill specified duration of time with improvised locomotor and nonlocomotor movements. Differentiate between "in time" and "out of time" to music. Perform movements that are the same or of a different time orientation to accompaniment. Use metric and kinesthetic phrasing.</p>	<p>b. Accompany other dancers using a variety of percussive instruments and sounds. Respond in movement to even and uneven rhythms. Recognize and respond to tempo changes as they occur in dance and music.</p>	<p>b. Dance to a variety of rhythms generated from internal and external sources. Perform movement phrases that show the ability to respond to changes in time.</p>	<p>b. Use combinations of sudden and sustained timing as it relates to both the time and the dynamics of a phrase or dance work. Accurately use accented and unaccented beats in 3/4 and 4/4 meter</p>	<p>b. Vary durational approach in dance phrasing by using timing accents and variations within a phrase to add interest kinesthetically, rhythmically, and visually.</p>	<p>b. Analyze and select metric, kinetic, and breath phrasing and apply appropriately to dance phrases. Perform dance phrases of different lengths that use various timings within the same section. Use different tempi in different body parts at the same time.</p>	<p>b. Use syncopation and accent movements related to different tempi. Take rhythmic cues from different aspects of accompaniment. Integrate breath phrasing with metric and kinesthetic phrasing.</p>	<p>b. Perform dance studies and compositions that use time and tempo in unpredictable ways. Use internal rhythms and kinetics as phrasing tools. Dance "in the moment."</p>	<p>b. Modulate time factors for artistic interest and expressive acuity. Demonstrate time complexity in phrasing with and without musical accompaniment. Use multiple and complex rhythms (for example, contrapuntal and/or polyrhythmic) at the same time. Work with and against rhythm of accompaniment or sound environments.</p>

4. Select, Analyze, and interpret artistic work for presentation. (Con't)													
A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Express	DA:Pr4A.pK	DA:Pr4A.K	DA:Pr4A.1	DA:Pr4A.2	DA:Pr4A.3	DA:Pr4A.4	DA:Pr4A.5	DA:Pr4A.6	DA:Pr4A.7	DA:Pr4A.8	DA:Pr4A.I	DA:Pr4A.II	DA:Pr4A.III
	c. Move with opposing characteristics (for example, loose/tight, light/heavy, jerky/smooth).	c. Identify and apply different characteristics to movements (for example, slow, smooth, or wavy).	c. Demonstrate movement characteristics along with movement vocabulary (for example, use adverbs and adjectives that apply to movement such as a bouncy leap, a floppy fall, a jolly jump, and joyful spin)	c. Select and apply appropriate characteristics to movements (for example, selecting specific adverbs and adjectives and apply them to movements). Demonstrate kinesthetic awareness while dancing the movement characteristics	c. Change use of energy and dynamics by modifying movements and applying specific characteristics to heighten the effect of their intent.	c. Analyze movements and phrases for use of energy and dynamic changes and use adverbs and adjectives to describe them. Based on the analysis, refine the phrases by incorporating a range of movement characteristics.	c. Contrast bound and free-flowing movements. Motivate movement from both central initiation (torso) and peripheral initiation (distal) and analyze the relationship between initiation and energy.	c. Use the internal body force created by varying tensions within one's musculature for movement initiation and dynamic expression. Distinguish between bound and freeflowing movements and appropriately apply them to technique exercises and dance phrases.	c. Compare and contrast movement characteristics from a variety of dance genres or styles. Discuss specific characteristics and use adverbs and adjectives to describe them. Determine what dancers must do to perform them clearly.	c. Direct energy and dynamics in such a way that movement is textured. Incorporate energy and dynamics to technique exercises and dance performance. Use energy and dynamics to enhance and project movements.	c. Connect energy and dynamics to movements by applying them in and through all parts of the body. Develop total body awareness so that movement phrases demonstrate variances of energy and dynamics.	c. Initiate movement phrases by applying energy and dynamics. Vary energy and dynamics over the length of a phrase and transition smoothly out of the phrase and into the next phrase, paying close attention to its movement initiation and energy.	c. Modulate dynamics to clearly express intent while performing dance phrases and choreography. Perform movement sequences expressively using a broad dynamic range and employ dynamic skills for establishing relationships with other dancers and projecting to the audience.
National Standards	DA:Pr4.1.PK	DA:Pr4.1.K	DA:Pr4.1.1	DA:Pr4.1.2	DA:Pr4.1.3	DA:Pr4.1.4	DA:Pr4.1.5	DA:Pr4.1.6	DA:Pr4.1.7	DA:Pr4.1.8	DA: Pr4.1.I	DA: Pr4.1.II	DA: Pr4.1.III
Content Standards	FA1, FA2, FA3, FA4	FA1, FA2, FA3, FA4	FA1, FA2, FA3, FA4	FA1, FA2, FA3, FA4	FA1, FA2, FA3, FA4	FA1, FA2, FA3, FA4	FA1, FA2, FA3, FA4	FA1, FA2, FA3, FA4	FA1, FA2, FA3, FA4	FA1, FA2, FA3, FA4	FA1, FA2, FA3, FA4	FA1, FA2, FA3, FA4	FA1, FA2, FA3, FA4
Process Standards	1.1, 1.6	1.1, 1.6, 2.5	1.1, 1.6, .2.5	1.1, 1.6, 2.5, 2.7	1.1, 1.6, 2.5, 2.7	1.1, 1.6, 1.9, 2.5, 2.7	1.1, 1.6, 1.9, 2.1, 2.5, 2.7, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6

PERFORM

5. Develop and refine artistic techniques and work for presentation.

A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
	DA:Pr5A.pK	DA:Pr5A.K	DA:Pr5A.1	DA:Pr5A.2	DA:Pr5A.3	DA:Pr5A.4	DA:Pr5A.5	DA:Pr5A.6	DA:Pr5A.7	DA:Pr5A.8	DA:Pr5A.I	DA:Pr5A.II	DA:Pr5A.III
Embodiment	<p>a. Demonstrate basic full body locomotor, non-locomotor movement, and body patterning with spatial relationships</p>	<p>a. Demonstrate sameside and cross-body locomotor and nonlocomotor movements, body patterning movements, and body shapes.</p>	<p>a. Demonstrate sameside and cross-body locomotor and nonlocomotor movements, body patterning movements, and body shapes.</p>	<p>a. Demonstrate a range of locomotor and non-locomotor movements, body patterning, and dance sequences that require moving through space using a variety of pathways.</p>	<p>a. Replicate body shapes, movement characteristics, and movement patterns in a dance sequence with awareness of body alignment and core support</p>	<p>a. Demonstrate fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness) and movement qualities when replicating and recalling patterns and sequences of locomotor and nonlocomotor movements.</p>	<p>a. Recall and execute a series of dance phrases using fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement).</p>	<p>a. Embodiment technical dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement) to accurately execute changes of direction, levels, facings, pathways, elevations and landings, extensions of limbs, and movement transitions.</p>	<p>a. Apply body-use strategies to accommodate physical maturational development to technical dance skills (for example, functional alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement, weight shifts, flexibility/range of motion).</p>	<p>a. Embodiment technical dance skills (for example, functional alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion) to replicate, recall, and execute spatial designs and musical or rhythmic</p>	<p>a. Embodiment technical dance skills (for example, functional alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion) to retain and execute dance choreography.</p>	<p>a. Dance with sensibility toward other dancers while executing complex spatial, rhythmic and dynamic sequences to meet performance goals</p>	<p>a. Apply body-mind principles to technical dance skills in complex choreography when performing solo, partnering, or dancing in ensemble works in a variety of dance genres and styles. Self-evaluate performances and discuss and analyze performance ability with others</p>
	<p>b. Move in general space and start and stop on cue while maintaining personal space.</p>	<p>b. Move safely in general space and start and stop on cue during activities, group formations, and creative explorations while maintaining personal space.</p>	<p>b. Move safely in general space through a range of activities and group formations while maintaining personal space.</p>	<p>b. Move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space.</p>	<p>b. Adjust body-use to coordinate with a partner or other dancers to safely change levels, directions, and pathway designs</p>	<p>b. Execute techniques that extend movement range, build strength, and develop endurance. Explain the relationship between execution of technique, safe body-use, and healthful nutrition.</p>	<p>b. Demonstrate safe body-use practices during technical exercises and movement combinations. Discuss how these practices, along with healthful eating habits, promote strength, flexibility, endurance and injury prevention.</p>	<p>b. Apply basic anatomical knowledge, proprioceptive feedback, spatial awareness, and nutrition to promote safe and healthful strategies when warming up and dancing.</p>	<p>b. Utilize healthful practices and sound nutrition in dance activities and everyday life. Discuss benefits of practices and how choices enhance performance.</p>	<p>b. Evaluate personal healthful practices in dance activities and everyday life including nutrition and injury prevention. Discuss choices made, the effects experienced, and methods for improvement.</p>	<p>b. Develop a plan for healthful practices in dance activities and everyday life including nutrition and injury prevention. Discuss implementation of the plan and how it supports personal performance goals.</p>	<p>b. Apply anatomical principles and healthful practices to a range of technical dance skills for achieving fluency of movement. Follow a personal nutrition plan that supports health for everyday life.</p>	<p>b. Research healthful and safe practices for dancers and modify personal practice based on findings. Discuss how research informs practice.</p>

5. Develop and refine artistic techniques and work for presentation. (Con't)													
A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Embodiment	DA:Pr5A.pK	DA:Pr5A.K	DA:Pr5A.1	DA:Pr5A.2	DA:Pr5A.3	DA:Pr5A.4	DA:Pr5A.5	DA:Pr5A.6	DA:Pr5A.7	DA:Pr5A.8	DA:Pr5A.I	DA:Pr5A.II	DA:Pr5A.III
	c. Identify and move body parts and repeat movements upon request.	c. Move body parts in relation to other body parts and repeat and recall movements upon request.	c. Modify movements and spatial arrangements upon request	c. Repeat movements, with an awareness of self and others in space. Selfadjust and modify movements or placement upon request.	c. Recall movement sequences with a partner or in group dance activities. Apply constructive feedback from teacher and selfcheck to improve dance skills	c. Coordinate phrases and timing with other dancers by cueing off each other and responding to stimuli cues (for example, music, text, or lighting). Reflect on feedback from others to inform personal dance performance goals.	c. Collaborate with peer ensemble members to repeat sequences, synchronize actions, and refine spatial relationships to improve performance quality. Apply feedback from others to establish personal performance goals	c. Collaborate as an ensemble to refine dances by identifying what works and does not work in executing complex patterns, sequences, and formations. Solve movement problems to dances by testing options and finding good results. Document selfimprovements over time	c. Collaborate with peers to practice and refine dances. Develop group performance expectations through observation and analyses (for example, view live or recorded professional dancers and collaboratively develop group performance expectations based on information gained from observations).	c. Collaborate with peers to discover strategies for achieving performance accuracy, clarity, and expressiveness. Articulate personal performance goals and practice to reach goals. Document personal improvement over time (for example, journaling, portfolio, or timeline).	c. Collaborate with peers to establish and implement a rehearsal plan to meet performance goals. Use a variety of strategies to analyze and evaluate performances of self and others (for example, use video recordings of practice to analyze the difference between the way movements look and how they feel to match performance with visual affect). Articulate performance goals and justify reasons for selecting particular practice strategies.	c. Plan and execute collaborative and independent practice and rehearsal processes with attention to technique and artistry informed by personal performance goals. Reflect on personal achievements.	c. Initiate, plan, and direct rehearsals with attention to technical details and fulfilling artistic expression. Use a range of rehearsal strategies to achieve performance excellence.
National Standards	DA:Pr5.1.PK	DA:Pr5.1.K	DA:Pr5.1.1	DA:Pr5.1.2	DA:Pr5.1.3	DA:Pr5.1.4	DA:Pr5.1.5	DA:Pr4.1.6	DA:Pr5.1.7	DA:Pr5.1.8	DA: Pr5.1.I	DA: Pr5.1.II	DA: Pr5.1.III
Content Standards	FA1	FA1	FA1	FA1	FA1	FA1, FA3, FA4	FA1, FA3, FA4	FA1, FA3, FA4	FA1, FA3, FA4	FA1, FA3, FA4	FA1, FA3, FA4	FA1, FA3, FA4	FA1, FA3, FA4
Process Standards	1.1, 1.6	1.1, 1.6, 2.5	1.1, 1.6, .2.5	1.1, 1.6, 2.5, 2.7	1.1, 1.6, 2.5, 2.7, 4.6, 4.7	1.1, 1.6, 1.9, 2.5, 2.7	1.1, 1.6, 1.9, 2.1, 2.5, 2.7, 4.1, 4.5, 4.6, 4.7	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6, 4.7	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6, 4.7	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6, 4.7	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6, 4.7	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6, 4.7	1.1, 1.2, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1, 4.5, 4.6, 4.7

PERFORM													
6. Convey meaning through the presentation of artistic work.													
A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Present	DA:Pr6A.pK	DA:Pr6A.K	DA:Pr6A.1	DA:Pr6A.2	DA:Pr6A.3	DA:Pr6A.4	DA:Pr6A.5	DA:Pr6A.6	DA:Pr6A.7	DA:Pr6A.8	DA:Pr6A.I	DA:Pr6A.II	DA:Pr6A.III
	a. Dance for others in a designated area or space.	a. Dance for and with others in a designated space.	a. Dance for others in a space where audience and performers occupy different areas.	a. Dance for and with others in a space where audience and performers occupy different areas.	a. Identify the main areas of a performance space using production terminology (for example, stage right, stage left, center stage, upstage, and downstage).	a. Consider how to establish a formal performance space from an informal setting (for example, gymnasium or grassy area).	a. Demonstrate the ability to adapt dance to alternative performance venues by modifying spacing and movements to the performance space.	a. Recognize needs and adapt movements to performance area. Use performance etiquette and performance practices during class, rehearsal and performance. Postperformance, accept notes from choreographer and make corrections as needed and apply to future performances.	a. Recommend changes to and adapt movements to performance area. Use performance etiquette and performance practices during class, rehearsal and performance. Maintain journal documenting these efforts. Postperformance, accept notes from choreographer and create a plan for ongoing improvements. Postperformance, accept notes from choreographer and apply corrections to future performances.	a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Use performance etiquette and performance practices during class, rehearsal and performance. Document efforts and performance. Postperformance, accept notes from choreographer and apply corrections to future performances.	a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Model performance etiquette and performance practices during class, rehearsal and performance. Implement strategies to enhance projection. Postperformance, accept notes from choreographer and apply corrections to future performances. Document the rehearsal and performance process and evaluate methods and strategies using dance terminology and production terminology.	a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Model performance etiquette and performance practices during class, rehearsal and performance. Implement strategies to enhance projection. Postperformance, accept notes from choreographer and apply corrections to future performances. Document the rehearsal and performance process and evaluate methods and strategies using dance terminology and production terminology.	a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Model performance etiquette and performance practices during class, rehearsal and performance. Enhance performance using a broad repertoire of strategies for dynamic projection. Develop a professional portfolio (resume, head shot, etc.) that documents the rehearsal and performance process with fluency in professional dance terminology and production terminology.

6. Convey meaning through the presentation of artistic work. (Con't)													
A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Present	DA:Pr6A.pK	DA:Pr6A.K	DA:Pr6A.1	DA:Pr6A.2	DA:Pr6A.3	DA:Pr6A.4	DA:Pr6A.5	DA:Pr6A.6	DA:Pr6A.7	DA:Pr6A.8	DA:Pr6A.I	DA:Pr6A.II	DA:Pr6A.III
	b. Use a simple prop as part of a dance.	b. Select a prop to use as part of a dance.	b. Explore the use of simple props to enhance performance	b. Use limited production elements (for example, hand props, simple scenery, or media projections).	b. Explore simple production elements (costumes, props, music, scenery, lighting, or media) for a dance performed for an audience in a designated specific performance space.	b. Identify, explore, and experiment with a variety of production elements to heighten the artistic intent and audience experience.	b. Identify, explore, and select production elements that heighten and intensify the artistic intent of a dance and are adaptable for various performance spaces.	b. Compare and contrast a variety of possible production elements that would intensify and heighten the artistic intent of the work. Select choices and explain reasons for the decisions made using production terminology.	b. Explore possibilities of producing dance in a variety of venues or for different audiences and, using production terminology, explain how the production elements would be handled in different situations.	b. Collaborate to design and execute production elements that would intensify and heighten the artistic intent of a dance performed on a stage, in a different venue, or for different audiences. Explain reasons for choices using production terminology.	b. Evaluate possible designs for the production elements of a performance and select the ideas that would intensify and heighten the artistic intent of the dances.	b. Work collaboratively to produce a dance concert on a stage or in an alternative performance venue and plan the production elements that would be necessary to fulfill the artistic intent of the dance works	b. Work collaboratively to produce dance concerts in a variety of venues and design and organize the production elements that would be necessary to fulfill the artistic intent of the dance works in each of the venues.
National Standards	DA:Pr6.1.PK	DA:Pr6.1.K	DA:Pr6.1.1	DA:Pr6.1.2	DA:Pr6.1.3	DA:Pr6.1.4	DA:Pr6.1.5	DA:Pr6.1.6	DA:Pr6.1.7	DA:Pr6.1.8	DA: Pr6.1.I	DA: Pr6.1.II	DA: Pr6.1.III
Content Standards	FA1, FA2	FA1, FA2	FA1, FA2	FA1, FA2	FA1, FA2, FA3	FA1, FA2	FA1, FA2	FA1, FA2, FA3	FA1, FA3	FA1, FA3	FA1, FA2, FA3	FA1, FA2, FA3	FA1, FA2, FA3
Process Standards	1.6, 2.5, 4.5	1.6, 2.5, 4.5	2.5, 4.5	2.5, 3.1, 4.5	2.5, 3.1, 3.3, 4.5	2.3, 2.4, 2.5, 3.3, 3.4, 4.5, 4.7	2.3, 2.4, 2.5, 3.3, 3.4, 4.5, 4.7	2.3, 2.4, 2.5, 3.3, 3.4, 4.1, 4.3, 4.5, 4.7	2.3, 2.4, 2.5, 3.3, 3.4, 4.1, 4.3, 4.5, 4.7	2.3, 2.4, 2.5, 3.3, 3.4, 4.1, 4.3, 4.5, 4.7	2.3, 2.4, 2.5, 3.3, 3.4, 3.6, 3.7, 3.8, 4.1, 4.3, 4.5, 4.6, 4.7	2.3, 2.4, 2.5, 3.3, 3.4, 3.6, 3.7, 3.8, 4.1, 4.3, 4.5, 4.6, 4.7	2.3, 2.4, 2.5, 3.3, 3.4, 3.6, 3.7, 3.8, 4.1, 4.3, 4.5, 4.6, 4.7, 4.8

RESPOND													
7. Perceive and analyze artistic work.													
A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
	DA:Re7A.pK	DA:Re7A.K	DA:Re7A.1	DA:Re7A.2	DA:Re7A.3	DA:Re7A.4	DA:Re7A.5	DA:Re7A.6	DA:Re7A.7	DA:Re7A.8	DA:Re7A.I	DA:Re7A.II	DA:Re7A.III
Analyze	a. Identify a movement in a dance by repeating it.	a. Find a movement that repeats in a dance.	a. Find a movement that repeats in a dance to make a pattern.	a. Find movements in a dance that develop a pattern.	a. Find a movement pattern that creates a movement phrase in a dance work	a. Find patterns of movement in dance works that create a style or theme.	a. Find meaning or artistic intent from the patterns of movement in a dance work.	a. Describe or demonstrate recurring patterns of movement and their relationships in dance.	a. Compare, contrast, and discuss patterns of movement and their relationships in dance.	a. Describe, demonstrate and discuss patterns of movement and their relationships in dance in context of artistic intent.	a. Analyze recurring patterns of movement and their relationships in dance in context of artistic intent.	a. Analyze dance works and provide examples of recurring patterns of movement and their relationships that create structure and meaning in dance.	a. Analyze dance works from a variety of dance genres and styles and explain how recurring patterns of movement and their relationships create wellstructured and meaningful choreography.
	b. Demonstrate an observed or performed dance movement.	b. Demonstrate or describe observed or performed dance movements	b. Demonstrate and describe observed or performed dance movements from a specific genre or culture	b. Demonstrate and describe movements in dances from different genres or cultures.	b. Demonstrate and explain how one dance genre is different from another, or how one cultural movement practice is different from another.	b. Demonstrate and explain how dance styles differ within a genre or within a cultural movement practice.	b. Describe, using basic dance terminology, the qualities and characteristics of style used in a dance from one's own cultural movement practice. Compare them to the qualities and characteristics of style found in a different dance genre, style, or cultural movement practice, also using basic dance terminology.	b. Explain how the elements of dance are used in a variety of dance genres, styles, or cultural movement practices. Use genrespecific dance terminology.	b. Compare and contrast how the elements of dance are used in a variety of genres, styles, or cultural movement practices. Use genrespecific dance terminology.	b. Explain how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent. Use genrespecific dance terminology.	b. Analyze the use of elements of dance in a variety of genres, styles, or cultural movement practices within its cultural context to communicate intent. Use genrespecific dance terminology	b. Analyze and compare the movement patterns and their relationships in a variety of genres, styles, or cultural movement practices and explain how their differences impact communication and intent within a cultural context. Use genre-specific dance terminology.	b. Explain how dance communicates aesthetic and cultural values in a variety of genres, styles, or cultural movement practices. Use genrespecific dance terminology
National Standards	DA:Re7.1.PK	DA:Re7.1.K	DA:Re7.1.1	DA:Re7.1.2	DA:Re7.1.3	DA:Re7.1.4	DA:Re7.1.5	DA:Re7.1.6	DA:Re7.1.7	DA:Re7.1.8	DA: Re7.1.I	DA: Re7.1.II	DA: Re7.1.III
Content Standards	FA1, FA2	FA1, FA2	FA1, FA2	FA1, FA2	FA1, FA2	FA1, FA2	FA1, FA3, FA5	FA2, FA3, FA5	FA2, FA3, FA5	FA2, FA3, FA5	FA2, FA3, FA5	FA2, FA3, FA5	FA2, FA3, FA5
Process Standards	1.1, 1.6, 2.1, 4.1	1.1, 1.6, 2.1, 4.1	1.1, 1.6, 2.1, 4.1	1.1, 1.6, 2.1, 4.1	1.1, 1.6, 2.1, 2.3, 2.4, 3.3, 4.1	1.1, 1.6, 2.1, 2.3, 2.4, 3.3, 4.1	1.1, 1.5, 1.6, 1.7, 1.9, 2.1, 2.3, 2.4, 3.3, 4.1	1.1, 1.5, 1.6, 1.7, 1.9, 2.1, 2.3, 2.4, 3.3, 4.1	1.1, 1.5, 1.6, 1.7, 1.9, 2.1, 2.3, 2.4, 3.3, 4.1	1.1, 1.5, 1.6, 1.7, 1.9, 2.1, 2.3, 2.4, 3.3, 3.6, 4.1, 4.6	1.1, 1.5, 1.6, 1.7, 1.9, 2.1, 2.2, 2.3, 2.4, 3.3, 3.6, 3.7, 4.1, 4.4, 4.5, 4.6	1.1, 1.5, 1.6, 1.7, 1.9, 2.1, 2.2, 2.3, 2.4, 3.3, 3.6, 3.7, 4.1, 4.4, 4.5, 4.6	1.1, 1.5, 1.6, 1.7, 1.9, 2.1, 2.2, 2.3, 2.4, 3.3, 3.6, 3.7, 4.1, 4.4, 4.5, 4.6

RESPOND													
8. Interpret intent and meaning in artistic work.													
A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
	DA:Re8A.pK	DA:Re8A.K	DA:Re8A.1	DA:Re8A.2	DA:Re8A.3	DA:Re8A.4	DA:Re8A.5	DA:Re8A.6	DA:Re8A.7	DA:Re8A.8	DA:Re8A.I	DA:Re8A.II	DA:Re8A.III
Interpret	a. Observe a movement and share impressions.	a. Observe movement and describe it using simple dance terminology.	a. Select movements from a dance that suggest ideas and explain how the movement captures the idea using simple dance terminology.	a. Use context cues from movement to identify meaning and intent in a dance using simple dance terminology.	a. Select specific context cues from movement. Explain how they relate to the main idea of the dance using basic dance terminology.	a. Relate movements, ideas, and context to decipher meaning in a dance using basic dance terminology.	a. Interpret meaning in a dance based on its movements. Explain how the movements communicate the main idea of the dance using basic dance terminology.	a. Explain how the artistic expression of a dance is achieved through the elements of dance, use of body, dance technique, dance structure, and context. Explain how these communicate the intent of the dance using genre specific dance terminology.	a. Compare the meaning of different dances. Explain how the artistic expression of each dance is achieved through the elements of dance, use of body, dance technique, and context. Use genre specific dance terminology.	a. Select a dance and explain how artistic expression is achieved through relationships among the elements of dance, use of body, dance technique and context. Cite evidence in the dance to support your interpretation using genre specific dance terminology.	a. Select and compare different dances and discuss their intent and artistic expression. Explain how the relationships among the elements of dance, use of body, dance technique, and context enhance meaning and support intent using genre specific dance terminology.	a. Analyze and discuss how the elements of dance, execution of dance movement principles, and context contribute to artistic expression. Use genre specific dance terminology.	a. Analyze and interpret how the elements of dance, execution of dance movement principles, and context contribute to artistic expression across different genres, styles, or cultural movement practices. Use genre specific dance terminology.
National Standards	DA:Re8.1.PK	DA:Re8.1.K	DA:Re8.1.1	DA:Re8.1.2	DA:Re8.1.3	DA:Re8.1.4	DA:Re8.1.5	DA:Re8.1.6	DA:Re8.1.7	DA:Re8.1.8	DA: Re8.1.I	DA: Re8.1.II	DA: Re8.1.III
Content Standards	FA3	FA3	FA3	FA3	FA3	FA3	FA3	FA2, FA3	FA2, FA3	FA2, FA3	FA2, FA3	FA2, FA3	FA2, FA3, FA5
Process Standards	1.1, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 2.7, 4.1	1.5, 1.6, 2.3, 2.4, 2.7, 4.1	1.5, 1.6, 2.3, 2.4, 2.7, 3.2, 3.3, 4.1	1.5, 1.6, 2.3, 2.4, 2.7, 3.2, 3.3, 3.5, 3.6 4.1	1.5, 1.6, 2.3, 2.4, 2.7, 3.2, 3.3, 3.5, 3.6, 4.1	1.5, 1.6, 2.3, 2.4, 2.7, 3.2, 3.3, 3.5, 3.6, 4.1

RESPOND													
9. Apply criteria to evaluate artistic work.													
A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
	DA:Re9A.pK	DA:Re9A.K	DA:Re9A.1	DA:Re9A.2	DA:Re9A.3	DA:Re9A.4	DA:Re9A.5	DA:Re9A.6	DA:Re9A.7	DA:Re9A.8	DA:Re9A.I	DA:Re9A.II	DA:Re9A.III
Critique	a. Find a movement in a dance that was fun to watch. Repeat it and explain why it is fun to watch and do.	a. Find a movement that was noticed in a dance. Demonstrate the movement that was noticed and explain why it attracted attention.	a. Identify and demonstrate several movements in a dance that attracted attention. Describe the characteristics that make the movements interesting and talk about why they were chosen.	a. Observe or demonstrate dances from a genre or culture. Discuss movements and other aspects of the dances that make the dances work well, and explain why they work. Use simple dance terminology.	a. Select dance movements from specific genres, styles, or cultures. Identify characteristic movements from these dances and describe in basic dance terminology ways in which they are alike and different.	a. Discuss and demonstrate the characteristics that make a dance artistic and apply those characteristics to dances observed or performed in a specific genre, style, or cultural movement practice. Use basic dance terminology.	a. Define the characteristics of dance that make a dance artistic and meaningful. Relate them to the elements of dance in genres, styles, or cultural movement practices. Use basic dance terminology to describe characteristics that make a dance artistic and meaningful.	a. Discuss the characteristics and artistic intent of a dance from a genre, style, or cultural movement practice and develop artistic criteria to critique the dance using genre-specific dance terminology.	a. Compare artistic intent, content and context from dances to examine the characteristics of genre, style, or cultural movement practice. Based on the comparison, refine artistic criteria using genre-specific dance terminology.	a. Use artistic criteria to determine what makes an effective performance. Consider content, context, genre, style, or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.	a. Analyze the artistic expression of a dance. Discuss insights using evaluative criteria and dance terminology	a. Compare and contrast two or more dances using evaluative criteria to critique artistic expression. Consider societal values and a range of perspectives. Use genre-specific dance terminology.	a. Define personal artistic preferences to critique dance. Consider societal and personal values, and a range of artistic expression. Discuss perspectives with peers and justify views.
National Standards	DA:Re9.1.PK	DA:Re9.1.K	DA:Re9.1.1	DA:Re9.1.2	DA:Re9.1.3	DA:Re9.1.4	DA:Re9.1.5	DA:Re9.1.6	DA:Re9.1.7	DA:Re9.1.8	DA: Re9.1.I	DA: Re9.1.II	DA: Re9.1.III
Content Standards	FA1, FA3	FA1, FA3	FA1, FA3	FA1, FA3	FA1, FA3, FA5	FA1, FA3, FA5	FA2, FA3, FA5	FA3, FA5	FA3, FA5	FA3, FA5	FA2, FA3	FA2, FA3, FA5	FA2, FA3, FA5
Process Standards	1.1, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 2.7, 4.1	1.5, 1.6, 2.3, 2.4, 2.7, 4.1	1.5, 1.6, 2.3, 2.4, 2.7, 3.2, 3.3, 4.1	1.5, 1.6, 2.3, 2.4, 2.7, 3.2, 3.3, 3.5, 3.6 4.1	1.5, 1.6, 2.3, 2.4, 2.7, 3.2, 3.3, 3.5, 3.6, 4.1	1.5, 1.6, 2.3, 2.4, 2.7, 3.2, 3.3, 3.5, 3.6, 4.1

CONNECT													
10. Synthesize and relate knowledge and personal experiences to make art.													
A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Synthesize	DA:Cn10A.pK	DA:Cn10A.K	DA:Cn10A.1	DA:Cn10A.2	DA:Cn10A.3	DA:Cn10A.4	DA:Cn10A.5	DA:Cn10A.6	DA:Cn10A.7	DA:Cn10A.8	DA:Cn10A.I	DA:Cn10A.II	DA:Cn10A.III
	a. Recognize an emotion expressed in dance movement that is watched or performed	a. Recognize and name an emotion that is experienced when watching, improvising, or performing dance and relate it to a personal experience.	a. Find an experience expressed or portrayed in a dance that relates to a familiar experience. Identify the movements that communicate this experience.	a. Describe, create, and/or perform a dance that expresses personal meaning and explain how certain movements express this personal meaning.	a. Compare the relationships expressed in a dance to relationships with others. Explain how they are the same or different.	a. Relate the main idea or content in a dance to other experiences. Explain how the main idea of a dance is similar to or different from one's own experiences, relationships, ideas or perspectives.	a. Compare two dances with contrasting themes. Discuss feelings and ideas evoked by each. Describe how the themes and movements relate to points of view and experiences.	a. Observe the movement characteristics or qualities observed in a specific dance genre. Describe differences and similarities about what was observed to one's attitudes and movement preferences.	a. Compare and contrast the movement characteristics or qualities found in a variety of dance genres. Discuss how the movement characteristics or qualities differ from one's own movement characteristics or qualities and how different perspectives are communicated.	a. Relate connections found between different dances and discuss the relevance of the connections to the development of one's personal perspectives.	a. Analyze a dance to determine the ideas expressed by the choreographer. Explain how the perspectives expressed by the choreographer may impact one's own interpretation. Provide evidence to support one's analysis.	a. Analyze a dance that is related to content learned in other subjects and research its context. Synthesize information learned and share new ideas about its impact on one's perspective.	a. Review original choreography developed over time with respect to its content and context and its relationship to personal perspectives. Reflect on and analyze the variables that contributed to changes in one's personal growth.

10. Synthesize and relate knowledge and personal experiences to make art. (Con't)													
A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Synthesize	DA:Cn10A.pK	DA:Cn10A.K	DA:Cn10A.1	DA:Cn10A.2	DA:Cn10A.3	DA:Cn10A.4	DA:Cn10A.5	DA:Cn10A.6	DA:Cn10A.7	DA:Cn10A.8	DA:Cn10A.I	DA:Cn10A.II	DA:Cn10A.III
	b. Observe a dance work. Identify and imitate a movement from the dance, and ask a question about the dance	b. Observe a work of visual art. Describe and then express through movement something of interest about the artwork, and ask questions for discussion concerning the artwork.	b. Observe illustrations from a story. Discuss observations and identify ideas for dance movement and demonstrate the big ideas of the story.	b. Respond to a dance work using an inquiry-based set of questions (for example, See, Think, Wonder). Create movement using ideas from responses and explain how certain movements express a specific idea.	b. Ask and research a question about a key aspect of a dance that communicates a perspective about an issue or event. Explore the key aspect through movement. Share movements and describe how the movements help to remember or discover new qualities in these key aspects. Communicate the new learning in oral, written, or movement form.	b. Develop and research a question relating to a topic of study in school using multiple sources of references. Select key aspects about the topic and choreograph movements that communicate the information. Discuss what was learned from creating the dance and describe how the topic might be communicated using another form of expression.	b. Choose a topic, concept, or content from another discipline of study and research how other art forms have expressed the topic. Create a dance study that expresses the idea. Explain how the dance study expressed the idea and discuss how this learning process is similar to, or different from, other learning situations.	b. Conduct research using a variety of resources to find information about a social issue of great interest. Use the information to create a dance study that expresses a specific point of view on the topic. Discuss whether the experience of creating and sharing the dance reinforces personal views or offers new knowledge and perspectives.	b. Research the historical development of a dance genre or style. Use knowledge gained from the research to create a dance study that evokes the essence of the style or genre. Share the study with peers as part of a lecture demonstration that tells the story of the historical journey of the chosen genre or style. Document the process of research and application.	b. Investigate two contrasting topics using a variety of research methods. Identify and organize ideas to create representative movement phrases. Create a dance study exploring the contrasting ideas. Discuss how the research informed the choreographic process and deepens understanding of the topics.	b. Collaboratively identify a dance related question or problem. Conduct research through interview, research database, text, media, or movement. Analyze and apply information gathered by creating a group dance that answers the question posed. Discuss how the dance communicates new perspectives or realizations. Compare orally and in writing the process used in choreography to that of other creative, academic, or scientific procedures.	b. Use established research methods and techniques to investigate a topic. Collaborate with others to identify questions and solve movement problems that pertain to the topic. Create and perform a piece of choreography. Discuss orally or in writing the insights relating to knowledge gained through the research process, the synergy of collaboration, and the transfer of learning from this project to other learning situations	b. Investigate various dance related careers through a variety of research methods and techniques. Select those careers of most interest. Develop and implement a Capstone Project that reflects a possible career choice
National Standards	DA:Cn10.1.PK	DA:Cn10.1.K	DA:Cn10.1.1	DA:Cn10.1.2	DA:Re10.1.3	DA:Re10.1.4	DA:Re10.1.5	DA:Re10.1.6	DA:Re10.1.7	DA:Re10.1.8	DA: Cn10.1.I	DA: Cn10.1.II	DA: Cn10.1.III
Content Standards	FA3, FA4	FA3, FA4	FA3, FA4	FA3, FA4	FA3, FA4	FA3, FA4	FA3, FA4	FA3, FA4	FA3, FA4, FA5	FA3, FA4	FA3, FA4	FA3, FA4	FA3, FA4
Process Standards	1.1, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 4.1	1.5, 1.6, 2.3, 2.4, 2.7, 4.1	1.5, 1.6, 2.3, 2.4, 2.7, 4.1	1.5, 1.6, 2.3, 2.4, 2.7, 3.2, 3.3, 4.1	1.9, 1.10, 2.6, 3.7, 4.1, 4.5, 4.6, 4.8	1.9, 1.10, 2.6, 3.7, 4.1, 4.5, 4.6, 4.8	1.9, 1.10, 2.6, 3.7, 4.1, 4.5, 4.6, 4.8

CONNECT													
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.													
A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Relate	DA:Cn11A.pK	DA:Cn11A.K	DA:Cn11A.1	DA:Cn11A.2	DA:Cn11A.3	DA:Cn11A.4	DA:Cn11A.5	DA:Cn11A.6	DA:Cn11A.7	DA:Cn11A.8	DA:Cn11A.I	DA:Cn11A.II	DA:Cn11A.III
	a. Show a dance movement experienced at home or elsewhere.	a. Describe or demonstrate the movements in a dance that was watched or performed.	a. Watch and/or perform a dance from a different culture and discuss or demonstrate the types of movement danced.	a. Observe a dance and relate the movement to the people or environment in which the dance was created and performed.	a. Find a relationship between movement in a dance from a culture, society, or community and the culture from which the dance is derived. Explain what the movements communicate about key aspects of the culture, society, or community.	a. Select and describe movements in a specific genre or style and explain how the movements relate to the culture, society, historical period, or community from which the dance originated.	a. Describe how the movement characteristics and qualities of a dance in a specific genre or style communicate the ideas and perspectives of the culture, historical period, or community from which the genre or style originated.	a. Interpret and show how the movement and qualities of a dance communicate its cultural, historical, and/or community purpose or meaning.	a. Compare, contrast, and discuss dances performed by people in various localities or communities. Formulate possible reasons why similarities and differences developed in relation to the ideas and perspectives important to each social group.	a. Analyze and discuss dances from a variety of cultures, societies, historical periods, or communities reveal the ideas and perspectives of the people.	a. Analyze and discuss dances from selected genres or styles and/or historical time periods, and formulate reasons for the similarities and differences between them in relation to the ideas and perspectives of the peoples from which the dances originate	a. Analyze dances from several genres or styles, historical time periods, and/or world dance forms. Discuss how dance movement characteristics, techniques, and artistic criteria relate to the ideas and perspectives of the peoples from which the dances originate.	a. Analyze dances from several genres or styles, historical time periods, and/or world dance forms. Discuss how dance movement characteristics, techniques, and artistic criteria relate to the ideas and perspectives of the peoples from which the dances originate, and how the analysis has expanded one's dance literacy.
National Standards	DA:Cn11.1.PK	DA:Cn11.1.K	DA:Cn11.1.1	DA:Cn11.1.2	DA:Cn11.1.3	DA:Cn11.1.4	DA:Cn11.1.5	DA:Cn11.1.6	DA:Cn11.1.7	DA:Cn11.1.8	DA: Cn11.1.I	DA: Cn11.1.II	DA: Cn11.1.III
Content Standards	FA5	FA5	FA5	FA5	FA5	FA5	FA5	FA5	FA5	FA5	FA5	FA5	FA5
Process Standards	2.4, 3.6	2.4, 3.6	2.4, 3.6	2.4, 3.6	2.4, 3.6, 4.1, 4.3, 4.6	2.4, 3.6, 4.1, 4.3, 4.6	2.4, 3.6, 4.1, 4.3, 4.6	1.9, 2.4, 3.6, 4.1, 4.3, 4.6	1.9, 1.10, 2.4, 3.6, 4.1, 4.3, 4.6	1.9, 1.10, 2.4, 3.6, 4.1, 4.3, 4.6	1.4, 1.5, 1.8, 1.9, 3.6, 4.1, 4.3, 4.6	1.4, 1.5, 1.8, 1.9, 3.6, 4.1, 4.3, 4.6	1.4, 1.5, 1.8, 1.9, 3.6, 4.1, 4.3, 4.6

Foundations of Artistic Literacy

Artistic literacy is the knowledge and understanding required to participate authentically in the arts. Fluency in the language(s) of the arts is the ability to create, perform/present, respond, and connect through symbolic and metaphoric forms that are unique to the arts. It is embodied in specific philosophical foundations and lifelong goals that enable an artistically literate person to transfer arts knowledge, skills, and capacities to other subjects, settings, and contexts.

What it means to be artistically literate

Artistic Literacy is a necessary life and learning skill for all the citizens of our increasingly complex global society. Through the process of engaging the arts, students may develop “Artistic Literacy”—the ability to encode and decode (“read” and “write”) aesthetic wisdom that is expressed and received in symbolic and metaphoric forms that are unique to the arts. Artistic Literacy is not limited only to appreciating and practicing the arts; it is a vital life skill for citizens of our 21st Century world. Artistic Literacy allows us to read, write, and understand the symbols and metaphors in which so many current messages are encoded—messages that run the gamut of human activity from advertising, to politics, to religion. In doing this, the language of the arts helps to break down cultural barriers to knowledge and allows us to cross personal and cultural borders leading to better understanding of our self and others.

Artistically Literate Citizens will:

1. Use a variety of artistic media, symbols and metaphors to independently create and perform work that expresses and communicates their own ideas, and are able to respond by analyzing and interpreting the artistic communications of others.
2. Find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing, and responding to art as an adult.
3. Know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns, relationships between the arts and other knowledge.
4. Find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in all of the arts.
5. Seek artistic experience and support the arts in their local, state, national, and global communities.

CREATE

1. Generate and conceptualize artistic ideas and work.

A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Conceive	MA:Cr1A.pK	MA:Cr1A.K	MA:Cr1A.1	MA:Cr1A.2	MA:Cr1A.3	MA:Cr1A.4	MA:Cr1A.5	MA:Cr1A.6	MA:Cr1A.7	MA:Cr1A.8	MA:Cr1A.I	MA:Cr1A.II	MA:Cr1A.III
	Engage in exploration and imaginative play with materials. .	Discover and share ideas for media artworks using play and experimentation.	Express and share ideas for media artworks through sketching and modeling.	Discover multiple ideas for media artworks through brainstorming and improvising.	Develop multiple ideas for media artworks using a variety of tools, methods and/or materials.	Conceive of original artistic goals for media artworks using a variety of creative methods, such as brainstorming and modeling.	Envision original ideas and innovations for media artworks using personal experiences and/or the work of others.	Formulate variations of goals and solutions for media artworks by practicing chosen creative processes, such as sketching, improvising and brainstorming .	Produce a variety of ideas and solutions for media artworks through application of chosen inventive processes, such as concept modeling and prototyping.	Generate ideas, goals, and solutions for original media artworks through application of focused creative processes, such as divergent thinking and experimentin g.	Use identified generative methods to formulate multiple ideas, develop artistic goals, and problem solve in media arts creation processes.	Strategically utilize generative methods to formulate multiple ideas, refine artistic goals, and increase the originality of approaches in media arts creation processes.	Integrate aesthetic principles with a variety of generative methods to fluently form original ideas, solutions, and innovations in media arts creation processes.
National Standards	MA:Cr1.1.1.pK	MA:Cr1.1.1.K	MA:Cr1.1.1	MA:Cr1.1.2	MA:Cr1.1.3	MA:Cr1.1.4	MA:Cr1.1.5	MA:Cr1.1.6	MA:Cr1.1.7	MA:Cr1.1.8	MA:Cr1.1.I	MA:Cr1.1.II	MA:Cr1.1.III
Process Standards	1.1,1.2	2.3;1.3	1.8;2.3	2.3	1.4;2.5	1.6;3.3;3.6	1.6;3.3;3.6	1.1;3.3;3.6	2.1	3.3	3.5	3.5	3.5
Content Standards	FA1	FA1	FA1	FA1, FA2	FA1	FA1	FA1, FA2	FA1	FA1, FA2	FA1, FA2	FA1, FA2	FA1, FA2	FA1, FA2

CREATE

2. Organize and develop artistic ideas and work.

A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced	
Develop	MA:Cr2A.pK	MA:Cr2A.K	MA:Cr2A.1	MA:Cr2A.2	MA:Cr2A.3	MA:Cr2A.4	MA:Cr2A.5	MA:Cr2A.6	MA:Cr2A.7	MA:Cr2A.8	MA:Cr2A.I	MA:Cr2A.II	MA:Cr2A.III	
	With guidance, form ideas into plans or models for media arts productions.	With guidance, use ideas to form plans or models for media arts productions.	With guidance, use identified ideas to form plans and models for media arts productions.	Choose ideas to create plans and models for media arts productions.	Form, share, and test ideas, plans, and models to prepare for media arts productions.	Discuss, test, and assemble ideas, plans, and models for media arts productions, considering the artistic goals and the presentation.	Develop, present, and test ideas, plans, models, and proposals for media arts productions, considering the artistic goals and audience.	Organize, propose, and evaluate artistic ideas, plans, prototypes, and production processes for media arts productions, considering purposeful intent.	Design, propose, and evaluate artistic ideas, plans, prototypes, and production processes for media arts productions, considering expressive intent and resources.	Structure and critique ideas, plans, prototypes, and production processes for media arts productions, considering intent, resources, and the presentation context.	Apply aesthetic criteria in developing, proposing, and refining artistic ideas, plans, prototypes, and production processes for media arts productions, considering original inspirations, goals, and presentation context.	Apply a personal aesthetic in designing, testing, and refining original artistic ideas, prototypes, and production strategies for media arts productions, considering artistic intentions, constraints of resources, and presentation context.	Integrate a sophisticated personal aesthetic and knowledge of systems processes in forming, testing, and proposing original artistic ideas, prototypes, and production frameworks, considering complex constraints of goals, time, resources, and personal limitations.	
	National Standards	MA:Cr2.1.pK	MA:Cr2.1.K	MA:Cr2.1.1	MA:Cr2.1.2	MA:Cr2.1.3	MA:Cr2.1.4	MA:Cr2.1.5	MA:Cr2.1.6	MA:Cr2.1.7	MA:Cr2.1.8	MA:Cr2.1.I	MA:Cr2.1.II	MA:Cr2.1.III
	Process Standards	1.1	1.1	1.1;3.1	1.1;1.2;3.1	1.2;2.3	2.3;3.1;3.3	2.1	1.6;3.7	1.8	1.8;2.3	2.1;3.3	2.2;3.3;4.5	2.2;3.3;4.5
Content Standards	FA1	FA 1	FA1	FA1 FA2	FA1 FA2	FA1 FA3	FA1 FA2 FA3	FA1 FA2 FA3	FA1 FA2 FA3	FA1 FA2 FA3	FA1 FA2 FA3	FA1 FA2 FA3	FA1 FA2 FA3, FA4	

CREATE

3. Refine and complete artistic work.

A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Construct	MA:Cr3A.pK	MA:Cr3A.K	MA:Cr3A.1	MA:Cr3A.2	MA:Cr3A.3	MA:Cr3A.4	MA:Cr3A.5	MA:Cr3A.6	MA:Cr3A.7	MA:Cr3A.8	MA:Cr3A.I	MA:Cr3A.II	MA:Cr3A.III
	a. Make and capture media arts content, freely and in guided practice, in media arts productions.	a. Form and capture media arts content for expression and meaning in media arts productions.	a. Create, capture, and assemble media arts content for media arts productions, identifying basic principles, such as pattern and repetition.	a. Construct and assemble content for unified media arts productions, identifying and applying basic principles, such as positioning and attention.	a. Construct and order various content into unified, purposeful media arts productions, describing and applying a defined set of principles, such as movement and force.	a. Structure and arrange various content and components to convey purpose and meaning in different media arts productions, applying sets of associated principles, such as balance and contrast.	a. Create content and combine components to convey expression, purpose, and meaning in a variety of media arts productions, utilizing sets of associated principles, such as emphasis and exaggeration.	a. Experiment with multiple approaches to produce content and components for determined purpose and meaning in media arts productions, utilizing a range of associated principles, such as point of view and perspective.	a. Coordinate production processes to integrate content and components for determined purpose and meaning in media arts productions, demonstrating understanding of associated principles, such as narrative structures and composition.	a. Implement production processes to integrate content and stylistic conventions for determined meaning in media arts productions, demonstrating understanding of associated principles, such as theme and unity.	a. Consolidate production processes to demonstrate deliberate choices in organizing and integrating content and stylistic conventions in media arts production, demonstrating understanding of associated principles, such as emphasis and tone.	a. Consolidate production processes to demonstrate deliberate choices in organizing and integrating content and stylistic conventions in media arts production, demonstrating understanding of associated principles, such as continuity and juxtaposition.	a. Synthesize content, processes, and components to express compelling purpose, story, emotion, or ideas in complex media arts productions, demonstrating mastery of associated principles, such as hybridization.
	b. Attempt and share expressive effects, freely and in guided practice, in creating media artworks.	b. Make changes to the content, form, or presentation of media artworks and share results.	b. Practice and identify the effects of making changes to the content, form, or presentation, in order to refine and finish media artworks.	b. Test and describe expressive effects in altering, refining, and completing media artworks.	b. Practice and analyze how the emphasis of elements alters effect and purpose in refining and completing media artworks.	b. Demonstrate intentional effect in refining media artworks, emphasizing elements for a purpose.	b. Determine how elements and components can be altered for clear communication and intentional effects, and refine media artworks to improve clarity and purpose.	b. Appraise how elements and components can be altered for intentional effects and audience, and refine media artworks to reflect purpose and audience.	b. Improve and refine media artworks by intentionally emphasizing particular expressive elements to reflect an understanding of purpose, audience, or place.	b. Refine and modify media artworks, improving technical quality and intentionally accentuating selected expressive and stylistic elements, to reflect an understanding of purpose, audience, and place.	b. Refine and modify media artworks, honing aesthetic quality and intentionally accentuating stylistic elements, to reflect an understanding of personal goals and preferences.	b. Refine and elaborate aesthetic elements and technical components to intentionally form impactful expressions in media artworks for specific purposes, intentions, audiences and contexts.	b. Intentionally and consistently refine and elaborate elements and components to form impactful expressions in media artworks, directed at specific purposes, audiences, and contexts.
National Standards	MA:Cr3.1.pK	MA:Cr3.1.K	MA:Cr3.1.1	MA:Cr3.1.2	MA:Cr3.1.3	MA:Cr3.1.4	MA:Cr3.1.5	MA:Cr3.1.6	MA:Cr3.1.7	MA:Cr3.1.8	MA:Cr3.1.I	MA:Cr3.1.II	MA:Cr3.1.III
Process Standards	2.2	2.2	4.5	4.5	2.2	3.6	4.6	4.6	3.6	2.3	3.3	3.7	2.4
Content Standards	FA1	FA1	FA1, FA2	FA1, FA2	FA1, FA2	FA1, FA2	FA1, FA2	FA1, FA2	FA1, FA2	FA1, FA2	FA1, FA2	FA1, FA2	FA1, FA2

PRESENT

4. Select, Analyze, and interpret artistic work for presentation.

A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Integrate	MA:Pr4A.pK	MA:Pr4A.K	MA:Pr4A.1	MA:Pr4A.2	MA:Pr4A.3	MA:Pr4A.4	MA:Pr4A.5	MA:Pr4A.6	MA:Pr4A.7	MA:Pr4A.8	MA:Pr4A.I	MA:Pr4A.II	MA:Pr4A.III
	a. With guidance, combine different forms and content, such as image and sound, to form media artworks.	a. With guidance, combine arts forms and media content, such as dance and video, to form media artworks.	a. Combine varied academic, arts, and media content in media artworks, such as an illustrated story,	a. Practice combining varied academic, arts, and media content into unified media artworks, such as a narrated science animation.	a. Practice combining varied academic, arts, and media forms and content into unified media artworks, such as animation, music, and dance.	a. Demonstrate how a variety of academic, arts, and media forms and content may be mixed and coordinated into media artworks, such as narrative, dance, and media.	a. Create media artworks through the integration of multiple contents and forms, such as a media broadcast.	a. Validate how integrating multiple contents and forms can support a central idea in a media artwork, such as media, narratives, and performance.	a. Integrate multiple contents and forms into unified media arts productions that convey a consistent perspective and narratives, such as an interactive video game.	a. Integrate multiple contents and forms into unified media arts productions that convey specific themes or ideas, such as interdisciplinary projects, or multimedia theatre.	a. Integrate various arts, media arts forms, and content into unified media arts productions, considering the reaction and interaction of the audience, such as experiential design.	a. Integrate various arts, media arts forms, and academic content into unified media arts productions that retain thematic integrity and stylistic continuity, such as transmedia productions.	a. Synthesize various arts, media arts forms and academic content into unified media arts productions that retain artistic fidelity across platforms, such as transdisciplinary productions.
National Standards	MA:Pr4.1.pK	MA:Pr4.1.K	MA:Pr4.1.1	MA:Pr4.1.2	MA:Pr4.1.3	MA:Pr4.1.4	MA:Pr4.1.5	MA:Pr4.1.6	MA:Pr4.1.7	MA:Pr4.1.8	MA: Pr4.1.I	MA: Pr4.1.II	MA: Pr4.1.III
Process Standards	1.6	1.6	1.6	1.6	1.6	1.6	2.5	3.5	3.2	3.2	2.3	3.6	3.6
Content Standards	FA1,FA2	FA1, FA3	FA1, FA3	FA1, FA2, FA3, FA4	FA1, FA2, FA3, FA4	FA1, FA2, FA3, FA4	FA1, FA4	FA1, FA2, FA3, FA4	FA1, FA2, FA3, FA4	FA1, FA2, FA3, FA4	FA1, FA2, FA3, FA4	FA1, FA2, FA3, FA4	FA1, FA2, FA3, FA4

PRESENT

5. Develop and refine artistic techniques and work for presentation.

A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
	MA:Pr5A.pK	MA:Pr5A.K	MA:Pr5A.1	MA:Pr5A.2	MA:Pr5A.3	MA:Pr5A.4	MA:Pr5A.5	MA:Pr5A.6	MA:Pr5A.7	MA:Pr5A.8	MA:Pr5A.I	MA:Pr5A.II	MA:Pr5A.III
Practice	a. Use identified skills, such as manipulating tools, making choices, and sharing in creating media artworks.	a. Identify and demonstrate basic skills, such as handling tools, making choices, and cooperating in creating media artworks.	a. Describe and demonstrate various artistic skills and roles, such as technical steps, planning, and collaborating in media arts productions.	a. Enact roles to demonstrate basic ability in various identified artistic, design, technical, and soft skills, such as tool use and collaboration in media arts productions	a. Exhibit developing ability in a variety of artistic, design, technical, and organizational roles, such as making compositional decisions, manipulating tools, and group planning in media arts productions.	a. Enact identified roles to practice foundational artistic, design, technical, and soft skills, such as formal technique, equipment usage, production, and collaboration in media arts productions.	a. Enact various roles to practice fundamental ability in artistic, design, technical, and soft skills, such as formal technique, production, and collaboration in media arts productions	a. Develop a variety of artistic, design, technical, and soft skills through performing various assigned roles in producing media artworks, such as invention, formal technique, production, selfinitiative, and problem-solving	a. Exhibit an increasing set of artistic, design, technical, and soft skills through performing various roles in producing media artworks, such as creative problemsolving and organizing.	a. Demonstrate a defined range of artistic, design, technical, and soft skills, through performing specified roles in producing media artworks, such as strategizing and collaborative communication	a. Demonstrate progression in artistic, design, technical, and soft skills, as a result of selecting and fulfilling specified roles in the production of a variety of media artworks.	a. Demonstrate effective command of artistic, design, technical and soft skills in managing and producing media artworks.	a. Employ mastered artistic, design, technical, and soft skills in managing and producing media artworks
	b. Use identified creative skills, such as imagining freely and in guided practice, within media arts productions.	b. Identify and demonstrate creative skills, such as performing, within media arts productions.	b. Describe and demonstrate basic creative skills within media arts productions, such as varying techniques.	b. Demonstrate use of experimentation skills, such as playful practice, and trial and error, within and through media arts productions.	b. Exhibit basic creative skills to invent new content and solutions within and through media arts productions.	b. Practice foundational innovative abilities, such as design thinking, in addressing problems within and through media arts productions.	b. Practice fundamental creative and innovative abilities, such as expanding conventions, in addressing problems within and through media arts productions.	b. Practice fundamental creative and innovative abilities, such as expanding conventions, in addressing problems within and through media arts productions.	b. Exhibit an increasing set of creative and adaptive innovation abilities, such as exploratory processes, in developing solutions within and through media arts productions	b. Demonstrate a defined range of creative and adaptive innovation abilities, such as divergent solutions and bending conventions, in developing new solutions for identified problems within and through media arts productions.	b. Develop and refine a determined range of creative and adaptive innovation abilities, such as design thinking, and risk taking, in addressing identified challenges and constraints within and through media arts productions.	b. Demonstrate effective ability in creative and adaptive innovation abilities, such as resisting closure, and responsive use of failure, to address sophisticated challenges within and through media arts productions.	b. Fluently employ mastered creative and innovative adaptability in formulating lines of inquiry and solutions, to address complex challenges within and through media arts productions.

5. Develop and refine artistic techniques and work for presentation. (Con't)

A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Practice	MA:Pr5A.pK	MA:Pr5A.K	MA:Pr5A.1	MA:Pr5A.2	MA:Pr5A.3	MA:Pr5A.4	MA:Pr5A.5	MA:Pr5A.6	MA:Pr5A.7	MA:Pr5A.8	MA:Pr5A.I	MA:Pr5A.II	MA:Pr5A.III
	c. Use media arts creation tools freely and in guided practice.	c. Practice, discover, and share how media arts creation tools work.	c. Experiment with and share different ways to use tools and techniques to construct media artworks.	c. Demonstrate and explore identified methods to use tools to capture and form media artworks.	c. Exhibit standard use of tools and techniques while constructing media artworks.	c. Demonstrate use of tools and techniques in standard and novel ways while constructing media artworks.	c. Examine how tools and techniques could be used in standard and experimental ways in constructing media artworks.	c. Demonstrate adaptability using tools and techniques in standard and experimental ways in constructing media artworks.	c. Demonstrate adaptability using tools and techniques in standard and experimental ways to achieve an assigned purpose in constructing media artworks.	c. Demonstrate adaptability using tools, techniques and content in standard and experimental ways to communicate intent in the production of media artworks.	c. Demonstrate adaptation and innovation through the combination of tools, techniques and content, in standard and innovative ways, to communicate intent in the production of media artworks.	c. Demonstrate the skillful adaptation and combination of tools, styles, techniques, and interactivity to achieve specific expressive goals in the production of a variety of media artworks.	c. Independently utilize and adapt tools, styles, and systems in standard, innovative, and experimental ways in the production of complex media artworks.
National Standards	VA:Pr5.1.pK	VA:Pr5.1.K	VA:Pr5.1.1	VA:Pr5.1.2	VA:Pr4.1.3	VA:Pr4.1.4	VA:Pr4.1.5	VA:Pr4.1.6	VA:Pr4.1.7	VA:Pr4.1.8	VA: Pr5.1.I	VA: Pr5.1.II	VA: Pr5.1.III
Process Standards	1.4	2.7	2.7	2.2;2.3;2.5	2.5	3.1	2.7	2.3;2.7	2.4	3.2;3.3;4.3	3.4;4.3	2.5;2.7;3.6	2.5;4.5
Content Standards	FA1	FA1, FA3	FA1,FA3	FA1	FA1	FA1	FA1	FA1	FA1, FA3	FA1, FA3	FA3, FA3	FA1, FA3	FA1, FA2, FA3

PRESENT

6. Convey meaning through the presentation of artistic work.

A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Present	MA:Pr6A.pK	MA:Pr6A.K	MA:Pr6A.1	MA:Pr6A.2	MA:Pr6A.3	MA:Pr6A.4	MA:Pr6A.5	MA:Pr6A.6	MA:Pr6A.7	MA:Pr6A.8	MA:Pr6A.I	MA:Pr6A.II	MA:Pr6A.III
	a. With guidance, share roles and discuss the situation for presenting media artworks	a. With guidance, identify and share roles and the situation in presenting media artworks	a. With guidance, discuss presentation conditions and perform a task in presenting media artworks.	a. Identify and describe presentation conditions and perform task(s) in presenting media artworks.	a. Identify and describe the presentation conditions, and take on roles and processes in presenting or distributing media artworks.	a. Explain the presentation conditions, and fulfill a role and processes in presenting or distributing media artworks.	a. Compare qualities and purposes of presentation formats, and fulfill a role and associated processes in presentation and/or distribution of media artworks.	a. Analyze various presentation formats and fulfill various tasks and defined processes in the presentation and/or distribution of media artworks.	a. Evaluate various presentation formats in order to fulfill various tasks and defined processes in the presentation and/or distribution of media artworks.	a. Design the presentation and distribution of media artworks through multiple formats and/or contexts.	a. Design the presentation and distribution of collections of media artworks, considering combinations of formats, and audiences.	a. Curate and design the presentation and distribution of media artworks through a variety of contexts, such as mass audiences, and physical and virtual channels.	a. Curate, design, and promote the presentation and distribution of media artworks for intentional impacts, through a variety of contexts, such as markets and venues.
	b. With guidance, share reactions to the presentation of media artworks.	b. With guidance, identify and share reactions to the presentation of media artworks.	b. With guidance, discuss the experience of the presentation of media artworks.	b. Identify and describe the experience and share results of presenting media artworks.	b. Identify and describe the experience, and share results of and improvements for presenting media artworks.	b. Explain results of and improvements for presenting media artworks.	b. Compare results of and improvements for presenting media artworks.	b. Analyze results of and improvements for presenting media artworks.	b. Evaluate the results of and improvements for presenting media artworks, considering impacts on personal growth.	b. Evaluate the results of and implement improvements for presenting media artworks, considering impacts on personal growth and external effects.	b. Evaluate and implement improvements in presenting media artworks, considering personal and local impacts, such as the benefits for self and others.	b. Evaluate and implement improvements in presenting media artworks, considering personal, local, and social impacts such as changes that occurred for people, or to a situation.	b. Independently evaluate, compare, and integrate improvements in presenting media artworks, considering personal to global impacts, such as new understandings that were gained by artist and audience.
National Standards	VA:Pr6.1.pK	VA:Pr6.1.K	VA:Pr6.1.K	VA:Pr6.1.K	VA:Pr6.1.K	VA:Pr6.1.K	VA:Pr6.1.K	VA:Pr4.1.6	VA:Pr4.1.7	VA:Pr4.1.8	VA: Pr5.1.I	VA: Pr5.1.II	VA: Pr5.1.III
Process Standards	1.1	1.1	2.3	2.3	1.8	1.8	1.6;3.7	1.8;3.5	3.6;3.7	2.5;3.6	2.1;4.5	2.1;2.5;4.5	3.5;4.5
Content Standards	FA1, FA3	FA1, FA3	FA1, FA3	FA1 ,FA3	FA1 ,FA3	FA1 ,FA3	FA1 ,FA3	FA1 ,FA3	FA1 ,FA3, FA5	FA2,FA3, FA5	FA2,FA3, FA4,FA5	FA2,FA3, FA4, FA5	FA2,FA3, FA4, FA5

RESPOND

7. Perceive and analyze artistic work.													
A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Perceive	MA:Re7A.pK	MA:Re7A.K	MA:Re7A.1	MA:Re7A.2	MA:Re7A.3	MA:Re7A.4	MA:Re7A.5	MA:Re7A.6	MA:Re7A.7	MA:Re7A.8	MA:Re7A.I	MA:Re7A.II	MA:Re7A.III
	a. With guidance, explore and discuss components and messages in a variety of media artworks.	a. Recognize and share components and messages in media artworks.	a. Identify components and messages in media artworks.	a. Identify and describe the components and messages in media artworks.	a. Identify and describe how messages are created by components in media artworks.	a. Identify, describe, and explain how messages are created by components in media artworks.	a. Identify, describe, and differentiate how message and meaning are created by components in media artworks.	a. Identify, describe, and analyze how message and meaning are created by components in media artworks.	a. Describe, compare, and analyze the qualities of and relationships between the components in media artworks.	a. Compare, contrast, and analyze the qualities of and relationships between the components and style in media artworks.	a. Analyze the qualities of and relationships between the components, style, and preferences communicated by media artworks and artists.	a. Analyze and synthesize the qualities and relationships of the components in a variety of media artworks, and feedback on how they impact audience.	a. Analyze and synthesize the qualities and relationships of the components and audience impact in a variety media artworks.
	b. With guidance, explore media artworks and discuss experiences.	b. Recognize and share how a variety of media artworks create different experiences.	b. With guidance, identify how a variety of media artworks create different experiences.	b. Identify and describe how a variety of media artworks create different experiences	b. Identify and describe how various forms, methods, and styles in media artworks manage audience experience.	b. Identify, describe, and explain how various forms, methods, and styles in media artworks manage audience experience.	b. Identify, describe, and differentiate how various forms, methods, and styles in media artworks manage audience experience.	b. Identify, describe, and analyze how various forms, methods, and styles in media artworks manage audience experience.	b. Describe, compare, and analyze how various forms, methods, and styles in media artworks interact with personal preferences in influencing audience experience.	b. Compare, contrast, and analyze how various forms, methods, and styles in media artworks manage audience experience and create intention.	b. Analyze how a variety of media artworks manage audience experience and create intention through multimodal perception.	b. Analyze how a broad range of media artworks manage audience experience, create intention and persuasion through multimodal perception.	b. Survey an exemplary range of media artworks, analyzing methods for managing audience experience, creating intention and persuasion through multimodal perception, and systemic communications.
National Standards	MA:Re7.1.pK	MA:Re7.1.K	MA:Re7.1.1	MA:Re7.1.2	MA:Re7.1.3	MA:Re7.1.4	MA:Re7.1.5	MA:Re7.1.6	MA:Re7.1.7	MA:Re7.1.8	MA: Re7.1.I	MA: Re7.1.II	MA: Re7.1.III
Process standards	1.1	1.1	3.6	3.1	2.3	2.3	3.6	3.1	1.6;3.4;3.7	1.6;3.4;3.7	1.9	1.9;3.7;4.1	2.3;4.1
Content Standards	FA 3	FA 3	FA3	FA3	FA1, FA3	FA1, FA3	FA1, FA3	FA1, FA3	FA1, FA2, FA3, FA5	FA1, FA2, FA3, FA5	FA1, FA2, FA3, FA5	FA1, FA2, FA3, FA5	FA1, FA2, FA3, FA5

RESPOND

8. Interpret intent and meaning in artistic work.

A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Interpret	MA:Re8A.pK	MA:Re8A.K	MA:Re8A.1	MA:Re8A.2	MA:Re8A.3	MA:Re8A.4	MA:Re8A.5	MA:Re8A.6	MA:Re8A.7	MA:Re8A.8	MA:Re8A.I	MA:Re8A.II	MA:Re8A.III
	a. With guidance, share reactions to media artworks.	a. With guidance, share observations regarding a variety of media artworks.	a. With guidance, identify the meanings of a variety of media artworks.	a. Determine the purposes and meanings of media artworks, considering their context.	a. Determine the purposes and meanings of media artworks while describing their context	a. Determine and explain reactions and interpretations to a variety of media artworks, considering their purpose and context.	a. Determine and compare personal and group interpretations of a variety of media artworks, considering their intention and context.	a. Analyze the intent of a variety of media artworks, using given criteria.	a. Analyze the intent and meaning of a variety of media artworks, using selfdeveloped criteria.	a. Analyze the intent and meanings of a variety of media artworks, focusing on intentions, forms, and various contexts.	a. Analyze the intent, meanings, and reception of a variety of media artworks, focusing on personal and cultural contexts.	a. Analyze the intent, meanings, and influence of a variety of media artworks, based on personal, societal, historical, and cultural contexts.	a. Analyze the intent, meanings and impacts of diverse media artworks, considering complex factors of context and bias.
National Standards	MA:Re8.1.pK	MA:Re8.1.K	MA:Re8.1.1	MA:Re8.1.2	MA:Re8.1.3	MA:Re8.1.4	MA:Re8.1.5	MA:Re8.1.6	MA:Re8.1.7	MA:Re8.1.8	MA: Re8.1.I	MA: Re8.1.II	MA: Re8.1.III
Process Standards	2.3	2.3	2.3	3.5	3.1;3.5	2.3	2.3;3.6	1.5;3.7	1.5;3.3;3.7	4.1	1.9;4.1;4.3	1.9;4.1;4.3	1.9;3.6;4.1
Content Standards	FA 3	FA3	FA3	FA3, FA5	FA3, FA5	FA3, FA5	FA3, FA4, FA5	FA3	FA3	FA3, FA5	FA3, FA5	FA3, FA4, FA5	FA3, FA4, FA5

RESPOND

9. Apply criteria to evaluate artistic work.													
A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Evaluate	MA:Re9A.pK	MA:Re9A.K	MA:Re9A.1	MA:Re9A.2	MA:Re9A.3	MA:Re9A.4	MA:Re9A.5	MA:Re9A.6	MA:Re9A.7	MA:Re9A.8	MA:Re9A.I	MA:Re9A.II	MA:Re9A.III
	With guidance, examine and share appealing qualities in media artworks.	Share appealing qualities and possible changes in media artworks.	Identify the effective parts of and possible changes to media artworks, considering viewers.	Discuss the effectiveness of and improvements for media artworks, considering their context.	Identify basic criteria for and evaluate media artworks, considering possible improvements and context.	Identify and apply basic criteria for evaluating and improving media artworks and production processes, considering context.	Determine and apply criteria for evaluating media artworks and production processes, considering context, and practicing constructive feedback.	Determine and apply specific criteria to evaluate various media artworks and production processes, considering context and practicing constructive feedback.	Develop and apply criteria to evaluate various media artworks and production processes, considering context, and practicing constructive feedback.	Evaluate media art works and production processes with developed criteria, considering context and artistic goals.	Evaluate media art works and production processes at decisive stages, using identified criteria, and considering context and artistic goals.	Form and apply defensible evaluations in the constructive and systematic critique of media artworks and production processes.	Independently develop rigorous evaluations of, and strategically seek feedback for media artworks and production processes, considering complex goals and factors.
National Standards	MA:Re9.1.pK	MA:Re9.1.K	MA:Re9.1.1	MA:Re9.1.2	MA:Re9.1.3	MA:Re9.1.4	MA:Re9.1.5	MA:Re9.1.6	MA:Re9.1.7	MA:Re9.1.8	MA: Re9.1.I	MA: Re9.1.II	MA: Re9.1.III
Process Standards	1.5;2.3	1.5;2.3	3.5;3.6	2.3	3.7	2.2	2.2;3.5;4.5	2.2;3.5;4.5	2.3;3.5;4.5	3.5;3.7	3.4;4.1	3.4;4.1	
Content Standards	FA 3	FA 3	FA3, FA5	FA3, FA5	FA3, FA5	FA3, FA5	FA3, FA5	FA3, FA5	FA3, FA5	FA3, FA5	FA3, FA5	FA3, FA4, FA5	FA3, FA4, FA5

CONNECT

10. Synthesize and relate knowledge and personal experiences to make art.													
A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Synthesize	MA:Cn10A.pK	MA:Cn10A.K	MA:Cn10A.1	MA:Cn10A.2	MA:Cn10A.3	MA:Cn10A.4	MA:Cn10A.5	MA:Cn10A.6	MA:Cn10A.7	MA:Cn10A.8	MA:Cn10A.I	MA:Cn10A.II	MA:Cn10A.III
	a. Use personal experiences in making media artworks.	a. Use personal experiences and choices in making media artworks.	a. Use personal experiences, interests, and models in creating media artworks.	a. Use personal experiences, interests, information, and models in creating media artworks.	a. Use personal and external resources, such as interests, information, and models, to create media artworks.	a. Examine and use personal and external resources, such as interests, research, and cultural understanding, to create media artworks	a. Access and use internal and external resources to create media artworks, such as interests, knowledge, and experiences.	a. Access, evaluate, and use internal and external resources to create media artworks, such as knowledge, experiences, interests, and research.	a. Access, evaluate and use internal and external resources to inform the creation of media artworks, such as experiences, interests, research, and exemplary works.	a. Access, evaluate, and use internal and external resources to inform the creation of media artworks, such as cultural and societal knowledge, research, and exemplary works.	a. Access, evaluate, and integrate personal and external resources to inform the creation of original media artworks, such as experiences, interests, and cultural experiences.	a. Synthesize internal and external resources to enhance the creation of persuasive media artworks, such as cultural connections, introspection, research, and exemplary works.	a. Independently and proactively access relevant and qualitative resources to inform the creation of cogent media artworks.
	b. With guidance, share experiences of media artworks.	b. Share memorable experiences of media artworks.	b. Share meaningful experiences of media artworks.	b. Discuss experiences of media artworks, describing their meaning and purpose.	b. Identify and show how media artworks form meanings, situations, and/or culture, such as popular media.	b. Examine and show how media artworks form meanings, situations, and/or cultural experiences, such as online spaces.	b. Examine and show how media artworks form meanings, situations, and cultural experiences, such as news and cultural events.	b. Explain and show how media artworks form new meanings, situations, and cultural experiences, such as historical events	b. Explain and show how media artworks form new meanings and knowledge, and cultural situations, such as learning, and new information.	b. Explain and demonstrate how media artworks expand meaning and knowledge, and create cultural experiences, such as local and global events.	b. Explain and demonstrate the use of media artworks to expand meaning and knowledge, and create cultural experiences, such as learning and sharing through online environments	b. Explain and demonstrate the use of media artworks to synthesize new meaning and knowledge, and reflect and form cultural experiences, such as new connections between themes and ideas, local and global networks, and personal influence.	b. Demonstrate and expound on the use of media artworks to consummate new meaning, knowledge, and impactful cultural experiences.
National Standards	MA:Cn10.1.pK	MA:Cn10.1.K	MA:Cn10.1.1	MA:Cn10.1.2	MA:Cn10.1.3	MA:Cn10.1.4	MA:Cn10.1.5	MA:Cn10.1.6	MA:Cn10.1.7	MA:Cn10.1.8	MA:Cn10.1.I	MA:Cn10.1.II	MA:Cn10.1.III
Process Standards	2.3;3.3	2.3;3.3	2.3;3.3	1.8;2.3	1.8	1.8;2.1	1.8;2.1;3.6	1.7;2.4	1.7;2.4;2.7	1.5;2.1;3.6	2.1;3.6	1.6;4.1	1.7;4.1
Content Standards	FA1,	FA1	FA4, FA5	FA1, FA5	FA4, FA5	FA1,FA4, FA5	FA1, FA3, FA5	FA1, FA3, FA4, FA5	FA1, FA2, FA3, FA4, FA5	FA1, FA2, FA3, FA4, FA5	FA1, FA2, FA3, FA4, FA5	FA1, FA2, FA3, FA4, FA5	FA1, FA2, FA3, FA4, FA5

CONNECT

11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Relate	MA:Cn11A.pK	MA:Cn11A.K	MA:Cn11A.1	MA:Cn11A.2	MA:Cn11A.3	MA:Cn11A.4	MA:Cn11A.5	MA:Cn11A.6	MA:Cn11A.7	MA:Cn11A.8	MA:Cn11A.I	MA:Cn11A.II	MA:Cn11A.III
	a. With guidance, relate media artworks and everyday life.	a. With guidance, share ideas in relating media artworks and everyday life, such as daily activities.	a. Discuss and describe media artworks in everyday life, such as popular media, and connections with family and friends.	a. Discuss how media artworks and ideas relate to everyday and cultural life, such as media messages and media environments.	a. Identify how media artworks and ideas relate to everyday and cultural life and can influence values and online behavior.	a. Explain verbally and/or in media artworks, how media artworks and ideas relate to everyday and cultural life, such as fantasy and reality, and technology use.	a. Research and show how media artworks and ideas relate to personal, social and community life, such as exploring commercial and information purposes, history, and ethics.	a. Research and show how media artworks and ideas relate to personal life, and social, community, and cultural situations, such as personal identity, history, and entertainment	a. Research and demonstrate how media artworks and ideas relate to various situations, purposes and values, such as community, vocations, and social media.	a. Demonstrate and explain how media artworks and ideas relate to various contexts, purposes, and values, such as democracy, environment, and connecting people and places.	a. Demonstrate and explain how media artworks and ideas relate to various contexts, purposes, and values, such as social trends, power, equality, and personal/cultural identity.	a. Examine in depth and demonstrate the relationships of media arts ideas and works to various contexts, purposes, and values, such as markets, systems, propaganda, and truth.	a. Demonstrate the relationships of media arts ideas and works to personal and global contexts, purposes, and values, through relevant and impactful media artworks.
	b. With guidance, interact safely and appropriately with media arts tools and environments	b. With guidance, interact safely and appropriately with media arts tools and environments.	b. Interact appropriately with media arts tools and environments, considering safety, rules, and fairness.	b. Interact appropriately with media arts tools and environments, considering safety, rules, and fairness.	b. Examine and interact appropriately with media arts tools and environments, considering safety, rules, and fairness	b. Examine and interact appropriately with media arts tools and environments, considering ethics, rules, and media literacy.	b. Examine, discuss and interact appropriately with media arts tools and environments, considering ethics, rules, and media literacy.	b. Analyze and interact appropriately with media arts tools and environments, considering fair use and copyright, ethics, and media literacy.	b. Analyze and responsibly interact with media arts tools and environments, considering copyright, ethics, media literacy, and social media.	b. Analyze and responsibly interact with media arts tools, environments, legal, and technological contexts, considering ethics, media literacy, social media, and virtual worlds.	b. Critically evaluate and effectively interact with legal, technological, systemic, and vocational contexts of media arts, considering ethics, media literacy, digital identity, and artist/audience interactivity	b. Critically investigate and ethically interact with legal, technological, systemic, and vocational contexts of media arts, considering ethics, media literacy, digital identity, and artist/audience interactivity	b. Critically investigate and strategically interact with legal, technological, systemic, and vocational contexts of media arts.
National Standards	MA:Cn11.1.pK	MA:Cn11.1.K	MA:Cn11.1.1	MA:Cn11.1.2	MA:Cn11.1.3	MA:Cn11.1.4	MA:Cn11.1.5	MA:Cn11.1.6	MA:Cn11.1.7	MA:Cn11.1.8	MA: Cn11.1.I	MA: Cn11.1.II	MA: Cn11.1.III
Process Standards	1.1;1.10;4.7	1.10;4.7	1.9;4.7	1.10;4.7	1.6;4.4;4.7	2.1;4.3;4.4	1.9;4.2;4.3;	1.8;1.9;4.4	1.10;2.6;4.4	4.3;4.4	2.1;3.3;4.3	2.1;4.1;4.3;4.4	2.4;2.5;4.5
Content Standards	FA1, FA5	FA1, FA5	FA1, FA4, FA5	FA1, FA4, FA5	FA1, FA4, FA5	FA1, FA2, FA4, FA5	FA1, FA4, FA5	FA1, FA4, FA5	FA1, FA4, FA5	FA1, FA3, FA4, FA5	FA1, FA2, FA3, FA4, FA5	FA1, FA2, FA3, FA4, FA5	FA1, FA2, FA3, FA4, FA5

Create - General Music										
1. Generate and conceptualize artistic ideas and work.										
A.	Grade PK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
Imagine	MU: Cr1A.PKa	MU: Cr1A.Ka	MU: Cr1A.1a	MU: Cr1A.2a	MU: Cr1A.3a	MU: Cr1A.4a	MU: Cr1A.5a	MU: Cr1A.6a	MU: Cr1A.7a	MU: Cr1A.8a
	a With substantial guidance, explore and experience a variety of music.	a With guidance, explore and experience music concepts (such as beat and melodic contour).	a With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose.	a Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.	a Improvise rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social).	a Improvise rhythmic, melodic and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural).	a Improvise rhythmic, melodic and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical).	a Generate simple rhythmic, melodic and harmonic phrases within AB and ABA forms that convey expressive intent.	a Generate rhythmic, melodic and harmonic phrases and variations over accompaniments within AB, ABA, or theme and variation forms that convey expressive intent.	a Generate rhythmic, melodic and harmonic phrases and accompaniments within expanded forms (including introductions, transitions, and codas) that convey expressive intent.
		MU: Cr1A.Kb	MU: Cr1A.1b	MU: Cr1A.2b	MU: Cr1A.3b	MU: Cr1A.4b	MU: Cr1A.5b			
		b With guidance, generate musical ideas (such as movements or motives).	b With limited guidance, generate musical ideas in multiple tonalities (such as major and minor) and meters (such as duple and triple).	b Generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple).	b Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter.	b Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters.	b Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters and simple chord changes.			
National Standards	MU:Cr1.1.PK	MU:Cr1.1.K	MU:Cr1.1.1	MU:Cr1.1.2	MU:Cr1.1.3	MU:Cr1.1.4	MU:Cr1.1.5	MU:Cr1.1.6	MU:Cr1.1.7	MU:Cr1.1.8
Content Standards	FA 1, 2	FA 1, 2	FA 1, 2	FA 1, 2	FA 1, 2	FA 1, 2	FA 1, 2	FA 1, 2	FA 1, 2	FA 1, 2
Process Standards	1.1, 2.4, 2.5	1.1, 2.4, 2.5	1.1, 2.1, 2.3, 2.5	1.5, 1.6, 2.5	1.5, 1.6, 2.1, 2.4, 2.5, 4.1	1.5, 1.6, 1.9, 2.1, 2.3, 2.4, 2.5, 2.7, 4.1	1.5, 1.6, 1.9, 2.1, 2.3, 2.4, 2.5, 2.7, 4.1	1.5, 1.6, 2.1, 2.3, 2.5, 2.7	1.5, 1.6, 2.1, 2.3, 2.5, 2.7	1.5, 1.6, 2.1, 2.3, 2.5, 2.7

Create - General Music										
2. Organize and develop artistic ideas and work.										
A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
Plan and Make	MU: Cr2A.PKa	MU: Cr2A.Ka	MU: Cr2A.1a	MU: Cr2A.2a	MU: Cr2A.3a	MU: Cr2A.4a	MU: Cr2A.5a	MU: Cr2A.6a	MU: Cr2A.7a	MU: Cr2A.8a
	a With substantial guidance, explore favorite musical ideas (such as movements, vocalizations or instrumental accompaniments).	a With guidance, demonstrate and choose favorite musical ideas.	a With limited guidance, demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent.	a Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.	a Demonstrate selected musical ideas for a simple improvisation or composition to express intent, and describe connection to a specific purpose and context.	a Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context.	a Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain connection to purpose and context.	a Select, organize, construct, and document personal musical ideas for arrangements and compositions within AB or ABA form that demonstrate an effective beginning, middle, and ending, and convey expressive intent.	a Select, organize, develop and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety and convey expressive intent.	a Select, organize, and document personal musical ideas for arrangements, songs, and compositions within expanded forms that demonstrate tension and release, unity and variety, balance, and convey expressive intent.
	MU: Cr2A.PKb	MU: Cr2A.Kb	MU: Cr2A.1b	MU: Cr2A.2b	MU: Cr2A.3b	MU: Cr2A.4b	MU: Cr2A.5b	MU: Cr2A.6b	MU: Cr2A.7b	MU: Cr2A.8b
b. With substantial guidance, select and keep track of the order for performing original musical ideas, using iconic notation and/or recording technology.	b. With guidance, organize personal musical ideas using iconic notation and/or recording technology.	b With limited guidance, use iconic or standard notation and/or recording technology to document and organize personal musical ideas.	b Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas.	b Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.	b Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas.	b Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and two chord harmonic musical ideas.	b Use standard and/or iconic notation and/or audio/ video recording to document personal simple rhythmic phrases, melodic phrases, and two chord harmonic musical ideas.	b Use standard and/or iconic notation and/or audio/ video recording to document personal simple rhythmic phrases, melodic phrases, and harmonic sequences.	b Use standard and/or iconic notation and/or audio/ video recording to document personal rhythmic phrases, melodic phrases, and harmonic sequences.	
National Standards	MU:Cr2.1.PK	MU:Cr2.1.K	MU:Cr2.1.1	MU:Cr2.1.2	MU:Cr2.1.3	MU:Cr2.1.4	MU:Cr2.1.5	MU:Cr2.1.6	MU:Cr2.1.7	MU:Cr2.1.8
Content Standards	FA 1, 2	FA 1, 2	FA 1, 2	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3
Process Standards	1.1, 1.4, 2.1, 2.5, 2.7	1.1, 1.4, 2.1, 2.5, 2.7	1.1, 1.4, 2.1, 2.3, 2.4, 2.5, 2.7	1.1, 1.4, 4.1, 2.1, 2.2, 2.3, 2.4, 2.5, 2.7	1.1, 1.4, 4.1, 2.1, 2.5, 2.7	1.1, 1.4, 4.1, 2.1, 2.5, 2.7	1.1, 1.4, 4.1, 2.1, 2.5, 2.7	1.1, 1.4, 1.6, 2.1, 2.2, 2.5, 2.7	1.1, 1.4, 1.6, 2.1, 2.2, 2.5, 2.7	1.1, 1.4, 1.6, 2.1, 2.2, 2.5, 2.7

Create - General Music										
3. Refine and complete artistic work.										
A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
Evaluate and Refine	MU: Cr3A.PKa	MU: Cr3A.Ka	MU: Cr3A.1a	MU: Cr3A.2a	MU: Cr3A.3a	MU: Cr3A.4a	MU: Cr3A.5a	MU: Cr3A.6a	MU: Cr3A.7a	MU: Cr3A.8a
	a With substantial guidance, consider personal, peer and teacher feedback when demonstrating and refining personal musical ideas.	a. With guidance, apply personal, peer and teacher feedback in refining personal musical ideas.	a With limited guidance, discuss and apply personal, peer and teacher feedback to refine personal musical ideas.	a Interpret and apply personal, peer and teacher feedback to revise personal music.	a Evaluate, refine, and document revisions to personal musical ideas, applying teacher provided and collaboratively developed criteria and feedback.	a Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively developed criteria and feedback to show improvement over time.	a Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively developed criteria and feedback, and explain rationale for changes.	a. Evaluate their own work, applying teacher-provided criteria such as application of selected elements of music, and use of sound sources.	a Evaluate their own work, applying selected criteria such as appropriate application of elements of music including style, form, and use of sound sources.	a Evaluate their own work by selecting and applying criteria including appropriate application of compositional techniques, style, form, and use of sound sources.
									MU: Cr3A.6b	MU: Cr3A.7b
								b Describe the rationale for making revisions to the music based on evaluation criteria and feedback from their teacher.	b Describe the rationale for making revisions to the music based on evaluation criteria and feedback from others (teacher and peers).	b Describe the rationale for refining works by explaining the choices, based on evaluation criteria.
National Standards	MU:Cr3.1.PK	MU:Cr3.1.K	MU:Cr3.1.1	MU:Cr3.1.2	MU:Cr3.1.3	MU:Cr3.1.4	MU:Cr3.1.5	MU:Cr3.1.6	MU:Cr3.1.7	MU:Cr3.1.8
Content Standards	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3
Process Standards	1.1, 2.1, 2.2, 2.3, 2.4, 2.5, 3.2, 4.5	1.1, 2.1, 2.2, 2.3, 2.4, 2.5, 3.2, 4.5	1.1, 3.2, 4.5, 2.1, 2.2, 2.3, 2.4, 2.5	1.1, 3.3, 4.5, 2.1, 2.2, 2.3, 2.4, 2.5	1.1, 1.5, 3.3, 4.5, 4.6, 2.1, 2.2, 2.3, 2.4, 2.5	1.1, 1.5, 3.3, 4.5, 4.6, 2.1, 2.2, 2.3, 2.4, 2.5	1.1, 1.5, 3.3, 4.5, 4.6, 2.1, 2.2, 2.3, 2.4, 2.5	1.1, 1.5, 1.7, 3.3, 4.1, 2.1, 2.2, 2.3, 2.4, 2.5, 2.7	1.1, 1.5, 1.7, 3.3, 4.1, 2.1, 2.2, 2.3, 2.4, 2.5, 2.7	1.1, 1.5, 1.7, 3.3, 4.1, 2.1, 2.2, 2.3, 2.4, 2.5, 2.7

Create - General Music										
3. Refine and complete artistic work.										
B.	Grade PK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
Present	MU: Cr3B.PKa	MU: Cr3B.Ka	MU: Cr3B.1a	MU: Cr3B.2a	MU: Cr3B.3a	MU: Cr3B.4a	MU: Cr3B.5a	MU: Cr3B.6a	MU: Cr3B.7a	MU: Cr3B.8a
	a With substantial guidance, share revised personal musical ideas with peers.	a. With guidance, demonstrate and state personal interest in varied musical selections.	a. With limited guidance, convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.	a Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.	a Present the final version of personal created music to others, and describe connection to expressive intent .	a Present the final version of personal created music to others, and explain connection to expressive intent.	a Present the final version of personal created music to others that demonstrates craftsmanship , and explain connection to expressive intent.	a Present the final version of their documented personal composition or arrangement, using craftsmanship and originality to demonstrate an effective beginning, middle, and ending, and convey expressive intent.	a Present the final version of their documented personal composition, song, or arrangement, using craftsmanship and originality to demonstrate unity and variety, and convey expressive intent.	a Present the final version of their documented personal composition, song, or arrangement, using craftsmanship and originality to demonstrate the application of compositional techniques for creating unity and variety, tension and release , and balance to convey expressive intent.
National Standards	MU:Cr3.2.PK	MU:Cr3.2.K	MU:Cr3.2.1	MU:Cr3.2.2	MU:Cr3.2.3	MU:Cr3.2.4	MU:Cr3.2.5	MU:Cr3.2.6	MU:Cr3.2.7	MU:Cr3.2.8
Content Standards	FA 1	FA 1	FA 1	FA 1	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3
Process Standards	1.1, 1.2, 2.1	1.1, 1.2, 2.1	1.1, 1.2, 1.8, 2.1, 2.5	1.1, 1.2, 1.8, 2.1, 2.5	1.1, 1.2, 1.8, 2.1, 2.4, 2.5	1.1, 1.2, 1.6, 1.8, 2.1, 2.4, 2.5	1.1, 1.2, 1.6, 1.8, 2.1, 2.4, 2.5	1.1, 1.2, 1.6, 1.8, 2.1, 2.4, 2.5	1.1, 1.2, 1.6, 1.8, 2.1, 2.4, 2.5	1.1, 1.2, 1.6, 1.8, 2.1, 2.4, 2.5

Perform - General Music										
4. Select, analyze, and interpret artistic work for presentation.										
A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
Select	MU: Pr4A.PKa	MU: Pr4A.Ka	MU: Pr4A.1a	MU: Pr4A.2a	MU: Pr4A.3a	MU: Pr4A.4a	MU: Pr4A.5a	MU: Pr4A.6a	MU: Pr4A.7a	MU: Pr4A.8a
	a With substantial guidance, demonstrate and state preference for varied musical selections.	a. With guidance, demonstrate and state personal interest in varied musical selections.	a With limited guidance, demonstrate and discuss personal interest in, knowledge about, and purpose of varied musical selections.	a Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.	a Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose and context.	a Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context and technical skill .	a Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, and context, as well as their personal and others' technical skill.	a Apply teacher provided criteria for selecting music to perform for a specific purpose and/or context, and explain why each was chosen.	a Apply collaboratively developed criteria for selecting music of contrasting styles for a program with a specific purpose and/or context and, after discussion, identify expressive qualities, technical challenges and reasons for choices.	a Apply personally developed criteria for selecting music of contrasting styles for a program with a specific purpose and/or context, and explain expressive qualities, technical challenges and reasons for choices.
National Standards	MU:Pr4.1.PK	MU:Pr4.1.K	MU:Pr4.1.1	MU:Pr4.1.2	MU:Pr4.1.3	MU:Pr4.1.4	MU:Pr4.1.5	MU:Pr4.1.6	MU:Pr4.1.7	MU:Pr4.1.8
Content Standards	FA 1	FA 1	FA 1	FA 1	FA 1	FA 1	FA 1	FA 1	FA 1	FA 1
Process Standards	1.1, 1.5, 4.1, 2.1	1.1, 1.5, 4.1, 2.1	1.1, 1.5, 4.1, 2.1, 2.5, 2.2, 2.3, 2.4	1.1, 1.5, 4.1, 2.1, 2.2, 2.3, 2.4, 2.5	1.1, 1.5, 4.1, 2.1, 2.2, 2.3, 2.4, 2.5	1.1, 1.5, 4.1, 2.1, 2.2, 2.3, 2.4, 2.5	1.1, 1.5, 3.1, 2.1, 2.2, 2.3, 2.4, 2.5	1.1, 1.5, 1.7, 3.2, 4.1, 2.1, 2.2, 2.3, 2.5, 2.4	1.1, 1.5, 1.6, 1.7, 3.3, 4.1, 4.6, 2.1, 2.2, 2.3, 2.4, 2.5	1.1, 1.5, 1.6, 1.7, 3.3, 4.1, 2.1, 2.2, 2.3, 2.4, 2.5

Perform - General Music											
4. Select, analyze, and interpret artistic work for presentation. ^[L] _[SEP]											
B.	Grade PK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	
Analyze	MU: Pr4B.PKa	MU: Pr4B.Ka	MU: Pr4B.1a	MU: Pr4B.2a	MU: Pr4B.3a	MU: Pr4B.4a	MU: Pr4B.5a	MU: Pr4B.6a	MU: Pr4B.7a	MU: Pr4B.8a	
	a With substantial guidance, explore and demonstrate awareness of musical contrasts.	a. With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance	a With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.	a Demonstrate knowledge of music concepts (such as tonality and meter) in music from a variety of cultures selected for performance.	a Demonstrate understanding of the structure in music selected for performance	a Demonstrate understanding of the structure and the elements of music (such as rhythm , pitch , and form) in music selected for performance.	a Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance	a Explain how understanding of the structure and the elements of music are used in music selected for performance.	a Explain and demonstrate the structure of contrasting pieces of music selected for performance and how elements of music are used.	a Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.	
	MU: Pr4B.PKb	MU: Pr4B.Kb	MU: Pr4B.1b	MU: Pr4B.2b	MU: Pr4B.3b	MU: Pr4B.4b	MU: Pr4B.5b	MU: Pr4B.6b	MU: Pr4B.7b	MU: Pr4B.8b	
			b When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.	b When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.	b When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.	b When analyzing selected music, read and perform using iconic and/or standard notation.	b When analyzing selected music, read and perform using standard notation.	b When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch, articulation, and dynamics.	b When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch, articulation, dynamics, tempo, and form.	b When analyzing selected music, sightread in treble or bass clef simple rhythmic, melodic, and/or harmonic notation.	b When analyzing selected music, sightread in treble or bass clef simple rhythmic, melodic, and/or harmonic notation.
					MU: Pr4B.3c	MU: Pr4B.4c	MU: Pr4B.5c	MU: Pr4B.6c	MU: Pr4B.7c	MU: Pr4B.8c	
					c Describe how context (such as personal and social) can inform a performance.	c Explain how context (such as social and cultural) informs a performance.	c Explain how context (such as social, cultural, and historical) informs performances.	c Identify how cultural and historical context inform performances.	c Identify how cultural and historical context inform performances and result in different musical effects.	c Identify how cultural and historical context inform performances and result in different musical effects.	
National Standards	MU:Pr4.2.PK	MU:Pr4.2.K	MU:Pr4.2.1	MU:Pr4.2.2	MU:Pr4.2.3	MU:Pr4.2.4	MU:Pr4.2.5	MU:Pr4.2.6	MU:Pr4.2.7	MU:Pr4.2.8	
Content Standards	FA 1	FA 1	FA 1	FA 1, 2, 5	FA 1, 2, 5	FA 1, 2, 5	FA 1, 2, 5	FA 1, 2, 5	FA 1, 2, 5	FA 1, 2, 5	
Process Standards	1.1, 1.5, 2.1, 2.5	1.1, 1.5, 2.1, 2.5	1.1, 1.2, 1.5, 1.6, 1.9, 2.1, 2.5, 2.3, 2.4	1.1, 1.2, 1.5, 1.6, 1.9, 2.1, 2.3, 2.4, 2.5	1.1, 1.2, 1.5, 1.6, 1.9, 2.1, 2.3, 2.4, 2.5	1.1, 1.2, 1.5, 1.6, 1.9, 4.1, 2.1, 2.3, 2.4, 2.5	1.1, 1.2, 1.5, 1.6, 1.9, 4.1, 2.1, 2.3, 2.4, 2.5	1.1, 1.2, 1.5, 1.6, 1.9, 4.1, 2.1, 2.3, 2.4, 2.5	1.1, 1.2, 1.5, 1.6, 1.9, 4.1, 2.1, 2.3, 2.4, 2.5	1.1, 1.2, 1.5, 1.6, 1.9, 3.3, 4.1, 2.1, 2.3, 2.4, 2.5	

Perform - General Music										
4. Select, analyze, and interpret artistic work for presentation.										
C.	Grade PK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
Interpret	MU: Pr4C.PKa	MU: Pr4C.Ka	MU: Pr4C.1a	MU: Pr4C.2a	MU: Pr4C.3a	MU: Pr4C.4a	MU: Pr4C.5a	MU: Pr4C.6a	MU: Pr4C.7a	MU: Pr4C.8a
	a With substantial guidance, explore music’s expressive qualities (such as voice quality, dynamics, and tempo).	a With guidance, demonstrate awareness of expressive qualities (such as voice quality, dynamics, and tempo) that support the creators’ expressive intent.	a Demonstrate and describe music’s expressive qualities (such as dynamics and tempo).	a Demonstrate understanding of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive intent.	a Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).	a Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).	a Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, timbre, and articulation/style).	a Perform a selected piece of music demonstrating how their interpretations of the elements of music and the expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing) convey intent.	a Perform contrasting pieces of music demonstrating their interpretations of the elements of music and expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing) convey intent.	a Perform contrasting pieces of music , demonstrating as well as explaining how the music’s intent is conveyed by their interpretations of the elements of music and expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing).
National Standards	MU:Pr4.3.PK	MU:Pr4.3.K	MU:Pr4.3.1	MU:Pr4.3.2	MU:Pr4.3.3	MU:Pr4.3.4	MU:Pr4.3.5	MU:Pr4.3.6	MU:Pr4.3.7	MU:Pr4.3.8
Content Standards	FA 1, 3	FA 1, 3	FA 1, 3	FA 1, 3	FA 1, 3	FA 1, 3	FA 1, 3	FA 1, 3	FA 1, 3	FA 1, 3
Process Standards	1.2, 1.6, 2.4, 2.5	1.2, 1.6, 2.4, 2.5	1.2, 1.5, 1.6, 2.4, 2.5	1.2, 1.5, 1.6, 2.4, 2.5, 2.1, 2.3	1.2, 1.5, 1.6, 2.1, 2.3, 2.4, 2.5	1.2, 1.5, 1.6, 4.1, 2.1, 2.3, 2.4, 2.5	1.2, 1.5, 1.6, 4.1, 2.1, 2.3, 2.4, 2.5	1.2, 1.5, 1.6, 2.5, 2.1, 2.3, 2.4	1.2, 1.5, 1.6, 2.1, 2.3, 2.4, 2.5	1.2, 1.5, 1.6, 2.1, 2.3, 2.4, 2.5, 3.6, 4.1,

Perform										
5. Develop and refine artistic techniques and work for presentation.										
A.	Grade PK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
Rehearse, Evaluate, & Refine	MU: Pr5A.PKa	MU: Pr5A.Ka	MU: Pr5A.1a	MU: Pr5A.2a	MU: Pr5A.3a	MU: Pr5A.4a	MU: Pr5A.5a	MU: Pr5A.6a	MU: Pr5A.7a	MU: Pr5A.8a
	a With substantial guidance, practice and demonstrate what they like about their own performances.	a. With guidance, apply personal, teacher, and peer feedback to refine performances.	a With limited guidance, apply personal, teacher, and peer feedback to refine performances.	a Apply established criteria to judge the accuracy, expressiveness and effectiveness of performances.	a - Apply teacher provided and collaboratively - developed criteria and feedback to evaluate accuracy of ensemble performances.	a Apply teacher provided and collaboratively developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances.	a Apply teacher provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances.	a Identify and apply teacher-provided criteria (such as correct interpretation of notation, technical accuracy, originality, and interest) to rehearse, refine, and determine when a piece is ready to perform.	a Identify and apply collaboratively developed criteria (such as demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, and interest) to rehearse, refine, and determine when the music is ready to perform.	a Identify and apply personally developed criteria (such as demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, variety, and interest) to rehearse, refine, and determine when the music is ready to perform.
	MU: Pr5A.PKb	MU: Pr5A.Kb	MU: Pr5A.1b	MU: Pr5A.2b	MU: Pr5A.3b	MU: Pr5A.4b	MU: Pr5A.5b			
	b With substantial guidance, apply personal, peer, and teacher feedback to refine performances.	b With guidance, use suggested strategies in rehearsal to improve the expressive qualities of music	b With limited guidance, use suggested strategies in rehearsal to address interpretive challenges of music.	b Rehearse, identify and apply strategies to address interpretive, performance, and technical challenges of music.	b Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.	b Rehearse to refine technical accuracy and expressive qualities, and address performance challenges.	b Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time.			
National Standards	MU:Pr5.1.PK	MU:Pr5.1.K	MU:Pr5.1.1	MU:Pr5.1.2	MU:Pr5.1.3	MU:Pr5.1.4	MU:Pr5.1.5	MU:Pr5.1.6	MU:Pr5.1.7	MU:Pr5.1.8
Content Standards	FA 1, 3	FA 1, 3	FA 1, 3	FA 1, 3	FA 1, 3	FA 1, 3	FA 1, 3	FA 1, 3	FA 1, 3	FA 1, 3
Process Standards	1.5, 3.2, 4.5, 2.5, 2.3, 2.4	1.5, 3.2, 4.5, 2.5, 2.3, 2.4	1.5, 3.2, 4.5, 2.3, 2.4, 2.5	1.5, 3.2, 4.5, 2.1, 2.2, 2.5	1.5, 3.2, 4.5, 4.6, 2.5, 2.2, 2.3, 2.1	1.5, 3.2, 4.5, 4.6, 2.1, 2.2, 2.3, 2.5	1.5, 3.2, 4.5, 2.1, 2.2, 2.3, 2.5	1.5, 1.8, 3.2, 4.5, 2.1, 2.2, 2.3, 2.5, 2.7	1.5, 1.8, 3.2, 4.5, 4.6, 2.1, 2.2, 2.3, 2.5, 2.7	1.5, 1.8, 3.3, 4.5, 2.1, 2.2, 2.3, 2.5, 2.7

Perform - General Music										
6. Convey meaning through the presentation of artistic work.										
A.	Grade pK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
Present	MU: Pr6A.PKa	MU: Pr6A.Ka	MU: Pr6A.1a	MU: Pr6A.2a	MU: Pr6A.3a	MU: Pr6A.4a	MU: Pr6A.5a	MU: Pr6A.6a	MU: Pr6A.7a	MU: Pr6A.8a
	a With substantial guidance, perform music with expression.	a With guidance, perform music with expression.	a With limited guidance, perform music for a specific purpose with expression.	a Perform music for a specific purpose with expression and technical accuracy.	a Perform music with expression and technical accuracy.	a Perform music, alone or with others, with expression and technical accuracy and appropriate interpretation.	a Perform music, alone or with others, with expression, technical accuracy and appropriate interpretation.	a Perform the music with technical accuracy to convey the creator's intent.	a Perform the music with technical accuracy and stylistic expression to convey the creator's intent.	a Perform the music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator's intent.
		MU: Pr6A.Kb	MU: Pr6A.1b	MU: Pr6A.2b	MU: Pr6A.3b	MU: Pr6A.4b	MU: Pr6A.5b	MU: Pr6A.6b	MU: Pr6A.7b	MU: Pr6A.8b
		b Perform appropriately for the audience.	b Perform appropriately for the audience and purpose .	b Perform appropriately for the audience and purpose.	b Demonstrate performance decorum and audience etiquette appropriate for the context and venue .	b Demonstrate performance decorum and audience etiquette appropriate for the context, venue, and genre .	b Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style .	b Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue and purpose.	b Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue, purpose, and context .	b Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue, purpose, context, and style.
National Standards	MU:Pr6.1.PK	MU:Pr6.1.K	MU:Pr6.1.1	MU:Pr6.1.2	MU:Pr6.1.3	MU:Pr6.1.4	MU:Pr6.1.5	MU:Pr6.1.6	MU:Pr6.1.7	MU:Pr6.1.8
Content Standards	FA 1	FA 1	FA 1	FA 1	FA 1	FA 1	FA 1, 3	FA 1, 3	FA 1, 3	FA 1, 3
Process Standards	1.5, 1.8, 2.1, 2.5	1.5, 1.8, 2.1, 2.5	1.5, 1.8, 2.1, 2.5	1.5, 1.8, 2.1, 2.5	1.5, 1.8, 2.1, 2.5, 4.3	1.5, 1.8, 2.1, 2.5, 4.3	1.5, 1.8, 4.3, 2.1, 2.5	1.5, 1.8, 4.3, 2.1, 2.3, 2.4, 2.5	1.5, 1.8, 4.3, 2.1, 2.3, 2.4, 2.5	1.5, 1.8, 4.3, 2.1, 2.3, 2.4, 2.5

Respond - General Music										
7. Perceive and analyze artistic work										
A.	Grade PK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
Select	MU: Re7A.PKa	MU: Re7A.Ka	MU: Re7A.1a	MU: Re7A.2a	MU: Re7A.3a	MU: Re7A.4a	MU: Re7A.5a	MU: Re7A.6a	MU: Re7A.7a	MU: Re7A.8a
	a With substantial guidance, state personal interests and demonstrate why they prefer some music selections over others.	a With guidance, list personal interests and experiences and demonstrate why they prefer some music selections over others.	a With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes.	a Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.	a Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes.	a Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.	a Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.	a Select or choose music to listen to and explain the connections to specific interests or experiences for a specific purpose.	a Select or choose contrasting music to listen to and compare the connections to specific interests or experiences for a specific purpose.	a Select programs of music (such as a CD mix or live performances) and demonstrate the connections to an interest or experience for a specific purpose.
National Standards	MU:Re7.1.PK	MU:Re7.1.K	MU:Re7.1.1	MU:Re7.1.2	MU:Re7.1.3	MU:Re7.1.4	MU:Re7.1.5	MU:Re7.1.6	MU:Re7.1.7	MU:Re7.1.8
Content Standards	FA 1, 3	FA 1, 3	FA 1, 3	FA 1, 3	FA 1, 3	FA 1, 3	FA 1	FA 3	FA 3	FA 3
Process Standards	1.1, 1.7, 3.3, 4.1, 2.5, 2.1	1.1, 1.7, 3.3, 4.1, 2.5, 2.1	1.1, 1.2, 1.7, 3.3, 4.1, 2.1, 2.5	1.1, 1.2, 1.7, 3.3, 4.1, 2.1, 2.5	1.1, 1.2, 1.7, 3.3, 4.1, 2.1, 2.5, 2.3	1.1, 1.2, 1.7, 3.3, 4.1, 2.1, 2.5, 2.3	1.1, 1.2, 1.7, 3.6, 4.1, 2.1, 2.3, 2.5	1.1, 1.2, 1.7, 3.6, 4.1, 2.1, 2.3, 2.5	1.1, 1.2, 1.7, 3.6, 4.1, 2.1, 2.3, 2.5	1.1, 1.2, 1.7, 3.6, 4.1, 2.1, 2.3, 2.5, 2.7

Respond - General Music										
7. Perceive and analyze artistic work										
B.	Grade PK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
Analyze	MU: Re7B.pKa	MU: Re7B.Ka	MU: Re7B.1a	MU: Re7B.2a	MU: Re7B.3a	MU: Re7B.4a	MU: Re7B.5a	MU: Re7B.6a	MU: Re7B.7a	MU: Re7B.8a
	a With substantial guidance, explore musical contrasts in music.	a With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.	a With limited guidance, demonstrate and identify how specific music concepts (such as beat or pitch) are used in various styles of music for a purpose .	a Describe how specific music concepts are used to support a specific purpose in music.	a Demonstrate and describe how a response to music can be informed by the structure , the use of the elements of music , and context (such as personal and social).	a Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural).	a Demonstrate and explain, citing evidence , how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical).	a Describe how the elements of music and expressive qualities relate to the structure of the pieces.	a Classify and explain how the elements of music and expressive qualities relate to the structure of contrasting pieces.	a Compare how the elements of music and expressive qualities relate to the structure within programs of music.
								MU: Re7B.6b	MU: Re7B.7b	MU: Re7B.8b
								b Identify the context of music from a variety of genres, cultures, and historical periods.	b Identify and compare the context of music from a variety of genres, cultures, and historical periods.	b Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.
National Standards	MU:Re7.2.PK	MU:Re7.2.K	MU:Re7.2.1	MU:Re7.2.2	MU:Re7.2.3	MU:Re7.2.4	MU:Re7.2.5	MU:Re7.2.6	MU:Re7.2.7	MU:Re7.2.8
Content Standards	FA 1, 3	FA 1, 3	FA 1, 3	FA 1, 3	FA 1, 3	FA 2	FA 2, 3, 5	FA 2, 3, 4, 5	FA 2, 3, 4, 5	FA 3, 5
Process Standards	1.6, 2.1, 2.5	1.6, 2.1, 2.5	1.6, 2.1, 2.5, 2.4	1.6, 2.1, 2.5, 2.4	1.6, 2.1, 2.4, 2.5, 2.3	1.6, 4.1, 2.1, 2.3, 2.4, 2.5	1.6, 4.1, 2.1, 2.3, 2.4, 2.5	1.6, 1.9, 2.1, 2.3, 2.4, 2.5	1.6, 1.9, 2.1, 2.3, 2.4, 2.5, 4.1	1.6, 1.9, 2.1, 2.3, 2.4, 2.5, 4.1

Respond - General Music										
8. Interpret intent and meaning in artistic work.										
A.	Grade PK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
Interpret	MU: Re8A.PKa	MU: Re8A.Ka	MU: Re8A.1a	MU: Re8A.2a	MU: Re8A.3a	MU: Re8A.4a	MU: Re8A.5a	MU: Re8A.6a	MU: Re8A.7a	MU: Re8A.8a
	a With substantial guidance, explore music's expressive qualities (such as dynamics and tempo).	a With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent	a With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.	a Demonstrate knowledge of music concepts and how they support creators'/performers' expressive intent.	a Demonstrate and describe how the expressive qualities (such as dynamics and tempo) are used in performers' interpretations to reflect expressive intent.	a Demonstrate and explain how the expressive qualities (such as dynamics, tempo, and timbre) are used in performers' and personal interpretations to reflect expressive intent.	a Demonstrate and explain how the expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers' and personal interpretations to reflect expressive intent.	a Describe a personal interpretation of how creators' and performers' application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent.	a Describe a personal interpretation of contrasting works and explain how creators' and performers' application of the elements of music and expressive qualities, within genres, cultures, and historical periods, convey expressive intent.	a Support personal interpretation of contrasting programs of music and explain how creators' or performers' apply the elements of music and expressive qualities, within genres, cultures, and historical periods to convey expressive intent.
National Standards	MU:Re8.1.PK	MU:Re8.1.K	MU:Re8.1.1	MU:Re8.1.2	MU:Re8.1.3	MU:Re8.1.4	MU:Re8.1.5	MU:Re8.1.6	MU:Re8.1.7	MU:Re8.1.8
Content Standards	FA 1, 3	FA 1, 3	FA 1, 2, 3,	FA 1	FA 1, 2, 3, 4	FA 1, 4	FA 1, 3, 4	FA 1, 3, 5	FA 3, 5	FA 1, 3, 5
Process Standards	1.5, 1.6, 2.1, 2.5	1.5, 1.6, 2.1, 2.5	1.5, 1.6, 2.1, 2.5	1.5, 1.6, 2.1, 2.3, 2.5	1.5, 1.6, 2.1, 2.3, 2.5	1.5, 1.6, 4.1, 2.1, 2.3, 2.4, 2.5	1.5, 1.6, 4.1, 2.1, 2.3, 2.4, 2.5	1.5, 1.6, 2.1, 2.3, 2.4, 2.5	1.5, 1.6, 4.1, 2.1, 2.3, 2.4, 2.5	1.5, 1.6, 4.1, 2.1, 2.3, 2.4, 2.5, 2.7

Respond - General Music										
9. Apply criteria to evaluate artistic work										
A.	Grade PK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
Evaluate	MU: Re9A.PKa	MU: Re9A.Ka	MU: Re9A.1a	MU: Re9A.2a	MU: Re9A.3a	MU: Re9A.4a	MU: Re9A.5a	MU: Re9A.6a	MU: Re9A.7a	MU: Re9A.8a
	a With substantial guidance, talk about personal and expressive preferences in music.	a. With guidance, apply personal and expressive preferences in the evaluation of music.	a With limited guidance, apply personal and expressive preferences in the evaluation of music for specific purposes.	a Apply personal and expressive preferences in the evaluation of music for specific purposes.	a Evaluate musical works and performances, applying established criteria , and describe appropriateness to the context .	a Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context.	a Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music .	a Apply teacher provided criteria to evaluate musical works or performances.	a Select from teacher-provided criteria to evaluate musical works or performances.	a Apply appropriate personally developed criteria to evaluate musical works or performances.
National Standards	MU:Re9.1.PK	MU:Re9.1.K	MU:Re9.1.1	MU:Re9.1.2	MU:Re9.1.3	MU:Re9.1.4	MU:Re9.1.5	MU:Re9.1.6	MU:Re9.1.7	MU:Re9.1.8
Content Standards	FA 1	FA 1	FA 3	FA 4		FA 2, 3, 4	FA 3	FA 3	FA 3	FA 3
Process Standards	1.5, 1.6, 3.3, 2.1, 2.5	1.5, 1.6, 3.3, 2.1, 2.5	1.5, 1.6, 1.7, 3.3, 2.1, 2.5	1.5, 1.6, 1.7, 3.3, 2.1, 2.5	1.5, 1.6, 1.7, 2.1, 2.5, 2.4	1.5, 1.6, 1.7, 4.1, 2.1, 2.4, 2.5	1.5, 1.6, 1.7, 4.1, 2.1, 2.5, 2.4	1.5, 1.6, 1.7, 3.2, 2.5, 2.3, 2.4	1.5, 1.6, 1.7, 3.2, 2.3, 2.4, 2.5	1.5, 1.6, 1.7, 3.3, 2.3, 2.4, 2.5

Connect - General Music										
10. Synthesize and relate knowledge and personal experiences to make art.										
A.	Grade PK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
Making Connections	MU: Cn10A.PKa	MU: Cn10A.Ka	MU: Cn10A.1a	MU: Cn10A.2a	MU: Cn10A.3a	MU: Cn10A.4a	MU: Cn10A.5a	MU: Cn10A.6a	MU: Cn10A.7a	MU: Cn10A.8a
	a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music	a.Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	a.Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	a.Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	a.Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	a.Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
National Standards	MU:Cn10.1.PK	MU:Cn10.1.K	MU:Cn10.1.1	MU:Cn10.1.2	MU:Cn10.1.3	MU:Cn10.1.4	MU:Cn10.1.5	MU:Cn10.1.6	MU:Cn10.1.7	MU:Cn10.1.8
Content Standards	FA 1, 3	FA 1, 3	FA 1, 3	FA 1, 3	FA 1, 4, 5					
Process Standards	1.1, 1.5, 1.6, 1.8, 3.3, 2.1, 2.5, 2.3, 2.4	1.1, 1.5, 1.6, 1.8, 3.3, 2.1, 2.5, 2.3, 2.4	1.1, 1.5, 1.6, 1.8, 3.3, 2.1, 2.3, 2.4, 2.5	3.3,1.1, 1.5, 1.6, 1.8, 2.1, 2.3, 2.4, 2.5	1.1, 1.5, 1.6, 1.8, 3.3, 2.1, 2.3, 2.4, 2.5	1.1, 1.5, 1.6, 1.8, 3.3, 2.1, 2.3, 2.4, 2.5	1.1, 1.5, 1.6, 1.8, 3.3, 2.1, 2.3, 2.4, 2.5	1.1, 1.5, 1.6, 1.8, 3.3, 2.1, 2.3, 2.4, 2.5	1.1, 1.5, 1.6, 1.8, 3.3, 2.1, 2.3, 2.4, 2.5	1.1,1.5, 1.6, 1.8, 3.3, 2.1, 2.3, 2.4, 2.5

Connect - General Music											
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding											
A.	Grade PK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	
Understanding Connections	MU: Cn11A.PKa	MU: Cn11A.Ka	MU: Cn11A.1a	MU: Cn11A.2a	MU: Cn11A.3a	MU: Cn11A.4a	MU: Cn11A.5a	MU: Cn11A.6a	MU: Cn11A.7a	MU: Cn11A.8a	
	a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	
	National Standards	MU:Cn11.1.PK	MU:Cn11.1.K	MU:Cn11.1.1	MU:Cn11.1.2	MU:Cn11.1.3	MU:Cn11.1.4	MU:Cn11.1.5	MU:Cn11.1.6	MU:Cn11.1.7	MU:Cn11.1.8
	Content Standards	FA 1, 3, 4, 5	FA 1, 3, 4, 5								
	Process Standards	1.6, 1.9, 1.10, 3.3, 4.3, 2.1, 2.3, 2.4, 2.5, 2.7	1.6, 1.9, 1.10, 3.3, 4.3, 2.1, 2.3, 2.4, 2.5, 2.7	1.6, 1.9, 1.10, 3.3, 4.3, 2.1, 2.3, 2.4, 2.5, 2.7	1.6, 1.9, 1.10, 3.3, 4.3, 2.1, 2.3, 2.4, 2.5, 2.7	1.6, 1.9, 1.10, 3.3, 4.3, 2.1, 2.3, 2.4, 2.5, 2.7	1.6, 1.9, 1.10, 3.3, 4.3, 2.1, 2.3, 2.4, 2.5, 2.7	1.6, 1.9, 1.10, 3.3, 4.3, 2.1, 2.3, 2.4, 2.5, 2.7	1.6, 1.9, 1.10, 3.3, 4.3, 2.1, 2.3, 2.4, 2.5, 2.7	1.6, 1.9, 1.10, 3.3, 4.3, 2.1, 2.3, 2.4, 2.5, 2.7	1.6, 1.9, 1.10, 3.3, 4.3, 2.1, 2.3, 2.4, 2.5, 2.7

Create - Ensembles						
1. Generate and conceptualize artistic ideas and work.						
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
	MU:Cr1A.E.5a	MU:Cr1A.E.8	MU:Cr1A.E.I	MU:Cr1A.E.II	MU:Cr1A.E.III	
Imagine	a. Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.	a. Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.	a. Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods studied in rehearsal.	a. Compose and improvise ideas for arrangements, sections, and short compositions for specific purposes that reflect characteristic(s) of music from a variety of cultures studied in rehearsal.	a. Compose and improvise musical ideas for a variety of purposes and contexts.	
	National Standards	MU:Cr1.1.E.5	MU:Cr1.1.E.8	MU:Cr1.1.E.I	MU:Cr1.1.E.II	MU:Cr1.1.E.III
	Content Standards	FA 1, 2	FA 1, 2	FA 1, 2, 5	FA 1, 2, 5	FA 1, 2, 5
	Process Standards	1.9, 1.10, 2.1, 2.3, 2.5, 2.7	1.9, 1.10, 2.1, 2.3, 2.5, 2.7	1.9, 1.10, 2.1, 2.3, 2.5, 2.7	1.9, 1.10, 3.6, 2.1, 2.3, 2.5, 2.7	1.9, 1.10, 2.1, 2.3, 2.5, 2.7

Create - Ensembles					
2. Organize and develop artistic ideas and work.					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Plan and Make	MU:Cr2A.E.5a	MU:Cr2A.E.8	MU:Cr2A.E.I	MU:Cr2A.E.II	MU:Cr2A.E.III
	a Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.	a Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.	a Select and develop draft melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.	a Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.	a Select and develop composed and improvised ideas into draft musical works organized for a variety of purposes and contexts.
	MU:Cr2A.E.5b	MU:Cr2A.E.8b	MU:Cr2A.E.Ib	MU:Cr2A.E.IIb	MU:Cr2A.E.IIIb
	b Preserve draft compositions and improvisations through standard notation and audio recording.	b Preserve draft compositions and improvisations through standard notation and audio recording.	b Preserve draft compositions and improvisations through standard notation and audio recording.	b Preserve draft compositions and improvisations through standard notation, audio, or video recording.	b Preserve draft musical works through standard notation, audio, or video recording.
National Standards	MU:Cr2.1.E.5	MU:Cr2.1.E.8	MU:Cr2.1.E.I	MU:Cr2.1.E.II	MU:Cr2.1.E.III
Content Standards	FA 1, 2	FA 1, 2	FA 1, 2, 5	FA 1, 2, 3, 5	FA 1, 2, 3, 5
Process Standards	1.1, 1.4, 1.6, 2.1, 2.3, 2.4, 2.5, 2.7	1.1, 1.4, 1.6, 2.1, 2.5, 2.7, 2.3, 2.4	1.1, 1.4, 1.6, 1.9, 2.1, 2.5, 2.7, 2.3, 2.4	1.1, 1.4, 1.6, 1.9, 2.1, 2.3, 2.4, 2.5, 2.7, 3.6	1.1, 1.4, 1.6, 1.9, 2.1, 2.3, 2.4, 2.5, 2.7, 3.6

Create - Ensembles					
3. Refine and complete artistic work.					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
	MU:Cr3A.E.5a	MU:Cr3A.E.8	MU:Cr3A.E..I	MU:Cr3A.E.II	MU:Cr3A.E..III
Evaluate and Refine	a Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria.	a Evaluate and refine draft compositions and improvisations based on knowledge, skill, and collaboratively-developed criteria .	a Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria , including the extent to which they address identified purposes.	a Evaluate and refine draft arrangements, sections, short compositions, and improvisations based on personally-developed criteria, including the extent to which they address identified purposes.	a Evaluate and refine varied draft musical works based on appropriate criteria, including the extent to which they address identified purposes and contexts.
National Standards	MU: Cr3.1.E.5a	MU:Cr3.1.E.8a	MU:Cr3.1.E.Ia	MU:Cr3.1.E.IIa	MU:Cr3.1.E.IIIa
Content Standards	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3
Process Standards	1.1, 1.5, 1.7, 1.8, 3.3, 4.5, 2.1, 2.5, 2.2, 2.7	1.1, 1.5, 1.7, 1.8, 3.3, 4.5, 4.6, 2.1, 2.5, 2.2, 2.7	1.1, 1.5, 1.7, 1.8, 3.3, 4.5, 2.1, 2.5, 2.2, 2.7	1.1, 1.5, 1.7, 1.8, 3.3, 4.5, 2.1, 2.5, 2.2, 2.7	1.1, 1.5, 1.7, 1.8, 3.3, 4.5, 2.1, 2.5, 2.2, 2.7

Create - Ensembles						
3. Refine and complete artistic work.						
B.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
	MU:Cr3B.E.5a	MU:Cr3B.E.8	MU:Cr3B.E.I	MU:Cr3B.E.II	MU:Cr3B.E.III	
Present	a Share personally-developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.	a Share personally-developed melodies and rhythmic passages – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.	a Share personally-developed melodies, rhythmic passages, and arrangements – individually or as an ensemble – that address identified purposes.	a Share personally-developed arrangements, sections, and short compositions – individually or as an ensemble – that address identified purposes.	a Share varied, personally-developed musical works – individually or as an ensemble – that address identified purposes and contexts.	
	National Standards	MU:Cr3.2.E.5a	MU:Cr3.2.E.8a	MU:Cr3.2.E.Ia	MU:Cr3.2.E.IIa	MU:Cr3.2.E.IIIa
	Content Standards	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3
	Process Standards	1.1, 1.2, 1.6, 1.8, 2.1, 2.5, 2.3, 2.4	1.1, 1.2, 1.6, 1.8, 2.1, 2.5, 2.3, 2.4	1.1, 1.2, 1.6, 1.8, 2.1, 2.5, 2.3, 2.4	1.1, 1.2, 1.6, 1.8, 2.1, 2.5, 2.3, 2.4	1.1, 1.2, 1.6, 1.8, 2.1, 2.5, 2.3, 2.4

Perform - Ensembles					
4. Select, analyze, and interpret artistic work for presentation.					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
	MU:Pr4A.E.5a	MU:Pr4A.E.8a	MU:Pr4A.E.1a	MU:Pr4A.E.11a	MU:Pr4A.E.111a
Select	a Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.	a Select a varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.	a Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance .	a Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music , the technical skill of the individual or ensemble, and the purpose and context of the performance.	a Develop and apply criteria to select varied programs to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance
National Standards	MU:Pr4.1.H.5a	MU: Pr4.1.H.8a	MU: Pr4.1.H.1a	MU: Pr4.1.H.11a	MU: Pr4.1.H.111a
Content Standards	FA 1, 2	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3
Process Standards	2.4, 4.1	2.4, 4.1	2.4, 4.1	2.4, 4.1, 5.10	2.4, 4.1, 5.10

Perform - Ensembles

4. Select, analyze, and interpret artistic work for presentation.					
B.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Analyze	MU:Pr4B.E.5a	MU:Pr4B.E.8a	MU:Pr4B.E.1a	MU:Pr4B.E.11a	MU:Pr4B.E.111a
	a Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.	a Demonstrate, using music reading skills where appropriate, how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances.	a Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.	a Document and demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances.	a Examine, evaluate, and critique, using music reading skills where appropriate, how the structure and context impact and inform prepared and improvised performances.
National Standards	MU:Pr4.3.E.5a	MU:Pr4.3.E.8a	MU:Pr4.3.E.1a	MU:Pr4.3.E.11a	MU:Pr4.3.E.111a
Content Standards	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3
Process Standards	1.1, 1.2, 1.5, 1.6, 1.9, 2.5	1.1, 1.2, 1.5, 1.6, 1.9, 2.5, 2.3, 2.4	1.1, 1.2, 1.5, 1.6, 1.9, 2.5, 2.3, 2.4	1.1, 1.2, 1.5, 1.6, 1.9, 2.5, 2.3, 2.4	1.1, 1.2, 1.5, 1.6, 1.9, 3.3, 2.5, 2.3, 2.4

Perform - Ensembles						
4. Select, analyze, and interpret artistic work for presentation.						
C.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
	MU:Pr4C.E.5a	MU:Pr4C.E.8a	MU:Pr4C.E.1a	MU:Pr4C.E.1a	MU:Pr4C.E.1a	
Interpret	a Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.	a Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.	a Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.	a Demonstrate how understanding the style , genre , and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skill to connect with the audience.	a Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and improvised performances as well as performers' technical skill to connect with the audience.	
	National Standards	MU: Pr4.3.E.5a	MU: Pr4.3.E.8a	MU: Pr4.3.E.1a	MU: Pr4.3.E.1a	MU: Pr4.3.E.1a
	Content Standards	FA 2, 3	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3
	Process Standards	1.2, 1.5, 1.6, 2.1, 2.5	1.2, 1.5, 1.6, 2.1, 2.5	1.2, 1.5, 1.6, 2.1, 2.5	1.2, 1.5, 1.6, 2.1, 2.3, 2.4, 2.5	1.2, 1.5, 1.6, 2.1, 2.3, 2.4, 2.5

Perform					
5. Develop and refine artistic techniques and work for presentation.					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Rehearse, Evaluate, & Refine	MU:Pr5A.E.5a	MU:Pr5A.E.8a	MU:Pr5A.E.1a	MU:Pr5A.E.11a	MU:Pr5A.E.111a
	a Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.	a Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.	a Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.	a Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success.	a Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.
National Standards	MU: Pr5.3.E.5a	MU:Pr5.1.E.8a	MU:Pr5.1.E.1a	MU:Pr5.1.E.11a	MU:Pr5.1.E.111a
Content Standards	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3
Process Standards	1.5, 1.8, 2.1, 2.2, 2.3, 2.4, 2.5, 3.3, 4.5, 4.6	1.5, 1.8, 3.6, 4.5, 4.6, 2.1, 2.2, 2.3, 2.4, 2.5	1.5, 1.8, 3.6, 4.5, 4.6, 2.1, 2.2, 2.3, 2.4, 2.5	1.5, 1.8, 3.6, 4.5, 2.1, 2.2, 2.3, 2.4, 2.5, 2.7	1.5, 1.8, 3.6, 4.5, 2.1, 2.2, 2.3, 2.4, 2.5, 2.7

Perform - Ensembles					
6. Convey meaning through the presentation of artistic work.					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Present	MU:Pr6A.E.5a	MU:Pr6A.E.8a	MU:Pr6A.E.1a	MU:Pr6A.E.11a	MU:Pr6A.E.111a
	a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.	a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.	a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.	a Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres,	a Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse
	b Demonstrate an awareness of the context of the music through prepared and improvised performances.	b Demonstrate an understanding of the context of the music through prepared and improvised performances.	b Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.	b Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.	b Demonstrate an ability to connect with audience members before and during the process of engaging with and responding to them through prepared and improvised performances.
National Standards	MU:Pr6.1.E.5a	MU:Pr6.1.E.8a	MU:Pr6.1.E.1a	MU:Pr6.1.E.11a	MU:Pr6.1.E.111a
Content Standards	FA 1, 2, 3, 5	FA 1, 2, 3, 5	FA 1, 2, 3, 5	FA 1, 2, 3, 5	FA 1, 2, 3, 5
Process Standards	1.5, 1.8, 2.1, 2.5, 2.7	1.5, 1.8, 2.1, 2.5, 2.7	1.5, 1.8, 2.1, 2.5, 2.7	1.5, 1.8, 2.1, 2.5, 2.7, 2.3	1.5, 1.8, 2.1, 2.5, 2.7, 2.3

Respond - Ensembles					
7. Perceive and analyze artistic work					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Select	MU:Re7A.E.5a	MU:Re7A.E.8a	MU:Re7A.E.1a	MU:Re7A.E.11a	MU:Re7A.E.111a
	a Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.	a Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.	a Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.	a Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.	a Use research and personally developed criteria to justify choices made when selecting music, citing knowledge of the music, and individual and ensemble purpose and context
National Standards	MU:Re7: 1.E.5a	MU:Pr6.1.E.8a	MU:Pr6.1.E.1a	MU:Pr6.1.E.11a	MU:Pr6.1.E.111a
Content Standards	FA 2, 3	FA 2, 3	FA 2, 3	FA 2, 3	FA 2, 3
Process Standards	1.1, 1.2, 1.7, 3.6, 4.1, 2.3, 2.4	1.1, 1.2, 1.7, 3.6, 4.1, 2.3, 2.4	1.1, 1.2, 1.7, 3.6, 4.1, 2.3, 2.4	1.1, 1.2, 1.7, 3.6, 4.1, 2.3, 2.4	1.1, 1.2, 1.7, 3.6, 4.1, 2.3, 2.4, 2.7

Respond - Ensembles					
7. Perceive and analyze artistic work					
B.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Analyze	MU:Re7B.E.5a	MU:Re7B.E.8a	MU:Re7B.E.1a	MU:Re7B.E.11a	MU:Re7B.E.111a
	a Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music.	a Describe how understanding context and the way the elements of music are manipulated inform the response to music.	a Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.	a Explain how the analysis of structures and contexts inform the response to music.	a Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music.
National Standards	MU:Re7.2.E.5a	MU:Pr6.1.E.8a	MU:Pr6.1.E.1a	MU:Pr6.1.E.11a	MU:Pr6.1.E.5a
Content Standards	FA 2, 3	FA 2, 3	FA 2, 3	FA 2, 3	FA 1, 2, 3
Process Standards	1.6, 1.9, 2.1, 2.4	1.6, 1.9, 2.1, 2.4	1.6, 1.9, 4.1, 2.1, 2.4	1.6, 1.9, 4.1, 2.1, 2.4	1.6, 1.9, 3.6, 4.1, 2.1, 2.4

Respond - Ensembles					
8. Interpret intent and meaning in artistic work.					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Interpret	MU:Re8A.E.5a	MU:Re8A.E.8a	MU:Re8A.E.1a	MU:Re8A.E.11a	MU:Re8A.E.111a
	a Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text.	a Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text.	a Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research.	a Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and varied researched sources.	a Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.
National Standards	MU:Re8.1.E.5	MU:Re8.1.E.8	MU:Re8.1.E.1	MU:Re8.1.E.11	MU:Re8.1.E.111
Content Standards	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3,4
Process Standards	1.5, 1.6, 2.1, 2.4, 2.3	1.5, 1.6, 3.6, 2.1, 2.3, 2.4	1.5, 1.6, 3.6, 4.1, 2.1, 2.3, 2.4, 2.7	1.5, 1.6, 3.6, 4.1, 2.1, 2.3, 2.4, 2.7	1.5, 1.6, 3.6, 4.1, 2.1, 2.3, 2.4, 2.7

Respond - Ensembles						
9. Apply criteria to evaluate artistic work						
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
	MU:Re9A.E.5a	MU:Re9A.E.8a	MU:Re9A.E.1a	MU:Re9A.E.11a	MU:Re9A.E.111a	
Evaluate	a Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.	a Explain the influence of experiences, analysis, and context on interest in and evaluation of music.	a Evaluate works and performances based on personally- or collaboratively developed criteria , including analysis of the structure and context.	a Evaluate works and performances based on research as well as personally- and collaboratively-developed criteria, including analysis and interpretation of the structure and context.	a Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.	
	National Standards	MU:Re9.1.E.5	MU:Re9.1.E.8	MU:Re9.1.E.1	MU:Re9.1.E.11	MU:Re9.1.E.111
	Content Standards	FA 2, 3	FA 2, 3	FA 2, 3	FA 2, 3	FA 2, 3
	Process Standards	1.5, 1.6, 1.7, 2.3, 2.4	1.5, 1.6, 1.7, 1.8, 2.3, 2.4	1.5, 1.6, 1.7, 1.8, 4.5, 2.3, 2.4	1.5, 1.6, 1.7, 1.8, 4.5, 2.3, 2.4, 2.7	1.5, 1.6, 1.7, 1.8, 3.3, 3.6, 4.5, 2.3, 2.4, 2.7

Connect - Ensembles					
10. Synthesize and relate knowledge and personal experiences to make art.					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Making Connections	MU:Cn10A.E.5a	MU:Cn10A.E.8a	MU:Cn10A.E.1a	MU:Cn10A.E.1Ia	MU:Cn10A.E.1IIa
	a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
National Standards	MU:Cn10.1.E.5	MU:Cn10.1.E.8	MU:Cn10.1.E.I	MU:Cn10.1.E.II	MU:Cn10.1.E.III
Content Standards	FA 1, 2				
Process Standards	1.1, 1.5, 1.6, 1.8, 3.3, 2.1, 2.5, 2.3, 2.7	1.1, 1.5, 1.6, 1.8, 3.3, 2.1, 2.3, 2.5, 2.7	1.1, 1.5, 1.6, 1.8, 3.3, 2.1, 2.3, 2.5, 2.7	1.1, 1.5, 1.6, 1.8, 3.3, 2.1, 2.3, 2.5, 2.7	1.1, 1.5, 1.6, 1.8, 3.3, 2.1, 2.3, 2.5, 2.7

Connect - Ensembles					
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Understanding Connections	MU:Cn11A.E.5a	MU:Cn11A.E.8a	MU:Cn11A.E.1a	MU:Cn11A.E.1Ia	MU:Cn11A.E.1IIa
	a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
National Standards	MU:Cn11.0.E.5a	MU:Cn11.1.E.8	MU:Cn11.1.E.I	MU:Cn11.1.E.II	MU:Cn11.1.E.III
Content Standards	FA 2, 4				
Process Standards	1.6, 1.9, 1.10, 3.3, 4.3, 2.7, 2.1, 2.3, 2.4, 2.5	1.6, 1.9, 1.10, 3.3, 4.3, 2.7, 2.1, 2.3, 2.4, 2.5	1.6, 1.9, 1.10, 3.3, 4.3, 2.1, 2.3, 2.4, 2.5, 2.7	1.6, 1.9, 1.10, 3.3, 4.3, 2.1, 2.3, 2.4, 2.5, 2.7	1.6, 1.9, 1.10, 3.3, 4.3, 2.1, 2.3, 2.4, 2.5, 2.7

Create - Music Technology					
1. Generate and conceptualize artistic ideas and work.					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Imagine			MU:Cr1A.T.I	MU:Cr1A.T.II	MU:Cr1A.T.III
			a Generate melodic, rhythmic, and harmonic ideas for compositions or improvisations using digital tools.	a Generate melodic, rhythmic, and harmonic ideas for compositions and improvisations using digital tools and resources.	a Generate melodic, rhythmic, and harmonic ideas for compositions and improvisations that incorporate digital tools, resources, and systems.
	National Standards		MU:Cr1.1.T.I	MU:Cr1.1.T.II	MU:Cr1.1.T.III
	Content Standards		FA 1,2,3	FA 1,2,3	FA 1,2,3
Process Standards			2.7, 2.1, 2.3, 2.4, 2.5	2.7, 2.1, 2.3, 2.4, 2.5	2.7, 2.1, 2.3, 2.4, 2.5

Create - Music Technology					
2. Organize and develop artistic ideas and work.					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Plan and Make			MU:Cr2A.T.I	MU:Cr2A.T.II	MU:Cr2A.T.III
			a. Select melodic, rhythmic, and harmonic ideas to develop into a larger work using digital tools and resources.	a. Select melodic, rhythmic, and harmonic ideas to develop into a larger work that exhibits unity and variety using digital and analog tools.	a. Select, develop, and organize multiple melodic, rhythmic and harmonic ideas to develop into a larger work that exhibits unity, variety, complexity, and coherence using digital and analog tools, resources, and systems.
National Standards			MU:Cr2.1.T.I	MU:Cr2.1.T.II	MU:Cr2.1.T.III
Content Standards			FA 1,2,3	FA 1,2,3	FA 1,2,3
Process Standards			1.2,1.4,1.6,3.1,2.2,2.4,2.5,2.7,4.4,4.5,4.6	1.2,1.4,1.6,3.1,2.2,2.4,2.5,2.7,4.4,4.5,4.6	1.2,1.4,1.6,3.1,2.2,2.4,2.5,2.7,4.4,4.5,4.6

Create - Music Technology					
3. Refine and complete artistic work.					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Evaluate and Refine			MU:Cr3A.T.I	MU:Cr3A.T.II	MU:Cr3A.T.III
			a. Drawing on feedback from teachers and peers, develop and implement strategies to improve and refine the technical and expressive aspects of draft compositions and improvisations.	a. Develop and implement varied strategies to improve and refine the technical and expressive aspects of draft compositions and improvisations.	a. Develop and implement varied strategies and apply appropriate criteria to improve and refine the technical and expressive aspects of draft compositions and improvisations
	National Standards		MU:Cr3.1.T.I	MU:Cr3.1.T.II	MU:Cr3.1.T.III
	Content Standards		FA 1,2,3	FA 1,2,3	FA 1,2,3
Process Standards		1.1.1,2,1.4,1.6,1.7,2.2,2.3,2.5,2.7,3.1,3.4,3.5,4.1,4.4,4.5,4.6	1.1.1,2,1.4,1.6,1.7,2.2,2.3,2.5,2.7,3.1,3.4,3.5,4.1,4.4,4.5,4.6	1.1.1,2,1.4,1.6,1.7,2.2,2.3,2.5,2.7,3.1,3.4,3.5,4.1,4.4,4.5,4.6	

Create - Music Technology					
3. Refine and complete artistic work.					
B.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Present			MU:Cr3B.T.I	MU:Cr3B.T.II	MU:Cr3B.T.III
			a. Share compositions or improvisations that demonstrate a proficient level of musical and technological craftsmanship as well as the use of digital tools and resources in developing and organizing musical ideas.	a. Share compositions and improvisations that demonstrate an accomplished level of musical and technological craftsmanship as well as the use of digital and analog tools and resources in developing and organizing musical ideas.	a. Share a portfolio of musical creations representing varied styles and genres that demonstrates an advanced level of musical and technological craftsmanship as well as the use of digital and analog tools, resources and systems in developing and organizing musical ideas.
National Standards			MU:Cr3.2.T.I	MU:Cr3.2.T.II	MU:Cr3.2.T.III
Content Standards			FA 1.1,1.2,1.3	FA 1.1,1.2,1.3	FA 1.1,1.2,1.3
Process Standards			1.4,1.5,1.8,2.3,2.5,2.7,3.1,4.1,4.4,4.5	1.4,1.5,1.8,2.3,2.5,2.7,3.1,4.1,4.4,4.5	1.4,1.5,1.8,2.3,2.5,2.7,3.1,4.1,4.4,4.5

Perform - Music Technology					
4. Select, analyze, and interpret artistic work for presentation.					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Select			MU:Pr4A.T.I	MU:Pr4A.T.II	MU:Pr4A.T.III
			a. Develop and explain the criteria used for selecting a varied repertoire of music based on interest, music reading skills, and an understanding of the performer’s technical and technological skill.	a. Develop and apply criteria to select a varied repertoire to study and perform based on interest; an understanding of theoretical and structural characteristics of the music; and the performer’s technical skill using digital tools and resources.	a. Develop and apply criteria to select varied programs to study and perform based on interest, an understanding of the theoretical and structural characteristics, as well as expressive challenges in the music, and the performer’s technical skill using digital tools, resources, and systems.
National Standards			MU:Pr4.I.T.I	MU:Pr4.I.T.II	MU:Pr4.I.T.III
Content Standards			FA 1,3,4,5	FA 1,3,4,5	FA 1,3,4,5
Process Standards			1.1,1.2,2.2,2.4,2.5,2.7,3.5,3.8,4.1,4.4,4.5,4.6	1.1,1.2,2.2,2.4,2.5,2.7,3.5,3.8,4.1,4.4,4.5,4.6	1.1,1.2,2.2,2.4,2.5,2.7,3.5,3.8,4.1,4.4,4.5,4.6

Perform - Music Technology					
4. Select, analyze, and interpret artistic work for presentation.					
B.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Analyze			MU:Pr4B.T.I	MU:Pr4B.T.II	MU:Pr4B.T.III
			a. Describe how context, structural aspects of the music, and digital media/tools inform prepared and improvised performances.	a. Describe and demonstrate how context, theoretical and structural aspects of the music and digital media/tools inform and influence prepared and improvised performances.	a. Examine, evaluate and critique how context, theoretical and structural aspects of the music and digital media/tools inform and influence prepared and improvised performances.
National Standards			MU:Pr4.2.T.I	MU:Pr4.2.T.II	MU:Pr4.2.T.IIIa
Content Standards			FA1,2,3	FA 1,2,3	FA 1,2,3
Process Standards			1.1,1.2,1.4,1.8,2.1,2.5,2.7,4.1	1.1,1.2,1.4,1.8,2.1,2.5,2.7,4.1	1.1,1.2,1.4,1.8,2.1,2.5,2.7,4.1

Perform - Music Technology					
4. Select, analyze, and interpret artistic work for presentation.					
C.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
			MU:Pr4C.T.I	MU:Pr4C.T.II	MU:Pr4C.T.III
Interpret			a. Demonstrate how understanding the context, expressive challenges, and use of digital tools in a varied repertoire of music influence prepared or improvised performances.	a. Demonstrate how understanding the style , genre , context, and use of digital tools and resources in a varied repertoire of music influences prepared or improvised performances and performers' ability to connect with audiences.	a. Demonstrate how understanding the style, genre, context, and integration of digital technologies in a varied repertoire of music informs and influences prepared and improvised performances and their ability to connect with audiences.
	National Standards		MU:Pr4.3.T.I	MU:Pr4.3.T.II	MU:Pr4.3.T.III
	Content Standards		FA1, 2	FA1,2	FA1, 2, 3, 4
	Process Standards		1.4, 1.6, 2.5, 2.7, 4.1	1.4, 1.6, 2.5, 2.7, 4.1	1.4, 1.6, 2.5, 2.7, 4.1

Perform - Music Technology					
5. Develop and refine artistic techniques and work for presentation.					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Rehearse, Evaluate, & Refine			MU:Pr5A.T.I	MU:Pr5A.T.II	MU:Pr5A.T.III
			a. Identify and implement rehearsal strategies to improve the technical and expressive aspects of prepared and improvised performances in a varied repertoire of music.	a. Develop and implement rehearsal strategies to improve and refine the technical and expressive aspects of prepared and improvised performances in a varied repertoire of music.	a. Apply appropriate criteria as well as feedback from multiple sources and develop and implement varied strategies to improve and refine the technical and expressive aspects of prepared and improvised performances in varied programs of music.
	National Standards		MU:Pr5.1.T.I	MU:Pr5.1.T.II	MU:Pr5.1.T.III
	Content Standards		FA 1,3,5	FA 1,3,5	FA 1,3,5
	Process Standards		1.1,1.4,2.5,3.3,4.5,4.6	1.1,1.4,2.5,3.3,3.4,4.5,4.6	1.1,1.4,2.5,3.3,3.4,4.5,4.6

Perform - Music Technology					
6. Convey meaning through the presentation of artistic work.					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Present			MU:Pr6A.T.I	MU:Pr6A.T.II	MU:Pr6A.T.III
			<p>a. Using digital tools, demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.</p> <p>b. Demonstrate an understanding of the context of music through prepared and improvised performances.</p>	<p>a. Using digital tools and resources , demonstrate technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures , styles , and genres .</p> <p>b. Demonstrate an understanding of the expressive intent when connecting with an audience through prepared and improvised performances.</p>	<p>a. Integrating digital and analog tools and resources , demonstrate an understanding and attention to technical accuracy and expressive qualities of the music in prepared and improvised performances of a varied repertoire of music representing diverse cultures,</p> <p>b. Demonstrate an ability to connect with audience members before, and engaging with and responding to them during prepared and improvised performances.</p>
National Standards			MU:Pr6.1.T.I	MU:Pr6.1.T.II	MU:Pr6.1.T.III
Content Standards			FA1	FA1, 5	FA1, 5
Process Standards			1.4, 2.1, 2.5, 2.7	1.4, 2.1, 2.2, 4, 2.5	1.4, 2.1, 2.2, 4, 2.5, 2.8, 2.9

Respond - Music Technology					
7. Perceive and analyze artistic work					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Select			MU:Re7A.T.I	MU:Re7A.T.II	MU:Re7A.T.III
			a. Cite reasons for choosing music based on the use of the elements of music, digital and electronic aspects, and connections to interest or purpose.	a. Select and critique contrasting musical works , defending opinions based on manipulations of the elements of music, digital and electronic aspects, and the purpose and context of the works.	a. Select, describe and compare a variety of musical selections based on characteristics and knowledge of the music, understanding of digital and electronic aspects, and the purpose and context of the works.
National Standards			MU:Re7.I.T.I	MU:Re7.I.T.	MU:Re7.I.T.III
Content Standards			FA 1, 2, 4	FA 2, 3, 4, 5	FA 2, 3, 4, 5
Process Standards			1.4, 1.7, 2.4, 2.7	1.4, 1.7, 2.4, 2.7, 4.1,	1.4, 1.7,1.9, 2.4, 2.7, 4.1,

Respond - Music Technology					
7. Perceive and analyze artistic work					
B.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Analyze			MU:Re7B.T.I	MU:Re7B.T.II	MU:Re7B.T.III
			a. Explain how knowledge of the structure (repetition, similarities, contrasts), technological aspects, and purpose of the music informs the response.	a. Explain how an analysis of the structure, context , and technological aspects of the music informs the response.	a. Demonstrate and justify how an analysis of the structural characteristics, context, and technological and creative decisions, informs interest in and response to the music .
National Standards			MU:Re7.2.T.I	MU:Re7.2.T.I	MU:Re7.2.T.I
Content Standards			FA 1,2,4,5	FA 1,2,4,5	FA 1,2,4,5
Process Standards			1.6,1.9,1.10,2.1,2.2,2.3,2.5,3.6,4.4	1.6,1.9,1.10,2.2,2.3,2.5,3.6,4.4	1.6,1.9,1.10,2.2,2.3,2.5,3.6,4.4

Respond - Music Technology					
8. Interpret intent and meaning in artistic work.					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Interpret			MU:Re8A.T.I	MU:Re8A.T.II	MU:Re8A.T.III
			a. Explain and support an interpretation of the expressive intent of musical selections based on treatment of the elements of music, digital and electronic features, and purpose.	a. Connect the influence of the treatment of the elements of music, digital and electronic features, context , purpose, and other art forms to the expressive intent of musical works.	a. Examine, cite research and multiple sources to connect the influence of the treatment of the elements of music, digital and electronic features, context, purpose, and other art forms to the expressive intent of musical works.
National Standards			MU:Re8.1.T.I	MU:Re8.1.T.II	MU:Re8.1.T.III
Content Standards			FA1,3,5	FA1,3,5	FA1,3,5
Process Standards			1.1,1.2,1.4,1.8,2.1,2.3,2.7	1.1,1.2,1.4,1.8,2.1,2.3,2.7,3.2,3.3,3.6,4.1,4.4,4.5	1.1,1.2,1.4,1.8,1.10,2.1,2.3,2.4,2.7,3.2,3.3,3.6,4.1,4.4,4.5,4.6

Respond - Music Technology					
9. Apply criteria to evaluate artistic work					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Evaluate			MU:Re9A.T.I	MU:Re9A.T.II	MU:Re9A.T.III
			a. Evaluate music using criteria based on analysis, interpretation, digital and electronic features, and personal interests.	a. Apply criteria to evaluate music based on analysis, interpretation, artistic intent , digital, electronic, and analog features, and musical qualities .	a. Develop and justify the evaluation of a variety of music based on established and personally-developed criteria , digital, electronic and analog features, and understanding of purpose and context .
	National Standards		MU:Re9.1.T.I	MU:Re9.1.T.II	MU:Re9.1.T.III
	Content Standards		FA 2, 3, 4	FA 2, 3, 4	FA 2, 3, 4
Process Standards			1.5, 2.4	1.5, 2.4	1.5, 2.4, 4.1

Connect - Music Technology					
10. Synthesize and relate knowledge and personal experiences to make art.					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Making Connections			MU:Cn10A.T.I	MU:Cn10A.T.II	MU:Cn10A.T.III
			a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
National Standards			MU:Cn10.0.T.I	MU:Cn10.0.T.II	MU:Cn10.0.T.III
Content Standards			FA 1, 2, 3	FA 1, 2, 3	FA 1, 2, 3
Process Standards			1.5, 1.6, 1.8,2.1, 2.4,2.5, 3.3, 4.1	1.5, 1.6, 1.8,2.1, 2.4,2.5, 3.3, 4.1	1.5, 1.6, 1.8,2.1, 2.4,2.5, 3.3, 4.1

Connect - Music Technology					
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Understanding Connections			MU:Cn11A.T.I	MU:Cn11A.T.II	MU:Cn11A.T.III
			a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
National Standards			MU:Cn11.0.T.I	MU:Cn11.0.T.II	MU:Cn11.0.T.III
Content Standards			FA 3, 5	FA 3, 5	FA 3, 5
Process Standards			1.9, 1.10, 2.3, 2.4	1.9, 1.10, 2.3, 2.4	1.9, 1.10, 2.3, 2.4

Create - Composition & Music Theory					
1. Generate and conceptualize artistic ideas and work.					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Imagine			MU:Cr1A.C.I	MU:Cr1A.C.II	MU:Cr1A.C.III
			a. Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images and/or storylines.	a. Describe and demonstrate how sounds and musical ideas can be used to represent sonic events, memories, visual images, concepts, texts or storylines.	a. Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended sonic experiences or abstract ideas.
National Standards			MU:Cr1.1.C.Ia	MU:Cr1.1.C.IIa	MU:Cr1.1.C.IIIa
Content Standards			FA3	FA3	FA3
Process Standards			1.5	1.5, 1.8, 2.5	1.5, 1.8, 1.10, 2.5

Create - Composition & Music Theory					
2. Organize and develop artistic ideas and work.					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Plan and Make			MU:Cr1A.C.I	MU:Cr1A.C.II	MU:Cr1A.C.III
			Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images, or storylines	Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected sonic events, memories, images, concepts, texts, or storylines.	Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended sonic experiences or abstract ideas.
National Standards			MU:Cr2.1.C.Ia	MU:Cr2.1.C.IIa	MU:Cr2.1.C.IIIa
Content Standards			FA1	FA1	FA1
Process Standards			1.6	1.6	1.6, 1.10

Create - Composition & Music Theory					
3. Refine and complete artistic work.					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Evaluate and Refine			MU:Cr1A.C.I	MU:Cr1A.C.II	MU:Cr1A.C.III
			a Identify, describe, and apply teacher provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.	a Identify, describe, and apply selected teacher-provided or personally-developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.	a Research, identify, explain , and apply personally-developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.
National Standards			MU:Cr3.1.C.Ia	MU:Cr3.1.C.IIa	MU:Cr3.1.C.IIIa
Content Standards			FA3	FA3	FA3
Process Standards			3.2	3.2	3.3

Create - Composition & Music Theory					
3. Refine and complete artistic work.					
B.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Present			MU:Cr1A.C.I	MU:Cr1A.C.II	MU:Cr1A.C.III
			a Share music through the use of notation, performance, or technology, and demonstrate how the elements of music have been employed to realize expressive intent.	a Share music through the use of notation, solo or group performance, or technology, and demonstrate and describe how the elements of music and compositional techniques have been employed to realize expressive intent.	a Share music through the use of notation, solo or group performance, or technology, and demonstrate and explain how the elements of music, compositional techniques and processes have been employed to realize expressive intent.
			MU:Cr1A.C.I	MU:Cr1A.C.II	MU:Cr1A.C.III
			b Describe the given context and performance medium for presenting personal works, and how they impact the final composition and presentation.	b Describe the selected contexts and performance mediums for presenting personal works, and explain why they successfully impact the final composition and presentation.	b Describe a variety of possible contexts and mediums for presenting personal works, and explain and compare how each could impact the success of the final composition and presentation.
National Standards			MU:Cr3.2.C.Ia MU:Cr3.2.C.Ib	MU:Cr3.2.C.IIa MU:Cr3.2.C.IIb	MU:Cr3.2.C.IIIa MU:Cr3.2.C.IIIb
Content Standards			FA1, FA3	FA1, FA3	FA1, FA3
Process Standards			2.1, 2.4, 2.5, 2.7	2.1, 2.4, 2.5, 2.7	2.1, 2.4, 2.5, 2.7

Perform - Composition & Music Theory					
4. Select, analyze, and interpret artistic work for presentation.					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Select			MU:Cr1A.C.I	MU:Cr1A.C.II	MU:Cr1A.C.III
			a Identify and select specific excerpts, passages, or sections in musical works that express a personal experience, mood, visual image, or storyline in simple forms (such as one-part, cyclical, binary).	a Identify and select specific passages, sections, or movements in musical works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple forms (such as binary , ternary , rondo) or moderately complex forms.	a Identify and select specific sections, movements, or entire works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in moderately complex or complex forms.
National Standards			MU:Pr4.1.C.Ia	MU:Pr4.1.C.IIa	MU:Pr4.1.C.IIIa
Content Standards			FA2, FA3, FA4	FA2, FA3, FA4	FA2, FA3, FA4
Process Standards			1.5	1.5, 1.10	1.5, 1.10

Perform - Composition & Music Theory					
4. Select, analyze, and interpret artistic work for presentation. ^[L] _[SEP]					
B.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Analyze			MU:Cr1A.C.I	MU:Cr1A.C.II	MU:Cr1A.C.III
			a Analyze how the elements of music (including form) of selected works relate to style and mood, and explain the implications for rehearsal or performance.	a Analyze how the elements of music (including form) of selected works relate to the style, function , and context , and explain the implications for rehearsal and performance.	a Analyze how the elements of music (including form), and compositional techniques of selected works relate to the style, function, and context, and explain and support the analysis and its implications for rehearsal and performance.
National Standards			MU:Pr4.2.C.Ia	MU:Pr4.2.C.IIa	MU:Pr4.2.C.IIIa
Content Standards			FA1, FA2	FA1, FA2	FA1, FA2
Process Standards			3.1	3.1	3.1, 3.7

Perform - Composition & Music Theory					
4. Select, analyze, and interpret artistic work for presentation.					
C.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Interpret			MU:Cr1A.C.I	MU:Cr1A.C.II	MU:Cr1A.C.III
			a Develop interpretations of works based on an understanding of the use of elements of music, style, and mood, explaining how the interpretive choices reflect the creators' intent.	a Develop interpretations of works based on an understanding of the use of elements of music, style, mood, function , and context , explaining and supporting how the interpretive choices reflect the creators' intent.	a Develop interpretations of works based on an understanding of the use of elements of music (including form) , compositional techniques, style, function, and context, explaining and justifying how the interpretive choices reflect the creators' intent.
National Standards			MU:Pr4.3.C.Ia	MU:Pr4.3.C.IIa	MU:Pr4.3.C.IIIa
Content Standards			FA2, FA3	FA2, FA3	FA2, FA3
Process Standards			3.2	3.2	3.2, 4.1

Perform - Composition & Music Theory					
5. Develop and refine artistic techniques and work for presentation.					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Rehearse, Evaluate, & Refine			MU:Cr1A.C.I	MU:Cr1A.C.II	MU:Cr1A.C.III
			a Create rehearsal plans for works, identifying repetition and variation within the form.	a Create rehearsal plans for works, identifying the form , repetition and variation within the form, and the style and historical or cultural context of the work .	a Create rehearsal plans for works, identifying the form, repetition and variation within the form, compositional techniques, and the style and historical or cultural context of the work.
			b Using established criteria and feedback, identify the way(s) in which performances convey the elements of music, style, and mood.	b Using established criteria and feedback, identify the ways in which performances convey the formal design , style, and historical/cultural context of the works	b Using established criteria and feedback, identify the ways in which performances use compositional techniques and convey the formal design, style, and historical/cultural context of the works.
			c Identify and implement strategies for improving the technical and expressive aspects of multiple works.	c Identify and implement strategies for improving the technical and expressive aspects of varied works.	c Identify, compare , and implement strategies for improving the technical and expressive aspects of multiple contrasting works.
National Standards			MU:Pr5.1.C.Ia MU:Pr5.1.C.Ib MU:Pr5.1.C.Ic	MU:Pr5.1.C.IIa MU:Pr5.1.C.IIb MU:Pr5.1.C.IIc	MU:Pr5.1.C.IIIa MU:Pr5.1.C.IIIb MU:Pr5.1.C.IIIc
Content Standards			FA1	FA1, FA5	FA1, FA5
Process Standards			1.5, 3.2, 3.3	1.5, 3.2, 3.3	1.5, 3.2, 3.3

Perform - Composition & Music Theory					
6. Convey meaning through the presentation of artistic work.					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Present			MU:Cr1A.C.I	MU:Cr1A.C.II	MU:Cr1A.C.III
			a Share live or recorded performances of works (both personal and others'), and explain how the elements of music are used to convey intent.	a Share live or recorded performances of works (both personal and others'), and explain how the elements of music and compositional techniques are used to convey intent.	a Share live or recorded performances of works (both personal and others'), and explain and/or demonstrate understanding of how the expressive intent of the music is conveyed.
			b Identify how compositions are appropriate for an audience or context, and how this will shape future compositions.	b Explain how compositions are appropriate for both audience and context, and how this will shape future compositions.	b Explain how compositions are appropriate for a variety of audiences and contexts, and how this will shape future compositions.
National Standards			MU:Pr6.1.C.Ia MU:Pr6.1.C.Ib	MU:Pr6.1.C.IIa MU:Pr6.1.C.IIb	MU:Pr6.1.C.IIIa MU:Pr6.1.C.IIIb
Content Standards			FA1, FA3	FA1, FA3	FA1, FA3
Process Standards			1.5, 2.1, 2.4	1.5, 2.1, 2.4	1.5, 2.1, 2.4

Respond - Composition & Music Theory					
7. Perceive and analyze artistic work					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Select			MU:Cr1A.C.I	MU:Cr1A.C.II	MU:Cr1A.C.III
			a. Apply teacher-provided criteria to select music that expresses a personal experience, mood, visual image, or storyline in simple forms (such as one-part, cyclical, binary), and describe the choices as models for composition.	a. Apply teacher-provided or personally-developed criteria to select music that expresses personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple or moderately complex forms, and describe and defend the choices as models for composition	a. Apply researched or personally developed criteria to select music that expresses personal experiences and interests, visual images, concepts, texts, or storylines in moderately complex or complex forms, and describe and justify the choice as models for composition
National Standards			MU:Re7.1.C.I	MU:Re7.1.C.II	MU:Re7.1.C.III
Content Standards			FA2, FA3, FA4	FA2, FA3, FA4	FA2, FA3, FA4
Process Standards			3.2	3.2, 3.3	1.2, 3.2, 3.3

Respond - Composition & Music Theory					
7. Perceive and analyze artistic work					
B.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Analyze			MU:Cr1A.C.I	MU:Cr1A.C.II	MU:Cr1A.C.III
			a. Analyze aurally the elements of music (including form) of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as composer, performer, and/or listener.	a. Analyze aurally and/or by reading the scores of musical works the elements of music (including form) , compositional techniques and procedures, relating them to style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.	a. Analyze aurally and/or by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to aesthetic effectiveness, style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.
National Standards			MU:Re7.2.C.I	MU:Re7.2.C.II	MU:Re7.2.C.III
Content Standards			FA2, FA3	FA2, FA3	FA2, FA3
Process Standards			3.3, 3.7	3.3., 3.7	3.1, 3.3, 3.7

Respond - Composition & Music Theory					
8. Interpret intent and meaning in artistic work.					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Interpret			MU:Cr1A.C.I	MU:Cr1A.C.II	MU:Cr1A.C.III
			a. Develop and explain interpretations of varied works, demonstrating an understanding of the composers' intent by citing technical and expressive aspects as well as the style/genre of each work.	a. Develop and support interpretations of varied works, demonstrating an understanding of the composers' intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.	a. Develop, justify and defend interpretations of varied works, demonstrating an understanding of the composers' intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.
National Standards			MU:Re8.1.C.I	MU:Re8.1.C.II	MU:Re8.1.C.III
Content Standards			FA2, FA3	FA2, FA3	FA2, FA3
Process Standards			1.2, 2.4	1.2, 2.4	1.2, 2.4

Respond - Composition & Music Theory					
9. Apply criteria to evaluate artistic work					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Evaluate			MU:Cr1A.C.I	MU:Cr1A.C.II	MU:Cr1A.C.III
			a. Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of fundamentals of music theory.	a. Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures.	a. Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of theoretical concepts and complex compositional techniques and procedures.
			b. Describe the way(s) in which critiquing others' work and receiving feedback from others can be applied in the personal creative process.	b. Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.	b. Describe and evaluate ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.
	National Standards		MU:Re9.1.C.I	MU:Re9.1.C.II	MU:Re9.1.C.III
	Content Standards		FA2, FA3	FA2, FA3	FA2, FA3
Process Standards		2.3, 2.4, 4.6	2.3, 2.4, 4.6	2.3, 2.4, 4.6	

Connect - Composition & Music Theory					
10. Synthesize and relate knowledge and personal experiences to make art.					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Making Connections			MU:Cr1A.C.I	MU:Cr1A.C.II	MU:Cr1A.C.III
			a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
National Standards			MU:Cn10.0.C.	MU:Cn10.0.C.II	MU:Cn10.0.C.III
Content Standards			FA2, FA4	FA2, FA4	FA2, FA4
Process Standards			3.3	3.3	3.3

Connect - Composition & Music Theory					
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Understanding Connections			MU:Cr1A.C.I	MU:Cr1A.C.II	MU:Cr1A.C.III
			a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
National Standards			MU:Cn11.0.C.Ia	MU:Cn11.0.C.IIa	MU:Cn11.0.C.IIIa
Content Standards			FA4, FA5	FA4, FA5	FA4, FA5
Process Standards			1.10, 2.4	1.10, 2.4	1.10, 2.4

Create - Harmonizing Instruments						
1. Generate and conceptualize artistic ideas and work.						
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
	MU:Cr1A.H.5a	MU:Cr1A.H.8	MU:Cr1A.H.I	MU:Cr1A.H.II	MU:Cr1A.H.III	
Imagine	Generate melodic, rhythmic, and harmonic ideas for simple melodies (such as two phrase) and chordal accompaniments for given melodies.	Generate melodic, rhythmic and harmonic ideas for melodies (created over specified chord progressions or AB / ABA forms) and two-to three-chord accompaniments for given melodies.	Generate melodic, rhythmic and harmonic ideas for improvisations, compositions (forms such as theme and variation or 12-bar blues), and three-or-more- chord accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns).	Generate melodic, rhythmic and harmonic ideas for compositions (forms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies.	Generate melodic, rhythmic and harmonic ideas for a collection of compositions (representing a variety of forms and styles), improvisations in several different styles, and stylistically appropriate harmonizations for given melodies.	
	National Standards	MU:Cr1.1.H.5	MU:Cr1.1.H.8	MU:Cr1.1.H.I	MU:Cr1.1.H.II	MU:Cr1.1.H.III
	Content Standards	FA1	FA1	FA1	FA1	FA1
	Process Standards	2.1, 2.5, 2.7	2.1, 2.5, 2.7	2.1, 2.5, 2.7	2.1, 2.5, 2.7	2.1, 2.5, 2.7

Create - Harmonizing Instruments						
2. Organize and develop artistic ideas and work.						
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
	MU:Cr2A.H.5a	MU:Cr2A.H.8	MU:Cr2A.H.I	MU:Cr2A.H.II	MU:Cr2A.H.III	
Plan and Make	Select, develop, and use standard notation or audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of simple melodies (such as two-phrase) and chordal accompaniments for given melodies.	Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of melodies (created over specified chord progressions or AB / ABA forms) and two-to-three -chord accompaniments for given melodies.	Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of improvisations, compositions (forms such as theme and variation or 12-bar blues) , and three-ormore- chord accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns).	Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of compositions (forms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies	Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of compositions (representing a variety of forms and styles), improvisations in several different styles, and stylistically appropriate harmonizations for given melodies.	
	National Standards	MU:Cr2.1.H.5a	MU:Cr2.1.H.8a	MU:Cr2.1.H.Ia	MU:Cr2.1.H.IIa	MU:Cr2.1.H.IIIa
	Content Standards	FA1, 2, 3	FA1, 2, 3	FA1, 2, 3	FA1, 2, 3	FA1, 2, 3
	Process Standards	2.5, 2.7	2.5, 2.7	2.5, 2.7	2.5, 2.7	2.5, 2.7

Create - Harmonizing Instruments					
3. Refine and complete artistic work.					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Evaluate and Refine	MU:Cr3A.H.5a	MU:Cr3A.H.8	MU:Cr3A.H.I	MU:Cr3A.H.II	MU:Cr3A.H.III
	Apply teacher-provided criteria to critique, improve, and refine drafts of simple melodies (such as two-phrase) and chordal accompaniments for given melodies.	Apply teacher-provided criteria to critique, improve, and refine drafts of simple melodies (such as two-phrase) and chordal accompaniments for given melodies.	Develop and apply criteria to critique, improve, and refine drafts of improvisations, compositions (forms such as theme and variation or 12-bar blues) and three-or-more -chord accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns).	Develop and apply criteria to critique, improve, and refine drafts of compositions (forms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies.	Develop and apply criteria to critique, improve, and refine drafts of compositions (representing a variety of forms and styles) , improvisations in a variety of styles, and stylistically appropriate harmonizations for given melodies.
National Standards	MU:Cr3.1.H.5a	MU:Cr3.1.H.8a	MU:Cr3.1.H.1a	MU:Cr3.1.H.1a	MU:Cr3.1.H.1a
Content Standards	FA1, 2, 3	FA1, 2, 3	FA1, 2, 3	FA1, 2, 3	FA1, 2, 3
Process Standards	1.5, 2.2	1.5, 2.2	1.5, 2.2	1.5, 2.2	1.5, 2.2

Create - Harmonizing Instruments						
3. Refine and complete artistic work.						
B.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
	MU:Cr3B.H.5a	MU:Cr3B.H.8	MU:Cr3B.H.I	MU:Cr3B.H.II	MU:Cr3B.H.III	
Present	Share final versions of simple melodies (such as two-phrase) and chordal accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas.	Share final versions of melodies (created over specified chord progressions or AB / ABA forms) and two-to-three -chord accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas.	Perform final versions of improvisations, compositions (forms such as theme and variation or 12-bar blues) , and three-ormore -chord accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns), demonstrating technical skill in applying principles of composition/improvisation and originality in developing and organizing musical ideas.	Perform final versions of compositions (forms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies, demonstrating technical skill in applying principles of composition/improvisation and originality in developing and organizing musical ideas	Perform final versions of a collection of compositions (representing a variety of forms and styles), improvisations in several different styles, and stylistically appropriate harmonizations for given melodies, demonstrating technical skill in applying principles of composition/improvisation and originality in developing and organizing musical ideas.	
	National Standards	MU:Cr3.2.H.5a	MU:Cr3.2.H.8a	MU:Cr3.2.H.Ia	MU:Cr3.2.H.IIa	MU:Cr3.2.H.IIIa
	Content Standards	FA1	FA1	FA1	FA1	FA1
	Process Standards	2.5	2.5	2.5	2.5	2.5

Perform - Harmonizing Instruments					
4. Select, analyze, and interpret artistic work for presentation. ^[L-1] _[SEP]					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
	MU:Pr4A.H.5a	MU:Pr4A.H.8	MU:Pr4A.H.I	MU:Pr4A.H.II	MU:Pr4A.H.III
Select	Describe and demonstrate how a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments is selected, based on personal interest, music reading skills, and technical skill, as well as the context of the performances.	Describe and demonstrate how a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments is selected, based on personal interest, music reading skills, and technical skill (citing technical challenges that need to be addressed) , as well as the context of the performances.	Explain the criteria used when selecting a varied repertoire of music for individual or small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns).	Develop and apply criteria for selecting a varied repertoire of music for individual and small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.	Develop and apply criteria for selecting a varied repertoire for a program of music for individual and small group performances that include melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles.
National Standards	MU:Pr4.1.H.5a	MU:Pr4.1.H.8a	MU:Pr4.1.H.Ia	MU:Pr4.1.H.IIa	MU:Pr4.1.H.IIIa
Content Standards	FA1, 2, 3	FA1, 2, 3	FA1, 2, 3	FA1, 2, 3	FA1, 2, 3
Process Standards	2.4, 4.1	2.4, 4.1	2.4, 4.1	2.4, 4.1, 5.10	2.4, 4.1, 5.10

Perform - Harmonizing Instruments					
4. Select, analyze, and interpret artistic work for presentation. ^L _{SEP}					
B.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
	MU:Pr4B.H.5a	MU:Pr4B.H.8	MU:Pr4B.H.I	MU:Pr4B.H.II	MU:Pr4B.H.III
Analyze	Identify prominent melodic and harmonic characteristics in a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, including at least some based on reading standard notation.	Identify prominent melodic, harmonic, and structural characteristics and context (social , cultural , or historical) in a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, including at least some based on reading standard notation.	Identify and describe important theoretical and structural characteristics and context (social, cultural, or historical) in a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns).	Identify and describe important theoretical and structural characteristics and context (social, cultural, and historical) in a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.	Identify and describe important theoretical and structural characteristics and context (social, cultural, and historical) in a varied repertoire of music selected for performance programs that includes melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles.
National Standards	MU:Pr4.2.H.5a	MU:Pr4.2.H.8a	MU:Pr4.2.H.Ia	MU:Pr4.2.H.IIa	MU:Pr4.2.H.IIIa
Content Standards	FA 1, 2, 3, 5	FA 1, 2, 3, 5	FA 1, 2, 3, 5	FA 1, 2, 3, 5	FA 1, 2, 3, 5
Process Standards	1.6, 2.4, 4.1	1.6, 2.4, 4.1	1.6, 2.4, 4.1	1.6, 2.4, 4.1	1.6, 2.4, 4.1

Perform - Harmonizing Instruments					
4. Select, analyze, and interpret artistic work for presentation.					
C.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
	MU:Pr4C.H.5a	MU:Pr4C.H.8	MU:Pr4C.H.I	MU:Pr4C.H.II	MU:Pr4C.H.III
Interpret	Demonstrate and describe in interpretations an understanding of the context and expressive intent in a varied repertoire of music selected for performance that includes melodies, repertoire pieces, and chordal accompaniments.	Demonstrate and describe in interpretations an understanding of the context (social , cultural , or historical) and expressive intent in a varied repertoire of music selected for performance that includes melodies, repertoire pieces, and chordal accompaniments.	Describe in interpretations the context (social, cultural, or historical) and expressive intent in a varied repertoire of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns) .	Explain in interpretations the context (social, cultural, and historical) and expressive intent in a varied repertoire of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.	Explain and present interpretations that demonstrate and describe the context (social, cultural, and historical) and an understanding of the creator’s intent in repertoire for varied programs of music that include melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles.
National Standards	MU:Pr4.3.H.5a	MU:Pr4.3.H.8a	MU:Pr4.3.H.Ia	MU:Pr4.3.H.IIa	MU:Pr4.3.H.IIIa
Content Standards	FA1, 2, 3	FA1, 2, 3, 5	FA1, 2, 3, 5	FA1, 2, 3, 5	FA1, 2, 3, 5
Process Standards	1.6, 2.4	1.6, 2.4	1.6, 2.4	1.6, 2.4	1.6, 2.4

Perform - Harmonizing Instruments						
5. Develop and refine artistic techniques and work for presentation.						
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
	MU:Pr5A.H.5a	MU:Pr5A.H.8	MU:Pr5A.H.I	MU:Pr5A.H.II	MU:Pr5A.H.III	
Rehearse, Evaluate, & Refine	Apply teacher-provided criteria to critique individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, and apply practice strategies to address performance challenges and refine the performances.	Apply teacher-provided criteria to critique individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, and identify practice strategies to address performance challenges and refine the performances.	Develop and apply criteria to critique individual and small group performances of a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns), and create rehearsal strategies to address performance challenges and refine the performances.	Develop and apply criteria to critique individual and small group performances of a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, and create rehearsal strategies to address performance challenges and refine the performances.	Develop and apply criteria, including feedback from multiple sources , to critique varied programs of music repertoire (melodies, repertoire pieces, stylistically appropriate accompaniments, improvisations in a variety of contrasting styles) selected for individual and small group performance, and create rehearsal strategies to address performance challenges and refine the performances. R	
	National Standards	MU:Pr5.1.H.5a	MU:Pr5.1.H.8a	U:Pr5.1.H.Ia	MU:Pr5.1.H.IIa	MU:Pr5.1.H.IIIa
	Content Standards	FA1, 2, 3	FA1, 2, 3	FA1, 2, 3	FA1, 2, 3	FA1, 2, 3
	Process Standards	2.4, 2.5, 3.2, 3.3	2.4, 2.5, 3.2, 3.3	2.4, 2.5, 3.2, 3.3	2.4, 2.5, 3.2, 3.3	2.4, 2.5, 3.2, 3.3

Perform - Harmonizing Instruments					
6. Convey meaning through the presentation of artistic work.					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
	MU:Pr6A.H.5a	MU:Pr6A.H.8	MU:Pr6A.H.I	MU:Pr6A.H.II	MU:Pr6A.H.III
Present	Perform with expression and technical accuracy in individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments, demonstrating understanding of the audience and the context.	Perform with expression and technical accuracy in individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments, demonstrating sensitivity to the audience and an understanding of the context (social , cultural , or historical) .	Perform with expression and technical accuracy, in individual and small group performance s, a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns), demonstrating sensitivity to the audience and an understanding of the context (social, cultural, or historical).	Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, and historical).	Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire for programs of music that includes melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, and historical).
National Standards	MU:Pr6.1.H.5a	MU:Pr6.1.H.8a	MU:Pr6.1.H.Ia	MU:Pr6.1.H.IIa	MU:Pr6.1.H.IIIa
Content Standards	FA1	FA1, 5	FA1, 5	FA1, 5	FA1, 5
Process Standards	2.3, 2.5	2.3, 2.5	2.3, 2.5	2.3, 2.5	2.3, 2.5

Respond - Harmonizing Instruments					
7. Perceive and analyze artistic work					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
	MU:Re7A.H.5a	MU:Re7A.H.8	MU:Re7A.H.I	MU:Re7A.H.II	MU:Re7A.H.III
Select	Demonstrate and describe reasons for selecting music, based on characteristics found in the music and connections to interest, purpose or personal experience.	Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.	Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context	Apply criteria to select music for a variety of purpose, justifying choices citing knowledge of music and specified purpose and context	Select, describe, and compare a variety of individual and small group musical programs from varied cultures, genres, and historical periods.
National Standards	MU:Re7.1.H.5a D	MU:Re7.1.H.8a	MU:Re7.1.H.Ia	MU:Re7.1.H.IIa	MU:Re6.1.H.IIIa
Content Standards	FA2, 3	FA2, 3, 5	FA2, 3, 5	FA2, 3, 5	FA2, 3, 5
Process Standards	4.1, 1.10	4.1, 1.10	4.1, 1.10	4.1, 1.10	4.1, 1.10

Respond - Harmonizing Instruments					
7. Perceive and analyze artistic work					
B.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
	MU:Re7B.H.5a	MU:Re7B.H.8	MU:Re7B.H.I	MU:Re7B.H.II	MU:Re7B.H.III
Analyze	Demonstrate and explain, citing evidence, the use of repetition, similarities and contrasts in musical selections and how these and knowledge of the context (social or cultural) inform the response	Describe how the way that the elements of music are manipulated and knowledge of the context (social and cultural) inform the response.	Compare passages in musical selections and explain how the elements of music and context (social, cultural, or historical) inform the response.	Explain how the analysis of the structures and context (social, cultural, and historical) of contrasting musical selections inform the response.	Demonstrate and justify how the structural characteristics function within a variety of musical selections, and distinguish how context (social, cultural, and historical) and creative decisions inform the response
National Standards	MU:Re7.2.H.5a	MU:Re7.2.H.8a	MU:Re7.2.H.Ia	MU:Re7.2.H.IIa	MU:Re7.2.H.IIIa
Content Standards	FA3, 5	FA2, 3, 5	FA2, 3, 5	FA2, 3, 5	FA2, 3, 5
Process Standards	4.1, 1.6, 1.10	4.1, 1.6, 1.10	4.1, 1.6, 1.10	4.1, 1.6, 1.10	4.1, 1.6, 1.10

Respond - Harmonizing Instruments					
8. Interpret intent and meaning in artistic work.					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
	MU:Re8A.H.5a	MU:Re8A.H.8	MU:Re8A.H.I	MU:Re8A.H.II	MU:Re8A.H.III
Interpret	Identify interpretations of the expressive intent and meaning of musical selections, referring to the elements of music, context (personal or social), and (when appropriate) the setting of the text.	Identify and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context, and (when appropriate) the setting of the text.	Explain and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context (personal, social, and cultural), and (when appropriate) the setting of the text, and outside sources.	Explain and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context (personal, social, and cultural), and (when appropriate) the setting of the text, and varied researched sources.	Establish and justify interpretations of the expressive intent and meaning of musical selections by comparing and synthesizing varied researched sources, including reference to examples from other art forms.
National Standards	MU:Re8.1.H.5a	MU:Re8.1.H.8a	MU:Re8.1.H.Ia	MU:Re8.1.H.IIa	MU:Re8.1.H.IIIa E
Content Standards	FA2, 3, 4, 5	FA2, 3, 4, 5	FA2, 3, 4, 5	FA2, 3, 4, 5	FA2, 3, 4, 5
Process Standards	2.4, 4.1, 1.10	2.4, 4.1, 1.10	2.4, 4.1, 1.10	2.4, 4.1, 1.10	2.4, 4.1, 1.10

Respond - Harmonizing Instruments						
9. Apply criteria to evaluate artistic work						
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
	MU:Re9A.H.5a	MU:Re9A.H.8	MU:Re9A.H.I	MU:Re9A.H.II	MU:Re9A.H.III	
Evaluate	Identify and describe how interest, experiences, and contexts (personal or social) effect the evaluation of music.	Explain the influence of experiences and contexts (personal, social, or cultural) on interest in and the evaluation of a varied repertoire of music.	Develop and apply teacherprovided and established criteria based on personal preference, analysis, and context (personal, social, and cultural) to evaluate individual and small group musical selections for listening.	Apply personally-developed and established criteria based on research , personal preference, analysis, interpretation, expressive intent , and musical qualities to evaluate contrasting individual and small group musical selections for listening.	Develop and justify evaluations of a variety of individual and small group musical selections for listening based on personallydeveloped and established criteria, personal decision making, and knowledge and understanding of context .	
	National Standards	MU:Re9.1.H.5a	MU:Re9.1.H.8a	MU:Re9.1.H.Ia	MU:Re9.1.H.IIa	MU:Re9.1.H.IIIa
	Content Standards	FA 3, 5	FA 3, 5	FA 3, 5	FA 3, 5	FA 3, 5
	Process Standards	1.5, 1.6, 2.3, 2.4	1.5, 1.6, 2.3, 2.4	1.5, 1.6, 2.3, 2.4	1.5, 1.6, 2.3, 2.4	1.5, 1.6, 2.3, 2.4

Connect - Harmonizing Instruments					
10. Synthesize and relate knowledge and personal experiences to make art.					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Making Connections	MU:Cn10A.H.5a	MU:Cn10A.H.8	MU:Cn10A.H.I	MU:Cn10A.H.II	MU:Cn10A.H.III
	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
National Standards	MU:Cn10.H.5a	MU:Cn10.0.H.8a	MU:Cn10.0.H.Ia	MU:Cn10.0.H.IIa	MU:Cn10.0.H.IIIa
Content Standards	FA 3, 4	FA 3, 4	FA 3, 4	FA 3, 4	FA 3, 4
Process Standards	1.10, 2.3, 2.4	1.10, 2.3, 2.4	1.10, 2.3, 2.4	1.10, 2.3, 2.4	1.10, 2.3, 2.4

Connect - Harmonizing Instruments					
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding					
A.	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
	MU:Cn11A.H.5a	MU:Cn11A.H.8	MU:Cn11A.H.I	MU:Cn11A.H.II	MU:Cn11A.H.III
Understanding Connections	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
National Standards	MU:Cn11.0.H.5a	MU:Cn11.0.H.8a	MU:Cn11.0.H.Ia	MU:Cn11.0.H.IIa	MU:Cn11.0.H.IIIa
Content Standards	FA 3, 5	FA 3, 5	FA 3, 5	FA 3, 5	FA 3, 5
Process Standards	1.9, 1.10, 2.3, 2.4	1.9, 1.10, 2.3, 2.4	1.9, 1.10, 2.3, 2.4	1.9, 1.10, 2.3, 2.4	1.9, 1.10, 2.3, 2.4

CREATE													
1. Generate and conceptualize artistic ideas and work.													
A.	PreK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Envision/Conceptualize	a. With prompting and support, transition between imagination and reality in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, invent and inhabit an imaginary elsewhere in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. Propose potential choices characters could make in a guided drama experience (e.g., process drama, story drama, creative drama). a. Propose potential new details to plot and story in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Propose potential new details to plot and story in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Create roles, imagined worlds, and improvised stories in a drama/theatre work.	a. Articulate the visual details of imagined worlds, and improvised stories that support the given circumstances in a drama/theatre work.	a. Identify physical qualities that might reveal a character's inner traits in the imagined world of a drama/theatre work.	a. Identify possible solutions to staging challenges in a drama/theatre work.	a. Investigate multiple perspectives and solutions to staging challenges in a drama/theatre work.	a. Imagine and explore multiple perspectives and solutions to staging problems in a drama/theatre work.	a. Apply basic research to construct ideas about the visual composition of a drama/theatre work.	a. Investigate historical and cultural conventions and their impact on the visual composition of a drama/theatre work.	a. Synthesize knowledge from a variety of dramatic forms, theatrical conventions, and technologies to create the visual composition of a drama/theatre work.
	b. With prompting and support, use nonrepresentational materials to create props, puppets, and costume pieces for dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	b. With prompting and support, use nonrepresentational materials to create props, puppets, and costume pieces for dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	b. Collaborate with peers to conceptualize costumes and props in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Collaborate with peers to conceptualize scenery in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Imagine and articulate ideas for costumes, props and sets for the environment and characters in a drama/theatre work.	b. Visualize and design technical elements that support the story and given circumstances in a drama/theatre work.	b. Propose design ideas that support the story and given circumstances in a drama/theatre work.	b. Identify solutions to design challenges in a drama/theatre work.	b. Explain and present solutions to design challenges in a drama/theatre work.	b. Imagine and explore solutions to design challenges of a performance space in a drama/theatre work.	b. Explore the impact of technology on design choices in a drama/theatre work.	b. Understand and apply technology to design solutions for a drama/theatre work.	b. Create a complete design for a drama/theatre work that incorporates all elements of technology.
			c. Identify ways in which gestures and movement may be used to create or retell a story in guided drama experiences (e.g., process drama, story drama, creative drama).	c. Identify ways in which voice and sounds may be used to create or retell a story in guided drama experiences (e.g., process drama, story drama, creative drama).	c. Collaborate to determine how characters might move and speak to support the story and given circumstances in a drama/theatre work.	c. Imagine how a character might move to support the story and given circumstances in a drama/theatre work.	c. Imagine how a character's inner thoughts impact the story and given circumstances in a drama/theatre work.	c. Explore a scripted or improvised character by imagining the given circumstances in a drama/theatre work.	c. Envision and describe a scripted or improvised character's inner thoughts and objectives in a drama/theatre work.	c. Develop a scripted or improvised character by articulating the character's inner thoughts, objectives, and motivations in a drama/theatre work.	c. Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.	c. Use personal experiences and knowledge to develop a character that is believable and authentic in a drama/theatre work.	c. Integrate cultural and historical contexts with personal experiences to create a character that is believable and authentic, in a drama/theatre work.
National Standards	TH:Cr1.1.PK	TH:Cr1.1.K	TH:Cr1.1.1	TH:Cr1.1.2	TH:Cr1.1.3	TH:Cr1.1.4	TH:Cr1.1.5	TH:Cr1.1.6	TH:Cr1.1.7	TH:Cr1.1.8	TH: Cr1.1.I	TH: Cr1.1.II	TH: Cr1.1.III
Content Standards	FA 1, 2, 3	FA 1, 2, 3, 5	FA 1, 2	FA 1, 4,	FA 1, 4, 5	CA 1 F1, 3,	CA 5, 7 FA 1, 2	CA 2, 5 FA 1, 2, 4	CA 1, 2, 6 FA 1, 3	CA 4, 7 FA 1, 5	CA 2 FA 2, 3	CA 1, 2, 3, 7 FA 1, 2, 3, 4	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5
Process Standards	2.1, 2.5	2.1, 2.4, 2.5	2.1, 2.4, 2.5, 4.6	1.1, 2.3, 3.1, 3.2, 4.6	1.1, 2.1, 2.3, 2.4	1.1, 2.1, 2.2, 3.1	2.1, 2.3, 2.4	1.2, 2.1, 3.1, 3.2, 3.3, 3.4, 3.6	1.1, 1.4, 1.6, 1.7, 2.3, 2.4, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 4.1, 4.5	1.2, 1.4, 1.9, 2.1, 3.1, 3.2	1.1, 1.2, 2.1, 2.2, 3.1, 3.2, 4.1	1.1, 1.2, 1.4, 1.5, 1.6, 2.1, 2.2, 2.3, 2.4, 2.5, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 4.1	1.1, 1.2, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 4.1, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8

CREATE													
2. Organize and develop artistic ideas and work.													
A.	PreK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Develop	a. With prompting and support, contribute through gestures and words to dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, interact with peers and contribute to dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. Contribute to the development of a sequential plot in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Collaborate with peers to devise meaningful dialogue in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Participate in methods of investigation to devise original ideas for a drama/theatre work.	a. Collaborate to devise original ideas for a drama/theatre work by asking questions about characters and their given circumstances.	a. Devise original ideas for a drama/theatre work that reflect collective inquiry about characters and their given circumstances.	a. Use critical analysis to improve, refine, and evolve original ideas and artistic choices in a devised or scripted drama/theatre work.	a. Examine and justify original ideas and artistic choices in a drama/theatre work based on critical analysis, background knowledge, and historical and cultural context.	a. Articulate and apply critical analysis, background knowledge, research, and historical and cultural context to the development of original ideas for a drama/theatre work.	a. Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.	a. Refine a dramatic concept to demonstrate a critical understanding of historical and cultural influences of original ideas applied to a drama/theatre work.	a. Develop and synthesize original ideas in a drama/theatre work utilizing critical analysis, historical and cultural context, research, and western or nonwestern theatre traditions.
	b. With prompting and support, express original ideas in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	b. With prompting and support, express original ideas in dramatic play or a guided drama experience (e.g., creative drama, process drama, story drama).	b. With prompting and support, participate in group decision making in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Contribute ideas and make decisions as a group to advance a story in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Compare ideas with peers and make selections that will enhance and deepen group drama/theatre work.	b. Make and discuss group decisions and identify responsibilities required to present a drama/theatre work to peers.	b. Participate in defined responsibilities required to present a drama/theatre work informally to an audience.	b. Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work.	b. Demonstrate mutual respect for self and others and their roles in preparing or devising drama/theatre work.	b. Share leadership and responsibilities to develop collaborative goals when preparing or devising drama/theatre work.	b. Share leadership and responsibilities to develop collaborative goals when preparing or devising drama/theatre work.	b. Cooperate as a creative team to make interpretive choices for a drama/theatre work.	b. Collaborate as a creative team to discover artistic solutions and make interpretive choices in a devised or scripted drama/theatre work.
National Standards	TH:Cr2.1.PK	TH:Cr2.1.K	TH:Cr2.1.1	TH:Cr2.1.2	TH:Cr2.1.3	TH:Cr2.1.4	TH:Cr2.1.5	TH:Cr2.1.6	TH:Cr2.1.7	TH:Cr2.1.8	TH: Cr2.1.I	TH: Cr2.1.II	TH: Cr2.1.III
Content Standards	FA 1, 2, 3	FA 1, 2, 3, 5	FA 1, 2	FA 1, 4,	FA 1, 4, 5	CA 1 FA 1, 3	CA 5, 7 FA 1, 2	CA 2, 5 FA 1, 2, 4	CA 1, 2, 6 FA 1, 3	CA 4, 7 FA 1, 5	CA 2 FA 2, 3	CA 1, 2, 3, 7 FA 1, 2, 3, 4	CA 1, 2, 3, 4, 5, 6, 7
Process Standards	2.1, 2.5	2.1, 2.4, 2.5	2.1, 2.4, 2.5, 4.6	1.1, 2.3, 3.1, 3.2, 4.6	1.1, 2.1, 2.3, 2.4	1.1, 2.1, 2.2, 3.1	2.1, 2.3, 2.4	1.2, 2.1, 3.1, 3.2, 3.3, 3.4, 3.6	1.1, 1.4, 1.6, 1.7, 2.3, 2.4, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 4.1, 4.5	1.2, 1.4, 1.9, 2.1, 3.1, 3.2	1.1, 1.2, 2.1, 2.2, 3.1, 3.2, 4.1	1.1, 1.2, 1.4, 1.5, 1.6, 2.1, 2.2, 2.3, 2.4, 2.5, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 4.1	1.1, 1.2, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 4.1, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8

CREATE													
3. Refine and complete artistic work.													
A.	PreK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Rehearse	a. With prompting and support, answer questions in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, ask and answer questions in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. Contribute to the adaptation of the plot in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Contribute to the adaptation of dialogue in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Collaborate with peers to revise, refine, and adapt ideas to fit the given parameters of a drama theatre work.	a. Revise and improve an improvised or scripted drama/theatre work through repetition and collaborative review.	a. Revise and improve an improvised or scripted drama/theatre work through repetition and self-review.	a. Articulate and examine choices to refine a devised or scripted drama/theatre work.	a. Demonstrate focus and concentration in the rehearsal process to analyze and refine choices in a devised or scripted drama/theatre work.	a. Use repetition and analysis in order to revise devised or scripted drama/theatre work.	a. Practice and revise a devised or scripted drama/theatre work using theatrical staging conventions.	a. Use the rehearsal process to analyze the dramatic concept and technical design elements of a devised or scripted drama/theatre work.	a. Refine, transform, and re-imagine a devised or scripted drama/theatre work using the rehearsal process to invent or re-imagine style, genre, form, and conventions.
			b. Identify similarities and differences in sounds and movements in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Use and adapt sounds and movements in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Participate and contribute to physical and vocal exploration in an improvised or scripted drama/theatre work.	b. Develop physical and vocal exercise techniques for an improvised or scripted drama/theatre work.	b. Use physical and vocal exploration for character development in an improvised or scripted drama/theatre work.	b. Identify effective physical and vocal traits of characters in an improvised or scripted drama/theatre work.	b. Develop effective physical and vocal traits of characters in an improvised or scripted drama/theatre work.	b. Refine effective physical, vocal, and physiological traits of characters in an improvised or scripted drama/theatre work.	b. Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.	b. Use research and script analysis to revise physical, vocal, and physiological choices impacting the believability and relevance of a drama/theatre work.	b. Synthesize ideas from research, script analysis, and context to create a performance that is believable, authentic, and relevant in a drama/theatre work.
			c. Collaborate to imagine multiple representations of a single object in a guided drama experience (e.g., process drama, story drama, creative drama).	c. Generate independently multiple representations of a single object in a guided drama experience (e.g., process drama, story drama, creative drama).	c. Practice and refine design and technical choices to support a devised or scripted drama/theatre work.	c. Collaborate on solutions to design and technical problems that arise in rehearsal for a drama/theatre work.	c. Create innovative solutions to design and technical problems that arise in rehearsal for a drama/theatre work.	c. Explore a planned technical design during the rehearsal process for a devised or scripted drama/theatre work.	c. Consider multiple planned technical design elements during the rehearsal process for a devised or scripted drama/theatre work.	c. Implement and refine a planned technical design using simple technology during the rehearsal process for devised or scripted drama/ theatre work	c. Refine technical design choices to support the story and emotional impact of a devised or scripted drama/ theatre work	c. Re-imagine and revise technical design choices during the course of a rehearsal process to enhance the story and emotional impact of a devised or scripted drama/theatre work.	c. Apply a high level of technical proficiencies to the rehearsal process to support the story and emotional impact of a devised or scripted drama/theatre work.
National Standards	TH:Cr3.1.PK	TH:Cr3.1.K	TH:Cr3.1.1	TH:Cr3.1.2	TH:Cr3.1.3	TH:Cr3.1.4	TH:Cr3.1.5	TH:Cr3.1.6	TH:Cr3.1.7	TH:Cr3.1.8	TH: Cr3.1.I	TH: Cr3.1.II	TH: Cr3.1.III
Content Standards	FA 1, 2, 3	FA 1, 2, 3, 5	FA 1, 2	FA 1, 4	FA 1, 4, 5	CA 1 FA 1, 3	CA 5, 7 FA 1, 2	CA 2, 5, FA 1, 2, 4	CA 1, 2, 6 FA 1, 3	CA 4, 7 FA 1, 5	CA 2 FA 2, 3	CA 1, 2, 3, 7 FA 1, 2, 3, 4	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5
Process Standards	2.1, 2.5	2.1, 2.4, 2.5	2.1, 2.4, 2.5, 4.6	1.1, 2.3, 3.1, 3.2, 4.6	1.1, 2.1, 2.3, 2.4	1.1, 2.1, 2.2, 3.1	2.1, 2.3, 2.4	1.2, 2.1, 3.1, 3.2, 3.3, 3.4, 3.6	1.1, 1.4, 1.6, 1.7, 2.3, 2.4, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 4.1, 4.5	1.2, 1.4, 1.9, 2.1, 3.1, 3.2	1.1, 1.2, 2.1, 2.2, 3.1, 3.2, 4.1	1.1, 1.2, 1.4, 1.5, 1.6, 2.1, 2.2, 2.3, 2.4, 2.5, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 4.1	1.1, 1.2, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 4.1, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8

PERFORM													
4. Select, Analyze, and interpret artistic work for presentation.													
A.	PreK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Select	a. With prompting and support, identify characters in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, identify characters and setting in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. Describe a story's character actions and dialogue in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Interpret story elements in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Apply the elements of dramatic structure to a story and create a drama/theatre work.	a. Modify the dialogue and action to change the story in a drama/theatre work.	a. Describe the underlying thoughts and emotions that create dialogue and action in a drama/theatre work.	a. Identify the essential events in a story or script that make up the dramatic structure in a drama/theatre work.	a. Consider various staging choices to enhance the story in a drama/theatre work.	a. Explore different pacing to better communicate the story in a drama/theatre work.	a. Examine how character relationships assist in telling the story of a drama/theatre work	a. Discover how unique choices shape believable and sustainable drama/theatre work.	a. Apply reliable research of directors' styles to form unique choices for a directorial concept in a drama/theatre work.
			b. Use body, face, gestures, and voice to communicate character traits and emotions in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Alter voice and body to expand and articulate nuances of a character in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Investigate how movement and voice are incorporated into drama/theatre work.	b. Make physical choices to develop a character in a drama/theatre work.	b. Use physical choices to create meaning in a drama/theatre work.	b. Experiment with various physical choices to communicate character in a drama/theatre work.	b. Use various character objectives in a drama/theatre work	b. Use various character objectives and tactics in a drama/theatre work to overcome an obstacle	b. Shape character choices using given circumstances in a drama/theatre work.	b. Identify essential text information, research from various sources, and the director's concept that influence character choices in a drama/theatre work.	b. Apply a variety of researched acting techniques as an approach to character choices in a drama/theatre work
National Standards	TH:Pr4.1.PK	TH:Pr4.1.K	TH:Pr4.1.1	TH:Pr4.1.2	TH:Pr4.1.3	TH:Pr4.1.4	TH:Pr4.1.5	TH:Pr4.1.6	TH:Pr4.1.7	TH:Pr4.1.8	TH: Pr4.1.I	TH: Pr4.1.II	TH: Pr4.1.III
Content Standards	FA 1, 2	CA 5, FA 1, 2	CA 5, FA 1, 3, 4	CA 5, FA 1, 2, 3, 4	CA 5, FA 1, 2, 3, 4	CA 5, FA 1, 2, 3, 4	CA 2, 3, 5, FA 1, 2, 3, 4, 5	CA 2, 3, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5
Process Standards	2.1, 2.3	1.6, 2.1, 2.4	1.5, 1.6, 2.1, 2.4, 2.5	1.6, 2.1, 2.2, 2.4, 2.5	1.6, 2.1, 2.2, 2.3, 2.4, 2.5, 2.7	1.6, 2.1, 2.2, 2.3, 2.4, 2.5, 2.7, 3.1	1.1, 1.5, 1.6, 2.1, 2.2, 2.3, 2.4, 2.5, 2.7, 3.1, 3.2	1.1, 1.2, 1.4, 1.5, 1.6, 1.7, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.7, 3.1, 3.2, 3.3, 3.4	1.1, 1.2, 1.4, 1.5, 1.6, 1.7, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.7, 3.1, 3.2, 3.3, 3.4, 3.6, 3.7, 4.1	1.1, 1.2, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 4.1, 4.4	1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 4.1, 4.3, 4.4, 4.5, 4.6, 4.7	1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 4.1, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8	1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 4.1, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8

PERFORM													
5. Develop and refine artistic techniques and work for presentation.													
A.	PreK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Prepare	a. With prompting and support, understand that imagination is fundamental to dramatic play and guided drama experiences (e.g., process drama, story drama, creative drama).	a. With prompting and support, understand that voice and sound are fundamental to dramatic play and guided drama experiences (e.g., process drama, story drama, creative drama).	a. With prompting and support, identify and understand that physical movement is fundamental to guided drama experiences (e.g., process drama, story drama, creative drama).	a. Demonstrate the relationship between and among body, voice, and mind in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Participate in a variety of physical, vocal, and cognitive exercises that can be used in a group setting for drama/theatre work.	a. Practice selected exercises that can be used in a group setting for drama/theatre work.	a. Choose acting exercises that can be applied to a drama/theatre work.	a. Recognize how acting exercises and techniques can be applied to a drama/theatre work.	a. Participate in a variety of acting exercises and techniques that can be applied in a rehearsal or drama/theatre performance.	a. Use a variety of acting techniques to increase skills in a rehearsal or drama/theatre performance.	a. Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.	a. Refine a range of acting skills to build a believable and sustainable drama/theatre performance.	a. Use and justify a collection of acting exercises from reliable resources to prepare a believable and sustainable performance.
	b. With prompting and support, explore and experiment with various technical elements in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	b. With prompting and support, explore and experiment with various technical elements in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	b. With prompting and support, identify technical elements that can be used in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Explore technical elements in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Identify the basic technical elements that can be used in drama/theatre work.	b. Propose the use of technical elements in a drama/theatre work.	b. Demonstrate the use of technical elements in a drama/theatre work.	b. Articulate how technical elements are integrated into a drama/theatre work.	b. Choose a variety of technical elements that can be applied to a design in a drama/theatre work.	b. Use a variety of technical elements to create a design for a rehearsal or drama/theatre production.	b. Use researched technical elements to increase the impact of design for a drama/theatre production.	b. Apply technical elements and research to create a design that communicates the concept of a drama/theatre production.	b. Explain and justify the selection of technical elements used to build a design that communicates the concept of a drama/theatre production.
	c. With prompting and support, demonstrate audience etiquette for the venue.	c. With prompting and support, demonstrate audience etiquette for the venue.	c. With prompting and support, demonstrate appropriate audience etiquette for the venue and purpose.	c. With prompting and support, demonstrate appropriate audience etiquette for the venue and purpose.	c. With prompting and support, demonstrate appropriate audience etiquette for the venue and purpose.	c. With prompting and support, demonstrate appropriate audience etiquette for the venue and purpose.	c. With prompting and support, demonstrate appropriate audience etiquette for the venue and purpose.	c. Demonstrate appropriate audience etiquette for the venue, purpose, and style.	c. Demonstrate appropriate audience etiquette for the venue, purpose, and style.	c. Demonstrate appropriate audience etiquette for the venue, purpose, and style.	c. Demonstrate appropriate audience etiquette for the venue, purpose, and style.	c. Demonstrate appropriate audience etiquette for the venue, purpose, and style.	c. Demonstrate appropriate audience etiquette for the venue, purpose, and style.
National Standards	TH:Pr5.1.PK	TH:Pr5.1.K	TH:Pr5.1.1	TH:Pr5.1.2	TH:Pr5.1.3	TH:Pr5.1.4	TH:Pr5.1.5	TH:Pr5.1.6	TH:Pr5.1.7	TH:Pr5.1.8	TH: Pr5.1.I	TH: Pr5.1.II	TH: Pr5.1.III
Content Standards	FA 1, 2, 4	CA 5, FA 1, 2	CA 5, FA 1, 2, 3, 4	CA 5, FA 1, 2, 3, 4	CA 5, FA 1, 2, 3, 4	CA 5, FA 1, 2, 3, 4	CA 2, 3, 5, FA 1, 2, 3, 4, 5	CA 2, 3, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5
Process Standards	2.1, 2.3, 2.4	1.6, 2.1, 2.4	1.5, 1.6, 2.1, 2.4, 2.5	1.6, 2.1, 2.2, 2.4, 2.5	1.6, 2.1, 2.2, 2.3, 2.4, 2.5, 2.7	1.6, 2.1, 2.2, 2.3, 2.4, 2.5, 2.7, 3.1	1.1, 1.5, 1.6, 2.1, 2.2, 2.3, 2.4, 2.5, 2.7, 3.1, 3.2	1.1, 1.2, 1.4, 1.5, 1.6, 1.7, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.7, 3.1, 3.2, 3.3, 3.4	1.1, 1.2, 1.4, 1.5, 1.6, 1.7, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 4.1	1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 4.1, 4.4	1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 4.1, 4.3, 4.4, 4.5, 4.6, 4.7	1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 4.1, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8	1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 4.1, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8

PERFORM													
6. Convey meaning through the presentation of artistic work.													
A.	PreK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Share, Present	a. With prompting and support, engage in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, use voice and sound in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, use movement and gestures to communicate emotions in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Contribute to group guided drama experiences (e.g., process drama, story drama, creative drama) and informally share with peers.	a. Practice drama/theatre work and share reflections individually and in small groups	a. Share small-group drama/theatre work, with peers as audience.	a. Present drama/theatre work informally to an audience.	a. Adapt a drama/theatre work and present it informally for an audience.	a. Participate in rehearsals for a drama/theatre work that will be shared with an audience.	a. Perform a rehearsed drama/theatre work for an audience.	a. Perform a scripted drama/theatre work for a specific audience.	a. Present a drama/theatre work using creative processes that shape the production for a specific audience.	a. Present a drama/theatre production for a specific audience that employs research and analysis grounded in the creative perspectives of the playwright, director, designer, and dramaturg.
National Standards	TH:Pr6.1.PK	TH:Pr6.1.K	TH:Pr6.1.1	TH:Pr6.1.2	TH:Pr6.1.3	TH:Pr6.1.4	TH:Pr6.1.5	TH:Pr6.1.6	TH:Pr6.1.7	TH:Pr6.1.8	TH: Pr6.1.I	TH: Pr6.1.II	TH: Pr6.1.III
Content Standards	FA 1, 2	CA 5, FA 1, 2	CA 5, FA 1, 3, 4	CA 5, FA 1, 2, 3, 4	CA 5, FA 1, 2, 3, 4	CA 5, FA 1, 2, 3, 4	CA 2, 3, 5, FA 1, 2, 3, 4, 5	CA 2, 3, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5
Process Standards	2.1, 2.3	1.6, 2.1, 2.4	1.5, 1.6, 2.1, 2.4, 2.5	1.6, 2.1, 2.2, 2.4, 2.5	1.6, 2.1, 2.2, 2.3, 2.4, 2.5, 2.7	1.6, 2.1, 2.2, 2.3, 2.4, 2.5, 2.7, 3.1	1.1, 1.5, 1.6, 2.1, 2.2, 2.3, 2.4, 2.5, 2.7, 3.1, 3.2	1.1, 1.2, 1.4, 1.5, 1.6, 1.7, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.7, 3.1, 3.2, 3.3, 3.4	1.1, 1.2, 1.4, 1.5, 1.6, 1.7, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.7, 3.1, 3.2, 3.3, 3.4, 3.6, 3.7, 4.1	1.1, 1.2, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 4.1, 4.4	1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 4.1, 4.3, 4.4, 4.5, 4.6, 4.7	1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 4.1, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8	1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 4.1, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8

RESPOND														
7. Perceive and analyze artistic work.														
A.	PreK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced	
Reflect	a. With prompting and support, recall an emotional response in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, express an emotional response to characters in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. Recall choices made in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Recognize when artistic choices are made in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Understand why artistic choices are made in a drama/theatre work.	a. Understand why artistic choices are made in a drama/theatre work.	a. Understand why artistic choices are made in a drama/theatre work.	a. Understand why artistic choices are made in a drama/theatre work.	a. Understand why artistic choices are made in a drama/theatre work.	a. Compare recorded personal and peer reactions to artistic choices in a drama/ theatre work.	a. Apply criteria to the evaluation of artistic choices in a drama/theatre work.	a. Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.	a. Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of a drama/theatre work.	a. Use historical and cultural context to structure and justify personal responses to a drama/theatre work. R
National Standards	TH:Re7.1.PK	TH:Re7.1.K	TH:Re7.1.1	TH:Re7.1.2	TH:Re7.1.3	TH:Re7.1.4	TH:Re7.1.5	TH:Re7.1.6	TH:Re7.1.7	TH:Re7.1.8	TH: Re7.1.I	TH: Re7.1.II	TH: Re7.1.III	
Content Standards	CA 5, 6, 7 FA 1, 3	CA 5, 6, 7 FA 1, 3	CA 5, 6, 7 FA 1, 2, 3	CA 1, 5, 6, 7 FA 1, 2, 3,	CA 1, 2, 3, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5	
Process Standards	1.1, 1.5, 1.6, 1.7, 2.1, 2.4,	1.1, 1.5, 1.6, 1.7, 2.1, 2.4	1.1, 1.5, 1.6, 1.7, 2.1, 2.4	1.1, 1.5, 1.6, 1.7, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 3.1, 3.2, 3.3, 4.1	1.1, 1.2, 1.5, 1.6, 1.7, 1.9, 2.2, 2.3, 2.4, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 4.1, 4.4	1.1, 1.2, 1.5, 1.6, 1.7, 1.9, 2.2, 2.3, 2.4, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 4.1, 4.4	1.1, 1.2, 1.5, 1.6, 1.7, 1.9, 2.2, 2.3, 2.4, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 4.1, 4.4	1.1, 1.2, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 4.1, 4.3, 4.4, 4.6, 4.7	1.1, 1.2, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 4.1, 4.3, 4.4, 4.6, 4.7	1.1, 1.2, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 4.1, 4.3, 4.4, 4.6, 4.7	1.1, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 4.1, 4.3, 4.4, 4.5, 4.6, 4.7	1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 4.1, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8	1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8	

RESPOND													
8. Interpret intent and meaning in artistic work.													
A.	PreK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Interpret	a. With prompting and support, explore preferences in dramatic play, guided drama experience (e.g., process drama, story drama, creative drama), or age-appropriate theatre performance.	a. With prompting and support, identify preferences in dramatic play, a guided drama experience (e.g., process drama, story drama, creative drama), or age-appropriate theatre performance.	a. Explain preferences and emotions in a guided drama experience (e.g., process drama, story drama, creative drama), or age-appropriate theatre performance.	a. Explain how personal preferences and emotions affect an observer's response in a guided drama experience (e.g., process drama, story drama, creative drama), or age-appropriate theatre performance.	a. Consider multiple personal experiences when participating in or observing a drama/theatre work.	a. Compare and contrast multiple personal experiences when participating in or observing a drama/theatre work.	a. Justify responses based on personal experiences when participating in or observing a drama/theatre work.	a. Explain how artists make choices based on personal experience in a drama/theatre work.	a. Identify the artistic choices made based on personal experience in a drama/theatre work.	a. Recognize and share artistic choices when participating in or observing a drama/theatre work.	a. Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works.	a. Develop detailed supporting evidence and criteria to reinforce artistic choices, when participating in or observing a drama/theatre work.	a. Use detailed supporting evidence and appropriate criteria to revise personal work and interpret the work of others when participating in or observing a drama/ theatre work.
	b. With prompting and support, name and describe characters in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	b. With prompting and support, name and describe settings in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	b. Identify causes of character actions in a guided drama experience (e.g., process drama, story drama, or creative drama).	b. Identify causes and consequences of character actions in a guided drama experience (e.g., process drama, story drama, or creative drama).	b. Consider multiple ways to develop a character using physical characteristics and prop or costume design choices that reflect cultural perspectives in drama/theatre work.	b. Compare and contrast the qualities of characters in a drama/theatre work through physical characteristics and prop or costume design choices that reflect cultural work.	b. Explain responses to characters based on cultural perspectives when participating in or observing drama/theatre work.	b. Identify cultural perspectives that may influence the evaluation of a drama/theatre work.	b. Describe how cultural perspectives can influence the evaluation of drama/theatre work.	b. Analyze how cultural perspectives influence the evaluation of a drama/theatre work.	b. Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work.	b. Apply concepts from a drama/theatre work for personal realization about cultural perspectives and understanding.	b. Use new understandings of cultures and contexts to shape personal responses to drama/theatre work
			c. Explain or use text and pictures to describe how personal emotions and choices compare to the emotions and choices of characters in a guided drama experience (e.g., process drama, story drama, creative drama).	c. Explain or use text and pictures to describe how others' emotions and choices may compare to the emotions and choices of characters in a guided drama experience (e.g., process drama, story drama, creative drama).	c. Examine how connections are made between oneself and a character's emotions in drama/theatre work.	c. Identify and discuss physiological changes connected to emotions in drama/ theatre work.	c. Investigate the effects of emotions on posture, gesture, breathing, and vocal intonation in a drama/theatre work.	c. Identify personal aesthetics, preferences, and beliefs through participation in or observation of drama/ theatre work.	c. Interpret how the use of personal aesthetics, preferences, and beliefs can be used to discuss drama/theatre work	c. Apply personal aesthetics, preferences, and beliefs to evaluate a drama/theatre work.	c. Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama/theatre work.	c. Debate and distinguish multiple aesthetics, preferences, and beliefs through participation in and observation of drama/theatre work.	c. Support and explain aesthetics, preferences, and beliefs to create a context for critical research that informs artistic decisions in a drama/theatre work.
National Standards	TH:Re8.1.PK	TH:Re8.1.K	TH:Re8.1.1	TH:Re8.1.2	TH:Re8.1.3	TH:Re8.1.4	TH:Re8.1.5	TH:Re8.1.6	TH:Re8.1.7	TH:Re8.1.8	TH: Re8.1.I	TH: Re8.1.II	TH: Re8.1.III
Content Standards	CA 5, 6, 7 FA 1, 3	CA 5, 6, 7 FA 1, 3	CA 5, 6, 7 FA 1, 2, 3	CA 1, 5, 6, 7 FA 1, 2, 3,	CA 1, 2, 3, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5
Process Standards	1.1, 1.5, 1.6, 1.7, 2.1, 2.4.	1.1, 1.5, 1.6, 1.7, 2.1, 2.4	1.1, 1.5, 1.6, 1.7, 2.1, 2.4	1.1, 1.5, 1.6, 1.7, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 3.1, 3.2, 3.3, 4.1	1.1, 1.2, 1.5, 1.6, 1.7, 1.9, 2.2, 2.3, 2.4, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 4.1, 4.4	1.1, 1.2, 1.5, 1.6, 1.7, 1.9, 2.2, 2.3, 2.4, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 4.1, 4.4	1.1, 1.2, 1.5, 1.6, 1.7, 1.9, 2.2, 2.3, 2.4, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 4.1, 4.3, 4.4, 4.6, 4.7	1.1, 1.2, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 4.1, 4.3, 4.4, 4.6, 4.7	1.1, 1.2, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 4.1, 4.3, 4.4, 4.6, 4.7	1.1, 1.2, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 4.1, 4.3, 4.4, 4.6, 4.7	1.1, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 4.1, 4.4, 4.5, 4.6, 4.7	1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 4.1, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8	1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8

RESPOND													
9. Apply criteria to evaluate artistic work.													
A.	PreK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Evaluate	a. With prompting and support, actively engage in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama)	a. With prompting and support, actively engage with others in dramatic play or a guided drama experience ((e.g., process drama, story drama, creative drama).	a. Build on others' ideas in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Collaborate on a scene in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Understand how and why groups evaluate drama/theatre work.	a. Propose a plan to evaluate drama/theatre work.	a. Develop and implement a plan to evaluate drama/theatre work.	a. Use supporting evidence and criteria to evaluate drama/theatre work.	a. Explain preferences, using supporting evidence and criteria to evaluate drama/theatre work.	a. Respond to a drama/ theatre work using supporting evidence, personal aesthetics, and artistic criteria.	a. Examine a drama/ theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.	a. Analyze and assess a drama/theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria.	a. Research and synthesize cultural and historical information related to a drama/theatre work to support or evaluate artistic choices.
			b. Identify props and costumes that might be used in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Use a prop or costume in a guided drama experience (e.g., process drama, story drama, creative drama) to describe characters, settings, or events.	b. Consider and analyze technical elements from multiple drama/theatre works.	b. Investigate how technical elements may support a theme or idea in a drama/theatre work.	b. Assess how technical elements represent the theme of a drama/theatre work.	b. Apply the production elements used in a drama/theatre work to assess aesthetic choices	b. Consider the aesthetics of the production elements in a drama/theatre work.	b. Apply the production elements used in a drama/theatre work to assess aesthetic choices.	b. Consider the aesthetics of the production elements in a drama/theatre work.	b. Construct meaning in a drama/theatre work, considering personal aesthetics and knowledge of production elements while respecting others' interpretations.	b. Analyze and evaluate varied aesthetic interpretations of production elements for the same drama/theatre work.
			c. Compare and contrast the experiences of characters in a guided drama experience (e.g., process drama, story drama, creative drama).	c. Describe how characters respond to challenges in a guided drama experience (e.g., process drama, story drama, creative drama).	c. Evaluate and analyze problems and situations in a drama/theatre work from an audience perspective.	c. Observe how a character's choices impact an audience's perspective in a drama/theatre work.	c. Recognize how a character's circumstances impact an audience's perspective in a drama/theatre work.	c. Identify a specific audience or purpose for a drama/theatre work.	c. Identify how the intended purpose of a drama/theatre work appeals to a specific audience.	c. Assess the impact of a drama/theatre work on a specific audience.	c. Formulate a deeper understanding and appreciation of a drama/ theatre work by considering its specific purpose or intended audience.	c. Verify how a drama/theatre work communicates for a specific purpose and audience.	c. Compare and debate the connection between a drama/theatre work and contemporary issues that may impact audiences.
National Standards	TH:Re9.1.PK	TH:Re9.1.K	TH:Re9.1.1	TH:Re9.1.2	TH:Re9.1.3	TH:Re9.1.4	TH:Re9.1.5	TH:Re9.1.6	TH:Re9.1.7	TH:Re9.1.8	TH: Re9.1.I	TH: Re9.1.II	TH: Re9.1.III
Content Standards	CA 5, 6, 7 FA 1, 3	CA 5, 6, 7 FA 1, 3	CA 5, 6, 7 FA 1, 2, 3	CA 1, 5, 6, 7 FA 1, 2, 3,	CA 1, 2, 3, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5
Process Standards	1.1, 1.5, 1.6, 1.7, 2.1, 2.4	1.1, 1.5, 1.6, 1.7, 2.1, 2.4, 2.5	1.1, 1.5, 1.6, 1.7, 2.1, 2.4	1.1, 1.5, 1.6, 1.7, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.3, 4.1	1.1, 1.2, 1.5, 1.6, 1.7, 1.9, 2.2, 2.3, 2.4, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 4.1, 4.4	1.1, 1.2, 1.5, 1.6, 1.7, 1.9, 2.2, 2.3, 2.4, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 4.1, 4.4	1.1, 1.2, 1.5, 1.6, 1.7, 1.9, 2.2, 2.3, 2.4, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 4.1, 4.4	1.1, 1.2, 1.5, 1.6, 1.7, 1.9, 2.2, 2.3, 2.4, 2.7, 3.1, 3.2, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 4.1, 4.3, 4.4, 4.6, 4.7	1.1, 1.2, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 4.1, 4.3, 4.4, 4.6, 4.7	1.1, 1.2, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 4.1, 4.3, 4.4, 4.6, 4.7	1.1, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 4.1, 4.4, 4.5, 4.6, 4.7	1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 4.1, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8	1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8

CONNECT													
10. Synthesize and relate knowledge and personal experiences to make art.													
A.	PreK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Empathize	a. With prompting and support, identify similarities between a story and personal experience in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, identify similarities between characters and oneself in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. Identify character emotions in a guided drama experience (e.g., process drama, story drama) and relate it to personal experience.	a. Relate character experiences to personal experiences in a guided drama experience (e.g., process drama, story drama, creative drama)	a. Use personal experiences and knowledge to make connections to community and culture in a drama/theatre work.	a. Identify the ways drama/theatre work reflects the perspectives of a community or culture.	a. Explain how drama/theatre connects oneself to a community or culture.	a. Explain how the actions and motivations of characters in a drama/theatre work impact perspectives of a community or culture.	a. Incorporate multiple perspectives and diverse community ideas in a drama/theatre work.	a. Examine a community issue through multiple perspectives in a drama/theatre work.	a. Investigate how cultural perspectives, community ideas and personal beliefs impact a drama/theatre work.	a. Choose and interpret a drama/theatre work to reflect or question personal beliefs.	a. Collaborate on a drama/theatre work that examines a critical global issue using multiple personal, community, and cultural perspectives.
National Standards	TH:Cn10.1.PK	TH:Cn10.1.K	TH:Cn10.1.1	TH:Cn10.1.2	TH:Re7.1.3	TH:Re7.1.4	TH:Re7.1.5	TH:Re7.1.6	TH:Re7.1.7	TH:Re7.1.8	TH: Cn10.1.I	TH: Cn10.1.II	TH: Cn10.1.III
Content Standards	CA 1, 5, 6, 7 FA 3, 4, 5	CA 1, 5, 6, 7 FA 1, 2	CA 1, 5, 6, 7 FA 2, 3, 4	CA 1, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 7 FA 4, 5	CA 1, 6, 7 FA 3, 4, 5	CA 6, 7 SS 6	CA 2, 3, 6, 7 SS 6 FA 5	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5
Process Standards	1.1, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.1, 2.2, 3.2, 3.3, 4.1	1.1, 1.6, 1.9, 1.10, 2.4, 3.2, 3.3, 4.1	1.1, 1.6, 1.7, 1.9, 1.10, 2.3, 2.4, 3.2, 3.6, 4.1	1.1, 1.6, 1.7, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 3.1, 3.2, 3.3, 3.6, 4.1	1.1, 1.6, 1.7, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 3.1, 3.2, 3.6, 4.1	1.1, 1.5, 1.6, 1.7, 1.9, 1.10, 2.3, 2.4, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 4.1	1.9, 1.10, 2.3, 2.4, 3.6, 4.1	1.9, 1.10, 2.3, 2.4, 3.6, 4.1	1.9, 1.10, 2.3, 2.4, 2.6, 2.7, 3.6, 3.7, 3.8, 4.1, 4.6	1.9, 1.10, 2.3, 2.4, 3.3, 3.5, 3.6, 3.7, 4.1, 4.6	1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 4.1, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8	1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 4.1, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8	1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 4.1, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8

CONNECT													
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.													
A.	PreK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Interrelate	a. With prompting and support, use skills and knowledge from other areas in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, identify skills and knowledge from other areas in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. Apply skills and knowledge from different art forms and content areas in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Determine appropriate skills and knowledge from different art forms and content areas to apply in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Identify connections to community, social issues and other content areas in drama/theatre work.	a. Respond to community and social issues and incorporate other content areas in drama/theatre work.	a. Investigate historical, global and social issues expressed in drama/theatre work.	a. Identify universal themes or common social issues and express them through a drama/theatre work.	a. Incorporate music, dance, art, and/or media to strengthen the meaning and conflict in a drama/theatre work with a particular cultural, global, or historic context.	a. Use different forms of drama/theatre work to examine contemporary social, cultural, or global issues.	a. Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.	a. Integrate conventions and knowledge from different art forms and other disciplines to develop a crosscultural drama/theatre work.	a. Develop a drama/theatre work that identifies and questions cultural, global, and historic belief systems.
National Standards	TH:Cn11.1.PK	TH:Cn11.1.K	TH:Cn11.1.1	TH:Cn11.1.2	TH:Cn11.1.3	TH:Cn11.1.4	TH:Cn11.1.5	TH:Cn11.1.6	TH:Cn11.1.7	TH:Cn11.1.8	TH: Cn11.1.I	TH: Cn11.1.II	TH: Cn11.1.III
Content Standards	CA 1, 5, 6, 7 FA 3, 4, 5	CA 1, 5, 6, 7 FA 1, 2	CA 1, 5, 6, 7 FA 2, 3, 4	CA 1, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 7 FA 4, 5	CA 1, 6, 7 FA 3, 4, 5	CA 6, 7 SS 6 FA 3, 4, 5	CA 1, 2, 3, 5, 6, 7 SS 5, 6 FA 2, 3, 5	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5
Process Standards	1.1, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.1, 2.2, 3.2, 3.3, 4.1	1.1, 1.6, 1.9, 1.10, 2.4, 3.2, 3.3, 4.1	1.1, 1.6, 1.7, 1.9, 1.10, 2.3, 2.4, 3.2, 3.6, 4.1	1.1, 1.6, 1.7, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 3.1, 3.2, 3.3, 3.6, 4.1	1.1, 1.6, 1.7, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 3.1, 3.2, 3.3, 3.6, 4.1	1.1, 1.5, 1.6, 1.7, 1.9, 1.10, 2.3, 2.4, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 4.1	1.9, 1.10, 2.3, 2.4, 3.6, 4.1	1.9, 1.10, 2.3, 2.4, 3.6, 4.1	1.9, 1.10, 2.3, 2.4, 2.6, 2.7, 3.6, 3.7, 3.8, 4.1, 4.6	1.1, 1.4, 1.5, 1.6, 1.7, 1.9, 2.3, 2.4, 3.1, 3.2, 3.3, 3.6, 3.7, 4.1, 4.6	1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 4.1, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8	1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 4.1, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8	1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 4.1, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8

CONNECT													
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.													
B.	PreK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Research	a. With prompting and support, identify stories that are similar to one another in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, identify stories that are different from one another in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. Identify similarities and differences in stories from one's own community in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Identify similarities and differences in stories from multiple cultures in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Explore how stories are adapted from literature to drama/theatre work.	a. Investigate crosscultural approaches to storytelling in drama/theatre work.	a. Analyze commonalities and differences between stories set in different cultures in preparation for a drama/theatre work.	a. Research and analyze two different versions of the same drama/theatre story to determine differences and similarities in the visual and aural world of each story	a. Research and discuss how a playwright might have intended a drama/theatre work to be produced.	a. Research the story elements of a staged drama/theatre work and compare them to another production of the same work.	a. Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.	a. Formulate creative choices for a devised or scripted drama/theatre work based on theatre research about the selected topic.	a. Justify the creative choices made in a devised or scripted drama/theatre work, based on a critical interpretation of specific data from theatre research.
	b. With prompting and support, tell a short story in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	b. With prompting and support, tell a short story in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	b. Collaborate on the creation of a short scene based on a fictional literary source in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Collaborate on the creation of a short scene based on a non-fiction literary source in a guided drama experience (e.g., process drama, story drama, creative drama)	b. Examine how artists have historically presented the same stories using different art forms, genres, or drama/theatre conventions.	b. Compare the drama/theatre conventions of a given time period with those of the present.	b. Identify historical sources that explain drama/theatre terminology and conventions.	b. Investigate the time period and place of a drama/theatre work to better understand performance and design choices.	b. Examine artifacts from a time period and geographic location to better understand performance and design choices in a drama/theatre work.	b. Identify and use artifacts from a time period and place to develop performance and design choices in a drama/theatre work.	b. Use basic theatre research methods to better understand the social and cultural background of a drama/theatre work.	b. Explore how personal beliefs and biases can affect the interpretation of research data applied in drama/theatre work.	b. Present and support an opinion about the social, cultural, and historical understandings of a drama/theatre work, based on critical research.
National Standards	TH:Cn11.2.PK	TH:Cn11.2.K	TH:Cn11.2.1	TH:Cn11.2.2	TH:Cn11.2.3	TH:Cn11.2.4	TH:Cn11.2.5	TH:Cn11.2.6	TH:Cn11.2.7	TH:Cn11.2.8	TH: Cn11.2.I	TH: Cn11.2.II	TH: Cn11.2.III
Content Standards	CA 1, 5, 6, 7 FA 3, 4, 5	CA 1, 5, 6, 7 FA 1, 2	CA 1, 5, 6, 7 FA 2, 3, 4	CA 1, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 7 FA 4, 5	CA 1, 6, 7 FA 3, 4, 5	CA 6, 7 SS 6 FA 3, 4, 5	CA 1, 2, 3, 5, 6, 7 SS 5, 6 FA 2, 3, 5	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5	CA 1, 2, 3, 4, 5, 6, 7 FA 1, 2, 3, 4, 5
Process Standards	1.1, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.1, 2.2, 3.2, 3.3, 4.1	1.1, 1.6, 1.9, 1.10, 2.4, 3.2, 3.3, 4.1	1.1, 1.6, 1.7, 1.9, 1.10, 2.3, 2.4, 3.2, 3.6, 4.1	1.1, 1.6, 1.7, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 3.1, 3.2, 3.3, 3.6, 4.1	1.1, 1.6, 1.7, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 3.1, 3.2, 3.6, 4.1	1.1, 1.5, 1.6, 1.7, 1.9, 1.10, 2.3, 2.4, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 4.1	1.9, 1.10, 2.3, 2.4, 3.6, 4.1	1.9, 1.10, 2.3, 2.4, 3.6, 4.1	1.9, 1.10, 2.3, 2.4, 2.6, 2.7, 3.6, 3.7, 3.8, 4.1, 4.6	1.1, 1.4, 1.5, 1.6, 1.7, 1.9, 2.3, 2.4, 3.1, 3.2, 3.3, 3.6, 3.7, 4.1, 4.6	1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 4.1, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8	1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 4.1, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8	1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 4.1, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8

CREATE													
1. Generate and conceptualize artistic ideas and work.													
A.	Grade PreK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Play & Ideation	VA:Cr1A.pk	VA:Cr1A.k	VA:Cr1A.1	VA:Cr1A.2	VA:Cr1A.3	VA:Cr1A.4	VA:Cr1A.5	VA:Cr1A.6	VA:Cr1A.7	VA:Cr1A.8	VA:Cr1A.I	VA:Cr1A.II	VA:Cr1A.III
	Engage in self-directed play with materials	Engage in exploration and imaginative play with materials.	Engage collaboratively in exploration and imaginative play with materials.	Brainstorm, collaboratively, multiple approaches to an art or design problem.	Elaborate on an imaginative idea	Brainstorm multiple approaches to a creative art or design problem	Combine ideas to generate an innovative idea for art-making.	Combine concepts collaboratively to generate innovative ideas for creating art.	Apply methods to overcome creative blocks.	Document early stages of the creative process visually and/or verbally in traditional or new media.	Use multiple approaches to begin creative endeavors.	Individually or collaboratively formulate new creative problems based on student's existing artwork.	Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change.
National Standards	VA:Cr1.1.PKa	VA:Cr1.1.K	VA:Cr1.1.1	VA:Cr1.1.2	VA:Cr1.1.3	VA:Cr1.1.4	VA:Cr1.1.5	VA:Cr1.1.6	VA:Cr1.1.7	VA:Cr1.1.8	VA: Cr1.1.I	VA: Cr1.1.II	VA: Cr1.1.III
Process Standards	2.5	1.1	1.1	1.2	1.2	4.5	1.1	1.1	3.1	4.5	1.1:1.2	3.1	4.2
Content Standards	FA1 ☐	FA1 ☐	FA1 ☐	FA1 ☐ FA2 ☐	FA1 ☐	FA1 ☐	FA1 ☐ FA2 ☐	FA1 ☐	FA1 ☐ FA2	FA1 ☐ FA2	FA1 ☐	FA1 ☐ FA2 ☐	FA1 ☐ FA2

CREATE													
1. Generate and conceptualize artistic ideas and work.													
B.	Grade PreK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Investigation	VA:Cr1B.pk	VA:Cr1B.k	VA:Cr1B.1	VA:Cr1B.2	VA:Cr1B.3	VA:Cr1B.4	VA:Cr1B.5	VA:Cr1B.6	VA:Cr1B.7	VA:Cr1B.8	VA:Cr1B.I	VA:Cr1B.II	VA:Cr1B.III
	Engage in self-directed, creative making	Engage collaboratively in creative art-making in response to an artistic problem.	Use observation and investigation in preparation for making a work of art.	Make art or design with various materials and tools to explore personal interests, questions, and curiosity.	Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process.	Collaboratively set goals and create artwork that is meaningful and has purpose to the makers.	Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.	Formulate an artistic investigation of personally relevant content for creating art.	Develop criteria to guide making a work of art or design to meet an identified goal.	Collaboratively shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.	Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.	Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design.	Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.
National Standards	VA:Cr1.2.PKa	VA:Cr1.2.K	VA:Cr1.2.K	VA:Cr1.2.K	VA:Cr1.2.K	VA:Cr1.2.K	VA:Cr1.2.K	VA:Cr1.2.6	VA:Cr1.2.7	VA:Cr1.2.8	VA:Cr1.2.I	VA:Cr1.2.II	VA:Cr1.2.III
Process Standards	2.5	3.1	3.1	1.2	1.2	2.3:2.5	1.1	1.2	4.5; 3.7	1.3	1.3	1.1:1.2	1.1:1.2
Content Standards	FA1 ☐	FA1 ☐	FA1 ☐	FA1 ☐ FA2 ☐	FA1 ☐	FA1 ☐	FA1 ☐ FA2 ☐	FA1 ☐	FA1 ☐ FA2 ☐	FA1 ☐ FA2	FA1 ☐	FA1 ☐ FA2 ☐	FA1 ☐ FA2

CREATE													
2. Organize and develop artistic ideas and work.													
A.	Grade PreK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Skill Acquisition	VA:Cr2A.pk	VA:Cr2A.k	VA:Cr2A.1	VA:Cr2A.2	VA:Cr2A.3	VA:Cr2A.4	VA:Cr2A.5	VA:Cr2A.6	VA:Cr2A.7	VA:Cr2A.8	VA:Cr2A.I	VA:Cr2A.II	VA:Cr2A.III
	Use a variety of art-making tools	Through experimentation, build skills in various media and approaches to art-making.	Explore uses of materials and tools to create works of art or design.	Experiment with various materials and tools to explore personal interests in a work of art or design	Create personally satisfying artwork using a variety of artistic processes and materials.	Explore and invent art-making techniques and approaches.	Experiment and develop skills in multiple art-making techniques and approaches through practice.	Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.	Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.	Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms and meanings that emerge in the process of art-making or designing.	Engage in making a work of art or design without having preconceived plan.	Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.	Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.
National Standards	VA:Cr2.1.PKa	VA:Cr2.1.K	VA:Cr2.1.1	VA:Cr2.1.2	VA:Cr2.1.3	VA:Cr2.1.4	VA:Cr2.1.5	VA:Cr2.1.6	VA:Cr2.1.7	VA:Cr2.1.8	VA: Cr2.1.I	VA: Cr2.1.II	VA: Cr2.1.III
Process Standards	2.5, 3.1	1.1	1.1	1.1:1.2	1.2	1.2	1.2	1.2	1.2	1.2	1.1	1.1	1.2:1.3
Content Standards	FA1 ☐	FA 1☐	FA1 ☐	FA1 FA2☐	FA1 ☐	FA1 ☐	FA1 ☐	FA1 FA2☐	FA1 FA2	FA1 FA2☐	FA1 ☐	FA1 FA2☐	FA1 FA2☐

CREATE													
2. Organize and develop artistic ideas and work.													
B.	Grade PreK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Safety & Ethics	VA:Cr2B.pk	VA:Cr2B.k	VA:Cr2B.1	VA:Cr2B.2	VA:Cr2B.3	VA:Cr2B.4	VA:Cr2B.5	VA:Cr2B.6	VA:Cr2B.7	VA:Cr2B.8	VA:Cr2B.I	VA:Cr2B.II	VA:Cr2B.III
	Share materials with others	Identify safe and non-toxic art materials, tools and equipment.	Demonstrate safe and proper procedures for using materials, tools and equipment while making art.	Demonstrate safe procedures for using and cleaning art tools, equipment, and studio spaces.	Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes.	When making works of art, utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself and others.	Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment.	Explain environmental implications of conservation, care, and clean-up of art materials, tools and equipment.	Demonstrative awareness of ethical responsibility to oneself and others when posting and sharing images and other materials through the Internet, social media, and other communication formats.	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.	Explain how traditional and non-traditional materials may impact human health and the environment and demonstrate safe handling of materials, tools and equipment.	Demonstrate awareness of ethical implications of making and distributing creative work.	Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.
National Standards	VA:Cr2.2.PKa	VA:Cr2.2.K	VA:Cr2.2.1	VA:Cr2.2.2	VA:Cr2.2.3	VA:Cr2.2.4	VA:Cr2.2.5	VA:Cr2.2.6	VA:Cr2.2.7	VA:Cr2.2.8	VA: Cr2.2.I	VA: Cr2.2.II	VA: Cr2.2.III
Process Standards	2.5	4.7	4.7	4.7	4.7	4.7	4.7	4.7	4.4:4.7	4.4:4.7	4.7	4.4	4.4
Content Standards	FA1	FA1	FA1	FA1	FA1	FA1	FA1	FA1	FA1	FA1	FA1	FA1	FA1

CREATE													
2. Organize and develop artistic ideas and work.													
C.	Grade PreK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Creating Interactions with Art	VA:Cr2C.pk	VA:Cr2C.k	VA:Cr2C.1	VA:Cr2C.2	VA:Cr2C.3	VA:Cr2C.4	VA:Cr2C.5	VA:Cr2C.6	VA:Cr2C.7	VA:Cr2C.8	VA:Cr2C.I	VA:Cr2C.II	VA:Cr2C.III
	Create and tell about art that communicates a story about a familiar place or object	Create art that represents natural and constructed environments .	Identify and classify uses of everyday objects through drawings, diagrams, sculptures, or other visual means.	Repurpose objects to make something new.	Individually or collaboratively construct representations, diagrams, or maps of places that are part of everyday life.	Document, describe, and represent regional constructed environments .	Identify, describe, and visually document places and/or objects of personal significance.	Design or redesign objects, places, or systems that meet the identified needs of diverse users.	Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.	Select, organize, and design images and words to make visually clear and compelling presentations .	Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.	Redesign a object, system, place, or design in response to contemporary issues.	Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.
National Standards	VA:Cr2.3.PKa	VA:Cr2.3.K	VA:Cr2.3.1	VA:Cr2.3.2	VA:Cr2.3.3	VA:Cr2.3.4	VA:Cr2.3.5	VA:Cr2.3.6	VA:Cr2.3.7	VA:Cr2.3.8	VA: Cr2.3.I	VA: Cr2.3.II	VA: Cr2.3.III
Process Standards	2.1, 2.5	1.3	1.2:1.8	1.10	1.8	1.3	1.2:3.3	1.10	1.10	1.8	2.4	4.7	4.7
Content Standards	FA2	FA2	FA2	FA2	FA2	FA2	FA2	FA2	FA2	FA2	FA2	FA2	FA2

CREATE													
3. Refine and complete artistic work.													
A.	Grade PreK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Reflect - Refine - Continue	VA:Cr3A.pk	VA:Cr3A.k	VA:Cr3A.1	VA:Cr3A.2	VA:Cr3A.3	VA:Cr3A.4	VA:Cr3A.5	VA:Cr3A.6	VA:Cr3A.7	VA:Cr3A.8	VA:Cr3A.I	VA:Cr3A.II	VA:Cr3A.III
	Share and talk about personal artwork	Explain the process of making art while creating.	Use art vocabulary to describe choices while creating art.	Discuss and reflect with peers about choices made in creating artwork.	Elaborate visual information by adding details in an artwork to enhance emerging meaning.	Revise artwork in progress on the basis of insights gained through peer discussion.	Create artist statements using art vocabulary to describe personal choices in artmaking.	Reflect on whether personal artwork conveys the intended meaning and revise accordingly.	Reflect on and explain important information about personal artwork in an artist statement or another format.	Apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design in progress.	Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.	Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.	Reflect on, reengage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
National Standards	VA:Cr3.1.PKa	VA:Cr3.1.K	VA:Cr3.1.1	VA:Cr3.1.2	VA:Cr3.1.3	VA:Cr3.1.4	VA:Cr3.1.5	VA:Cr3.1.6	VA:Cr3.1.7	VA:Cr3.1.8	VA: Cr3.1.I	VA: Cr3.1.II	VA: Cr3.1.III
Process Standards	2.3, 2.5, 3.3	2.4	2.4	2.3	1.1	1.1:2.3	2.1:2.4	2.2	2.2	1.1	1.10	1.1:2.3	1.1:2.3
Content Standards	FA1 EA2	FA1 EA2	FA1 EA2	FA1 EA2	FA1 EA2	FA1 EA2	FA1 EA2EA3	FA1 EA2EA3	FA1 EA2EA3	FA1 EA2EA3	FA1 EA2EA3	FA1 EA2EA3	FA1 EA2EA3

PRESENT													
4. Select, Analyze, and interpret artistic work for presentation.													
A.	Grade PreK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Select	VA:Pr4A.pk	VA:Pr4A.k	VA:Pr4A.1	VA:Pr4A.2	VA:Pr4A.3	VA:Pr4A.4	VA:Pr4A.5	VA:Pr4A.6	VA:Pr4A.7	VA:Pr4A.8	VA:Pr4A.I	VA:Pr4A.II	VA:Pr4A.III
	Identify reasons for saving and displaying objects, artifacts, and artwork.	Select art objects for personal portfolio and display, explaining why they were chosen.	Explain why some objects, artifacts, and artwork are valued over others.	Categorize artwork based on a theme or concept for an exhibit.	Investigate and discuss possibilities and limitations of spaces, including electronic, for exhibiting artwork.	Analyze how past, present, and emerging technologies have impacted the preservation and presentation of artwork.	Define the roles and responsibilities of a curator, explaining the skills and knowledge needed in preserving, maintaining, and presenting objects, artifacts, and artwork.	Analyze similarities and differences associated with preserving and presenting two-dimensional, three-dimensional, and digital artwork.	Compare and contrast how technologies have changed the way artwork is preserved, presented and experienced.	Develop and apply criteria for evaluating a collection of artwork for presentation.	Analyze, select, and curate artifacts and/or artworks for presentation and preservation.	Analyze, select, and critique personal artwork for a collection or portfolio presentation.	Critique, justify, and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
National Standards	VA:Pr4.1.PKa	VA:Pr4.1.K	VA:Pr4.1.1	VA:Pr4.1.2	VA:Pr4.1.3	VA:Pr4.1.4	VA:Pr4.1.5	VA:Pr4.1.6	VA:Pr4.1.7	VA:Pr4.1.8	VA: Pr4.1.I	VA: Pr4.1.II	VA: Pr4.1.III
Process Standards	1.6, 1.8, 2.4	1.8	2.4	2.4	2.4	2.4	4.3	1.6:3.6	3.6	1.8:4.1	1.8:4.1	1.8:4.1	1.8:4.1; 3.8
Content Standards	FA2, FA3	FA2, FA3	FA2, FA3	FA2, FA3	FA2, FA3	FA1, FA3, FA5	FA2,FA3, FA5	FA2, FA3, FA5	FA2, FA3, FA5	FA2, FA3	FA2, FA3, FA5	FA2, FA3	FA2, FA3, FA5

PRESENT													
5. Develop and refine artistic techniques and work for presentation.													
A.	Grade PreK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Analyze	VA:Pr5A.pk	VA:Pr5A.k	VA:Pr5A.1	VA:Pr5A.2	VA:Pr5A.3	VA:Pr5A.4	VA:Pr5A.5	VA:Pr5A.6	VA:Pr5A.7	VA:Pr5A.8	VA:Pr5A.I	VA:Pr5A.II	VA:Pr5A.III
	Identify places where art may be displayed or saved.	Explain the purpose of a portfolio or collection.	Ask and answer questions such as where, when, why and how artwork should be prepared for presentation or preservation.	Distinguish between different materials or techniques for preparing artwork for presentation.	Identify exhibit space and prepare works of art including artists' statements, for presentation.	Analyze the various considerations for presenting and protecting art in various locations, indoor or outdoor settings, in temporary or permanent forms, and in physical or digital formats.	Develop a logical argument for safe and effective use of materials and techniques for preparing and presenting artwork.	Individually or collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit.	Based on criteria, analyze and evaluate methods for preparing and presenting art.	Collaboratively prepare and present selected theme-based artwork for display, and formulate exhibition narratives for the viewer.	Analyze and evaluate the reasons and ways an exhibition is presented.	Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.	Investigate, compare, and contrast methods for preserving and protecting art.
National Standards	VA:Pr5.1.PKa	VA:Pr5.1.K	VA:Pr5.1.1	VA:Pr5.1.2	VA:Pr4.1.3	VA:Pr4.1.4	VA:Pr4.1.5	VA:Pr4.1.6	VA:Pr4.1.7	VA:Pr4.1.8	VA: Pr5.1.I	VA: Pr5.1.II	VA: Pr5.1.III
Process Standards	2.4, 3.6, 4.1	1.8	4.1	1.6	1.8 : 2.1	3.6	2.4	1.8:2.1	4.1	2.4:3.6	2.4	4.1	4.1; 3.8
Content Standards	FA1, FA3	FA1, FA3	FA3	FA2, FA3	FA1, FA3, FA5	FA1, FA4, FA5	FA1, FA2, FA3, FA4, FA5	FA1, FA2	FA1, FA3, FA5	FA1, FA5	FA3, FA4, FA5	FA1, FA3, FA5	FA1, FA2, FA3

PRESENT													
6. Convey meaning through the presentation of artistic work.													
A.	Grade PreK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Share	VA:Pr6A.pk	VA:Pr6A.k	VA:Pr6A.1	VA:Pr6A.2	VA:Pr6A.3	VA:Pr6A.4	VA:Pr6A.5	VA:Pr6A.6	VA:Pr6A.7	VA:Pr6A.8	VA:Pr6A.I	VA:Pr6A.II	VA:Pr6A.III
	Identify where art is displayed both inside and outside of school	Explain what an art museum is and distinguish how an art museum is different from other buildings.	Identify the roles and responsibilities of people who work in and visit museums and other art venues.	Analyze how art exhibited inside and outside of schools (such as in museums, galleries, virtual spaces, and other venues) contributes to communities.	Identify and explain how and where different cultures record and illustrate stories and history of life through art.	Compare and contrast purposes of art museums, art galleries, and other venues, as well as the types of personal experiences they provide.	Cite evidence about how an exhibition in a museum or other venue presents ideas and provides information about a specific concept or topic	Assess, explain, and provide evidence of how museums or other venues reflect history and values of a community.	Compare and contrast viewing and experiencing collections and exhibitions in different venues.	Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences.	Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.	Make, explain, and justify connections between artists or artwork and social, cultural, and political history.	Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural, and/or political experiences.
National Standards	VA:Pr6.1.PKa	VA:Pr6.1.K	VA:Pr6.1.1	VA:Pr6.1.2	VA:Pr6.1.3	VA:Pr6.1.4	VA:Pr6.1.5	VA:Pr4.1.6	VA:Pr4.1.7	VA:Pr4.1.8	VA: Pr5.1.I	VA: Pr5.1.II	VA: Pr5.1.III
Process Standards	1.6, 2.4	1.6, 2.4	2.4	4.1	2.1, 2.4	1.6, 1.8	2.4	2.4	1.6, 1.8	4.1	2.4, 4.1	3.4, 3.6, 4.1	3.4, 3.6, 4.1
Content Standards	FA3, FA5	FA3, FA5	FA4, FA5	FA3, FA4, FA5	FA3, FA5	FA3, FA4, FA5	FA3, FA4, FA5	FA3, FA4, FA5	FA3, FA4, FA5	FA3, FA4, FA5	FA3, FA4, FA5	FA3, FA4, FA5	FA1, FA2, FA3, FA4, FA5

RESPOND													
7. Perceive and analyze artistic work.													
A.	Grade PreK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Perceive	VA:Re7A.pk	VA:Re7A.k	VA:Re7A.1	VA:Re7A.2	VA:Re7A.3	VA:Re7A.4	VA:Re7A.5	VA:Re7A.6	VA:Re7A.7	VA:Re7A.8	VA:Re7A.I	VA:Re7A.II	VA:Re7A.III
	Recognize art in one's environment.	Identify uses of art within one's personal environment.	Select and describe works of art that illustrate daily life experiences of one's self and others.	Perceive and describe aesthetic characteristics of one's natural world and constructed environments .	Speculate about processes an artist uses to create a work of art.	Compare responses to a work of art before and after working in similar media.	Compare one's own interpretation of a work of art with the interpretation of others	Identify and interpret works of art or design that reveal how people live around the world and what they value.	Explain how the method of display, the location, and the experience of an artwork influence how it is perceived and valued.	Explain how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.	Hypothesize ways in which art influences perception and understanding of human experiences.	Recognize and describe personal aesthetic and empathic responses to the natural world and constructed environments.	Analyze how responses to art develop over time based on knowledge of and experience with art and life.
National Standards	VA:Re.7.1.PKa	VA:Re7.1.K	VA:Re7.1.1	VA:Re7.1.2	VA:Re7.1.3	VA:Re7.1.4	VA:Re7.1.5	VA:Re7.1.6	VA:Re7.1.7	VA:Re7.1.8	VA: Re7.1.I	VA: Re7.1.II	VA: Re7.1.III
Process Standards	1.5	1.5	1.5	1.5	3.4	3.4	1.4	1.4	1.5	3.5	1.5	1.5	3.4
Content Standards	FA 3	FA 3	FA3	FA3	FA3	FA3 FA5	FA3 FA5	FA3 FA5	FA3 FA5	FA3 FA5	FA3 FA5	FA3 FA5	FA3 FA5

RESPOND													
7. Perceive and analyze artistic work.													
B.	Grade PreK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Analyze	VA:Re7B.pk	VA:Re7B.k	VA:Re7B.1	VA:Re7B.2	VA:Re7B.3	VA:Re7B.4	VA:Re7B.5	VA:Re7B.6	VA:Re7B.7	VA:Re7B.8	VA:Re7B.I	VA:Re7B.II	VA:Re7B.III
	Distinguish between images and real objects	Describe what an image represents.	Compare images that represent the same subject.	Categorize images based on expressive properties.	Determine messages communicated by an image.	Analyze components in visual imagery that convey messages.	Identify and analyze cultural associations suggested by visual imagery.	Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions.	Analyze multiple ways that images influence specific audiences.	Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.	Analyze how one's understanding of the world is affected by experiencing visual imagery.	Evaluate the effectiveness of an image or images to influence ideas, feelings and behaviors of specific audiences.	Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture.
National Standards	VA:Re.7.2.Pka	VA:Re7.2.K	VA:Re7.2.1	VA:Re7.2.2	VA:Re7.2.3	VA:Re7.2.4	VA:Re7.2.5	VA:Re7.2.6	VA:Re7.2.7	VA:Re7.2.8	VA: Re7.2.I	VA: Re7.2.II	VA: Re7.2.III
Process Standards	1.7	1.7	3.5	3.5	2.2	1.7	1.5	1.5	3.4	3.5	3.4	3.4	4.6
Content Standards	FA 3	FA3	FA3	FA3	FA3	FA3 FA5	FA3 FA5	FA3 FA5	FA3 FA5	FA3 FA5	FA3 FA5	FA3 FA5	FA3 FA5

RESPOND													
8. Interpret intent and meaning in artistic work.													
A.	Grade PreK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Interpret	VA:Re8A.pk	VA:Re8A.k	VA:Re8A.1	VA:Re8A.2	VA:Re8A.3	VA:Re8A.4	VA:Re8A.5	VA:Re8A.6	VA:Re8A.7	VA:Re8A.8	VA:Re8A.I	VA:Re8A.II	VA:Re8A.III
	Interpret art by identifying and describing subject matter.	Interpret art by identifying subject matter and describing relevant details.	Interpret art by categorizing subject matter and identifying the characteristic s of form.	Interpret art by identifying the mood suggested by a work of art and describing relevant subject matter and characteristic s of form.	Interpret art by analyzing use of media to create subject matter, characteristic s of form and mood.	Interpret art by referring to contextual information and analyzing relevant subject matter, characteristic s of form, and use of media.	Interpret art by analyzing characteristic s of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed	Interpret art by analyzing distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristic s of form and structure, and use of media to identify ideas and mood conveyed.	Interpret art by analyzing art-making approaches, the characteristic s of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.	Interpret art by analyzing how the interaction of subject matter, characteristic s of form and structure, use of media, art-making approaches, and relevant contextual information contributes to understandin g messages or ideas and mood conveyed.	Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.	Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.	Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
National Standards	VA:Re8.1.Pka	VA:Re8.1.K	VA:Re8.1.1	VA:Re8.1.2	VA:Re8.1.3	VA:Re8.1.4	VA:Re8.1.5	VA:Re8.1.6	VA:Re8.1.7	VA:Re8.1.8	VA: Re8.1.9	VA: Re8.1.10	VA: Re8.1.11
Process Standards	1.5	1.5	1.5	1.5;2.2	1.5; 2.2	1.4	1.4	1.4;1.7	1.4;1.5	1.4; 1.5; 1.7	1.5	3.4; 3.5	2.2; 3.5
Content Standards	FA 3	FA3	FA3	FA3	FA3	FA3	FA3	FA3	FA3	FA3	FA3	FA3	FA3

RESPOND													
9. Apply criteria to evaluate artistic work.													
A.	Grade PreK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Evaluate	VA:Re9A.pk	VA:Re9A.k	VA:Re9A.1	VA:Re9A.2	VA:Re9A.3	VA:Re9A.4	VA:Re9A.5	VA:Re9A.6	VA:Re9A.7	VA:Re9A.8	VA:Re9A.I	VA:Re9A.II	VA:Re9A.III
	Select a preferred artwork.	Explain reasons for selecting a preferred artwork.	Classify artwork based on different reasons for preferences.	Use learned art vocabulary to express preferences about artwork.	Evaluate an artwork based on given criteria.	Apply one set of criteria to evaluate more than one work of art.	Recognize differences in criteria used to evaluate works of art depending on styles, genres, and media as well as historical and cultural contexts.	Develop and apply relevant criteria to evaluate a work of art.	Compare and explain the difference between an evaluation of an artwork based on personal criteria and an evaluation of an artwork based on a set of established criteria.	Create a convincing and logical argument to support an evaluation of art.	Establish relevant criteria in order to evaluate a work of art or collection of works.	Determine the relevance of criteria used by others to evaluate a work of art or collection of works.	Construct evaluations of a work of art or collection of works based on differing sets of criteria.
National Standards	VA:Re9.1.Pka	VA:Re9.1.K	VA:Re9.1.1	VA:Re9.1.2	VA:Re9.1.3	VA:Re9.1.4	VA:Re9.1.5	VA:Re9.1.6	VA:Re9.1.7	VA:Re9.1.8	VA: Re9.1.I	VA: Re9.1.II	VA: Re9.1.III
Process Standards	1.4	1.5	3.5	3.5	1.7	1.7	3.5	1.7	2.2	2.2;3.5	3.4	4.6	3.5;4.6
Content Standards	FA 3	FA 3	FA3	FA3	FA3	FA3	FA3 FA5	FA3	FA3 FA5	FA3	FA3	FA3 FA5	FA3

CONNECT													
10. Synthesize and relate knowledge and personal experiences to make art.													
A.	Grade PreK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Synthesize	VA:Cn10A.pk	VA:Cn10A.k	VA:Cn10A.1	VA:Cn10A.2	VA:Cn10A.3	VA:Cn10A.4	VA:Cn10A.5	VA:Cn10A.6	VA:Cn10A.7	VA:Cn10A.8	VA:Cn10A.I	VA:Cn10A.II	VA:Cn10A.III
	Explore the world using descriptive and expressive words and art-making.	Create art that tells a story about a life experience.	Identify times, places and reasons by which students make art outside of school.	Create works of art about events in home, school, or community life.	Develop a work of art based on observations of surroundings.	Create works of art that reflect community cultural traditions.	Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through artmaking.	Generate a collection of ideas reflecting current interests and concerns that could be investigated in art-making.	Individually or collaboratively create visual documentation of places and times in which people gather to make and experience art or design in the community.	Make art collaboratively to reflect on and reinforce positive aspects of group identity.	Document the process of developing ideas from early stages to fully elaborated ideas.	Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through artmaking.	Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.
National Standards	VA:Cn10.1.PKa	VA:Cn10.1.K	VA:Cn10.1.1	VA:Cn10.1.2	VA:Re7.1.3	VA:Re7.1.4	VA:Re7.1.5	VA:Cn10.1.6	VA:Cn10.1.7	VA:Cn10.1.8	VA:Cn10.1.I	VA:Cn10.1.II	VA:Cn10.1.III
Process Standards	1.6, 2.7	2.7	1.6, 1.10	1.9, 2.3, 4.3	1.3, 1.9	1.9, 2.3, 4.3	1.6	1.6, 1.9	1.10:4.8	2.3, 4.1	3.2, 3.3	1.3,4.1	1.10, 2.7
Content Standards	FA5	FA5	FA4, FA5	FA5	FA4, FA5	FA5	FA3, FA5	FA4, FA5	FA4, FA5	FA4, FA5	FA3,	FA3, FA4	FA3, FA4, FA5

CONNECT													
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.													
A.	Grade PreK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Relate	VA:Cn11A.pk	VA:Cn11A.k	VA:Cn11A.1	VA:Cn11A.2	VA:Cn11A.3	VA:Cn11A.4	VA:Cn11A.5	VA:Cn11A.6	VA:Cn11A.7	VA:Cn11A.8	VA:Cn11A.I	VA:Cn11A.II	VA:Cn11A.III
	Recognize that people make art.	Identify a purpose of an artwork.	Understand that people from different places and times have made art for a variety of reasons.	Compare and contrast cultural uses of artwork from different times and places.	Recognize that responses to art change depending on knowledge of the time and place in which it was made.	Through observation, infer information about time, place, and culture in which a work of art was created.	Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society.	Analyze how art reflects changing times, traditions, resources, and cultural uses.	Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and cultural uses.	Distinguish different ways art is used to represent, establish, reinforce, and reflect group identity.	Describe how knowledge of culture, traditions, and history may influence personal responses to art.	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.	Appraise the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.
National Standards	VA:Cn11.1.Pka	VA:Cn11.1.K	VA:Cn11.1.1	VA:Cn11.1.2	VA:Cn11.1.3	VA:Cn11.1.4	VA:Cn11.1.5	VA:Cn11.1.6	VA:Cn11.1.7	VA:Cn11.1.8	VA: Cn11.1.I	VA: Cn11.1.II	VA: Cn11.1.III
Process Standards	1.3	4.1	1.9:4.8	1.9	2.3	1.9	2.3	1.9	1.6:1.9	1.9:2.3	1.9	1.6	4.1
Content Standards	FA5	FA5	FA4, FA5	FA4, FA5	FA4, FA5	FA4, FA5	FA4, FA5	FA4, FA5	FA4, FA5	FA4, FA5	FA4, FA5	FA4, FA5	FA4, FA5

Fine Arts Grade Level Expectations

GLOSSARY

DRAFT DEC 2018

DANCE GLOSSARY

To be literate in the arts, students need specific knowledge and skills in a particular arts discipline to a degree that allows for fluency and deep understanding. In dance, this means discovering the expressive elements of dance; knowing the terminology that is used to comprehend dance; having a clear sense of embodying dance; and being able to reflect, critique, and connect personal experience to dance.

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

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

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

Anatomical: principles the way the human body's skeletal, muscular and vascular systems work separately and in coordination artistic criteria aspects of craft and skill used to fulfill artistic intent.

Artistic expression: the manifestations of artistic intent through dance, drama music, poetry, fiction, painting, sculpture or other artistic media. In dance, this involves the dance and the dancers within a context. artistic intent the purpose, main idea, and expressive or communicative goal(s) of a dance composition study, work, or performance.

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

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

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

Body-use: the ways in which movement patterns and body parts are used in movement and dance practice; descriptive method of identifying patterns bound movement an "effort element"

Choreographic devices: from Laban Movement Analysis in which energy flow is constricted.

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

Choreographic Devices: manipulation of dance movement, sequences or phrases (repetition, inversion, accumulation, canon, retrograde, call and response).

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.

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

cultural movement: practice physical movements of a dance that are associated with a particular country, community, or people.

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

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

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

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

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

dance techniques: the tools and skills needed to produce a particular style of movement.

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

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

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

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

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

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

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

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

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

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

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

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

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

General Space: Spatial orientation that is not focused towards one area of a studio or stage .

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

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

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

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

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

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

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

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

Non-locomotor: Movement that remains in place; movement that does not travel from one location to another or in a pathway through space for example, in PreK, bend, twist, turn, open, close; in Kindergarten, 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 who are friends).

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

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

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

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

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

See.Think.Wonder: An inquiry-based instructional strategy used for critical analysis from Harvard Project Zero, in which children respond to simple questions (What do you see? What

do you think? What do you wonder?) which enable a child to begin make meaning from an observed (dance) work of art .

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

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

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

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

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

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

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

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

Theme: A dance idea that is stated choreographically.

MEDIA ARTS GLOSSARY

The media arts include cinematic arts (film/video), animation, imaging, sound design, graphic design, virtual design, interactive design, as well as multimedia and intermedia. Elements of Media Arts include image, sound, space, motion, time, and sequence. By creating, presenting, responding, and connecting within media arts, students engage in critical media literacy. Media Arts allow students to understand and respond to visual representations, and think critically about bias, perspective and intent. Media Arts embolden students to responsibly participate in media environments (i.e. social media, gaming, radio, mass communications, virtual reality, augmented reality, etc.). Lastly, Media Arts grant students the necessary fluencies to read/decode media art works, as well as to create/encode new original stories that are executed in a range of media art formats.

Aesthetic Criteria: Standards upon which judgements are made about the artistic merit of a work of art.

Attention: Principle of directing perception through sensory and conceptual impact

Audience: Listeners and viewers of an “event”

Augmented Reality: A technology that superimposes a computer-generated image on a user's view of the real world, thus providing a composite view. It is the integration of added digital information with the user's environment in real time. Unlike virtual reality, which creates a totally artificial environment, augmented reality uses the existing environment and overlays new information on top of it.

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

Components: The discrete portions and aspects of media artworks, including: elements, principles, processes, parts, assemblies, etc., such as: light, sound, space, time, shot, clip, scene, sequence, movie, narrative, lighting, cinematography, interactivity, etc.

Composition: Principle of arrangement and balancing of components of a work for meaning and Message

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

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

Continuity: The maintenance of uninterrupted flow, continuous action or self-consistent detail. across the various scenes or components of a media artwork, i.e. game components, branding, movie timeline, series, etc.

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

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

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

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

Distribution: Is the action of sharing, delivering, or transferring media content such as audio, video, software and video games across a variety of platforms. The term is generally used to describe distribution over an online delivery platform, such as the Internet, but it could also include print media, servers, compact discs, and videocassettes.

Divergent Thinking: Unique, original, uncommon, idiosyncratic ideas; thinking "outside of 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

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

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

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

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

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

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

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

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

***Image:** Image refers to what we view within a given frame, in either the natural or constructed environment. Composition, light and color are important aspects of the image that can be deliberately manipulated for specific expressive and communication purposes. Changes in attributes of color, such as hue, saturation, brightness, contrast and type of light (natural or artificial), influence emotions or perceptions. Attributes of light that affect the image include contrast, hardness or softness, direction and amount. The composition of the image is defined by the elements of visual arts (line, shape, form, texture, depth). In addition, the characteristic of the lens affects the composition through focal length, depth of field and focus.

Imaging: Refers to the electronic form of capturing and displaying images through the single or combined use of computers, digital cameras, scanners, editing software, drawing and painting software, electronic tablets, printers, new media, and emerging technologies.

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

Juxtaposition: Placing greatly contrasting items together for effect.

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

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

Markets: The various commercial and informational channels and forums for media artworks, such as T.V., radio, internet, fine arts, non-profit, communications, etc.

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

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

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

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

Meaning: The formulation of significance and purposefulness in media artworks

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

***Motion:** Motion is articulated by action in front of the camera, the camera itself, editing, transitions, lens zoom or focus, and animation. In photography, the illusion of motion is constructed with the shutter speed to blur the image or stop the action.

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

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

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

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

Personal Aesthetic: An individually formed, idiosyncratic style or manner of expressing oneself; an artist's "voice".

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

Pitching: A proposal for a media art work, such as a film.

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

Positioning: The principle of placement or arrangement.

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

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

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

Responsive Use of Failure: Incorporating errors towards persistent improvement of an idea, technique, process or product.

Rules (see legal): The laws, or guidelines for appropriate behavior; protocols.

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

Sketches: Quick, rough drawing/plan without much detail that can be used as a plan for later work.

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

***Sequence:** Sequence is the ordering of images and sounds in the process of scripting, capturing, and editing through conventions of narrative, rhetoric and association.

***Sound:** Sound (dialogue, music, voice-over and sound effects) has five basic functions: information, outer orientation (environment), inner orientation (mood), energy (emotion), and structure. The formal elements of audio are: volume, mix, density, rhythm, tempo, spatial acoustics, and pitch.

***Space:** Space in the image is structured by aspect ratio (frame dimension), object, and image size. Space is defined by the direction and movement of the lines in the composition within the frame, object framing, and balance. Height, width and depth are created through the use of camera position and action. Depth can be manipulated through the characteristics of lenses, motion within the frame, graphics, and text. The sense of space can be modified by sound through mixing and panning.

Story: A sequence of events which unfold through time..

Storyboarding: The act of creating a graphic organizer in the form of illustrations or images displayed in sequence for the purpose of pre-visualizing a film, animation, or interactive media sequence.

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

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

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

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

Theme: The central, prominent idea or subject in a media artwork.

***Time:** Time may be expanded or contracted, slowed down or speeded up. The viewer’s experience of the passage of time is determined through capturing and editing. The pace of the piece may be consistent or varied. In photography, time is controlled with the use of the shutter speed. Rhythm and tempo in sound is manipulated to construct meaning. In interactive media, time is subjective because of the non-linear selection process.

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

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

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

Unity: A combination of individual components to be viewed as a whole, which complement each other and create coherence, such as by organizing elements of media arts - image, sound, space, motion, time, and sequence to create a wide range of effects.

Virtual Channels: Network based presentation platforms such as: Youtube, Vimeo, Deviantart, etc.

Virtual Worlds: Online, digital, or synthetic environments (e.g. Minecraft, Second Life)

Vocational: The workforce aspects and contexts of media arts

MUSIC GLOSSARY

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

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

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

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

Accent: to place emphasis on a specific note.

Accompaniment: the musical background for a principal part or parts.

Acoustic: not electric, especially with reference to the guitar or double bass.

Analog tools: Category of musical instruments and tools that are non-digital (i.e., do not transfer sound in or convert sound into binary code), such as acoustic instruments, microphones, monitors and speakers.

Analysis: (see **Analyze**)

Analyze: examine in detail the structure and context of the music.

Arrangement: setting or adaptation of an existing musical composition.

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

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

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

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

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

Aural:

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

Beat: underlying steady pulse present in most music.

Benchmark: pre-established definition of an achievement level, designed to help measure student progress toward a goal or standard, expressed wither in writing or as an example of scored student work (aka, anchor set).

Binary form: (see **AB** above).

Blend/Balance:

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

Canon: a composition for two or more voices in which one voice enters after another in exact imitation of the first. A round is the simplest type of canon.

Chamber ensemble:

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

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

Choir: a group of singers organized and trained to sing together.

Chord: three or more pitches sounded simultaneously or functioning as if sounded simultaneously.

Chordal:

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

Classical music: refers to a style of art music as distinguished from folk, jazz, or popular music.

Clef: sign placed at the beginning of a staff to indicate the position of some particular pitch, and by extension, the pitches represented by all of the staff's lines and spaces.

Coda: any concluding passage that can be understood as occurring after the structural conclusion of a work and that serves as a formal closing gesture.

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

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

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

Composer: one who creates music compositions.

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

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

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

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

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

Conductor: person who leads a musical group.

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

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

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

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

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

Context, social: environmental surrounding something or someone's creation or intended audience that reflects and influences how people use and interpret the musical experience.

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

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

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

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

Criteria: guidelines used to judge the quality of a student's performance (see **Rubric**).

Cultural context: values, beliefs, and traditions of a group of people that influences musical meaning and inform culturally authentic musical practice.

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

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

Cyclical structure: musical form characterized by the return or "cycling around" of significantly recognizable themes, motives, and/or patterns across movements.

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

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

Diction: denotes clear and correct enunciation in singing.

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

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

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

Digital systems: -platforms that allow interaction and the conversation between and through the audio and digital domains.

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

Duet: two people play or sing.

Dynamics: level or range of loudness of a sound or sounds.

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

Enduring understanding: overarching (aka, “big”) ideas that are central to the core of the music discipline and may be transferred to new situations.

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

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

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

Expanded form: basic form (such as AB, ABA, rondo or theme and variation) expanded by the addition of an introduction, transition and/or coda.

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

Expressions: feeling conveyed through music.

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

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

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

Folk song: uncomplicated music that speaks directly of everyday matters; first popular music.

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

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

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

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

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

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

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

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

Harmonic sequences: series of two or more chords commonly used to support melody(ies).

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

Harmonization: process of applying stylistically appropriate harmony, such as chords, countermelodies, and ostinato, to melodic material.

Harmony-chordal structure of a music composition in which the simultaneous sounding of pitches produces chords and their successive use produces chord progressions

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

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

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

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

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

Imagine: generate musical ideas for various purposes and contexts.

Imagination: ability to generate in the mind ideas, concepts, sounds, and images that are not physically present and may not have been previously experienced (see **Audiate**).

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

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

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

Instrumentation: general knowledge of orchestral instruments.

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

Interpret: determine and demonstrate music's expressive intent and meaning when responding and performing.

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

Introduction: a passage, usually in a slow tempo, at the beginning of a movement or work and preparatory to the main body of the form.

Interlude: music played between sections of a composition or of a dramatic work.

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

Intonation: singing or playing the correct pitch in tune.

Jazz: an eclectic, expanding collection of 20th-century styles, principally instrumental and of black American creation. Music that embraces ragtime, Dixieland, blues (vocal and instrument), swing, jive, bebop, cool, third stream, free/modal, fusion and jacuzzi styles.

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

Keyboard instruments: instruments sounded by means of a keyboard, especially the piano and organ.

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

Lyrics: words of a song.

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

March: music with a steady beat suitable for a parade or procession.

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

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

Melodic pattern: grouping, generally brief, of tones or pitches.

Melody: linear successions of sounds (pitches) and silences 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 three (triple meter).

Meter signature: an indicator of the meter of a musical work, usually presented in the form of a fraction, the denominator of which indicates the unit of measurement and the numerator of which indicates the number of units that make up a measure.

Metronome: a device used to indicate the tempo of a composition by sounding regular beats at adjustable speed.

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

Modal: music based on a mode other than major or minor

Modality: musical system based on the use of a mode or modes, as distinct especially from tonality; also that quality of a work that is attributable to its use of a specific mode.

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

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

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

Modulation: in tonal music, the process of changing from one key to another, or the result of such change.

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

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

Motif/Motive: brief rhythmic/melodic figure or pattern that recurs throughout a composition as a unifying element.

Movement: act of moving in nonlocomotor (such as clapping and finger snapping) and locomotor (such as walking and running) patterns to represent and interpret musical sounds.

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

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

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

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

Musical idea: idea expressed in music, which can range in length from the smallest meaningful level (motive or short pattern) through a phrase, a section, or an entire piece.

Musical range: span between the highest and lowest pitches of a melody, instrument, or voice.

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

Non-pitched instruments: instruments, such as woodblocks, whistles, electronic sounds, that do not have definite pitches or tones.

Notation: visual representation of musical sounds.

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

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

Orchestra: music grouping of string, brass, woodwind and percussion instruments.

Patriotic songs: songs pertaining to love and serve to one's country.

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

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

Performing, performance: experience of engaging in the act of presenting music in a classroom or private or public venue (see also Artistic Process of Performing)?? Erin-
does not reference in glosary

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

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

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

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

Personally-developed criteria: qualities or traits for assessing achievement level developed by students individually.

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

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

Piece: general, non-technical term referring to a composition or musical work.

Pitch: identification of a tone or note with respect to highness or lowness (i.e., frequency)

Plan: select and develop musical ideas for creating a musical work.

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

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

Posture:

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

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

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

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

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

Respond: Understand and evaluate how the arts convey meaning

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

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

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

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

Round: composition for two or more voices in which one voice enters after another in exact imitation of the first. A round is the simplest type of canon.

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

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

Score: Written notation of an entire music composition.

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

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

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

Sequence: repetition of a melodic idea or phrase at a higher or lower pitch one person plays or sings.

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

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

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

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

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

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

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

Sonata:

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

Sonic experience: Perception and understanding of the sounds and silences of a musical work and their inter-relationship.

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

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

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

Storyline: Extra-musical narrative that inspires or explains the structure of a piece of music.

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

Structural: (See **Structure**)

Structure: Totality of a musical work.

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

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

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

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

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

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

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

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

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

Ternary form: (See **ABA**)

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

Theme:

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

Theoretical: (See **Fundamentals of Music Theory**)

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

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

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

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

Transposition:

Unity: presence of structural coherence within a work, generally achieved through the repetition of various elements of music (See **Variety**)

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

Variation: technique of modifying a given musical idea; a form based on a series of such modifications.

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

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

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

THEATRE GLOSSARY

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

Believability :Theatrical choices thought to be “true” based upon an understanding of any given fictional moment, interpretation of text, and/or human interaction.

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

Conflict : The problem, confrontation, or struggle in a scene or play; conflict may include a character against him or herself, a character in opposition to another character, a character against nature, a character against society, or a character against the supernatural.

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

Creative processes : The application of production and technical elements (see the definitions) to a theatrical production.

Devised drama : Creation of an original performance piece by an ensemble.

Dialogue : A conversation between two or more characters.

Dramatic play : Make-believe where children naturally assign and accept roles, then act them out.

Focus : Commitment by a participant (an actor, technician, director) to remain in the scope of the project or to stay within the world of the play.

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

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

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

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

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

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

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

Inner thoughts : The underlying and implied meaning or intentions in the character's dialogue or actions (also known as subtext).

Motivation : Reasons why a character behaves or reacts in a particular way in a scene or play.

Non representational elements : Objects which can be transformed into specific props through the imagination.

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

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

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

Production elements : Technical elements selected for use in a specific production, including sets, sound, costumes, lights, music, props, and make-up, as well as elements specific to the production such as puppets, masks, special effects, or other story-telling devices/concepts.

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

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

Staging : Patterns of movement in a scene or play including, for example, stage crosses, entrances, and exits which help to convey meaning.

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

Story elements : Characters, setting, dialogue, and plot that create a story.

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

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

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

Theatrical conventions : Practices and/or devices that the audience and actors accept in the world of the play even when it is not realistic, such as a narrator, flashback, or an aside.

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

Visual composition : The arrangement of actors and scenery on a stage for a theatrical production, sometimes known as *mise en scène*.

VISUAL ARTS GLOSSARY

Visual Arts, as defined by the National Art Education Association, include the traditional fine arts, such as, drawing, painting, printmaking, photography, and sculpture; media arts, such as, animation, video and emerging digital technologies; design, such as, communication, product, and interactive; environmental, such as, architecture, landscape architecture, interior and urban planning; conceptual, performance, participatory, street, and folk arts and works of art in clay, glass, metal, wood, fiber, paper and other materials. (Revised March 2017)

This glossary is not intended to be an inclusive vocabulary list but will evolve as the needs in and of art education require the necessary changes.

Appropriation: intentional borrowing, copying, and alteration of pre-existing images and objects.

Art: in everyday discussions and in the history of aesthetics, multiple (and sometimes contradictory) definitions of art have been proposed. In a classic article, “The Role of Theory in Aesthetics,” Morris Weitz (1956) recommended differentiating between classificatory (classifying) and honorific (honoring) definitions of art. In the Next Generation Core Visual Arts Standards, the word art is used in the classificatory sense to mean “an artifact or action that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated.” An important component of a quality visual arts education is for students to engage in discussions about honorific definitions of art—identifying the wide range of significant features in art-making approaches, analyzing why artists follow or break with traditions and discussing their own understandings of the characteristics of “good art”

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 with new ways of seeing and knowing.

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

Arts integration: an approach to teaching in which students construct cognitive and emotional connections with a variety of disciplines to demonstrate understanding of content using the visual arts.

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

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

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

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

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

Collaboratively: joining with others in attentive participation in an activity of imagining, exploring, and/or making.

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

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

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

Context: interrelated conditions surrounding the creation and experiencing of an artwork, including the artist, viewer/audiences, time, culture, presentation, and location of the artwork's creation and reception.

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

Creative commons: copyright license templates that provide a simple, standardized way to give the public permission to share and use creative work on conditions of the maker's choice

(<http://creativecommons.org/>).

Creativity: ability to conceive and develop rich, original ideas, discover unexpected connections and invent or make.

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

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

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

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

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

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

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

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

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

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

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

Design thinking: a design methodology innovated by Florida State University providing a solution-based approach to solving problems utilizing the five stages of problem-solving:

empathize, define (the problem), ideate, prototype, and test solutions.

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

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

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

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

Fair use: limitation in copyright law 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.

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

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

Image: visual representation of a person, animal, object, idea, or concept.

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

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

Makerspace: a constructivist movement focused on student centered inquiry designed and dedicated to hands-on creativity, collaborating, learning, and sharing.

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

Materials: substances out of which art is made or composed, ranging from the traditional to "non-art" material and virtual, cybernetic, and simulated materials.

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

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

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

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

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

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

Studio habits of mind: a framework designed by the practitioners of Harvard's Project Zero; these eight dispositions identified as the studio habits of mind used by artists as a critical language are: develop craft, engage and persist, envision, express, observe, reflect, explore and understand community.

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

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

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

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

Visual components: properties of an image that can be perceived.

Visual imagery: group of images; images in general.

Visual literacy: the ability to interpret, analyze and understand visual information.

Visual organization approaches and strategies: graphic design strategies such as hierarchy, consistency, grids, spacing, scale, weight, proximity, alignment, and typography choice used to

create focus and clarity in a work.

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

Description of Assessment Performance Task(s):

Students will compose a melody for recorder in 3/4 time within a chosen tonality using either GABC'D'+ or DEGAB+ compose a 24-beat (8-measures) and perform it for the class. The Notice and Wonder Harvard Protocol will be used to provide feedback to the performer.

It is suggested that this assessment not be completed in one day. It is best to break down the concepts so that the teacher can provide feedback throughout the process.

Suggested Pathway:

- Day 1 (approx. 15 minutes): Compose rhythm (teacher checks and returns)
- Day 2 (approx. 15 minutes): Choose tonality and compose melody (teacher checks and returns)
- Day 3 (approx. 30 minutes): Is your piece playable? Practice, get feedback from a partner, and if necessary, make revisions.
- Day 4 (or on multiple days): Performance of compositions (either their own composition or a teacher-selected composition).

Suggested performance structure: Have each student fill out a scoring guide assessing the performance of another student (**Re9.1.5a**) and/or organize the class into a grand rondo to ensure all students' engagement.

Teacher will assess:

What criteria will be used in each assessment to evaluate attainment of the desired results?

- Students' ability to create and notate a 24-beat (3/4 time) piece.
- Students' ability to play their melody on the recorder.

Performance:

Mastery:

Students will show that they really understand when they...

- Accurately compose a recorder piece with correct rhythmic and melodic notation (including bar lines, time signature, and clef).
- Accurately perform a recorder piece for their classmates.

Teacher will assess:

What criteria will be used in each assessment to evaluate attainment of the desired results?

Students' ability to compose and notate an 8-measure piece in 3/4 time.

- Student composes a melody using at least 5 pitches (GABC'D' or DEGAB) centered around a home pitch (G or E)
- Student's melody moves mainly be step and centers around home tone
- Student's composition is accurately notated in 3/4 time.

Students' ability to accurately play the pitches composed for their piece.

- Student performs the melody and rhythms on the recorder with few errors that do not detract from the piece.

Performance:

Mastery:

Students will show that they really understand when they...

- Compose and notate a 24-beat melody in 3/4 time accurately on the staff
- Perform on recorder a melody using GABCD+ or DEGAB+.
- Title their composition appropriately reflecting the elements of the music and their personal influences.

5th Grade Scoring Guide

Performance Standards	Criteria	Level 3 Meeting Standard	Level 2 Progressing Toward Standard	Level 1 Not Meeting Standard
PART 1: Create: Accurately compose a recorder piece with correct rhythmic and melodic notation (including bar lines, time signature, and clef).				
<p>Cr2.1.5b Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas</p> <p>ENTER ONE GRADE FOR ALL CRITERIA (similar to how students receive scores at solo/small ensemble competitions)</p>	Uses a selected tone set	Composed a melody with at least 5 pitches (GABC'D' or DEGAB)	Composed a melody with 3-4 pitches	Composed a melody with less than 3 pitches, or no composition at all
	Composing a melody within a tone set	Student composes a melody that centers around the tonic/home pitch that features more steps than skips	Student composes a melody that returns frequently to the home tone, but features too many skips to be lyrical.	Student composes a melody without a tonal center.
	Establish Tonality	Student creates a melody for recorder centered around G (do-based/major) or E (la-based/minor). Student starts and ends either on the tonic or dominant pitch.	Student creates a melody for a recorder that starts and ends on G (do-based/major) or E (la-based/minor), but the melody does not center around the tonic or dominant pitch.	Student creates a melody for a recorder that does not start and end on G (do-based/major) or E (la-based/minor) and has not established a sense of tonality.
Composing a rhythm in a selected meter (3/4)	Student composes and notates an 8-measure (24 beats in 3/4 time) rhythm that is playable and fits within the meter.	Student composes and notates an 8-measure (24-beats if in 3/4 time) rhythm with 80% accuracy and does not have a strong sense of beat. OR student is missing up to two measures.	Student does not display an understanding of the meter OR student composition omits more than two measures.	
PART 2: Perform: Accurately perform the recorder piece for their classmates.				
<p>Pr4.2.5b: When analyzing selected music, read and perform using standard notation</p> <p>ENTER ONE GRADE FOR ALL CRITERIA (similar to how students receive scores at solo/small ensemble competitions)</p>	Performing the melody	Student accurately performs the melody with few errors that do not detract from the piece.	Student performs the melody with 80% accuracy, but there are errors that detract from the piece or causes them to start and stop in order to complete the piece.	Student does not attempt performance OR student makes so many errors that detract from the piece.
	Performing the rhythm	Student plays rhythms with a steady beat, and errors (if any) do not detract from the piece.	Student plays rhythms but makes errors that cause them to start and stop but they make it through.	Student does not attempt performance OR student makes so many errors that the piece is not clear or an ending an unclear.

Unit Performance Assessment:

Suggested time frame: *Teacher will assess throughout the quarter.*

*Using knowledge gained during activities and learning experiences throughout the unit, students will complete a unit sketchbook/portfolio that has documented their development, experiments and growth within the quarter's objectives. Students will document their process while creating an artwork by using a plan sheet that contains preliminary planning sketches, planned media, revisions, and an artist's statement that includes a description of the artwork and reflection about what the student is proud of in their work. The students will explore the big idea of **De/Construction** and address the questions:*

- ***“How can I combine ideas to develop an innovative idea to make art?”***
 - ***“How can I experiment and develop my different art skills?”***
 - ***“How can I interpret my art by analyzing different features to identify the ideas and mood communicated?”***
- Students will practice and document their artistic process by keeping a sketchbook or record of the development of their ideas as they work, documenting the process from early stages to fully completed. The finished work should then be preserved as part of their sketchbook/portfolio (actual or electronic).
 - Students will practice and document their artistic process by filling out plan sheets and responding to reflective prompts (artist's statement).
 - Another option to document their artistic process, a student could choose to keep a video diary instead of a sketchbook. The student could share his/her idea, record progress and changes made to the artwork, share his/her final work, and answer the reflective questions.
 - Students will create artwork while developing art-making techniques and approaches (in one work or over the course of many artworks).

Teacher will assess:

The teacher can use any of this unit's artworks to assess, was the student able to:

1. *Combine ideas to generate an innovative idea for art-making? (Cr1.1.5a)*
2. *Experiment and develop art-making techniques and approaches? (Cr2.1.5a)*
3. *Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed? (Re8.1.5a)*

Performance:

Mastery:

Students will show that they really understand when they...

- Combine ideas to generate an **innovative** idea to create an artwork, or design (in one work or over the course of many artworks).
- Experiment and develop art-making techniques and skills while creating artwork (in one work or over the course of many artworks).
- Interpret his/her art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.

**5th Grade Art
Performance Event Assessment**

		4 Exemplary	3 Proficient	2 Progressing	1 Has not met
1	<p>Ideation <i>Was the student able to combine ideas to generate an innovative idea for art-making?</i></p> <p>VA:Cr1.1.5a</p>	<p>Student was able to combine ideas independently in an innovative way to create an artwork (both subject matter and material use).</p>	<p>Student was able to combine ideas independently to create an innovative artwork (either subject matter or material use).</p>	<p>Student was able to combine ideas (as directed) to create an artwork.</p>	<p>Student was not able to combine ideas (as directed) in their artwork.</p>
2	<p>Media Skills Acquisition <i>Was the student able to experiment and develop art-making techniques and approaches?</i></p> <p>VA:Cr2.1.5a</p>	<p>Student was able to independently experiment with multiple techniques or approaches to art. Student showed growth in skills through practice in sketchbook and on projects.</p>	<p>Student was able to experiment with multiple techniques or approaches to art (independently and/or teacher directed). Student showed growth in skills through practice in sketchbook and on projects.</p>	<p>Student was able to experiment with at least one (teacher directed) technique or approach to art. Or student showed minimal growth in skills evident through practice in sketchbook or projects.</p>	<p>Student was not willing to experiment with (teacher directed) art making approaches or and techniques. Student growth in skill is not evident in sketchbook or projects.</p>
3	<p>Reflecting on Work - Artist Statement <i>Was the student able to interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed?</i></p> <p>VA:Pr8.1.5a</p>	<p>Student was able to articulately describe their artwork by analyzing subject matter, characteristics of form and use of media to identify ideas and mood conveyed.</p>	<p>Student was able to clearly describe their artwork by analyzing subject matter, characteristics of form and use of media to identify ideas and mood conveyed.</p>	<p>Student was able to describe their artwork by analyzing some of the following: subject matter, characteristics of form or use of media specific details artwork.</p>	<p>Student was unable to analyze artwork in any way because the description of their artwork was unclear.</p>