

NATIONAL CORE ARTS STANDARDS

Your Custom Handbook

Understanding and Using the National Core Arts Standards

The arts have always served as the distinctive vehicle for discovering who we are. Providing ways of thinking as disciplined as science or math and as disparate as philosophy or literature, the arts are used by and have shaped every culture and individual on earth. They continue to infuse our lives on nearly all levels—generating a significant part of the creative and intellectual capital that drives our economy. The arts inform our lives with meaning every time we experience the joy of a well-remembered song, experience the flash of inspiration that comes with immersing ourselves in an artist’s sculpture, enjoying a sublime dance, learning from an exciting animation, or being moved by a captivating play.

The central purposes of education standards are to identify the learning that we want for all of our students and to drive improvement in the system that delivers that learning. Standards, therefore, should embody the key concepts, processes and traditions of study in each subject area, and articulate the aspirations of those invested in our schools—students, teachers, administrators, and the community at large. To realize that end goal, these new, voluntary National Core Arts Standards are framed by artistic literacy, as outlined in philosophical foundations, lifelong goals, and artistic processes; articulated as anchor and performance standards that students should attain; and supported by instructional resources, including model cornerstone assessments that illustrate how literacy might be measured. The connective threads of this conceptual framework are designed to be understood by all stakeholders and, ultimately, to ensure success for both educators and students.

While broad in concept, the standards are also focused in a framework that delivers the educational nuance of standards in only four artistic processes, bringing together what artists do and what we want for our students. Within this simple and elegant structure, decision-makers from teachers, to superintendents, to parents will be able to move forward in the rich variety of approaches that have become part of the American educational landscape.

The National Core Arts Standards are designed to guide the delivery of arts education in the classroom with new ways of thinking, learning, and creating. The standards also inform policy-makers about implementation of arts programs for the traditional and emerging models and structures of education. As with other subject areas, a commitment to quality education, equitable opportunities, and comprehensive expectations is embedded within the new arts standards.

[Inclusion Guidelines](#)

Dance

The National Core Arts Standards in Dance are designed to enable students to achieve dance literacy.

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.

Four artistic processes organize the standards across the arts disciplines: Creating, Performing, Responding, and Connecting. Each artistic process includes a set of overarching anchor standards. The anchor standards are consistent among the arts disciplines represented in the National Core Arts Standards and demonstrate the breadth of the work. They are held constant for student learning over time.

Each anchor standard in dance is supported by a process component, an enduring understanding, and an essential question. These additional features will benefit educational leaders and teachers as they consider curricular models and structure lessons aligned to the dance standards. Performance standards describe more specifically what students should know and be able to do in dance and are expressed as measurable outcomes across the grades pre-kindergarten to eighth grade and into high school at three levels of proficiency. The performance standards are the substantive portion of the work and represent the depth of study in dance.

Of significance is that the four artistic processes are addressed linearly in written standards, but are envisioned to occur simultaneously in the actual practice of dance. The dancer imagines, envisions, or improvises movements (creating), executes the movements (performing), reflects on them (responding), and connects the experience to all other contexts of meaning or knowledge (connecting). As a result, one lesson can address many standards at the same time. In a single class, students can learn by solving movement problems, showing their ideas through movement, thinking critically about them, and relating them to other ideas, experiences, contexts, and meanings.

The National Core Arts Standards in Dance are rooted in a creative approach to teaching and learning. They describe expectations for learning in dance regardless of culture, style or genre and impart the breadth and depth of the dance experience through the art-making processes. The goal of the standards is to inspire dance educators and their students to explore the many facets of dance and prepare them for a lifetime of engagement with the art form.

For more information about the National Core Arts Standards in Dance, please refer to the Dance Standards resource page and the National Coalition for Core Arts Standards Conceptual Framework for Arts Learning.

We partner with the [National Dance Education Organization](#).

Model Cornerstone Assessments:

- [Grade 2](#)
- [Grade 5](#)
- [Grade 8](#)
- [High School: Proficient](#)
- [High School: Accomplished](#)
- [High School: Advanced](#)

Additional Resources:

- [Inclusion Guidelines](#)
- [Elements of Dance](#)
- [NCAS Dance Intentions](#)
- [NDEO Understanding Context in NCAS Dance Standards](#)
- [Dance Standards Glossary](#)

Dance/Connecting

#DA:Cn10.1

Process Component: Synthesize

Anchor Standard: Synthesize and relate knowledge and personal experiences to make art.

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

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

Grade Pk

DA:Cn10.1.Pk

a. Recognize an emotion expressed in dance movement that is watched or performed.

b. Observe a dance work. Identify and imitate a movement from the dance, and ask a question about the dance.

Grade K

DA:Cn10.1.K

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

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.

Grade 1

DA:Cn10.1.1

a. Find an experience expressed or portrayed in a dance that relates to a familiar experience. Identify the movements that communicate this experience.

b. Observe illustrations from a story. Discuss observations and identify ideas for dance movement and demonstrate the big ideas of the story.

Grade 2

DA:Cn10.1.2

a. Describe, create, and/or perform a dance that expresses personal meaning and explain how certain movements express this personal meaning.

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.

Grade 3

DA:Cn10.1.3

a. Compare the relationships expressed in a dance to relationships with others. Explain how they are the same or different.

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.

Grade 4

DA:Cn10.1.4

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.

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.

Grade 5

DA:Cn10.1.5

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.

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.

Grade 6

DA:Cn10.1.6

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.

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.

Grade 7

DA:Cn10.1.7

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.

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.

Grade 8

DA:Cn10.1.8

a.Relate connections found between different dances and discuss the relevance of the connections to the development of one’s personal perspectives.

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.

Dance/Connecting

#DA:Cn11.1

Process Component: Relate

Anchor Standard: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

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

Essential Question: How does knowing about societal, cultural, historical and community experiences expand dance literacy?

Grade Pk

DA:Cn11.1.Pk

a.Show a dance movement experienced at home or elsewhere.

Grade K

DA:Cn11.1.K

a.Describe or demonstrate the movements in a dance that was watched or performed.

Grade 1**DA:Cn11.1.1**

a. Watch and/or perform a dance from a different culture and discuss or demonstrate the types of movement danced.

Grade 2**DA:Cn11.1.2**

a. Observe a dance and relate the movement to the people or environment in which the dance was created and performed.

Grade 3**DA:Cn11.1.3**

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.

Grade 4**DA:Cn11.1.4**

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.

Grade 5**DA:Cn11.1.5**

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.

Grade 6**DA:Cn11.1.6**

a. Interpret and show how the movement and qualities of a dance communicate its cultural, historical, and/or community purpose or meaning.

Grade 7

DA:Cn11.1.7

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.

Grade 8

DA:Cn11.1.8

a. Analyze and discuss, how dances from a variety of cultures, societies, historical periods, or communities reveal the ideas and perspectives of the people.

Dance/Creating

#DA:Cr1.1

Process Component: Explore

Anchor Standard: Generate and conceptualize artistic ideas and work.

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

Essential Question: Where do choreographers get ideas for dances?

Grade Pk

DA:Cr1.1.Pk

- a. Respond in movement to a variety of sensory stimuli (for example, music/sound, visual, tactile).
 - b. Find a different way to do several basic locomotor and non-locomotor movements.
-

Grade K

DA:Cr1.1.K

- a. Respond in movement to a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance).
 - b. Explore different ways to do basic locomotor and non-locomotor movements by changing at least one of the elements of dance.
-

Grade 1**DA:Cr1.1.1**

- a. Explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance, experiences) and identify the source
 - b. Explore a variety of locomotor and non-locomotor movements by experimenting with and changing the elements of dance.
-

Grade 2**DA:Cr1.1.2**

- 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.
 - b. Combine a variety of movements while manipulating the elements of dance.
-

Grade 3**DA:Cr1.1.3**

- a. Experiment with a variety of self-identified stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences) for movement.
 - b. Explore a given movement problem. Select and demonstrate a solution.
-

Grade 4**DA:Cr1.1.4**

- a. Identify ideas for choreography generated from a variety of stimuli (for example, music/sound,

text, objects, images, notation, observed dance, experiences).

b. Develop a movement problem and manipulate the elements of dance as tools to find a solution.

Grade 5

DA:Cr1.1.5

a. Build content for choreography using several stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences, literary forms, natural phenomena, current news, social events).

b. Construct and solve multiple movement problems to develop choreographic content.

Grade 6

DA:Cr1.1.6

a. Relate similar or contrasting ideas to develop choreography using a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events).

b. Explore various movement vocabularies to transfer ideas into choreography.

Grade 7

DA:Cr1.1.7

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.

b. Explore various movement vocabularies to express an artistic intent in choreography. Explain and discuss the choices made using genre-specific dance terminology.

Grade 8

DA:Cr1.1.8

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.

b. Identify and select personal preferences to create an original dance study or dance. Use genre-specific dance terminology to articulate and justify choices made in movement development to communicate intent.

Dance/Creating

#DA:Cr2.1

Process Component: Plan

Anchor Standard: Organize and develop artistic ideas and work.

Enduring Understanding: The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.

Essential Question: What influences choice-making in creating choreography?

Grade Pk

DA:Cr2.1.Pk

- a. Improvise dance that starts and stops on cue.
 - b. Engage in dance experiences moving alone or with a partner.
-

Grade K

DA:Cr2.1.K

- a. Improvise dance that has a beginning, middle, and end.
 - b. Express an idea, feeling, or image, through improvised movement moving alone or with a partner
-

Grade 1

DA:Cr2.1.1

- a. Improvise a series of movements that have a beginning, middle, and end, and describe movement choices.

b.Choose movements that express an idea or emotion, or follow a musical phrase.

Grade 2

DA:Cr2.1.2

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

b.Choose movements that express a main idea or emotion, or follow a musical phrase. Explain reasons for movement choices.

Grade 3

DA:Cr2.1.3

a.Identify and experiment with choreographic devices to create simple movement patterns and dance structures (for example, AB, ABA, theme and development).

b.Develop a dance phrase that expresses and communicates an idea or feeling. Discuss the effect of the movement choices.

Grade 4

DA:Cr2.1.4

a.Manipulate or modify choreographic devices to expand movement possibilities and create a variety of movement patterns and structures. Discuss movement choices.

b.Develop a dance study that expresses and communicates a main idea. Discuss the reasons and effectiveness of the movement choices.

Grade 5

DA:Cr2.1.5

a.Manipulate or modify a variety of choreographic devices to expand choreographic possibilities and develop a main idea. Explain reasons for movement choices.

b.Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally.

Grade 6

DA:Cr2.1.6

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.

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.

Grade 7

DA:Cr2.1.7

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.

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.

Grade 8

DA:Cr2.1.8

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.

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.

Dance/Creating

#DA:Cr3.1

Process Component: Revise

Anchor Standard: Refine and complete artistic work.

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

to communicate meaning.

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

Grade Pk

DA:Cr3.1.Pk

- a. Respond to suggestions for changing movement through guided improvisational experiences.
 - b. Identify parts of the body and document a body shape or position by drawing a picture
-

Grade K

DA:Cr3.1.K

- a. Apply suggestions for changing movement through guided improvisational experiences.
 - b. Depict a dance movement by drawing a picture or using a symbol.
-

Grade 1

DA:Cr3.1.1

- a. Explore suggestions to change movement from guided improvisation and/or short remembered sequences.
 - 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).
-

Grade 2

DA:Cr3.1.2

- a. Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences.
 - b. Depict the levels of movements in a variety of dance movements by drawing a picture or using symbols (for example, high, middle, low).
-

Grade 3

DA:Cr3.1.3

- a. Revise movement choices in response to feedback to improve a short dance study. Describe the differences the changes made in the movements.
 - b. Depict directions or spatial pathways in a dance phrase by drawing a picture map or using a symbol.
-

Grade 4**DA:Cr3.1.4**

- a. Revise movement based on peer feedback and self-reflection to improve communication of artistic intent in a short dance study. Explain choices made in the process.
 - 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).
-

Grade 5**DA:Cr3.1.5**

- 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.
 - b. Record changes in a dance sequence through writing, symbols, or a form of media technology.
-

Grade 6**DA:Cr3.1.6**

- a. Revise dance compositions using collaboratively developed artistic criteria. Explain reasons for revisions and how choices made relate to artistic intent.
 - b. Explore or invent a system to record a dance sequence through writing, symbols, or a form of media technology.
-

Grade 7

DA:Cr3.1.7

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.

b. Investigate a recognized system to document a dance sequence by using words, symbols, or media technologies.

Grade 8**DA:Cr3.1.8**

a. Revise choreography collaboratively or independently based on artistic criteria, self-reflection, and the feedback of others. Articulate the reasons for choices and revisions and explain how they clarify and enhance the artistic intent.

b. Experiment with aspects of a recognized system to document a section of a dance by using words, symbols, or media technologies.

Dance/Performing

#DA:Pr4.1

Process Component: Express

Anchor Standard: Select, analyze, and interpret artistic work for presentation.

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

Essential Question: How do dancers work with space, time and energy to communicate artistic expression?

Grade Pk**DA:Pr4.1.Pk**

a. Identify and demonstrate directions for moving the body in general space (for example, forward, backwards, sideways, up, down, and turning) and finding and returning to a place in space.

b. Identify speed of dance as fast or slow. Move to varied rhythmic sounds at different tempi.

c. Move with opposing characteristics (for example, loose/tight, light/heavy, jerky/smooth).

Grade K

DA:Pr4.1.K

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.

b. Demonstrate tempo contrasts with movements that match to tempo of sound stimuli.

c. Identify and apply different characteristics to movements (for example, slow, smooth, or wavy).

Grade 1

DA:Pr4.1.1

a. Demonstrate locomotor and non-locomotor movements that change body shapes, levels, and facings. Move in straight, curved, and zig-zagged pathways. Find and return to place in space. Move with others to form straight lines and circles.

b. Relate quick, moderate and slow movements to duration in time. Recognize steady beat and move to varying tempi of steady beat.

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).

Grade 2

DA:Pr4.1.2

a. Demonstrate clear directionality and intent when performing locomotor and non-locomotor movements that change body shapes, facings, and pathways in space. Identify symmetrical and asymmetrical body shapes and examine relationships between body parts. Differentiate between circling and turning as two separate ways of continuous directional change.

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.

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.

Grade 3

DA:Pr4.1.3

a. Judge spaces as distance traveled and use space three-dimensionally. Demonstrate shapes with positive and negative space. Perform movement sequences in and through space with intentionality and focus.

b. Fulfill specified duration of time with improvised locomotor and non-locomotor movements. Differentiate between “in time” and “out of time” to music. Perform movements that are the same or of a different time orientation to accompaniment. Use metric and kinesthetic phrasing.

c. Fulfill specified duration of time with improvised locomotor and non-locomotor movements. Differentiate between “in time” and “out of time” to music. Perform movements that are the same or of a different time orientation to accompaniment. Use metric and kinesthetic phrasing.

Grade 4

DA:Pr4.1.4

a. Make static and dynamic shapes with positive and negative space. Perform elevated shapes (jump shapes) with soft landings and movement sequences alone and with others, establishing relationships with other dancers through focus of eyes.

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.

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.

Grade 5

DA:Pr4.1.5

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.

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.

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.

Grade 6

DA:Pr4.1.6

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.

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.

c.Use the internal body force created by varying tensions within one's musculature for movement initiation and dynamic expression. Distinguish between bound and free-flowing movements and appropriately apply them to technique exercises and dance phrases.

Grade 7

DA:Pr4.1.7

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.

b.Vary durational approach in dance phrasing by using timing accents and variations within a phrase to add interest kinesthetically, rhythmically, and visually.

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.

Grade 8

DA:Pr4.1.8

- 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 pathways.
- 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.
- 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.

Dance/Performing

#DA:Pr5.1

Process Component: Embody

Anchor Standard: Develop and refine artistic technique and work for presentation.

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

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

Grade Pk**DA:Pr5.1.Pk**

- a. Demonstrate basic full body locomotor, non-locomotor movement, and body patterning with spatial relationships.
- b. Move in general space and start and stop on cue while maintaining personal space.
- c. Identify and move body parts and repeat movements upon request.

Grade K**DA:Pr5.1.K**

- a. Demonstrate same-side and cross-body locomotor and non-locomotor movements, body patterning movements, and body shapes.
 - b. Move safely in general space and start and stop on cue during activities, group formations, and creative explorations while maintaining personal space.
 - c. Move body parts in relation to other body parts and repeat and recall movements upon request.
-

Grade 1

DA:Pr5.1.1

- a. Demonstrate a range of locomotor and non-locomotor movements, body patterning, body shapes, and directionality.
 - b. Move safely in general space through a range of activities and group formations while maintaining personal space.
 - c. Modify movements and spatial arrangements upon request
-

Grade 2

DA:Pr5.1.2

- 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.
 - b. Move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space.
 - c. Repeat movements, with an awareness of self and others in space. Self-adjust and modify movements or placement upon request.
-

Grade 3

DA:Pr5.1.3

- a. Replicate body shapes, movement characteristics, and movement patterns in a dance sequence with awareness of body alignment and core support.
- b. Adjust body-use to coordinate with a partner or other dancers to safely change levels, directions, and pathway designs.

c. Recall movement sequences with a partner or in group dance activities. Apply constructive feedback from teacher and self-check to improve dance skills.

Grade 4

DA:Pr5.1.4

a. Demonstrate fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness) and movement qualities when replicating and recalling patterns and sequences of locomotor and non-locomotor movements.

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.

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.

Grade 5

DA:Pr5.1.5

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).

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.

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.

Grade 6

DA:Pr5.1.6

a. Embody technical dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement) to accurately execute changes of direction, levels, facings, pathways, elevations and landings, extensions of limbs, and movement transitions.

b. Apply basic anatomical knowledge, proprioceptive feedback, spatial awareness, and nutrition to promote safe and healthful strategies when warming up and dancing.

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 self-improvements over time

Grade 7

DA:Pr5.1.7

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).

b. Utilize healthful practices and sound nutrition in dance activities and everyday life. Discuss benefits of practices and how choices enhance performance.

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).

Grade 8

DA:Pr5.1.8

a. Embody technical dance skills (for example, functional alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion) to replicate, recall, and execute spatial designs and musical or rhythmical dance phrases.

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.

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).

Dance/Performing

#DA:Pr6.1

Process Component: Present

Anchor Standard: Convey meaning through the presentation of artistic work.

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

Essential Question: How does a dancer heighten artistry in a public performance?

Grade Pk**DA:Pr6.1.Pk**

- a. Dance for others in a designated area or space.
 - b. Use a simple prop as part of a dance.
-

Grade K**DA:Pr6.1.K**

- a. Dance for and with others in a designated space.
 - b. Select a prop to use as part of a dance.
-

Grade 1**DA:Pr6.1.1**

- a. Dance for others in a space where audience and performers occupy different areas.
 - b. Explore the use of simple props to enhance performance.
-

Grade 2**DA:Pr6.1.2**

- a. Dance for and with others in a space where audience and performers occupy different areas.
- b. Use limited production elements (for example, hand props, simple scenery, or media projections).

Grade 3

DA:Pr6.1.3

- a. Identify the main areas of a performance space using production terminology (for example, stage right, stage left, center stage, upstage, and downstage).
- 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.
-

Grade 4

DA:Pr6.1.4

- a. Consider how to establish a formal performance space from an informal setting (for example, gymnasium or grassy area).
- b. Identify, explore, and experiment with a variety of production elements to heighten the artistic intent and audience experience.
-

Grade 5

DA:Pr6.1.5

- a. Demonstrate the ability to adapt dance to alternative performance venues by modifying spacing and movements to the performance space.
- b. Identify, explore, and select production elements that heighten and intensify the artistic intent of a dance and are adaptable for various performance spaces.
-

Grade 6

DA:Pr6.1.6

- a. Recognize needs and adapt movements to performance area. Use performance etiquette and performance practices during class, rehearsal and performance. Post-performance, accept notes from choreographer and make corrections as needed and apply to future performances.
- 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.
-

Grade 7

DA:Pr6.1.7

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. Post-performance, accept notes from choreographer and apply corrections to future performances.

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.

Grade 8

DA:Pr6.1.8

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 create a plan for ongoing improvements. Post-performance, accept notes from choreographer and apply corrections to future performances.

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.

Dance/Responding

#DA:Re7.1

Process Component: Analyze

Anchor Standard: Perceive and analyze artistic work.

Enduring Understanding: Dance is perceived and analyzed to comprehend its meaning.

Essential Question: How is a dance understood?

Grade Pk

DA:Re7.1.Pk

- a. Identify a movement in a dance by repeating it.
 - b. Demonstrate an observed or performed dance movement.
-

Grade K

DA:Re7.1.K

- a. Find a movement that repeats in a dance.
 - b. Demonstrate or describe observed or performed dance movements
-

Grade 1

DA:Re7.1.1

- a. Find a movement that repeats in a dance to make a pattern.
 - b. Demonstrate and describe observed or performed dance movements from a specific genre or culture
-

Grade 2

DA:Re7.1.2

- a. Find movements in a dance that develop a pattern.
 - b. Demonstrate and describe movements in dances from different genres or cultures.
-

Grade 3

DA:Re7.1.3

- a. Find a movement pattern that creates a movement phrase in a dance work.
 - b. Demonstrate and explain how one dance genre is different from another, or how one cultural movement practice is different from another.
-

Grade 4

DA:Re7.1.4

- a. Find patterns of movement in dance works that create a style or theme.
 - b. Demonstrate and explain how dance styles differ within a genre or within a cultural movement practice.
-

Grade 5

DA:Re7.1.5

- a. Find meaning or artistic intent from the patterns of movement in a dance work.
 - 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.
-

Grade 6

DA:Re7.1.6

- a. Describe or demonstrate recurring patterns of movement and their relationships in dance.
 - b. Explain how the elements of dance are used in a variety of dance genres, styles, or cultural movement practices. Use genre-specific dance terminology.
-

Grade 7

DA:Re7.1.7

- a. Compare, contrast, and discuss patterns of movement and their relationships in dance.
 - b. Compare and contrast how the elements of dance are used in a variety of genres, styles, or cultural movement practices. Use genre-specific dance terminology.
-

Grade 8

DA:Re7.1.8

- a. Describe, demonstrate and discuss patterns of movement and their relationships in dance in context of artistic intent.
- b. Explain how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent. Use genre-specific dance terminology.

Dance/Responding

#DA:Re8.1

Process Component: Interpret

Anchor Standard: Interpret intent and meaning in artistic work.

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

Essential Question: How is dance interpreted?

Grade Pk

DA:Re8.1.Pk

a. Observe a movement and share impressions.

Grade K

DA:Re8.1.K

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

Grade 1

DA:Re8.1.1

a. Select movements from a dance that suggest ideas and explain how the movement captures the idea using simple dance terminology.

Grade 2

DA:Re8.1.2

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

Grade 3**DA:Re8.1.3**

a. Select specific context cues from movement. Explain how they relate to the main idea of the dance using basic dance terminology.

Grade 4**DA:Re8.1.4**

a. Relate movements, ideas, and context to decipher meaning in a dance using basic dance terminology.

Grade 5**DA:Re8.1.5**

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.

Grade 6**DA:Re8.1.6**

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.

Grade 7**DA:Re8.1.7**

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.

Grade 8**DA:Re8.1.8**

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.

Dance/Responding

#DA:Re9.1

Process Component: Critique

Anchor Standard: Apply criteria to evaluate artistic work.

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

Essential Question: What criteria are used to evaluate dance?

Grade Pk

DA:Re9.1.Pk

a.Find a movement in a dance that was fun to watch. Repeat it and explain why it is fun to watch and do.

Grade K

DA:Re9.1.K

a.Find a movement that was noticed in a dance. Demonstrate the movement that was noticed and explain why it attracted attention.

Grade 1

DA:Re9.1.1

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.

Grade 2

DA:Re9.1.2

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.

Grade 3

DA:Re9.1.3

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.

Grade 4

DA:Re9.1.4

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.

Grade 5

DA:Re9.1.5

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.

Grade 6

DA:Re9.1.6

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.

Grade 7

DA:Re9.1.7

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.

Grade 8

DA:Re9.1.8

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.

Dance Glossary

Media Arts

Media arts standards are intended to address the diverse forms and categories of media arts, including: imaging, sound, moving image, virtual and interactive. Media arts standards do not dictate what or how to teach, but define age-appropriate outcomes for students, towards the achievement of Enduring Understandings and Artistic Literacy. They are therefore quite generalized, not specifying particular technologies or techniques, and containing very few examples of terminology and activities. The standards allow for a great diversity of instruction, methodology and circumstance. They are adaptive to the wide range of conditions that exist currently for the form across the country. State and district standards may offer greater specificity as they are developed, and Model Cornerstone Assessments will provide more specific examples of projects, lessons and activities.

The standards are normally presented in a linear, sequential format, which does provide a representation of the creative production process. But the standards are designed for access in a non-linear manner as well, whereby one can address any particular process, process component, or standard on an as needed basis. For example, lessons and units can easily begin within Connecting by considering a given context, move next into Responding to analyze particular examples of media arts, and then into Creating to begin production. Also, the standards represent portions of holistic creative process, and may be addressed in rapid-fire succession, as one is creating work. Therefore, a brainstorming session that is contained within Creating is also constantly accessing Responding and even Connecting. One well-structured class, lesson or unit can address many, if not all standards. This interactive web site offers versatility in accessing the standards for flexibility in lesson planning, instruction, and assessment. For example, process components may be selected as a primary organizational tool for some teachers.

Enduring Understandings and Essential Questions are written at one grade-level, and are to be adapted by the instructor to their specific grade-level. It is advisable to view standards at lower and higher grade levels in order to view a progression of proficiency. Nevertheless, it is assumed that students may have little or no formal media arts instruction at a particular grade level. Based on best practice, collaboration is assumed throughout the media arts standards.

We partner with [Media Arts Education](#).

For more information please access the resources link.

[Model Cornerstone Assessments:](#)

- [Grade 2](#)
- [Grade 5](#)
- [Grade 8](#)
- [High School: Proficient](#)
- [High School: Accomplished](#)
- [High School: Advanced](#)

Additional Resources:

- [Inclusion Guidelines](#)
- [FAQ](#)
- [Final](#)
- [Media Arts Standards Glossary](#)

Media Arts/Connecting

#MA:Cn10.1

Process Component: Synthesize

Anchor Standard: Synthesize and relate knowledge and personal experiences to make art.

Enduring Understanding: Media artworks synthesize meaning and form cultural experience.

Essential Question: How do we relate knowledge and experiences to understanding and making media artworks? How do we learn about and create meaning through producing media artworks?

Grade Pk

MA:Cn10.1.Pk

- a. Use personal experiences in making media artworks.
- b. With guidance, share experiences of media artworks.

Grade K

MA:Cn10.1.K

- a. Use personal experiences and choices in making media artworks.
 - b. Share memorable experiences of media artworks.
-

Grade 1**MA:Cn10.1.1**

- a. Use personal experiences, interests, and models in creating media artworks.
 - b. Share meaningful experiences of media artworks.
-

Grade 2**MA:Cn10.1.2**

- a. Use personal experiences, interests, information, and models in creating media artworks.
 - b. Discuss experiences of media artworks, describing their meaning and purpose.
-

Grade 3**MA:Cn10.1.3**

- a. Use personal and external resources, such as interests, information, and models, to create media artworks.
 - b. Identify and show how media artworks form meanings, situations, and/or culture, such as popular media.
-

Grade 4**MA:Cn10.1.4**

- a. Examine and use personal and external resources, such as interests, research, and cultural understanding, to create media artworks.

b.Examine and show how media artworks form meanings, situations, and/or cultural experiences, such as online spaces.

Grade 5

MA:Cn10.1.5

a.Access and use internal and external resources to create media artworks, such as interests, knowledge, and experiences.

b.Examine and show how media artworks form meanings, situations, and cultural experiences, such as news and cultural events.

Grade 6

MA:Cn10.1.6

a.Access, evaluate, and use internal and external resources to create media artworks, such as knowledge, experiences, interests, and research.

b.Explain and show how media artworks form new meanings, situations, and cultural experiences, such as historical events.

Grade 7

MA:Cn10.1.7

a.Access, evaluate and use internal and external resources to inform the creation of media artworks, such as experiences, interests, research, and exemplary works.

b.Explain and show how media artworks form new meanings and knowledge, situations, and cultural experiences, such as learning, and new information.

Grade 8

MA:Cn10.1.8

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.

b.Explain and demonstrate how media artworks expand meaning and knowledge, and create cultural experiences, such as local and global events.

Media Arts/Connecting

#MA:Cn11.1

Process Component: Relate

Anchor Standard: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

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

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

Grade Pk

MA:Cn11.1.Pk

a.With guidance, relate media artworks and everyday life.

b.With guidance, interact safely and appropriately with media arts tools and environments

Grade K

MA:Cn11.1.K

a.With guidance, share ideas in relating media artworks and everyday life, such as daily activities.

b.With guidance, interact safely and appropriately with media arts tools and environments.

Grade 1

MA:Cn11.1.1

a. Discuss and describe media artworks in everyday life, such as popular media, and connections with family and friends.

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

Grade 2

MA:Cn11.1.2

a. Discuss how media artworks and ideas relate to everyday and cultural life, such as media messages and media environments.

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

Grade 3

MA:Cn11.1.3

a. Identify how media artworks and ideas relate to everyday and cultural life and can influence values and online behavior.

b. Examine and interact appropriately with media arts tools and environments, considering safety, rules, and fairness.

Grade 4

MA:Cn11.1.4

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.

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

Grade 5

MA:Cn11.1.5

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.

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

Grade 6

MA:Cn11.1.6

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.

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

Grade 7

MA:Cn11.1.7

a.Research and demonstrate how media artworks and ideas relate to various situations, purposes and values, such as community, vocations, and social media.

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

Grade 8

MA:Cn11.1.8

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.

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

Media Arts/Creating

#MA:Cr1.1.1

Process Component: Conceive

Anchor Standard: Generate and conceptualize artistic ideas and work.

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

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

Grade Pk

MA:Cr1.1.1.Pk

a.Share ideas for media artworks through guided exploration of tools, methods, and imagining.

Grade K

MA:Cr1.1.1.K

a.Discover and share ideas for media artworks using play and experimentation.

Grade 1

MA:Cr1.1.1.1

a.Express and share ideas for media artworks through sketching and modeling.

Grade 2

MA:Cr1.1.1.2

a.Discover multiple ideas for media artworks through brainstorming and improvising.

Grade 3

MA:Cr1.1.1.3

a.Develop multiple ideas for media artworks using a variety of tools, methods and/or materials.

Grade 4

MA:Cr1.1.1.4

a.Conceive of original artistic goals for media artworks using a variety of creative methods, such

as brainstorming and modeling.

Grade 5

MA:Cr1.1.1.5

a. Envision original ideas and innovations for media artworks using personal experiences and/or the work of others.

Grade 6

MA:Cr1.1.1.6

a. Formulate variations of goals and solutions for media artworks by practicing chosen creative processes, such as sketching, improvising and brainstorming.

Grade 7

MA:Cr1.1.1.7

a. Produce a variety of ideas and solutions for media artworks through application of chosen inventive processes, such as concept modeling and prototyping.

Grade 8

MA:Cr1.1.1.8

a. Generate ideas, goals, and solutions for original media artworks through application of focused creative processes, such as divergent thinking and experimenting.

Media Arts/Creating

#MA:Cr2.1.1

Process Component: Develop

Anchor Standard: Organize and develop artistic ideas and work.

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

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

Grade Pk

MA:Cr2.1.1.Pk

a. With guidance, form ideas into plans or models for media arts productions.

Grade K

MA:Cr2.1.1.K

a. With guidance, use ideas to form plans or models for media arts productions.

Grade 1

MA:Cr2.1.1.1

a. With guidance, use identified ideas to form plans and models for media arts productions.

Grade 2

MA:Cr2.1.1.2

a. Choose ideas to create plans and models for media arts productions.

Grade 3

MA:Cr2.1.1.3

a. Form, share, and test ideas, plans, and models to prepare for media arts productions.

Grade 4

MA:Cr2.1.1.4

a. Discuss, test, and assemble ideas, plans, and models for media arts productions, considering the artistic goals and the presentation.

Grade 5

MA:Cr2.1.1.5

a. Develop, present, and test ideas, plans, models, and proposals for media arts productions, considering the artistic goals and audience.

Grade 6

MA:Cr2.1.1.6

a. Organize, propose, and evaluate artistic ideas, plans, prototypes, and production processes for media arts productions, considering purposeful intent.

Grade 7

MA:Cr2.1.1.7

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

Grade 8

MA:Cr2.1.1.8

a. Structure and critique ideas, plans, prototypes, and production processes for media arts productions, considering intent, resources, and the presentation context.

Media Arts/Creating

#MA:Cr3.1

Process Component: Construct

Anchor Standard: Refine and complete artistic work.

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

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

Grade Pk

MA:Cr3.1.Pk

- a. Make and capture media arts content, freely and in guided practice, in media arts productions.
 - b. Attempt and share expressive effects, freely and in guided practice, in creating media artworks.
-

Grade K

MA:Cr3.1.K

- a. Form and capture media arts content for expression and meaning in media arts productions.
 - b. Make changes to the content, form, or presentation of media artworks and share results.
-

Grade 1

MA:Cr3.1.1

- a. Create, capture, and assemble media arts content for media arts productions, identifying basic principles, such as pattern and repetition.
 - b. Practice and identify the effects of making changes to the content, form, or presentation, in order to refine and finish media artworks.
-

Grade 2

MA:Cr3.1.2

- a. Construct and assemble content for unified media arts productions, identifying and applying basic principles, such as positioning and attention.
 - b. Test and describe expressive effects in altering, refining, and completing media artworks.
-

Grade 3

MA:Cr3.1.3

- 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.

b.Practice and analyze how the emphasis of elements alters effect and purpose in refining and completing media artworks.

Grade 4

MA:Cr3.1.4

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.

b.Demonstrate intentional effect in refining media artworks, emphasizing elements for a purpose.

Grade 5

MA:Cr3.1.5

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.

b.Determine how elements and components can be altered for clear communication and intentional effects, and refine media artworks to improve clarity and purpose.

Grade 6

MA:Cr3.1.6

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.

b.Appraise how elements and components can be altered for intentional effects and audience, and refine media artworks to reflect purpose and audience.

Grade 7

MA:Cr3.1.7

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.

b.Improve and refine media artworks by intentionally emphasizing particular expressive elements to reflect an understanding of purpose, audience, or place.

Grade 8

MA:Cr3.1.8

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.

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.

Media Arts/Producing

#MA:Pr4.1

Process Component: Integrate

Anchor Standard: Select, analyze, and interpret artistic work for presentation.

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

Essential Question: How are complex media arts experiences constructed?

Grade Pk

MA:Pr4.1.Pk

a.With guidance, combine different forms and content, such as image and sound, to form media artworks.

Grade K

MA:Pr4.1.K

a.With guidance, combine arts forms and media content, such as dance and video, to form media artworks.

Grade 1

MA:Pr4.1.1

a.Combine varied academic, arts, and media content in media artworks, such as an illustrated story,

Grade 2

MA:Pr4.1.2

a.Practice combining varied academic, arts, and media content into unified media artworks, such as a narrated science animation.

Grade 3

MA:Pr4.1.3

a.Practice combining varied academic, arts, and media forms and content into unified media artworks, such as animation, music, and dance.

Grade 4

MA:Pr4.1.4

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.

Grade 5

MA:Pr4.1.5

a.Create media artworks through the integration of multiple contents and forms, such as a media broadcast.

Grade 6

MA:Pr4.1.6

a.Validate how integrating multiple contents and forms can support a central idea in a media artwork, such as media, narratives, and performance.

Grade 7

MA:Pr4.1.7

a. Integrate multiple contents and forms into unified media arts productions that convey consistent perspectives and narratives, such as an interactive video game.

Grade 8

MA:Pr4.1.8

a. Integrate multiple contents and forms into unified media arts productions that convey specific themes or ideas, such as interdisciplinary projects, or multimedia theatre.

Media Arts/Producing

#MA:Pr5.1

Process Component: Practice

Anchor Standard: Develop and refine artistic techniques and work for presentation.

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

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

Grade Pk

MA:Pr5.1.Pk

a. Use identified skills, such as manipulating tools, making choices, and sharing in creating media artworks.

b. Use identified creative skills, such as imagining freely and in guided practice, within media arts productions.

c. Use media arts creation tools freely and in guided practice.

Grade K

MA:Pr5.1.K

- a. Identify and demonstrate basic skills, such as handling tools, making choices, and cooperating in creating media artworks.
 - b. Identify and demonstrate creative skills, such as performing, within media arts productions.
 - c. Practice, discover, and share how media arts creation tools work.
-

Grade 1

MA:Pr5.1.1

- a. Describe and demonstrate various artistic skills and roles, such as technical steps, planning, and collaborating in media arts productions.
 - b. Describe and demonstrate basic creative skills within media arts productions, such as varying techniques.
 - c. Experiment with and share different ways to use tools and techniques to construct media artworks.
-

Grade 2

MA:Pr5.1.2

- 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.
 - b. Demonstrate use of experimentation skills, such as playful practice, and trial and error, within and through media arts productions.
 - c. Demonstrate and explore identified methods to use tools to capture and form media artworks.
-

Grade 3

MA:Pr5.1.3

- 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.

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

c.Exhibit standard use of tools and techniques while constructing media artworks.

Grade 4

MA:Pr5.1.4

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.

b.Practice foundational innovative abilities, such as design thinking, in addressing problems within and through media arts productions.

c.Demonstrate use of tools and techniques in standard and novel ways while constructing media artworks.

Grade 5

MA:Pr5.1.5

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.

b.Practice fundamental creative and innovative abilities, such as expanding conventions, in addressing problems within and through media arts productions.

c.Examine how tools and techniques could be used in standard and experimental ways in constructing media artworks.

Grade 6

MA:Pr5.1.6

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, self-initiative, and problem-solving.

b.Develop a variety of creative and adaptive innovation abilities, such as testing constraints, in developing solutions within and through media arts productions.

c. Demonstrate adaptability using tools and techniques in standard and experimental ways in constructing media artworks.

Grade 7

MA:Pr5.1.7

a. Exhibit an increasing set of artistic, design, technical, and soft skills through performing various roles in producing media artworks, such as creative problem-solving and organizing.

b. Exhibit an increasing set of creative and adaptive innovation abilities, such as exploratory processes, in developing solutions within and through media arts productions.

c. Demonstrate adaptability using tools and techniques in standard and experimental ways to achieve an assigned purpose in constructing media artworks.

Grade 8

MA:Pr5.1.8

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.

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.

c. Demonstrate adaptability using tools, techniques and content in standard and experimental ways to communicate intent in the production of media artworks.

Media Arts/Producing

#MA:Pr6.1

Process Component: Present

Anchor Standard: Convey meaning through the presentation of artistic work.

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

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

Grade Pk

MA:Pr6.1.Pk

- a. With guidance, share roles and discuss the situation for presenting media artworks.
 - b. With guidance, share reactions to the presentation of media artworks.
-

Grade K

MA:Pr6.1.K

- a. With guidance, identify and share roles and the situation in presenting media artworks.
 - b. With guidance, identify and share reactions to the presentation of media artworks.
-

Grade 1

MA:Pr6.1.1

- a. With guidance, discuss presentation conditions and perform a task in presenting media artworks.
 - b. With guidance, discuss the experience of the presentation of media artworks.
-

Grade 2

MA:Pr6.1.2

- a. Identify and describe presentation conditions and perform task(s) in presenting media artworks.
 - b. Identify and describe the experience and share results of presenting media artworks.
-

Grade 3

MA:Pr6.1.3

a. Identify and describe the presentation conditions, and take on roles and processes in presenting or distributing media artworks.

b. Identify and describe the experience, and share results of and improvements for presenting media artworks.

Grade 4

MA:Pr6.1.4

a. Explain the presentation conditions, and fulfill a role and processes in presenting or distributing media artworks.

b. Explain results of and improvements for presenting media artworks.

Grade 5

MA:Pr6.1.5

a. Compare qualities and purposes of presentation formats, and fulfill a role and associated processes in presentation and/or distribution of media artworks.

b. Compare results of and improvements for presenting media artworks.

Grade 6

MA:Pr6.1.6

a. Analyze various presentation formats and fulfill various tasks and defined processes in the presentation and/or distribution of media artworks.

b. Analyze results of and improvements for presenting media artworks.

Grade 7

MA:Pr6.1.7

a. Evaluate various presentation formats in order to fulfill various tasks and defined processes in the presentation and/or distribution of media artworks.

b. Evaluate the results of and improvements for presenting media artworks, considering impacts on personal growth.

Grade 8

MA:Pr6.1.8

a.Design the presentation and distribution of media artworks through multiple formats and/or contexts.

b.Evaluate the results of and implement improvements for presenting media artworks, considering impacts on personal growth and external effects.

Media Arts/Responding

#MA:Re7.1

Process Component: Perceive

Anchor Standard: Perceive and analyze artistic work.

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

Essential Question: How do we 'read' media artworks and discern their relational components? How do media artworks function to convey meaning and manage audience experience?

Grade Pk

MA:Re7.1.Pk

a.With guidance, explore and discuss components and messages in a variety of media artworks.

b.With guidance, explore media artworks and discuss experiences.

Grade K

MA:Re7.1.K

a.Recognize and share components and messages in media artworks.

b.Recognize and share how a variety of media artworks create different experiences.

Grade 1

MA:Re7.1.1

- a. Identify components and messages in media artworks.
 - b. With guidance, identify how a variety of media artworks create different experiences.
-

Grade 2**MA:Re7.1.2**

- a. Identify and describe the components and messages in media artworks.
 - b. Identify and describe how a variety of media artworks create different experiences.
-

Grade 3**MA:Re7.1.3**

- a. Identify and describe how messages are created by components in media artworks.
 - b. Identify and describe how various forms, methods, and styles in media artworks manage audience experience.
-

Grade 4**MA:Re7.1.4**

- a. Identify, describe, and explain how messages are created by components in media artworks.
 - b. Identify, describe, and explain how various forms, methods, and styles in media artworks manage audience experience.
-

Grade 5**MA:Re7.1.5**

- a. Identify, describe, and differentiate how message and meaning are created by components in media artworks.
- b. Identify, describe, and differentiate how various forms, methods, and styles in media artworks manage audience experience.

Grade 6

MA:Re7.1.6

a. Identify, describe, and analyze how message and meaning are created by components in media artworks.

b. Identify, describe, and analyze how various forms, methods, and styles in media artworks manage audience experience.

Grade 7

MA:Re7.1.7

a. Describe, compare, and analyze the qualities of and relationships between the components in media artworks.

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

Grade 8

MA:Re7.1.8

a. Compare, contrast, and analyze the qualities of and relationships between the components and style in media artworks.

b. Compare, contrast, and analyze how various forms, methods, and styles in media artworks manage audience experience and create intention.

Media Arts/Responding

#MA:Re8.1

Process Component: Interpret

Anchor Standard: Interpret intent and meaning in artistic work.

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

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

Grade Pk**MA:Re8.1.Pk**

a. With guidance, share reactions to media artworks.

Grade K**MA:Re8.1.K**

a. With guidance, share observations regarding a variety of media artworks.

Grade 1**MA:Re8.1.1**

a. With guidance, identify the meanings of a variety of media artworks.

Grade 2**MA:Re8.1.2**

a. Determine the purposes and meanings of media artworks, considering their context.

Grade 3**MA:Re8.1.3**

a. Determine the purposes and meanings of media artworks while describing their context.

Grade 4**MA:Re8.1.4**

a. Determine and explain reactions and interpretations to a variety of media artworks, considering their purpose and context.

Grade 5**MA:Re8.1.5**

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

Grade 6

MA:Re8.1.6

a. Analyze the intent of a variety of media artworks, using given criteria.

Grade 7

MA:Re8.1.7

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

Grade 8

MA:Re8.1.8

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

Media Arts/Responding

#MA:Re9.1

Process Component: Evaluate

Anchor Standard: Apply criteria to evaluate artistic work.

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

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

Grade Pk

MA:Re9.1.Pk

a. With guidance, examine and share appealing qualities in media artworks.

Grade K**MA:Re9.1.K**

a.Share appealing qualities and possible changes in media artworks.

Grade 1**MA:Re9.1.1**

a.Identify the effective parts of and possible changes to media artworks considering viewers.

Grade 2**MA:Re9.1.2**

a.Discuss the effectiveness of and improvements for media artworks, considering their context.

Grade 3**MA:Re9.1.3**

a.Identify basic criteria for and evaluate media artworks, considering possible improvements and context.

Grade 4**MA:Re9.1.4**

a.Identify and apply basic criteria for evaluating and improving media artworks and production processes, considering context.

Grade 5**MA:Re9.1.5**

a.Determine and apply criteria for evaluating media artworks and production processes, considering context, and practicing constructive feedback.

Grade 6

MA:Re9.1.6

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

Grade 7**MA:Re9.1.7**

a.Develop and apply criteria to evaluate various media artworks and production processes, considering context, and practicing constructive feedback.

Grade 8**MA:Re9.1.8**

a.Evaluate media art works and production processes with developed criteria, considering context and artistic goals.

Media Arts Glossary

Music

The National Core Music Standards are designed to guide music educators as they help their students achieve the goal of independent music literacy. The structure of the standards organizes outcomes by Artistic Process, thereby facilitating sequential instruction while also authentically reflecting the way musicians think and work.

The music standards are organized and presented as follows:

- All music performance standards are grouped under the Artistic Processes of Creating, Performing, or Responding.
- Because music connections are an essential part of each Artistic Process, open-ended Connecting outcomes cross-reference users to Creating, Performing, and Responding performance standards.
- Music performance standards are organized and coded according to the process components or “steps” of the Artistic Processes. The process components for each Process are as follows:
 - *Creating*: Imagine; Plan and Make; Evaluate and Refine, and Present
 - *Performing*: Select; Analyze; Interpret; Rehearse, Evaluate, and Refine; and Present

- *Responding*: Select; Analyze; Interpret; and Evaluate
- Performance standards are provided for each grade level from Prekindergarten through grade eight.
- Four distinct “strands” of high school performance standards are provided, reflecting the increasing variety of music courses offered in American secondary schools.
 - Ensemble, Harmonizing Instrument (guitar, keyboard, etc.), Composition/Theory, and Music Technology performance standards are provided for three levels: Proficient, Accomplished, and Advanced.
 - Because many students become involved in Ensemble and Harmonizing Instrument classes before they enter high school, performance standards for these strands also include two preparatory levels: Novice (nominally assigned to the fifth grade level) and Intermediate (nominally the eighth grade level).
- To clarify the progression of performance standards across grade and high school levels, italic type is used to indicate changes from one grade level to the next.
- Similarities across the arts disciplines are highlighted in the eleven Common Anchors, which are shared by all five sets of discipline-specific standards. Each Anchor includes one or more process components.
- The standards are based on the assumption of quality resources, including instructional time, spanning PreK-8 and continuing at the high school level.

Draft Model Cornerstone Assessments provide protocols to help music educators develop measures of student achievement. These assessments will be piloted in a diverse array of classrooms across the United States, refined for use in varied settings, and used to generate student work that will eventually be made available online to illustrate the standards.

Many additional tools are available on this National Coalition for Core Arts Standards web site. More detailed explanations of the organization and implications of the Core Music Standards can be found at <http://nafme.org/standards>. The National Association for Music Education (NAfME) site will present Opportunity-to-Learn Standards, outlining the resources needed to deliver quality instruction; advocacy resources for explaining standards-based education to decision-makers and the public; and links to available professional development, as well as advice on making the standards a reality in schools across the nation.

Our partner organization is the [National Association for Music Education](#).

[Model Cornerstone Assessments:](#)

- [Grade 2](#)
- [Grade 5](#)
- [Grade 8](#)
- [Middle School Ensembles](#)
- [High School Ensembles](#)

Additional Resources:

- [Inclusion Guidelines](#)
- [Definitions, EUs and EQs](#)
- [Music Standards Glossary](#)

General Music/Connecting

#MU:Cn10.0

Process Component: GMS-Connect #10- Synthesize and relate knowledge and personal experiences to make music.

Anchor Standard: Synthesize and relate knowledge and personal experiences to make art.

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

Essential Question: How do musicians make meaningful connections to creating, performing, and responding?

Grade Pk

MU:Cn10.0.Pk

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

Grade K

MU:Cn10.0.K

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

Grade 1

MU:Cn10.0.1

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

Grade 2

MU:Cn10.0.2

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

Grade 3

MU:Cn10.0.3

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

Grade 4

MU:Cn10.0.4

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

Grade 5

MU:Cn10.0.5

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

Grade 6

MU:Cn10.0.6

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

Grade 7

MU:Cn10.0.7

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

Grade 8

MU:Cn10.0.8

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

Music Theory Composition/Connecting

#MU:Cn10.0.C

Process Component: MTC - Connect #10 - Synthesize and relate knowledge and personal experiences to make music.

Anchor Standard: Synthesize and relate knowledge and personal experiences to make art.

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

Essential Question: How do musicians make meaningful connections to creating, performing, and responding?

Music Traditional And Emerging Ensembles/Connecting

#MU:Cn10.0.E

Process Component: MTC - Connect #10 - Synthesize and relate knowledge and personal experiences to make music.

Anchor Standard: Synthesize and relate knowledge and personal experiences to make art.

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

Essential Question: How do musicians make meaningful connections to creating, performing, and responding?

Music Harmonizing Instruments/Connecting

#MU:Cn10.0.H

Process Component: MHI-Connect #10- Synthesize and relate knowledge and personal experiences to make music.

Anchor Standard: Synthesize and relate knowledge and personal experiences to make art.

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

Essential Question: How do musicians make meaningful connections to creating, performing, and responding?

Grade Hs novice

MU:Cn10.0.H.Hs novice

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

Grade Hs intermediate

MU:Cn10.0.H.Hs intermediate

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

Music Technology/Connecting

#MU:Cn10.0.T

Process Component: MTS – Connect #10 - Synthesize and relate knowledge and personal experiences to make music.

Anchor Standard: Synthesize and relate knowledge and personal experiences to make art.

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

Essential Question: How do musicians make meaningful connections to creating, performing and responding?

General Music/Connecting

#MU:Cn11.0

Process Component: GMS-Connect #11- Relate musical ideas and works with varied context to deepen understanding.

Anchor Standard: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

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

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

Grade Pk

MU:Cn11.0.Pk

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

Grade K

MU:Cn11.0.K

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

Grade 1

MU:Cn11.0.1

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

Grade 2

MU:Cn11.0.2

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

Grade 3

MU:Cn11.0.3

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

Grade 4

MU:Cn11.0.4

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

Grade 5

MU:Cn11.0.5

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

Grade 6

MU:Cn11.0.6

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

Grade 7

MU:Cn11.0.7

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

Grade 8

MU:Cn11.0.8

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

Music Theory Composition/Connecting

#MU:Cn11.0.C

Process Component: MTC - Connect #11- Relate musical ideas and works to varied contexts and daily life to deepen understanding.

Anchor Standard: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

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

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

Music Traditional And Emerging Ensembles/Connecting

#MU:Cn11.0.E

Process Component: MTE – Connect #11 - Relate musical ideas and works to varied contexts and daily life to deepen understanding.

Anchor Standard: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

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

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

Grade Hs novice

MU:Cn11.0.E.Hs novice

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

Grade Hs intermediate

MU:Cn11.0.E.Hs intermediate

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

Music Harmonizing Instruments/Connecting

#MU:Cn11.0.H

Process Component: MHI-Connect #11- Relate musical ideas and works to varied contexts and daily life to deepen understanding.

Anchor Standard: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

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

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

Grade Hs novice

MU:Cn11.0.H.Hs novice

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

Grade Hs intermediate

MU:Cn11.0.H.Hs intermediate

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

Music Technology/Connecting

#MU:Cn11.0.T

Process Component: MTS - Connect #11- Relate musical ideas and works to varied contexts and daily life to deepen understanding.

Anchor Standard: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

Enduring Understanding: Understanding connections to varied contexts and daily life

enhances musicians' creating, performing, and responding.

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

General Music/Creating

#MU:Cr1.1

Process Component: GMS-Imagine - Generate musical ideas for various purposes and contexts.

Anchor Standard: Generate and conceptualize artistic ideas and work.

Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

Essential Question: How do musicians generate creative ideas?

Grade Pk

MU:Cr1.1.Pk

With substantial guidance, explore and experience a variety of music.

Grade K

MU:Cr1.1.K

- a. With guidance, explore and experience music concepts (such as beat and melodic contour).
 - b. With guidance, generate musical ideas (such as movements or motives).
-

Grade 1

MU:Cr1.1.1

- a. With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose.
- b. With limited guidance, generate musical ideas in multiple tonalities (such as major and minor) and meters (such as duple and triple).

Grade 2**MU:Cr1.1.2**

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

Grade 3**MU:Cr1.1.3**

- a. Improvise rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social).
 - b. Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter.
-

Grade 4**MU:Cr1.1.4**

- a. Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural).
 - b. Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters.
-

Grade 5**MU:Cr1.1.5**

- a. Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical).
 - b. Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes.
-

Grade 6**MU:Cr1.1.6**

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

Grade 7

MU:Cr1.1.7

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

Grade 8

MU:Cr1.1.8

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

Music Harmonizing Instruments/Creating

#MU:Cr1.1

Process Component: MHI-Imagine- Generate musical ideas for various purposes and contexts.

Anchor Standard: Generate and conceptualize artistic ideas and work.

Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

Essential Question: How do musicians generate creative ideas?

Grade Hs novice

MU:Cr1.1.Hs novice

Generate melodic, rhythmic, and harmonic ideas for simple melodies (such as two-phrase) and chordal accompaniments for given melodies.

Grade Hs intermediate

MU:Cr1.1.Hs intermediate

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.

Music Theory Composition/Creating

#MU:Cr1.1.C

Process Component: MTC - Imagine - Generate musical ideas for various purposes and contexts.

Anchor Standard: Generate and conceptualize artistic ideas and work.

Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

Essential Question: How do musicians generate creative ideas?

Music Traditional And Emerging Ensembles/Creating

#MU:Cr1.1.E

Process Component: MTE - Imagine - Generate musical ideas for various purposes and contexts.

Anchor Standard: Generate and conceptualize artistic ideas and work.

Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

Essential Question: How do musicians generate creative ideas?

Grade Hs novice

MU:Cr1.1.E.Hs novice

Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.

Grade Hs intermediate

MU:Cr1.1.E.Hs intermediate

Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.

Music Technology/Creating

#MU:Cr1.1.T

Process Component: MTS-Imagine - Generate musical ideas for various purposes and contexts.

Anchor Standard: Generate and conceptualize artistic ideas and works.

Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

Essential Question: How do musicians generate creative ideas?

General Music/Creating

#MU:Cr2.1

Process Component: GMS-Plan and Make - Select and develop musical ideas for defined purposes and contexts.

Anchor Standard: Organize and develop artistic ideas and work.

Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.

Essential Question: How do musicians make creative decisions?

Grade Pk

MU:Cr2.1.Pk

a. With substantial guidance, explore favorite musical ideas (such as movements, vocalizations, or instrumental accompaniments).

b. With substantial guidance, select and keep track of the order for performing original musical ideas, using iconic notation and/or recording technology.

Grade K

MU:Cr2.1.K

a. With guidance, demonstrate and choose favorite musical ideas.

b. With guidance, organize personal musical ideas using iconic notation and/or recording technology.

Grade 1

MU:Cr2.1.1

a. With limited guidance, demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent.

b. With limited guidance, use iconic or standard notation and/or recording technology to document and organize personal musical ideas.

Grade 2

MU:Cr2.1.2

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

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

Grade 3

MU:Cr2.1.3

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

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

Grade 4

MU:Cr2.1.4

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

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

Grade 5

MU:Cr2.1.5

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

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

Grade 6

MU:Cr2.1.6

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.

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.

Grade 7

MU:Cr2.1.7

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.

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

Grade 8

MU:Cr2.1.8

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

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

Music Theory Composition/Creating

#MU:Cr2.1.C

Process Component: MTC - Plan and Make - Select and develop musical ideas for defined purposes and contexts.

Anchor Standard: Organize and develop artistic ideas and work.

Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.

Essential Question: How do musicians make creative decisions?

Music Traditional And Emerging Ensembles/Creating

#MU:Cr2.1.E

Process Component: MTE - Plan and Make - Select and develop musical ideas for defined purposes and contexts.

Anchor Standard: Organize and develop artistic ideas and work.

Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.

Essential Question: How do musicians make creative decisions?

Grade Hs novice**MU:Cr2.1.E.Hs novice**

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.

b. Preserve draft compositions and improvisations through standard notation and audio recording.

Grade Hs intermediate

MU:Cr2.1.E.Hs intermediate

a. Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.

b. Preserve draft compositions and improvisations through standard notation and audio recording.

Music Harmonizing Instruments/Creating

#MU:Cr2.1.H

Process Component: MHI-Plan and Make - Select and develop musical ideas for defined purposes and contexts.

Anchor Standard: Organize and develop artistic ideas and work.

Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.

Essential Question: How do musicians make creative decisions?

Grade Hs novice

MU:Cr2.1.H.Hs novice

a. 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.

Grade Hs intermediate

MU:Cr2.1.H.Hs intermediate

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.

Music Technology/Creating

#MU:Cr2.1.T

Process Component: MTS-Plan and Make - Select and develop musical ideas for defined purposes and contexts.

Anchor Standard: Organize and develop artistic ideas and work.

Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.

Essential Question: How do musicians make creative decisions?

General Music/Creating

#MU:Cr3.1

Process Component: GMS-Evaluate and Refine -Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.

Anchor Standard: Refine and complete artistic work.

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

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

Grade Pk

MU:Cr3.1.Pk

a. With substantial guidance, consider personal, peer, and teacher feedback when demonstrating and refining personal musical ideas.

Grade K

MU:Cr3.1.K

a. With guidance, apply personal, peer, and teacher feedback in refining personal musical ideas.

Grade 1**MU:Cr3.1.1**

a. With limited guidance, discuss and apply personal, peer, and teacher feedback to refine personal musical ideas.

Grade 2**MU:Cr3.1.2**

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

Grade 3**MU:Cr3.1.3**

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

Grade 4**MU:Cr3.1.4**

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

Grade 5**MU:Cr3.1.5**

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

Grade 6**MU:Cr3.1.6**

- a. Evaluate their own work, applying teacher-provided criteria such as application of selected elements of music, and use of sound sources.
 - b. Describe the rationale for making revisions to the music based on evaluation criteria and feedback from their teacher.
-

Grade 7

MU:Cr3.1.7

- a. Evaluate their own work, applying selected criteria such as appropriate application of elements of music including style, form, and use of sound sources.
 - b. Describe the rationale for making revisions to the music based on evaluation criteria and feedback from others (teacher and peers).
-

Grade 8

MU:Cr3.1.8

- a. Evaluate their own work by selecting and applying criteria including appropriate application of compositional techniques, style, form, and use of sound sources.
- b. Describe the rationale for refining works by explaining the choices, based on evaluation criteria.

Music Theory Composition/Creating

#MU:Cr3.1.C

Process Component: MTC - Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.

Anchor Standard: Refine and complete artistic work.

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

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

Music Traditional And Emerging Ensembles/Creating

#MU:Cr3.1.E

Process Component: MTE – Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.

Anchor Standard: Refine and complete artistic work.

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

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

Grade Hs novice

MU:Cr3.1.E.Hs novice

a. Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria.

Grade Hs intermediate

MU:Cr3.1.E.Hs intermediate

a. Evaluate and refine draft compositions and improvisations based on knowledge, skill, and collaboratively-developed criteria.

Music Harmonizing Instruments/Creating

#MU:Cr3.1.H

Process Component: MHI-Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.

Anchor Standard: Refine and complete artistic work.

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

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

Grade Hs novice

MU:Cr3.1.H.Hs novice

Apply teacher-provided criteria to critique, improve, and refine drafts of simple melodies (such as two-phrase) and chordal accompaniments for given melodies.

Grade Hs intermediate

MU:Cr3.1.H.Hs intermediate

Apply teacher-provided criteria to critique, improve, and refine drafts of melodies (created over specified chord progressions or AB/ABA forms) and two-to-three-chord accompaniments for given melodies.

Music Technology/Creating

#MU:Cr3.1.T

Process Component: MTS-Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.

Anchor Standard: Refine and complete artistic work.

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

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

General Music/Creating

#MU:Cr3.2

Process Component: GMS-Present - Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.

Anchor Standard: Refine and complete artistic work.

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

Essential Question: When is creative work ready to share?

Grade Pk**MU:Cr3.2.Pk**

With substantial guidance, share revised personal musical ideas with peers.

Grade K**MU:Cr3.2.K**

With guidance, demonstrate a final version of personal musical ideas to peers.

Grade 1**MU:Cr3.2.1**

With limited guidance, convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.

Grade 2**MU:Cr3.2.2**

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

Grade 3**MU:Cr3.2.3**

Present the final version of personal created music to others, and describe connection to expressive intent.

Grade 4**MU:Cr3.2.4**

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

Grade 5

MU:Cr3.2.5

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

Grade 6

MU:Cr3.2.6

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

Grade 7

MU:Cr3.2.7

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

Grade 8

MU:Cr3.2.8

Present the final version of their documented 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.

Music Theory Composition/Creating

#MU:Cr3.2.C

Process Component: MTC - Present - Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.

Anchor Standard: Refine and complete artistic work.

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

Essential Question: When is creative work ready to share?

Music Traditional And Emerging Ensembles/Creating

#MU:Cr3.2.E

Process Component: MTE – Present - Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.

Anchor Standard: Refine and complete artistic work.

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

Essential Question: When is creative work ready to share?

Grade Hs novice

MU:Cr3.2.E.Hs novice

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.

Grade Hs intermediate

MU:Cr3.2.E.Hs intermediate

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.

Music Harmonizing Instruments/Creating

#MU:Cr3.2.H

Process Component: MHI-Present - Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.

Anchor Standard: Refine and complete artistic work.

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

Essential Question: When is creative work ready to share?

Grade Hs novice

MU:Cr3.2.H.Hs novice

a. 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.

Grade Hs intermediate

MU:Cr3.2.H.Hs intermediate

a. 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).

Music Technology/**Creating**

#MU:Cr3.2.T

Process Component: MTS-Present - Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.

Anchor Standard: Refine and complete artistic work.

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

Essential Question: When is creative work ready to share?

General Music/**Performing**

#MU:Pr4.1

Process Component: GMS-Select - Select varied musical works to present based on interest, knowledge, technical skill, and context.

Anchor Standard: Select, analyze and interpret artistic work for presentation.

Enduring Understanding: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.

Essential Question: How do performers select repertoire?

Grade Pk

MU:Pr4.1.Pk

With substantial guidance, demonstrate and state preference for varied musical selections.

Grade K

MU:Pr4.1.K

With guidance, demonstrate and state personal interest in varied musical selections.

Grade 1

MU:Pr4.1.1

With limited guidance, demonstrate and discuss personal interest in, knowledge about, and purpose of varied musical selections.

Grade 2

MU:Pr4.1.2

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

Grade 3

MU:Pr4.1.3

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

Grade 4

MU:Pr4.1.4

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

Grade 5

MU:Pr4.1.5

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.

Grade 6

MU:Pr4.1.6

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

Grade 7

MU:Pr4.1.7

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

Grade 8

MU:Pr4.1.8

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.

Music Theory Composition/Performing

#MU:Pr4.1.C

Process Component: MTC - Select - Select varied musical works to present based on interest, knowledge, technical skill, and context.

Anchor Standard: Select, analyze and interpret artistic work for presentation.

Enduring Understanding: Performers' interest in and knowledge of musical work(s), understanding of their own technical skill, and the context for a performance influence the selection of repertoire.

Essential Question: How do performers select repertoire?

Music Traditional And Emerging Ensembles/Performing

#MU:Pr4.1.E

Process Component: MTE – Select - Select varied musical works to present based on interest, knowledge, technical skill, and context.

Anchor Standard: Select, analyze and interpret artistic work for presentation.

Enduring Understanding: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.

Essential Question: How do performers select repertoire?

Grade Hs novice

MU:Pr4.1.E.Hs novice

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.

Grade Hs intermediate

MU:Pr4.1.E.Hs intermediate

- 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.

Music Harmonizing Instruments/Performing

#MU:Pr4.1.H

Process Component: MHI-Select- Select varied musical works to present based on interest, knowledge, technical skill, and context.

Anchor Standard: Select, analyze and interpret artistic work for presentation.

Enduring Understanding: Performers' interest in and knowledge of musical work(s), understanding of their own technical skill, and the context for a performance influence the selection of repertoire.

Essential Question: How do performers select repertoire?

Grade Hs novice

MU:Pr4.1.H.Hs novice

- a. 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.
-

Grade Hs intermediate

MU:Pr4.1.H.Hs intermediate

- a. 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.

Music Technology/Performing

#MU:Pr4.1.T

Process Component: MTS-Select - Select varied musical works to present based on interest, knowledge, technical skill, and context.

Anchor Standard: Select, analyze and interpret artistic work for presentation.

Enduring Understanding: Performers' interest in and knowledge of musical works, understanding of their own abilities, and the context for a performance influence the selection of repertoire.

Essential Question: How do performers select repertoire?

Music Theory Composition/Performing

#MU:Pr4.2

Process Component: MTC - Analyze - Analyze the structure and context of varied musical works and their implications for performance.

Anchor Standard: Select, analyze and interpret artistic work for presentation.

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

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

General Music/Performing

#MU:Pr4.2

Process Component: GMS-Analyze - Analyze the structure and context of varied musical works and their implications for performance

Anchor Standard: Select, analyze and interpret artistic work for presentation.

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

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

Grade Pk

MU:Pr4.2.Pk

- a. With substantial guidance, explore and demonstrate awareness of musical contrasts.
-

Grade K**MU:Pr4.2.K**

- 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.
-

Grade 1**MU:Pr4.2.1**

- 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.
 - b. When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.
-

Grade 2**MU:Pr4.2.2**

- a. Demonstrate knowledge of music concepts (such as tonality and meter) in music from a variety of cultures selected for performance.
 - b. When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.
-

Grade 3**MU:Pr4.2.3**

- a. Demonstrate understanding of the structure in music selected for performance.
- b. When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.
- c. Describe how context (such as personal and social) can inform a performance.

Grade 4**MU:Pr4.2.4**

- a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.
 - b. When analyzing selected music, read and perform using iconic and/or standard notation.
 - c. Explain how context (such as social and cultural) informs a performance.
-

Grade 5**MU:Pr4.2.5**

- a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance.
 - b. When analyzing selected music, read and perform using standard notation.
 - c. Explain how context (such as social, cultural, and historical) informs performances.
-

Grade 6**MU:Pr4.2.6**

- a. Explain how understanding the structure and the elements of music are used in music selected for performance.
 - b. When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch, articulation, and dynamics.
 - c. Identify how cultural and historical context inform performances.
-

Grade 7**MU:Pr4.2.7**

- a. Explain and demonstrate the structure of contrasting pieces of music selected for performance and how elements of music are used.
- b. When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch articulation, dynamics, tempo, and form.

c. Identify how cultural and historical context inform performances and result in different music interpretations.

Grade 8

MU:Pr4.2.8

a. Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.

b. When analyzing selected music, sight-read in treble or bass clef simple rhythmic, melodic, and/or harmonic notation.

c. Identify how cultural and historical context inform performances and result in different musical effects.

Music Traditional And Emerging Ensembles/Performing

#MU:Pr4.2.E

Process Component: MTE – Analyze - Analyze the structure and context of varied musical works and their implications for performance.

Anchor Standard: Select, analyze and interpret artistic work for presentation.

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

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

Grade Hs novice

MU:Pr4.2.E.Hs novice

a. Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.

Grade Hs intermediate

MU:Pr4.2.E.Hs intermediate

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.

Music Harmonizing Instruments/Performing

#MU:Pr4.2.H

Process Component: GMS-Analyze - Analyze the structure and context of varied musical works and their implications for performance

Anchor Standard: Select, analyze and interpret artistic work for presentation.

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

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

Grade Pk

MU:Pr4.2.H.Pk

a. With substantial guidance, explore and demonstrate awareness of musical contrasts.

Grade K

MU:Pr4.2.H.K

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.

Grade 1

MU:Pr4.2.H.1

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.

b. When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.

Grade 2**MU:Pr4.2.H.2**

- a. Demonstrate knowledge of music concepts (such as tonality and meter) in music from a variety of cultures selected for performance.
 - b. When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.
-

Grade 3**MU:Pr4.2.H.3**

- a. Demonstrate understanding of the structure in music selected for performance.
 - b. When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.
 - c. Describe how context (such as personal and social) can inform a performance.
-

Grade 4**MU:Pr4.2.H.4**

- a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.
 - b. When analyzing selected music, read and perform using iconic and/or standard notation.
 - c. Explain how context (such as social and cultural) informs a performance.
-

Grade 5**MU:Pr4.2.H.5**

- a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance.
- b. When analyzing selected music, read and perform using standard notation.
- c. Explain how context (such as social, cultural, and historical) informs performances.

Grade 6

MU:Pr4.2.H.6

- a. Explain how understanding the structure and the elements of music are used in music selected for performance.
- b. When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch, articulation, and dynamics.
- c. Identify how cultural and historical context inform performances.

Grade 7

MU:Pr4.2.H.7

- a. Explain and demonstrate the structure of contrasting pieces of music selected for performance and how elements of music are used.
- b. When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch articulation, dynamics, tempo, and form.
- c. Identify how cultural and historical context inform performances and result in different music interpretations.

Grade 8

MU:Pr4.2.H.8

- a. Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.
- b. When analyzing selected music, sight-read in treble or bass clef simple rhythmic, melodic, and/or harmonic notation.
- c. Identify how cultural and historical context inform performances and result in different musical effects.

Music Technology/Performing

#MU:Pr4.2.T

Process Component: MTS-Analyze - Analyze the structure and context of varied musical works and their implications for performance.

Anchor Standard: Select, analyze and interpret artistic work for presentation.

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

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

General Music/Performing

#MU:Pr4.3

Process Component: GMS-Interpret - Develop personal interpretations that consider creators' intent.

Anchor Standard: Select, analyze and interpret artistic work for presentation.

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

Essential Question: How do performers interpret musical works?

Grade Pk

MU:Pr4.3.Pk

With substantial guidance, explore music's expressive qualities (such as voice quality, dynamics, and tempo).

Grade K

MU:Pr4.3.K

With guidance, demonstrate awareness of expressive qualities (such as voice quality, dynamics, and tempo) that support the creators' expressive intent.

Grade 1

MU:Pr4.3.1

Demonstrate and describe music's expressive qualities (such as dynamics and tempo).

Grade 2**MU:Pr4.3.2**

Demonstrate understanding of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive intent.

Grade 3**MU:Pr4.3.3**

Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).

Grade 4**MU:Pr4.3.4**

Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).

Grade 5**MU:Pr4.3.5**

Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, timbre, and articulation/style).

Grade 6**MU:Pr4.3.6**

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.

Grade 7

MU:Pr4.3.7

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.

Grade 8**MU:Pr4.3.8**

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).

Music Traditional And Emerging Ensembles/Performing

#MU:Pr4.3.E

Process Component: MTE – Interpret - Develop personal interpretations that consider creators' intent.

Anchor Standard: Select, analyze and interpret artistic work for presentation.

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

Essential Question: How do performers interpret musical works?

Grade Hs novice**MU:Pr4.3.E.Hs novice**

a. Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.

Grade Hs intermediate**MU:Pr4.3.E.Hs intermediate**

a. Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.

Music Harmonizing Instruments/Performing

#MU:Pr4.3.H

Process Component: MHI-Interpret - Develop personal interpretations that consider creators' intent.

Anchor Standard: Select, analyze and interpret work for presentation.

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

Essential Question: How do performers interpret musical works?

Grade Hs novice

MU:Pr4.3.H.Hs novice

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.

Grade Hs intermediate

MU:Pr4.3.H.Hs intermediate

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.

Music Technology/Performing

#MU:Pr4.3.T

Process Component: MTS-Interpret - Develop personal interpretations that consider creators' intent.

Anchor Standard: Select, analyze and interpret artistic work for presentation.

Enduring Understanding: Performers make interpretive decisions based on their

understanding of context and intent.

Essential Question: How do performers interpret musical works?

General Music/Performing

#MU:Pr5.1

Process Component: GMS-Rehearse, Evaluate and Refine - Evaluate and refine personal and ensemble performances, individually or in collaboration with others.

Anchor Standard: Develop and refine artistic techniques and work for presentation.

Enduring Understanding: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

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

Grade Pk

MU:Pr5.1.Pk

- a. With substantial guidance, practice and demonstrate what they like about their own performances.
 - b. With substantial guidance, apply personal, peer, and teacher feedback to refine performances.
-

Grade K

MU:Pr5.1.K

- a. With guidance, apply personal, teacher, and peer feedback to refine performances.
 - b. With guidance, use suggested strategies in rehearsal to improve the expressive qualities of music.
-

Grade 1

MU:Pr5.1.1

- a. With limited guidance, apply personal, teacher, and peer feedback to refine performances.
 - b. With limited guidance, use suggested strategies in rehearsal to address interpretive challenges of music.
-

Grade 2

MU:Pr5.1.2

- a. Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performances.
 - b. Rehearse, identify and apply strategies to address interpretive, performance, and technical challenges of music.
-

Grade 3

MU:Pr5.1.3

- a. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy of ensemble performances.
 - b. Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.
-

Grade 4

MU:Pr5.1.4

- a. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances.
 - b. Rehearse to refine technical accuracy and expressive qualities, and address performance challenges.
-

Grade 5

MU:Pr5.1.5

- a. Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances.
 - b. Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time.
-

Grade 6

MU:Pr5.1.6

- 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.
-

Grade 7

MU:Pr5.1.7

- 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.
-

Grade 8

MU:Pr5.1.8

- 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.

Music Theory Composition/Performing

#MU:Pr5.1.C

Process Component: MTC - Rehearse, Evaluate and Refine - Evaluate and refine personal and ensemble performances, individually or in collaboration with others.

Anchor Standard: Develop and refine artistic techniques and work for presentation.

Enduring Understanding: To express their musical ideas, musicians analyze, evaluate, and

refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

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

Music Traditional And Emerging Ensembles/Performing

#MU:Pr5.1.E

Process Component: MTE – Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.

Anchor Standard: Develop and refine artistic techniques and work for presentation.

Enduring Understanding: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

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

Grade Hs novice

MU:Pr5.1.E.Hs novice

a. Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria.

Grade Hs intermediate

MU:Pr5.1.E.Hs intermediate

a. Evaluate and refine draft compositions and improvisations based on knowledge, skill, and collaboratively-developed criteria.

Music Harmonizing Instruments/Performing

#MU:Pr5.1.H

Process Component: MHI-Rehearse, Evaluate and Refine - Evaluate and refine personal and ensemble performances, individually or in collaboration with others.

Anchor Standard: Develop and refine artistic techniques and work for presentation.

Enduring Understanding: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

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

Grade Hs novice

MU:Pr5.1.H.Hs novice

a. 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.

Grade Hs intermediate

MU:Pr5.1.H.Hs intermediate

a. 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.

Music Technology/Performing

#MU:Pr5.1.T

Process Component: MTS-Evaluate and Refine - Evaluate and refine personal and ensemble performances, individually or in collaboration with others.

Anchor Standard: Develop and refine artistic techniques and work for presentation.

Enduring Understanding: Musicians' creative choices are influenced by their context, expressive intent, and established criteria.

Essential Question: How do musicians make creative decisions?

General Music/Performing

#MU:Pr6.1

Process Component: GMS-Present - Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.

Anchor Standard: Convey meaning through the presentation of artistic work.

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

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

Grade Pk

MU:Pr6.1.Pk

With substantial guidance, perform music with expression.

Grade K

MU:Pr6.1.K

a. With guidance, perform music with expression.

b. Perform appropriately for the audience.

Grade 1

MU:Pr6.1.1

a. With limited guidance, perform music for a specific purpose with expression.

b. Perform appropriately for the audience and purpose.

Grade 2

MU:Pr6.1.2

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

b.Perform appropriately for the audience and purpose.

Grade 3

MU:Pr6.1.3

a.Perform music with expression and technical accuracy.

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

Grade 4

MU:Pr6.1.4

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

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

Grade 5

MU:Pr6.1.5

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

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

Grade 6

MU:Pr6.1.6

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

b.Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue and purpose.

Grade 7

MU:Pr6.1.7

a.Perform the music with technical accuracy and stylistic expression to convey the creator’s intent.

b.Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue, purpose, and context.

Grade 8

MU:Pr6.1.8

a.Perform the music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator’s intent.

b.Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue, purpose, context, and style.

Music Theory Composition/Performing

#MU:Pr6.1.C

Process Component: MTC - Present - Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.

Anchor Standard: Convey meaning through the presentation of artistic work.

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

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

Music Traditional And Emerging Ensembles/Performing

#MU:Pr6.1.E

Process Component: MTE – Present - Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.

Anchor Standard: Convey meaning through the presentation of artistic work.

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

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

Grade Hs novice

MU:Pr6.1.E.Hs novice

- a. Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
 - b. Demonstrate an awareness of the context of the music through prepared and improvised performances.
-

Grade Hs intermediate

MU:Pr6.1.E.Hs intermediate

- 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.
- b. Demonstrate an understanding of the context of the music through prepared and improvised performances.

Music Harmonizing Instruments/Performing

#MU:Pr6.1.H

Process Component: MHI-Present - Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.

Anchor Standard: Convey meaning through the presentation of artistic work.

Enduring Understanding: Musicians judge performance based on criteria that vary across

time, place, and cultures. The context and how a work is presented influence the audience response.

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

Grade Hs novice

MU:Pr6.1.H.Hs novice

a. 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.

Grade Hs intermediate

MU:Pr6.1.H.Hs intermediate

a. 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).

Music Technology/Performing

#MU:Pr6.1.T

Process Component: MTS-Present - Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.

Anchor Standard: Convey meaning through the presentation of artistic work.

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

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

General Music/Responding

#MU:Re7.1

Process Component: GMS-Select - Choose music appropriate for a specific purpose or context.

Anchor Standard: Perceive and analyze artistic work.

Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

Essential Question: How do individuals choose music to experience?

Grade Pk

MU:Re7.1.Pk

With substantial guidance, state personal interests and demonstrate why they prefer some music selections over others.

Grade K

MU:Re7.1.K

With guidance, list personal interests and experiences and demonstrate why they prefer some music selections over others.

Grade 1

MU:Re7.1.1

With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes.

Grade 2

MU:Re7.1.2

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

Grade 3

MU:Re7.1.3

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

Grade 4

MU:Re7.1.4

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

Grade 5

MU:Re7.1.5

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

Grade 6

MU:Re7.1.6

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

Grade 7

MU:Re7.1.7

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

Grade 8

MU:Re7.1.8

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.

Music Theory Composition/Responding

#MU:Re7.1.C

Process Component: MTC - Select - Choose music appropriate for a specific purpose or context.

Anchor Standard: Perceive and analyze artistic work.

Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

Essential Question: How do individuals choose music to experience?

Music Traditional And Emerging Ensembles/Responding

#MU:Re7.1.E

Process Component: MTE – Select - Choose music appropriate for a specific purpose or context.

Anchor Standard: Perceive and analyze artistic work.

Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

Essential Question: How do individuals choose music to experience?

Grade Hs novice

MU:Re7.1.E.Hs novice

Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.

Grade Hs intermediate

MU:Re7.1.E.Hs intermediate

Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.

Music Harmonizing Instruments/Responding

#MU:Re7.1.H

Process Component: MHI-Select- Choose music appropriate for a specific purpose or context.

Anchor Standard: Perceive and analyze artistic work.

Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

Essential Question: How do individuals choose music to experience?

Grade Hs novice

MU:Re7.1.H.Hs novice

a.Demonstrate and describe reasons for selecting music, based on characteristics found in the music and connections to interest, purpose, or personal experience.

Grade Hs intermediate

MU:Re7.1.H.Hs intermediate

a.Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.

General Music/Responding

#MU:Re7.2

Process Component: GMS-Analyze - Analyze how the structure and context of varied musical works inform the response.

Anchor Standard: Perceive and analyze artistic work.

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

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

Grade Pk

MU:Re7.2.Pk

With substantial guidance, explore musical contrasts in music.

Grade K**MU:Re7.2.K**

With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.

Grade 1**MU:Re7.2.1**

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.

Grade 2**MU:Re7.2.2**

Describe how specific music concepts are used to support a specific purpose in music.

Grade 3**MU:Re7.2.3**

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).

Grade 4**MU:Re7.2.4**

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).

Grade 5**MU:Re7.2.5**

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).

Grade 6

MU:Re7.2.6

- a. Describe how the elements of music and expressive qualities relate to the structure of the pieces
 - b. Identify the context of music from a variety of genres, cultures, and historical periods.
-

Grade 7

MU:Re7.2.7

- a. Classify and explain how the elements of music and expressive qualities relate to the structure of contrasting pieces.
 - b. Identify and compare the context of music from a variety of genres, cultures, and historical periods.
-

Grade 8

MU:Re7.2.8

- a. Compare how the elements of music and expressive qualities relate to the structure within programs of music.
- b. Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.

Music Theory Composition/Responding

#MU:Re7.2.C

Process Component: GMS-Analyze - Analyze how the structure and context of varied musical works inform the response.

Anchor Standard: Perceive and analyze artistic work.

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

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

Grade Pk

MU:Re7.2.C.Pk

With substantial guidance, explore musical contrasts in music.

Grade K

MU:Re7.2.C.K

With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.

Grade 1

MU:Re7.2.C.1

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.

Grade 2

MU:Re7.2.C.2

Describe how specific music concepts are used to support a specific purpose in music.

Grade 3

MU:Re7.2.C.3

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).

Grade 4

MU:Re7.2.C.4

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).

Grade 5**MU:Re7.2.C.5**

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).

Grade 6**MU:Re7.2.C.6**

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

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

Grade 7**MU:Re7.2.C.7**

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

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

Grade 8**MU:Re7.2.C.8**

a. Compare how the elements of music and expressive qualities relate to the structure within programs of music.

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

Music Traditional And Emerging Ensembles/Responding

#MU:Re7.2.E

Process Component: MTE – Analyze - Analyze how the structure and context of varied musical works inform the response.

Anchor Standard: Perceive and analyze artistic work.

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

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

Grade Hs novice

MU:Re7.2.E.Hs novice

Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music.

Grade Hs intermediate

MU:Re7.2.E.Hs intermediate

Describe how understanding context and the way the elements of music are manipulated inform the response to music.

Music Harmonizing Instruments/Responding

#MU:Re7.2.H

Process Component: MHI-Analyze - Analyze how the structure and context of varied musical works inform the response.

Anchor Standard: Perceive and analyze artistic work.

Enduring Understanding: Response to music is informed by analyzing context (social, cultural, and historical) and how creator(s) or performer(s) manipulate the elements of music.

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

Grade Hs novice

MU:Re7.2.H.Hs novice

a. 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.

Grade Hs intermediate

MU:Re7.2.H.Hs intermediate

a. Describe how the way that the elements of music are manipulated and knowledge of the context (social and cultural) inform the response.

Music Technology/Responding

#MU:Re7.2.T

Process Component: MTS – Analyze - Analyze how the structure and context of varied musical works inform the response.

Anchor Standard: Perceive and analyze artistic work.

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

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

Music Technology/Responding

#MU:Re7.I.T

Process Component: MTS – Select - Choose music appropriate for a specific purpose or context.

Anchor Standard: Perceive and analyze artistic work.

Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

Essential Question: How do individuals choose music to experience?

General Music/Responding

#MU:Re8.1

Process Component: GMS-Interpret - Support interpretations of musical works that reflect creators'/performers' expressive intent.

Anchor Standard: Interpret intent and meaning in artistic work.

Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

Essential Question: How do we discern the musical creators' and performers' expressive intent?

Grade Pk

MU:Re8.1.Pk

With substantial guidance, explore music's expressive qualities (such as dynamics and tempo).

Grade K

MU:Re8.1.K

With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.

Grade 1

MU:Re8.1.1

With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.

Grade 2

MU:Re8.1.2

Demonstrate knowledge of music concepts and how they support creators'/performers'

expressive intent.

Grade 3

MU:Re8.1.3

Demonstrate and describe how the expressive qualities (such as dynamics and tempo) are used in performers' interpretations to reflect expressive intent.

Grade 4

MU:Re8.1.4

Demonstrate and explain how the expressive qualities (such as dynamics, tempo, and timbre) are used in performers' and personal interpretations to reflect expressive intent

Grade 5

MU:Re8.1.5

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

Grade 6

MU:Re8.1.6

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.

Grade 7

MU:Re8.1.7

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

Grade 8

MU:Re8.1.8

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.

Music Theory Composition/Responding

#MU:Re8.1.C

Process Component: MTC - Interpret - Support interpretations of musical works that reflect creators'/performers' expressive intent.

Anchor Standard: Interpret intent and meaning in artistic work.

Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

Essential Question: How do we discern musical creators' and performers' expressive intent?

Music Traditional And Emerging Ensembles/Responding

#MU:Re8.1.E

Process Component: MTE – Interpret - Support an interpretation of musical works that reflect creators'/performers' expressive intent.

Anchor Standard: Interpret intent and meaning in artistic work.

Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

Essential Question: How do we discern the musical creators' and performers' expressive intent?

Grade Hs novice

MU:Re8.1.E.Hs novice

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.

Grade Hs intermediate

MU:Re8.1.E.Hs intermediate

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.

Music Harmonizing Instruments/Responding

#MU:Re8.1.H

Process Component: MHI-Interpret - Support interpretations of musical works that reflect creators'/performers' expressive intent.

Anchor Standard: Interpret intent and meaning in artistic work.

Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

Essential Question: How do we discern the musical creators' and performers' expressive intent?

Grade Hs novice

MU:Re8.1.H.Hs novice

a. 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.

Grade Hs intermediate

MU:Re8.1.H.Hs intermediate

a. 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.

Music Technology/Responding

#MU:Re8.1.T

Process Component: MTS – Interpret - Support interpretations of musical works that reflect creators'/performers' expressive intent.

Anchor Standard: Interpret intent and meaning in artistic work.

Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

Essential Question: How do we discern musical creators' and performers' expressive intent?

General Music/Responding

#MU:Re9.1

Process Component: GMS-Evaluate - Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.

Anchor Standard: Apply criteria to evaluate artistic work.

Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

Essential Question: How do we judge the quality of musical work(s) and performance(s)?

Grade Pk

MU:Re9.1.Pk

With substantial guidance, talk about personal and expressive preferences in music.

Grade K

MU:Re9.1.K

With guidance, apply personal and expressive preferences in the evaluation of music.

Grade 1

MU:Re9.1.1

With limited guidance, apply personal and expressive preferences in the evaluation of music for specific purposes.

Grade 2

MU:Re9.1.2

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

Grade 3

MU:Re9.1.3

Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context.

Grade 4

MU:Re9.1.4

Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context.

Grade 5

MU:Re9.1.5

Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.

Grade 6

MU:Re9.1.6

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

Grade 7

MU:Re9.1.7

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

Grade 8

MU:Re9.1.8

Apply appropriate personally-developed criteria to evaluate musical works or performances.

Music Theory Composition/Responding

#MU:Re9.1.C

Process Component: MTC - Evaluate - Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.

Anchor Standard: Evaluate - Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.

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

Essential Question: How do we judge the quality of musical work(s) and performance(s)?

Music Traditional And Emerging Ensembles/Responding

#MU:Re9.1.E

Process Component: MTE – Evaluate - Support personal evaluation of musical works and performance(s) based on analysis, interpretation, and established criteria.

Anchor Standard: Apply criteria to evaluate artistic work.

Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

Essential Question: How do we judge the quality of musical work(s) and performance(s)?

Grade Hs novice

MU:Re9.1.E.Hs novice

Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.

Grade Hs intermediate**MU:Re9.1.E.Hs intermediate**

Explain the influence of experiences, analysis, and context on interest in and evaluation of music.

Music Harmonizing Instruments/Responding

#MU:Re9.1.H

Process Component: MHI-Evaluate - Support their personal evaluations of musical work(s) and performance(s) based on analysis, interpretation, and established criteria.

Anchor Standard: Apply criteria to evaluate artistic work.

Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

Essential Question: How do we judge the quality of musical work(s) and performance(s)?

Grade Hs novice**MU:Re9.1.H.Hs novice**

a. Identify and describe how interest, experiences, and contexts (personal or social) effect the evaluation of music.

Grade Hs intermediate**MU:Re9.1.H.Hs intermediate**

a. Explain the influence of experiences and contexts (personal, social, or cultural) on interest in and the evaluation of a varied repertoire of music.

Music Technology/Responding

#MU:Re9.1.T

Process Component: MTS – Evaluate - Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.

Anchor Standard: Apply criteria to evaluate artistic work.

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

Essential Question: How do we judge the quality of musical work(s) and performance(s)?

Music Glossary

Theatre

Welcome to the 2014 Theatre Standards. These grade-by-grade standards are an effort to articulate the most fundamental elements of theatre, in the hope that by doing so there will be recognition that every student can and should achieve a level of proficiency or beyond in this ancient and honorable craft. The most widespread theatre education opportunities in the United States have traditionally been in high schools, and the standards included here can readily be employed as a springboard for curriculum design and assessment at that level. The standards in the earlier grades suggest the same rigor and understanding but it's understood that at each successively earlier grade, there are fewer and fewer theatre programs and trained educators to teach in them. Thus, the PreK through middle grade standards are largely aspirational—what should be in our schools and arts programs.

The 2014 Theatre Standards are written with both drama processes and theatre products in mind. While many secondary theatre programs focus on performance and design in staged productions as evidence of a student's understanding and achievement in the art, ongoing student engagement in theatre without an end product in mind has not always been defined and valued. These standards address those drama processes as well as traditional theatre. Drama processes encompass envisioned worlds and unscripted activities designed to engage students in a wide range of real and imagined issues; theatre includes the broader and more traditional conventions of the craft that have been developed over the centuries—scripted plays, acting, public performance, and stagecraft.

To address both process and product in theatre, the grade 3 through high school standards of Proficient, Advanced, and Accomplished often include the term “drama/theatre” to clarify the distinct but companion parts of theatre education. The PreK through grade 2 standards, acknowledging the early childhood need for supervision and unfettered play, employ the phraseology “dramatic play” and/or “guided drama experience.”

You will also find Model Cornerstone Assessments (MCAs) intended to show the ways in which standards serve as a foundation for the creation of reliable and authentic measurements of student learning in theatre. These MCAs are not put forth as a definitive assessment of a particular set of skills; rather they presented to inspire teachers to create their own assessments that serve both their pedagogy and the learning needs of their students.

Please see the resources on these two partner organizations websites:

[Educational Theatre Association](#)

[American Alliance for Theatre and Education](#)

Model Cornerstone Assessments:

- [Grade 2](#)
- [Grade 5](#)
- [Grade 8: A](#)
- [Grade 8: B](#)
- [High School: Proficient](#)
- [High School: Accomplished](#)
- [High School: Advanced](#)

Additional Resources:

- [Inclusion Guidelines](#)
- [Theatre Standards Glossary](#)

Theatre/Connecting

#TH:Cn10.1

Process Component: Empathize

Anchor Standard: Synthesize and relate knowledge and personal experiences to make art.

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

Essential Question: What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?

Grade Pk

TH:Cn10.1.Pk

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).

Grade K

TH:Cn10.1.K

- 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).
-

Grade 1

TH:Cn10.1.1

- a. Identify character emotions in a guided drama experience (e.g., process drama, story drama, creative drama) and relate it to personal experience.
-

Grade 2

TH:Cn10.1.2

- a. Relate character experiences to personal experiences in a guided drama experience (e.g., process drama, story drama, creative drama).
-

Grade 3

TH:Cn10.1.3

- a. Use personal experiences and knowledge to make connections to community and culture in a drama/theatre work.
-

Grade 4

TH:Cn10.1.4

- a. Identify the ways drama/theatre work reflects the perspectives of a community or culture.
-

Grade 5

TH:Cn10.1.5

- a. Explain how drama/theatre connects oneself to a community or culture.
-

Grade 6

TH:Cn10.1.6

a. Explain how the actions and motivations of characters in a drama/theatre work impact perspectives of a community or culture.

Grade 7

TH:Cn10.1.7

a. Incorporate multiple perspectives and diverse community ideas in a drama/theatre work.

Grade 8

TH:Cn10.1.8

a. Examine a community issue through multiple perspectives in a drama/theatre work.

Theatre/Connecting

#TH:Cn11.1

Process Component: Interrelate

Anchor Standard: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.

Essential Question: What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?

Grade Pk

TH:Cn11.1.Pk

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).

Grade K

TH:Cn11.1.K

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).

Grade 1

TH:Cn11.1.1

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).

Grade 2

TH:Cn11.1.2

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).

Grade 3

TH:Cn11.1.3

a. Identify connections to community, social issues and other content areas in drama/theatre work.

Grade 4

TH:Cn11.1.4

a. Respond to community and social issues and incorporate other content areas in drama/theatre work.

Grade 5**TH:Cn11.1.5**

a. Investigate historical, global and social issues expressed in drama/theatre work.

Grade 6**TH:Cn11.1.6**

a. Identify universal themes or common social issues and express them through a drama/theatre work.

Grade 7**TH:Cn11.1.7**

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.

Grade 8**TH:Cn11.1.8**

a. Use different forms of drama/theatre work to examine contemporary social, cultural, or global issues.

Theatre/Connecting

#TH:Cn11.2

Process Component: Research

Anchor Standard: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: Theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work.

Essential Question: In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?

Grade Pk

TH:Cn11.2.Pk

- 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).
 - 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).
-

Grade K

TH:Cn11.2.K

- 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).
 - 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).
-

Grade 1

TH:Cn11.2.1

- 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).
 - 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).
-

Grade 2

TH:Cn11.2.2

- a. Identify similarities and differences in stories from multiple cultures 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).
-

Grade 3

TH:Cn11.2.3

- a. Explore how stories are adapted from literature to drama/theatre work.
 - b. Examine how artists have historically presented the same stories using different art forms, genres, or drama/theatre conventions.
-

Grade 4

TH:Cn11.2.4

- a. Investigate cross-cultural approaches to storytelling in drama/theatre work.
 - b. Compare the drama/theatre conventions of a given time period with those of the present.
-

Grade 5

TH:Cn11.2.5

- a. Analyze commonalities and differences between stories set in different cultures in preparation for a drama/theatre work.
 - b. Identify historical sources that explain drama/theatre terminology and conventions.
-

Grade 6

TH:Cn11.2.6

- 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.

b. Investigate the time period and place of a drama/theatre work to better understand performance and design choices.

Grade 7

TH:Cn11.2.7

a. Research and discuss how a playwright might have intended a drama/theatre work to be produced.

b. Examine artifacts from a time period and geographic location to better understand performance and design choices in a drama/theatre work.

Grade 8

TH:Cn11.2.8

a. Research the story elements of a staged drama/theatre work and compare them to another production of the same work.

b. Identify and use artifacts from a time period and place to develop performance and design choices in a drama/theatre work.

Theatre/Creating

#TH:Cr1.1

Process Component: Envision, Conceptualize

Anchor Standard: Generate and conceptualize artistic ideas and work.

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

Essential Question: What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?

Grade Pk

TH:Cr1.1.Pk

- 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).
 - b. With prompting and support, use non-representational materials to create props, puppets, and costume pieces for dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).
-

Grade K

TH:Cr1.1.K

- 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).
 - b. With prompting and support, use non-representational materials to create props, puppets, and costume pieces for dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).
-

Grade 1

TH:Cr1.1.1

- a. Propose potential choices characters could make in 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).
-

Grade 2

TH:Cr1.1.2

- a. Propose potential new details to plot and story 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).
-

Grade 3

TH:Cr1.1.3

- a. Create roles, imagined worlds, and improvised stories in a drama/theatre work.
 - b. Imagine and articulate ideas for costumes, props and sets for the environment and characters in a drama/theatre work.
-

Grade 4

TH:Cr1.1.4

- a. Articulate the visual details of imagined worlds, and improvised stories that support the given circumstances in a drama/theatre work.
 - b. Visualize and design technical elements that support the story and given circumstances in a drama/theatre work.
-

Grade 5

TH:Cr1.1.5

- a. Identify physical qualities that might reveal a character's inner traits in the imagined world of a drama/theatre work.
 - b. Propose design ideas that support the story and given circumstances in a drama/theatre work.
-

Grade 6

TH:Cr1.1.6

- a. Identify possible solutions to staging challenges in a drama/theatre work.
 - b. Identify solutions to design challenges in a drama/theatre work.
-

Grade 7

TH:Cr1.1.7

- a. Investigate multiple perspectives and solutions to staging challenges in a drama/theatre work.
 - b. Explain and present solutions to design challenges in a drama/ theatre work.
-

Grade 8

TH:Cr1.1.8

- a. Imagine and explore multiple perspectives and solutions to staging problems in a drama/theatre work.
- b. Imagine and explore solutions to design challenges of a performance space in a drama/theatre work.

Theatre/Creating

#TH:Cr2.1

Process Component: Develop

Anchor Standard: Organize and develop artistic ideas and work.

Enduring Understanding: Theatre artists work to discover different ways of communicating meaning

Essential Question: How, when, and why do theatre artists' choices change?

Grade Pk**TH:Cr2.1.Pk**

- 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).
 - b. With prompting and support, express original ideas in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).
-

Grade K**TH:Cr2.1.K**

- 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).
- b. With prompting and support, express original ideas in dramatic play or a guided drama experience (e.g., creative drama, process drama, story drama).

Grade 1**TH:Cr2.1.1**

- a. Contribute to the development of a sequential plot in a guided drama experience (e.g., process drama, story drama, creative drama).
 - b. With prompting and support, participate in group decision making in a guided drama experience (e.g., process drama, story drama, creative drama).
-

Grade 2**TH:Cr2.1.2**

- a. Collaborate with peers to devise meaningful dialogue 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).
-

Grade 3**TH:Cr2.1.3**

- a. Participate in methods of investigation to devise original ideas for a drama/theatre work.
 - b. Compare ideas with peers and make selections that will enhance and deepen group drama/theatre work.
-

Grade 4**TH:Cr2.1.4**

- a. Collaborate to devise original ideas for a drama/theatre work by asking questions about characters and plots.
 - b. Make and discuss group decisions and identify responsibilities required to present a drama/theatre work to peers.
-

Grade 5**TH:Cr2.1.5**

- a. Devise original ideas for a drama/theatre work that reflect collective inquiry about characters and their given circumstances.
 - b. Participate in defined responsibilities required to present a drama/theatre work informally to an audience.
-

Grade 6

TH:Cr2.1.6

- a. Use critical analysis to improve, refine, and evolve original ideas and artistic choices in a devised or scripted drama/theatre work.
 - b. Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work.
-

Grade 7

TH:Cr2.1.7

- 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.
 - b. Demonstrate mutual respect for self and others and their roles in preparing or devising drama/theatre work.
-

Grade 8

TH:Cr2.1.8

- 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.
- b. Share leadership and responsibilities to develop collaborative goals when preparing or devising drama/theatre work.

Theatre/Creating

#TH:Cr3.1

Process Component: Rehearse

Anchor Standard: Refine new work through play, drama processes and theatre experiences using critical analysis and experimentation.

Enduring Understanding: Theatre artists refine their work and practice their craft through rehearsal.

Essential Question: How do theatre artists transform and edit their initial ideas?

Grade Pk**TH:Cr3.1.Pk**

a. With prompting and support, answer questions in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

Grade K**TH:Cr3.1.K**

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).

Grade 1**TH:Cr3.1.1**

a. Contribute to the adaptation of the plot in a guided drama experience (e.g., process drama, story drama, creative drama).

b. Identify similarities and differences in sounds and movements in a guided drama experience (e.g., process drama, story drama, creative drama).

c. Collaborate to imagine multiple representations of a single object in a guided drama experience (e.g., process drama, story drama, creative drama).

Grade 2**TH:Cr3.1.2**

a. Contribute to the adaptation of dialogue 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).

c. Generate independently multiple representations of a single object in a guided drama experience (e.g., process drama, story drama, creative drama).

Grade 3

TH:Cr3.1.3

a. Collaborate with peers to revise, refine, and adapt ideas to fit the given parameters of a drama theatre work.

b. Participate and contribute to physical and vocal exploration in an improvised or scripted drama/theatre work.

c. Practice and refine design and technical choices to support a devised or scripted drama/theatre work.

Grade 4

TH:Cr3.1.4

a. Revise and improve an improvised or scripted drama/theatre work through repetition and collaborative review.

b. Develop physical and vocal exercise techniques for an improvised or scripted drama/theatre work.

c. Collaborate on solutions to design and technical problems that arise in rehearsal for a drama/theatre work.

Grade 5

TH:Cr3.1.5

a. Revise and improve an improvised or scripted drama/theatre work through repetition and self-review.

- b. Use physical and vocal exploration for character development in an improvised or scripted drama/theatre work.
 - c. Create innovative solutions to design and technical problems that arise in rehearsal for a drama/theatre work.
-

Grade 6

TH:Cr3.1.6

- a. Articulate and examine choices to refine a devised or scripted drama/theatre work.
 - b. Identify effective physical and vocal traits of characters in an improvised or scripted drama/theatre work.
 - c. Explore a planned technical design during the rehearsal process for a devised or scripted drama/theatre work.
-

Grade 7

TH:Cr3.1.7

- a. Demonstrate focus and concentration in the rehearsal process to analyze and refine choices in a devised or scripted drama/theatre work.
 - b. Develop effective physical and vocal traits of characters in an improvised or scripted drama/theatre work
 - c. Consider multiple planned technical design elements during the rehearsal process for a devised or scripted drama/theatre work.
-

Grade 8

TH:Cr3.1.8

- a. Use repetition and analysis in order to revise devised or scripted drama/theatre work.
- b. Refine effective physical, vocal, and physiological traits of characters in an improvised 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.

Theatre/Performing

#TH:Pr4.1

Process Component: Select

Anchor Standard: Select, analyze, and interpret artistic work for presentation.

Enduring Understanding: Theatre artists make strong choices to effectively convey meaning.

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

Grade Pk

TH:Pr4.1.Pk

a. With prompting and support, identify characters in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

Grade K

TH:Pr4.1.K

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).

Grade 1

TH:Pr4.1.1

a. Describe a story's character actions and dialogue in a guided drama experience (e.g., process drama, story drama, creative drama).

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).

Grade 2

TH:Pr4.1.2

a. Interpret story elements 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., (e.g., process drama, story drama, creative drama).

Grade 3

TH:Pr4.1.3

a. Apply the elements of dramatic structure to a story and create a drama/theatre work.

b. Investigate how movement and voice are incorporated into drama/theatre work.

Grade 4

TH:Pr4.1.4

a. Modify the dialogue and action to change the story in a drama/theatre work.

b. Make physical choices to develop a character in a drama/theatre work.

Grade 5

TH:Pr4.1.5

a. Describe the underlying thoughts and emotions that create dialogue and action in a drama/theatre work.

b. Use physical choices to create meaning in a drama/theatre work.

Grade 6

TH:Pr4.1.6

- a. Identify the essential events in a story or script that make up the dramatic structure in a drama/theatre work.
 - b. Experiment with various physical choices to communicate character in a drama/theatre work.
-

Grade 7

TH:Pr4.1.7

- a. Consider various staging choices to enhance the story in a drama/theatre work.
 - b. Use various character objectives in a drama/theatre work.
-

Grade 8

TH:Pr4.1.8

- a. Explore different pacing to better communicate the story in a drama/theatre work.
- b. Use various character objectives and tactics in a drama/theatre work to overcome an obstacle.

Theatre/Performing

#TH:Pr5.1

Process Component: Prepare

Anchor Standard: Develop and refine artistic techniques and work for presentation.

Enduring Understanding: Theatre artists develop personal processes and skills for a performance or design.

Essential Question: What can I do to fully prepare a performance or technical design?

Grade Pk

TH:Pr5.1.Pk

- 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).

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).

Grade K

TH:Pr5.1.K

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).

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).

Grade 1

TH:Pr5.1.1

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).

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).

Grade 2

TH:Pr5.1.2

a. Demonstrate the relationship between and among body, voice, and mind 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).

Grade 3

TH:Pr5.1.3

- a. Participate in a variety of physical, vocal, and cognitive exercises that can be used in a group setting for drama/theatre work.
 - b. Identify the basic technical elements that can be used in drama/theatre work.
-

Grade 4

TH:Pr5.1.4

- a. Practice selected exercises that can be used in a group setting for drama/theatre work.
 - b. Propose the use of technical elements in a drama/theatre work.
-

Grade 5

TH:Pr5.1.5

- a. Choose acting exercises that can be applied to a drama/theatre work.
 - b. Demonstrate the use of technical elements in a drama/theatre work.
-

Grade 6

TH:Pr5.1.6

- a. Recognize how acting exercises and techniques can be applied to a drama/theatre work.
 - b. Articulate how technical elements are integrated into a drama/ theatre work.
-

Grade 7

TH:Pr5.1.7

- a. Participate in a variety of acting exercises and techniques that can be applied in a rehearsal or drama/theatre performance.
- b. Choose a variety of technical elements that can be applied to a design in a drama/theatre work.

Grade 8

TH:Pr5.1.8

- a. Use a variety of acting techniques to increase skills in a rehearsal or drama/theatre performance.
- b. Use a variety of technical elements to create a design for a rehearsal or drama/theatre production.

Theatre/Performing

#TH:Pr6.1

Process Component: Share, Present

Anchor Standard: Convey meaning through the presentation of artistic work.

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

Essential Question: What happens when theatre artists and audiences share a creative experience?

Grade Pk

TH:Pr6.1.Pk

- a. With prompting and support, engage in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).
-

Grade K

TH:Pr6.1.K

- 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).
-

Grade 1

TH:Pr6.1.1

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).

Grade 2**TH:Pr6.1.2**

a. Contribute to group guided drama experiences (e.g., process drama, story drama, creative drama) and informally share with peers.

Grade 3**TH:Pr6.1.3**

a. Practice drama/theatre work and share reflections individually and in small groups.

Grade 4**TH:Pr6.1.4**

a. Share small-group drama/theatre work, with peers as audience.

Grade 5**TH:Pr6.1.5**

a. Present drama/theatre work informally to an audience.

Grade 6**TH:Pr6.1.6**

a. Adapt a drama/theatre work and present it informally for an audience.

Grade 7

TH:Pr6.1.7

- a. Participate in rehearsals for a drama/theatre work that will be shared with an audience.
-

Grade 8**TH:Pr6.1.8**

- a. Perform a rehearsed drama/theatre work for an audience.

Theatre/Responding

#TH:Re7.1

Process Component: Reflect

Anchor Standard: Perceive and analyze artistic work.

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

Essential Question: How do theatre artists comprehend the essence of drama processes and theatre experiences?

Grade Pk**TH:Re7.1.Pk**

- 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).
-

Grade K**TH:Re7.1.K**

- 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).
-

Grade 1**TH:Re7.1.1**

a. Recall choices made in a guided drama experience (e.g., process drama, story drama, creative drama).

Grade 2**TH:Re7.1.2**

a. Recognize when artistic choices are made in a guided drama experience (e.g., process drama, story drama, creative drama).

Grade 3**TH:Re7.1.3**

a. Understand why artistic choices are made in a drama/theatre work.

Grade 4**TH:Re7.1.4**

a. Identify artistic choices made in a drama/theatre work through participation and observation.

Grade 5**TH:Re7.1.5**

a. Explain personal reactions to artistic choices made in a drama/theatre work through participation and observation.

Grade 6**TH:Re7.1.6**

- a. Describe and record personal reactions to artistic choices in a drama/theatre work.
-

Grade 7

TH:Re7.1.7

- a. Compare recorded personal and peer reactions to artistic choices in a drama/ theatre work.
-

Grade 8

TH:Re7.1.8

- a. Apply criteria to the evaluation of artistic choices in a drama/theatre work.

Theatre/Responding

#TH:Re8.1

Process Component: Interpret

Anchor Standard: Interpret intent and meaning in artistic work.

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

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

Grade Pk

TH:Re8.1.Pk

- 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.
 - 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).
-

Grade K

TH:Re8.1.K

- 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.
 - 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).
-

Grade 1

TH:Re8.1.1

- a. Explain preferences and emotions in a guided drama experience (e.g., process drama, story drama, creative drama), or age-appropriate theatre performance.
 - b. Identify causes of character actions in a guided drama experience (e.g., process drama, story drama, or creative drama).
 - 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).
-

Grade 2

TH:Re8.1.2

- 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.
 - b. Identify causes and consequences of character actions in a guided drama experience (e.g., process drama, story drama, or 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).
-

Grade 3

TH:Re8.1.3

- a. Consider multiple personal experiences when participating in or observing a drama/theatre work.
 - 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.
-

Grade 4**TH:Re8.1.4**

- a. Compare and contrast multiple personal experiences when participating in or observing a 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 perspectives.
-

Grade 5**TH:Re8.1.5**

- a. Justify responses based on personal experiences when participating in or observing a drama/theatre work.
 - b. Explain responses to characters based on cultural perspectives when participating in or observing drama/theatre work.
-

Grade 6**TH:Re8.1.6**

- a. Explain how artists make choices based on personal experience in a drama/theatre work.
 - b. Identify cultural perspectives that may influence the evaluation of a drama/theatre work.
-

Grade 7

TH:Re8.1.7

- a. Identify the artistic choices made based on personal experience in a drama/theatre work.
 - b. Describe how cultural perspectives can influence the evaluation of drama/theatre work.
-

Grade 8**TH:Re8.1.8**

- a. Recognize and share artistic choices when participating in or observing a drama/theatre work.
- b. Analyze how cultural perspectives influence the evaluation of a drama/theatre work.

Theatre/Responding

#TH:Re9.1

Process Component: Evaluate

Anchor Standard: Apply criteria to evaluate artistic work.

Enduring Understanding: Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.

Essential Question: How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?

Grade Pk**TH:Re9.1.Pk**

- a. With prompting and support, actively engage in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).
-

Grade K**TH:Re9.1.K**

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).

Grade 1

TH:Re9.1.1

a. Build on others' ideas in a guided drama experience (e.g., process drama, story drama, creative drama).

b. Identify props and costumes that might be used in a guided drama experience (e.g., process drama, story drama, creative drama).

c. Compare and contrast the experiences of characters in a guided drama experience (e.g., process drama, story drama, creative drama).

Grade 2

TH:Re9.1.2

a. Collaborate on a scene 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.

c. Describe how characters respond to challenges in a guided drama experience (e.g., process drama, story drama, creative drama).

Grade 3

TH:Re9.1.3

a. Understand how and why groups evaluate drama/theatre work.

b. Consider and analyze technical elements from multiple drama/theatre works.

c. Evaluate and analyze problems and situations in a drama/theatre work from an audience perspective.

Grade 4**TH:Re9.1.4**

- a. Propose a plan to evaluate drama/theatre work.
 - b. Investigate how technical elements may support a theme or idea in a drama/theatre work.
 - c. Observe how a character's choices impact an audience's perspective in a drama/theatre work.
-

Grade 5**TH:Re9.1.5**

- a. Develop and implement a plan to evaluate drama/theatre work.
 - b. Assess how technical elements represent the theme of a drama/theatre work.
 - c. Recognize how a character's circumstances impact an audience's perspective in a drama/theatre work.
-

Grade 6**TH:Re9.1.6**

- a. Use supporting evidence and criteria to evaluate
 - b. Apply the production elements used in a drama/theatre work to assess aesthetic choices.
 - c. Identify a specific audience or purpose for a drama/theatre work.
-

Grade 7**TH:Re9.1.7**

- a. Explain preferences, using supporting evidence and criteria to evaluate drama/theatre work.
- b. Consider the aesthetics of the production elements in a drama/theatre work.
- c. Identify how the intended purpose of a drama/theatre work appeals to a specific audience.

Grade 8

TH:Re9.1.8

- a. Respond to a drama/ theatre work using supporting evidence, personal aesthetics, and artistic criteria.
- b. Apply the production elements used in a drama/theatre work to assess aesthetic choices.
- c. Assess the impact of a drama/theatre work on a specific audience.

Theatre Glossary

Visual Arts

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

The Visual Arts Standards provide learning progressions from Pre k-12. Please read the conceptual framework narrative to learn more about the additional materials which provide a context for the grade level visual arts Performance Standards. These include:

- Philosophical Foundations and Lifelong Goals for Artistic Literacy;
- Definitions of the artistic processes of Creating, Presenting, Responding, and Connecting;
- Anchor Standards which are common across all five of the arts disciplines.

The glossary provides definitions for those terms which the writing team felt would benefit from explaining the context or point of view regarding the use of the term within the standards.

1. The standards provide the foundation for visual art education for all students. The standards support student-learning outcomes through big ideas – enduring understandings and essential questions. The concepts embedded in the standards reflect the scope of learning – the knowledge, skills, and understandings - taught through study of the visual arts. By including all aspects of creating, presenting, responding, and connecting in study of the visual arts, student learning through these standards explores the full scope of what it means to be an artistically literate citizen. While presented chronologically the processes are best designed and taught in a blended fashion to support rich artistic skills and behaviors.

2. The standards provide ways to address the content of visual art education within the school year. There are 15 Enduring Understandings with 15 correlated grade-by-grade (preK-8 and three levels for high school) Performance Standards. Art educators will be able to cluster group standards using more than one within a given instructional unit. The Performance Standards offer a practical system for teachers to use to inform their instruction.

3. The standards emphasize deep learning in the visual arts creating higher expectations and support college, career and citizenship readiness for all students. The performance standards offer learning progressions for students. Embedded in the standards are ideas about how arts learning can be broadened and deepened to support students in making meaning of their lives and their world. Essential questions are provided for teachers as thought starters promoting inquiry based teaching and learning. They support communicating and learning in art by providing language needed for students and stakeholders alike.

4. The standards provide opportunities for educators to reflect on their practice. The visual arts performance standards are fundamentally grounded in collective beliefs about what constitutes effective teaching and learning. Individual educators are encouraged to review and use the standards in achieving the goal of continuous improvement.

Whether it means updating curriculum or adapting an individual art lesson or curriculum unit, the new visual arts standards inspire and support the ways in which art educators keep their teaching fresh and dynamic.

For more information please access the resources link.

We partner with the [National Art Education Association](#).

Model Cornerstone Assessments:

- [Grade 2](#)
- [Grade 5](#)
- [Grade 8](#)
- [High School: Proficient](#)
- [High School: Accomplished](#)
- [High School: Advanced](#)

Additional Resources:

- [Inclusion Guidelines](#)
- [Visual Arts Standards Glossary](#)

Visual Arts/Connecting

#VA:Cn10.1

Process Component: Interpret

Anchor Standard: Synthesize and relate knowledge and personal experiences to make art.

Enduring Understanding: Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

Essential Question: How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?

Grade Pk

VA:Cn10.1.Pk

Explore the world using descriptive and expressive words and art-making.

Grade K

VA:Cn10.1.K

Create art that tells a story about a life experience.

Grade 1

VA:Cn10.1.1

Identify times, places, and reasons by which students make art outside of school.

Grade 2

VA:Cn10.1.2

Create works of art about events in home, school, or community life.

Grade 3

VA:Cn10.1.3

Develop a work of art based on observations of surroundings.

Grade 4

VA:Cn10.1.4

Create works of art that reflect community cultural traditions.

Grade 5

VA:Cn10.1.5

Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art-making.

Grade 6

VA:Cn10.1.6

Generate a collection of ideas reflecting current interests and concerns that could be investigated in art-making.

Grade 7

VA:Cn10.1.7

Individually or collaboratively create visual documentation of places and times in which people gather to make and experience art or design in the community.

Grade 8

VA:Cn10.1.8

Make art collaboratively to reflect on and reinforce positive aspects of group identity.

Visual Arts/Connecting

#VA:Cn11.1

Process Component: Synthesize

Anchor Standard: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

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

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

Grade Pk

VA:Cn11.1.Pk

Recognize that people make art.

Grade K

VA:Cn11.1.K

Identify a purpose of an artwork.

Grade 1

VA:Cn11.1.1

Understand that people from different places and times have made art for a variety of reasons.

Grade 2

VA:Cn11.1.2

Compare and contrast cultural uses of artwork from different times and places.

Grade 3

VA:Cn11.1.3

Recognize that responses to art change depending on knowledge of the time and place in which it was made.

Grade 4

VA:Cn11.1.4

Through observation, infer information about time, place, and culture in which a work of art was created.

Grade 5

VA:Cn11.1.5

Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society.

Grade 6

VA:Cn11.1.6

Generate a collection of ideas reflecting current interests and concerns that could be investigated in art-making.

Grade 7

VA:Cn11.1.7

Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and cultural uses.

Grade 8

VA:Cn11.1.8

Distinguish different ways art is used to represent, establish, reinforce, and reflect group identity.

Visual Arts/Creating

#VA:Cr1.1

Process Component: Investigate, Plan, Make

Anchor Standard: Generate and conceptualize artistic ideas and work.

Enduring Understanding: Creativity and innovative thinking are essential life skills that can be developed.

Essential Question: What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

Grade Pk**VA:Cr1.1.Pk**

Engage in self-directed play with materials.

Grade K**VA:Cr1.1.K**

Engage in exploration and imaginative play with materials.

Grade 1**VA:Cr1.1.1**

Engage collaboratively in exploration and imaginative play with materials.

Grade 2**VA:Cr1.1.2**

Brainstorm collaboratively multiple approaches to an art or design problem.

Grade 3**VA:Cr1.1.3**

Elaborate on an imaginative idea.

Grade 4**VA:Cr1.1.4**

Brainstorm multiple approaches to a creative art or design problem.

Grade 5**VA:Cr1.1.5**

Combine ideas to generate an innovative idea for art-making.

Grade 6**VA:Cr1.1.6**

Combine concepts collaboratively to generate innovative ideas for creating art.

Grade 7**VA:Cr1.1.7**

Apply methods to overcome creative blocks.

Grade 8**VA:Cr1.1.8**

Document early stages of the creative process visually and/or verbally in traditional or new media.

Visual Arts/Creating

#VA:Cr1.2

Process Component: Investigate, Plan, Make

Anchor Standard: Generate and conceptualize artistic ideas and work.

Enduring Understanding: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.

Essential Question: How does knowing the contexts histories, & traditions of art forms help us create works of art & design? Why do artists follow or break from established traditions? How do artists determine what resources are needed to formulate artistic investigations.

Grade Pk**VA:Cr1.2.Pk**

Engage in self-directed, creative making.

Grade K**VA:Cr1.2.K**

Engage collaboratively in creative art-making in response to an artistic problem.

Grade 1**VA:Cr1.2.1**

Use observation and investigation in preparation for making a work of art.

Grade 2**VA:Cr1.2.2**

Make art or design with various materials and tools to explore personal interests, questions, and curiosity.

Grade 3**VA:Cr1.2.3**

Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process.

Grade 4**VA:Cr1.2.4**

Collaboratively set goals and create artwork that is meaningful and has purpose to the makers.

Grade 5**VA:Cr1.2.5**

Identify and demonstrate diverse methods of artistic investigation to choose an approach for

beginning a work of art.

Grade 6

VA:Cr1.2.6

Formulate an artistic investigation of personally relevant content for creating art.

Grade 7

VA:Cr1.2.7

Develop criteria to guide making a work of art or design to meet an identified goal.

Grade 8

VA:Cr1.2.8

Collaboratively shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.

Visual Arts/Creating

#VA:Cr2.1

Process Component: Investigate

Anchor Standard: Organize and develop artistic ideas and work.

Enduring Understanding: Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.

Essential Question: How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error?

Grade Pk

VA:Cr2.1.Pk

Use a variety of art-making tools

Grade K

VA:Cr2.1.K

Through experimentation, build skills in various media and approaches to art-making.

Grade 1

VA:Cr2.1.1

Explore uses of materials and tools to create works of art or design.

Grade 2

VA:Cr2.1.2

Experiment with various materials and tools to explore personal interests in a work of art or design.

Grade 3

VA:Cr2.1.3

Create personally satisfying artwork using a variety of artistic processes and materials.

Grade 4

VA:Cr2.1.4

Explore and invent art-making techniques and approaches.

Grade 5

VA:Cr2.1.5

Experiment and develop skills in multiple art-making techniques and approaches through practice.

Grade 6

VA:Cr2.1.6

Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

Grade 7

VA:Cr2.1.7

Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

Grade 8

VA:Cr2.1.8

Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of art-making or designing.

Visual Arts/Creating

#VA:Cr2.2

Process Component: Investigate

Anchor Standard: Organize and develop artistic ideas and work.

Enduring Understanding: Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.

Essential Question: How do artists and designers care for & maintain materials, tools, & equipment? Why is it important for safety & health to understand & follow correct procedures in handling materials & tools? What responsibilities come with the freedom to create?

Grade Pk

VA:Cr2.2.Pk

Share materials with others.

Grade K**VA:Cr2.2.K**

Identify safe and non-toxic art materials, tools, and equipment.

Grade 1**VA:Cr2.2.1**

Demonstrate safe and proper procedures for using materials, tools, and equipment while making art.

Grade 2**VA:Cr2.2.2**

Demonstrate safe procedures for using and cleaning art tools, equipment, and studio spaces.

Grade 3**VA:Cr2.2.3**

Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes.

Grade 4**VA:Cr2.2.4**

When making works of art, utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself and others.

Grade 5**VA:Cr2.2.5**

Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment.

Grade 6

VA:Cr2.2.6

Explain environmental implications of conservation, care, and clean-up of art materials, tools, and equipment.

Grade 7**VA:Cr2.2.7**

Demonstrate awareness of ethical responsibility to oneself and others when posting and sharing images and other materials through the Internet, social media, and other communication formats.

Grade 8**VA:Cr2.2.8**

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.

Visual Arts/Creating

#VA:Cr2.3

Process Component: Investigate

Anchor Standard: Organize and develop artistic ideas and work.

Enduring Understanding: People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

Essential Question: How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?

Grade Pk**VA:Cr2.3.Pk**

Create and tell about art that communicates a story about a familiar place or object.

Grade K

VA:Cr2.3.K

Create art that represents natural and constructed environments.

Grade 1**VA:Cr2.3.1**

Identify and classify uses of everyday objects through drawings, diagrams, sculptures, or other visual means.

Grade 2**VA:Cr2.3.2**

Repurpose objects to make something new.

Grade 3**VA:Cr2.3.3**

Individually or collaboratively construct representations, diagrams, or maps of places that are part of everyday life.

Grade 4**VA:Cr2.3.4**

Document, describe, and represent regional constructed environments.

Grade 5**VA:Cr2.3.5**

Identify, describe, and visually document places and/or objects of personal significance.

Grade 6**VA:Cr2.3.6**

Design or redesign objects, places, or systems that meet the identified needs of diverse users.

Grade 7

VA:Cr2.3.7

Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.

Grade 8

VA:Cr2.3.8

Select, organize, and design images and words to make visually clear and compelling presentations.

Visual Arts/Creating

#VA:Cr3.1

Process Component: Reflect, Refine, Continue

Anchor Standard: Refine and complete artistic work.

Enduring Understanding: Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.

Essential Question: What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?

Grade Pk

VA:Cr3.1.Pk

Share and talk about personal artwork.

Grade K

VA:Cr3.1.K

Explain the process of making art while creating.

Grade 1**VA:Cr3.1.1**

Use art vocabulary to describe choices while creating art.

Grade 2**VA:Cr3.1.2**

Discuss and reflect with peers about choices made in creating artwork.

Grade 3**VA:Cr3.1.3**

Elaborate visual information by adding details in an artwork to enhance emerging meaning.

Grade 4**VA:Cr3.1.4**

Revise artwork in progress on the basis of insights gained through peer discussion.

Grade 5**VA:Cr3.1.5**

Create artist statements using art vocabulary to describe personal choices in art-making.

Grade 6**VA:Cr3.1.6**

Reflect on whether personal artwork conveys the intended meaning and revise accordingly.

Grade 7**VA:Cr3.1.7**

Reflect on and explain important information about personal artwork in an artist statement or another format.

Grade 8

VA:Cr3.1.8

Apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design in progress.

Visual Arts/Presenting

#VA:Pr.4.1

Process Component: Relate

Anchor Standard: Select, analyze and interpret artistic work for presentation.

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

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

Grade Pk

VA:Pr.4.1.Pk

Identify reasons for saving and displaying objects, artifacts, and artwork.

Grade K

VA:Pr.4.1.K

Select art objects for personal portfolio and display, explaining why they were chosen.

Grade 1

VA:Pr.4.1.1

Explain why some objects, artifacts, and artwork are valued over others.

Grade 2**VA:Pr.4.1.2**

Categorize artwork based on a theme or concept for an exhibit.

Grade 3**VA:Pr.4.1.3**

Investigate and discuss possibilities and limitations of spaces, including electronic, for exhibiting artwork.

Grade 4**VA:Pr.4.1.4**

Analyze how past, present, and emerging technologies have impacted the preservation and presentation of artwork.

Grade 5**VA:Pr.4.1.5**

Define the roles and responsibilities of a curator, explaining the skills and knowledge needed in preserving, maintaining, and presenting objects, artifacts, and artwork.

Grade 6**VA:Pr.4.1.6**

Analyze similarities and differences associated with preserving and presenting two-dimensional, three-dimensional, and digital artwork.

Grade 7**VA:Pr.4.1.7**

Compare and contrast how technologies have changed the way artwork is preserved, presented, and experienced.

Grade 8

VA:Pr.4.1.8

Develop and apply criteria for evaluating a collection of artwork for presentation.

Visual Arts/Presenting

#VA:Pr5.1

Process Component: Select

Anchor Standard: Develop and refine artistic techniques and work for presentation.

Enduring Understanding: Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.

Essential Question: What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?

Grade Pk

VA:Pr5.1.Pk

Identify places where art may be displayed or saved.

Grade K

VA:Pr5.1.K

Explain the purpose of a portfolio or collection.

Grade 1

VA:Pr5.1.1

Ask and answer questions such as where, when, why, and how artwork should be prepared for presentation or preservation.

Grade 2**VA:Pr5.1.2**

Distinguish between different materials or artistic techniques for preparing artwork for presentation.

Grade 3**VA:Pr5.1.3**

Identify exhibit space and prepare works of art including artists' statements, for presentation.

Grade 4**VA:Pr5.1.4**

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.

Grade 5**VA:Pr5.1.5**

Develop a logical argument for safe and effective use of materials and techniques for preparing and presenting artwork.

Grade 6**VA:Pr5.1.6**

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.

Grade 7**VA:Pr5.1.7**

Based on criteria, analyze and evaluate methods for preparing and presenting art.

Grade 8

VA:Pr5.1.8

Collaboratively prepare and present selected theme-based artwork for display, and formulate exhibition narratives for the viewer.

Visual Arts/Presenting

#VA:Pr6.1

Process Component: Analyze

Anchor Standard: Convey meaning through the presentation of artistic work.

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

Essential Question: What is an art museum? How does the presenting & sharing of objects, artifacts, & artworks influence & shape ideas, beliefs, & experiences? How do objects, artifacts, & artworks collected, preserved, or presented, cultivate appreciation & understanding?

Grade Pk

VA:Pr6.1.Pk

Identify where art is displayed both inside and outside of school.

Grade K

VA:Pr6.1.K

Explain what an art museum is and distinguish how an art museum is different from other buildings.

Grade 1

VA:Pr6.1.1

Identify the roles and responsibilities of people who work in and visit museums and other art venues.

Grade 2

VA:Pr6.1.2

Analyze how art exhibited inside and outside of schools (such as in museums, galleries, virtual spaces, and other venues) contributes to communities.

Grade 3

VA:Pr6.1.3

Identify and explain how and where different cultures record and illustrate stories and history of life through art.

Grade 4

VA:Pr6.1.4

Compare and contrast purposes of art museums, art galleries, and other venues, as well as the types of personal experiences they provide.

Grade 5

VA:Pr6.1.5

Cite evidence about how an exhibition in a museum or other venue presents ideas and provides information about a specific concept or topic.

Grade 6

VA:Pr6.1.6

Assess, explain, and provide evidence of how museums or other venues reflect history and values of a community.

Grade 7

VA:Pr6.1.7

Compare and contrast viewing and experiencing collections and exhibitions in different venues.

Grade 8

VA:Pr6.1.8

Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences.

Visual Arts/Responding

#VA:Re7.1

Process Component: Share

Anchor Standard: Perceive and analyze artistic work.

Enduring Understanding: Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.

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

Grade Pk

VA:Re7.1.Pk

Recognize art in one's environment.

Grade K

VA:Re7.1.K

Identify uses of art within one's personal environment.

Grade 1

VA:Re7.1.1

Select and describe works of art that illustrate daily life experiences of one's self and others.

Grade 2

VA:Re7.1.2

Perceive and describe aesthetic characteristics of one's natural world and constructed environments.

Grade 3**VA:Re7.1.3**

Speculate about processes an artist uses to create a work of art.

Grade 4**VA:Re7.1.4**

Compare responses to a work of art before and after working in similar media.

Grade 5**VA:Re7.1.5**

Compare one's own interpretation of a work of art with the interpretation of others.

Grade 6**VA:Re7.1.6**

Identify and interpret works of art or design that reveal how people live around the world and what they value.

Grade 7**VA:Re7.1.7**

Explain how the method of display, the location, and the experience of an artwork influence how it is perceived and valued.

Grade 8**VA:Re7.1.8**

Explain how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.

Visual Arts/Responding

#VA:Re7.2

Process Component: Perceive

Anchor Standard: Perceive and analyze artistic work.

Enduring Understanding: Visual imagery influences understanding of and responses to the world.

Essential Question: What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?

Grade Pk

VA:Re7.2.Pk

Distinguish between images and real objects.

Grade K

VA:Re7.2.K

Describe what an image represents.

Grade 1

VA:Re7.2.1

Compare images that represent the same subject.

Grade 2

VA:Re7.2.2

Categorize images based on expressive properties.

Grade 3**VA:Re7.2.3**

Determine messages communicated by an image.

Grade 4**VA:Re7.2.4**

Analyze components in visual imagery that convey messages.

Grade 5**VA:Re7.2.5**

Identify and analyze cultural associations suggested by visual imagery.

Grade 6**VA:Re7.2.6**

Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions.

Grade 7**VA:Re7.2.7**

Analyze multiple ways that images influence specific audiences.

Grade 8**VA:Re7.2.8**

Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.

Visual Arts/Responding

#VA:Re8.1

Process Component: Perceive

Anchor Standard: Interpret intent and meaning in artistic work.

Enduring Understanding: People gain insights into meanings of artworks by engaging in the process of art criticism.

Essential Question: What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art?

Grade Pk

VA:Re8.1.Pk

Interpret art by identifying and describing subject matter.

Grade K

VA:Re8.1.K

Interpret art by identifying subject matter and describing relevant details.

Grade 1

VA:Re8.1.1

Interpret art by categorizing subject matter and identifying the characteristics of form.

Grade 2

VA:Re8.1.2

Interpret art by identifying the mood suggested by a work of art and describing relevant subject matter and characteristics of form.

Grade 3

VA:Re8.1.3

Interpret art by analyzing use of media to create subject matter, characteristics of form, and mood.

Grade 4

VA:Re8.1.4

Interpret art by referring to contextual information and analyzing relevant subject matter, characteristics of form, and use of media.

Grade 5

VA:Re8.1.5

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.

Grade 6

VA:Re8.1.6

Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and structure, and use of media to identify ideas and mood conveyed.

Grade 7

VA:Re8.1.7

Interpret art by analyzing art-making approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.

Grade 8

VA:Re8.1.8

Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art-making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.

Visual Arts/Responding

#VA:Re9.1

Process Component: Analyze

Anchor Standard: Apply criteria to evaluate artistic work.

Enduring Understanding: People evaluate art based on various criteria.

Essential Question: How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?

Grade Pk

VA:Re9.1.Pk

Select a preferred artwork.

Grade K

VA:Re9.1.K

Explain reasons for selecting a preferred artwork.

Grade 1

VA:Re9.1.1

Classify artwork based on different reasons for preferences.

Grade 2

VA:Re9.1.2

Use learned art vocabulary to express preferences about artwork.

Grade 3

VA:Re9.1.3

Evaluate an artwork based on given criteria.

Grade 4**VA:Re9.1.4**

Apply one set of criteria to evaluate more than one work of art.

Grade 5**VA:Re9.1.5**

Recognize differences in criteria used to evaluate works of art depending on styles, genres, and media as well as historical and cultural contexts.

Grade 6**VA:Re9.1.6**

Develop and apply relevant criteria to evaluate a work of art.

Grade 7**VA:Re9.1.7**

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.

Grade 8**VA:Re9.1.8**

Create a convincing and logical argument to support an evaluation of art.

Visual Arts Glossary**Credits****Project Director: Phillip E. Shepherd, Manager, Academic Core**

Branch, Kentucky Department of Education

Dance Chair: Dr. Rima Faber, President, Capitol Region Educators of Dance Organization and Founding President, National Dance Education Organization

Dr. Barbara Bashaw, Rutgers University, New Brunswick, New Jersey

Karen Kohn Bradley, University of Maryland-College Park and the Laban/Bartenieff Institute of Movement Studies, Washington, D.C.

Dr. Loren E. Bucek, Easthaven Elementary School, Columbus, Ohio

Joan Finkelstein, New York City Department of Education

Shana Habel, Los Angeles Unified School District

Mary Harding, Perpich Center for Arts Education, Golden Valley, Minnesota

Susan McGreevy, Executive Director, National Dance Education Organization

Dale Schmid, New Jersey State Department of Education

Marty Sprague, Juanita Sanchez High School, Providence, Rhode Island

Pamela A. VanGilder, Madonna Learning Center, Germantown, Tennessee

Dr. Lynnette Young Overby, University of Delaware, Newark

Media Arts Chair: Dain Olsen, Los Angeles Unified School District, California

Jay Davis, Community Health Advocates School, Los Angeles, California

R. Scot Hockman, South Carolina Department of Education, Columbia

Jeremy Holien, Perpich Center for Arts Education, Golden Valley, Minnesota

Anne Kornfeld, Newcomers High School, Long Island City, New York

Colleen Macklin, Parsons New School for Design, Brooklyn, New York

Bradley Moss, Maple Mountain High School, Springville, Utah

Betsy Newman, SC Educational Television, Columbia, SC

Michele Nelson, Los Angeles Unified School District

Frank Philip, Arts Assessment Consultant, Annapolis, Maryland

Martin Rayala, Ph.D, Kutztown University of Pennsylvania, Kutztown

James Reinhard, North Allegheny Schools, Wexford, Pennsylvania

Nelle Stokes, Magic Box Productions, Pleasantville, New York
Evan Tobias, Arizona State University, Tempe

Music Co-Chairs: Scott Shuler, Past President, National Association for Music Education Richard Wells, Simsbury Public Schools (retired) and Music Chair for the Connecticut Common Arts Assessment Project

Richard Baker, Louisiana State Department of Education
Bob Cooper, South Kitsap School District, Port Orchard, Washington
Thomas Dean, Mount Pleasant High School, Newark, Delaware
Armalyne De La O, California State University, San Bernardino
Superintendent of Schools Office, San Bernardino, California
Terry Eder, Plano (Texas) Senior High School
Barbara J. Good, Clark County School District, Las Vegas, Nevada
Michael Jothen, Towson University, Phoenix, Maryland
Carolynn A. Lindeman, San Francisco (California) State University
Johanna J. Siebert, Webster Schroeder High School, Webster, New York
Robyn Swanson, Western Kentucky University, Bowling Green

Music Model Cornerstone Assessments

Bill Bauer, School of Music of the University of Florida,
Frederick Burrack, Kansas State University
Ann Clements, The Pennsylvania State University School of Music,
Al Holcomb, Westminster Choir College of Rider University, New Jersey,
Glenn Nierman, University of Nebraska-Lincoln,
Denese Odegaard, Fargo (North Dakota) Public Schools,
Kelly Parkes, Virginia Tech, Phillip Payne, Kansas State University,
Patricia Riley, University of Vermont, Bret Smith, Central Washington University,
Katherine Dagmar Strand, Indiana University,
Wendy Valerio, University of South Carolina Children's Music Development Center

Theatre Co-Chairs: Dr. Mary J. Schuttler, University of Northern Colorado, Greeley
Betsy Quinn, Evanston (Illinois) School District 65
Rachel Evans, Kean University, Union, New Jersey

Julia Ashworth, Brigham Young University, Provo, Utah
 Victoria Brown, Lucy School, Middletown, Maryland
 Wendy Duke, Akron (Ohio) School District
 Linda Krakaur, University of Maryland at College Park
 Jennifer Little, Franklin High School, North Bergen, New Jersey
 Jack Mitchell, California State Department of Education, Sacramento
 Sarah Pleydell, University of Maryland, College Park
 Joshua Streeter, Towanda (Pennsylvania) Area School District
 Leslie Van Leishout, North Thurston Public Schools, Lacey, Washington
 Gustave J. Weltsek, Indiana University/Ivy Tech Community College, Bloomington
 Elisabeth Westphal, Nichols Middle School, Evanston, Illinois
 Scott Wilson, Centennial High School, Columbus (Ohio) City Schools
 Susan Yelverton, Satchel Ford Elementary, Columbia, South Carolina

Visual Arts Chair: Dennis Inhulsen, President, National Art Education Association and Principal, Patterson Elementary School, Holly, Michigan

Kristine Alexander, The California Arts Project, California State University, San Bernardino, California
 September Buys, Greenville Middle School, Greenville, Michigan
 Susan J. Gabbard, Oklahoma City Public Schools, Oklahoma City, Oklahoma
 Dr. Olivia Gude, University of Illinois at Chicago, School of Art and Design, Chicago, Illinois
 Debra Hannu, Duluth Public Schools, Duluth, Minnesota
 Joyce Huser, Kansas State Department of Education, Topeka, Kansas
 Elizabeth (Betsy) Logan, Auburn Junior High School, Auburn, Alabama
 Vanessa López, Roland Park Elementary Middle School, Baltimore, Maryland
 Cheryl Maney, Charlotte Mecklenburg Schools, Concord, North Carolina
 W. Scott Russell, Loudoun County Public Schools, Leesburg, Virginia
 Dr. Marilyn Stewart, Kutztown University of Pennsylvania, Department of Art Education and Crafts, Kutztown, Pennsylvania

Kathi R. Levin, NCCAS Project Consultant, National Art Education Association, Reston, Virginia

Visual Arts Model Cornerstone Assessments Chair, Dr. F. Robert Sabol, NAEA Past President and Professor of Visual and Performing Arts, Purdue University, Crawfordsville, Indiana,

Dr. Olivia Gude, Professor, School of Art and Art History, University of Illinois at Chicago, Chicago, Illinois,

Debra Hannu, Visual/Media Arts Educator, Duluth Public Schools, Duluth, Minnesota,

Joyce Huser, Fine Arts Education Consultant, Kansas Department of Education, Topeka, Kansas,

Kirby Meng, Art Educator, Union Grove High School, McDonough, Georgia,

Laura Milas, Art Department Chairperson, Hinsdale Central High School, Hinsdale, Illinois,

W. Scott Russell, Elementary Art Educator, Loudoun County Public Schools, Leesburg, Virginia,

Dr. Marilyn Stewart, Professor of Art Education, Kutztown University of Pennsylvania, Kutztown, Pennsylvania,

Diana Woodruff, Director of Visual Arts K-12, Acton Public and Acton-Boxborough Regional Schools, Acton, Massachusetts

National Coalition for Core Arts Standards Leadership 2014-2015

Michael Blakeslee, Senior Deputy Executive Director and Chief Operating Officer, National Association for Music Education

Dr. Jane Bonbright, Founding Executive Director Emeritus, National Dance Education Organization

Richard W. Burrows, National Coalition for Core Arts Standards Media Arts Committee Co-Chair, Newark (New Jersey) Public Schools, Special Assistant/Arts

Amy Charleroy, Director of Arts, Office of Academic Initiatives, The College Board

David Dik, National Executive Director, Young Audiences Arts for Learning

Kristen Engebretsen, Arts Education Program Manager, Americans for the Arts

Marcie Granahan, Executive Director, American Alliance for Theatre and Education

Debora Hansen, State Education Agency Directors of Arts Education, Delaware Department of Education

Dennis Inhulsen, President, National Art Education Association
Dr. Amy Jensen, Advocacy

Director, American Alliance for Theatre and Education

Kathi R. Levin, NCCAS Project Consultant, National Art Education Association

Robert Lynch, President and Chief Executive Officer, Americans for the Arts

Marcia McCaffrey, President, State Education Agency Directors of Arts Education, New Hampshire Department of Education

Susan McGreevy-Nichols, Executive Director, National Dance Education Organization

James Palmarini, Director of Educational Policy, Educational Theatre Association

Dr. Pam Paulson, National Coalition for Core Arts Standards Media Arts Committee Co-chair, Perpich Center for Arts Education Minnesota

Jeffrey Poulin, Arts Education Program Coordinator, Americans for the Arts

Dr. Deborah B. Reeve, Executive Director, National Art Education Association

Narric Rome, Vice President of Government Affairs and Arts Education, Americans for the Arts

Dr. Nancy Rubino, Senior Director, Office of Academic Initiatives, The College Board

Dr. F. Robert Sabol, Past President, National Art Education Association

Dr. Scott Shuler, Immediate Past President, National Association for Music Education

Lynn Tuttle, Past President, State Education Agency Directors of Arts Education, Arizona Department of Education

Cory Wilkerson, State Education Agency Directors of Arts Education, Project Manager

Julie Woffington, Executive Director, Educational Theatre Association