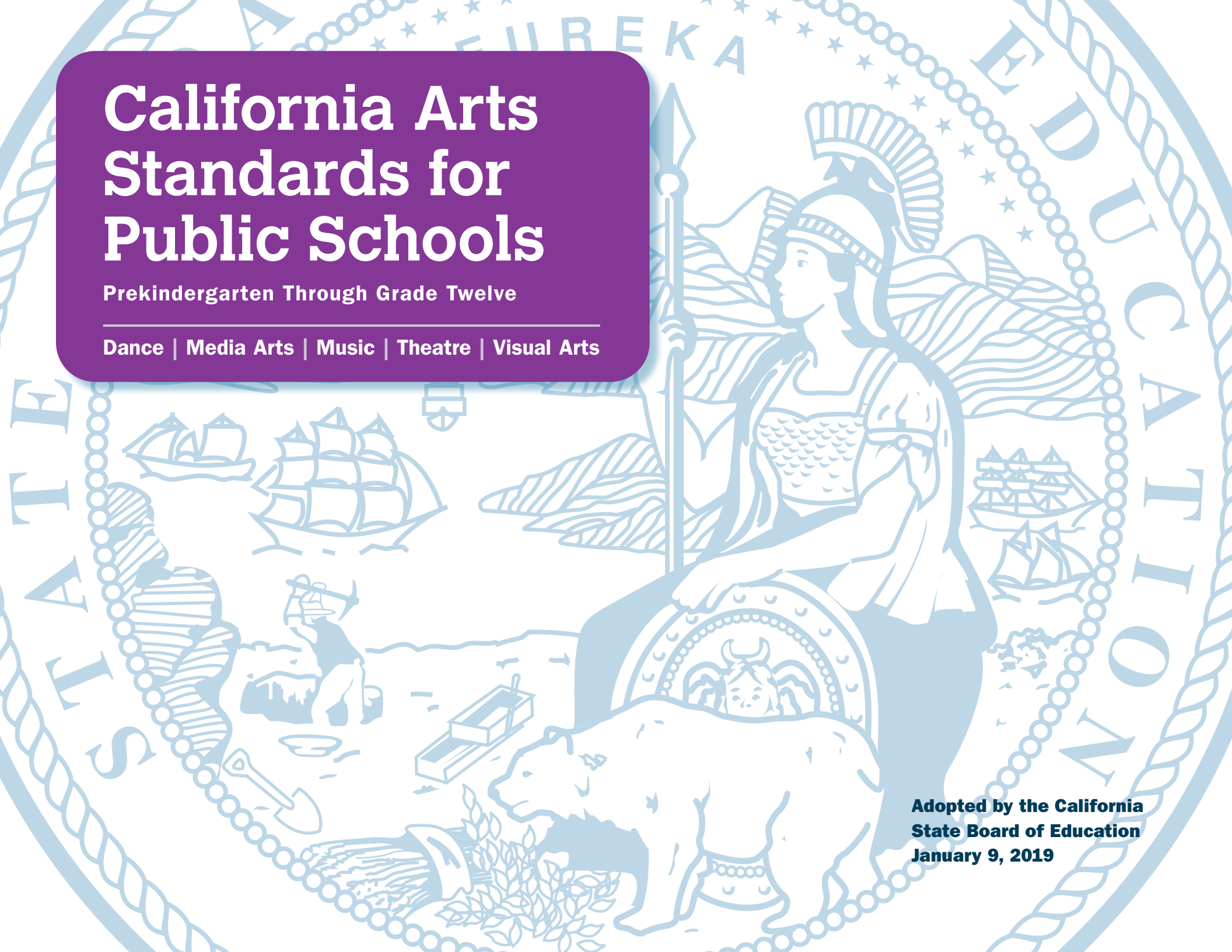
California Arts Standards for Public Schools

Prekindergarten Through Grade Twelve

Dance | Media Arts | Music | Theatre | Visual Arts



Adopted by the California State Board of Education January 9, 2019

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Publishing Information

The California Department of Education (CDE), Instructional Quality Commission (IQC), and State Board of Education (SBE) commenced the process for revising the visual and performing arts standards in October 2016. Per Assembly Bill 2862 and Assembly Bill 37, Chapter 647, *Education Code* Section 60605.13 requires the Superintendent, in consultation with the IQC, to recommend to the state board revisions to the visual and performing arts content standards in the subjects of dance, music, theatre, and visual arts adopted by the state board pursuant to Section 60605.3, and to recommend new standards for the subject of media arts. On January 9, 2019, the SBE adopted the *California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve (Arts Standards).*

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When the SBE adopted the Arts Standards, the members of the IQC were Dean Reese, Chair; Soomin Chao, Vice Chair; Jocelyn Broemmelsiek; Christine Chapman; Lizette Diaz; Shay Fairchild; Jose Flores; Jose Iniguez; Risha Krishna; Jose Lara; Yolanda Muñoz; Melanie Murphy-Corwin; Nicole Naditz; Alma-Delia Renteria; Julie Tonkovich; Jennifer Woo; and Sharon Quirk-Silva, Assemblywoman. The members of the SBE were Michael W. Kirst, President; Ilene W. Straus, Vice President; Sue Burr; Bruce Holaday; Feliza I. Ortiz-Licon; Patricia A. Rucker; Niki Sandoval; Ting L. Sun; Karen Valdes; Trish Williams; and Gema Q. Cardenas, Student Member.

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Notice

The guidance in *California Arts Standards* is not binding on local educational agencies or other entities. Except for the statutes, regulations, and court decisions that are referenced herein, the document is exemplary, and compliance with it is not mandatory. (See *Education Code* Section 33308.5.)

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A Message from the State Superintendent of Public Instruction and the State Board of Education

Creativity and appreciation for the arts are important for all students to have a well-rounded education that exposes them to new ideas and perspectives. Arts education boosts school attendance, academic achievement, and college attendance rates; improves school climate; and promotes higher self-esteem and social-emotional development.

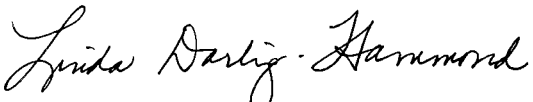
The *2019 California Arts Standards* update the four arts disciplines—dance, music, theatre, and visual arts—and include new standards for media arts as a discrete discipline. Media arts includes diverse categories such as digital imaging, animation, sound production, web design, virtual reality, and interactive design, along with new and emerging forms.

The *California Arts Standards* are based on the National Core Arts Standards created by the National Coalition for Core Arts Standards in 2015, which provide a foundation for the development of artistic competencies and cultivation of a lifelong appreciation and understanding of the arts. As students develop artistic literacy—the ultimate goal of arts learning for California's students—they develop transferable skills that enhance their personal, academic, and professional endeavors.

Every child should have equitable access to high-quality, standards-based arts education to thrive and participate in modern society. The *California Arts Standards* reflect that fundamental belief. The standards are conceptual and support inclusive arts learning experiences to meet the needs of students with a wide range of abilities.

We encourage educators to utilize the arts standards to update curriculum, instruction, and assessment, which are the foundation of quality arts learning in schools, and local education agencies are urged to ensure access to arts learning for each and every student in California.

TONY THURMOND
State Superintendent of Public Instruction
California Department of Education



DR. LINDA DARLING-HAMMOND
President, California State Board of Education

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Introduction to the California Arts Standards *Dance, Media Arts, Music, Theatre, Visual Arts*

The California Arts Standards provide guidance toward achieving a common goal: for all California students to fully participate in a rich and well-rounded arts education. An arts education helps children and youth make sense of the world, communicate their unique ideas across boundaries, and discover who they are as individuals and as members of various groups. Students who experience a quality arts education, one that seeks to honor the aesthetic and enduring over the efficient, have an opportunity to engage in complex and nuanced thinking around meaningful work (Eisner 2002).

Because a sequential arts education, provided as core subject matter, is essential for every California student from the earliest years through high school graduation and beyond, the California *Education Code* requires courses of study in the arts to be offered to all California students.

California *Education Code* and Arts Education

***Education Code* Section 51210**

(a) The adopted course of study for grades 1 to 6, inclusive, shall include instruction, beginning in grade 1 and continuing through grade 6, in the following areas of study ... (e) Visual and performing arts, including instruction in the subjects of dance, music, theatre, and visual arts, aimed at the development of aesthetic appreciation and the skills of creative expression.

***Education Code* Section 51220**

The adopted course of study for grades 7 to 12, inclusive, shall offer courses in the following areas of study: ...

(g) Visual and performing arts, including dance, music, theatre, and visual arts, with emphasis upon development of aesthetic appreciation and the skills of creative expression.

> "A bird doesn't sing because it has an answer, it sings because it has a song."
>
> —***Maya Angelou*** *(1928–2014), American author, poet, singer, civil rights advocate, and recipient of the Presidential Medal of Freedom*

Creating and experiencing art is central to the human experience—art allows people to feel and express the range of human emotions and connects people to one another and to their local and global communities. For many, an arts education is only the beginning of a lifelong appreciation of the arts and an enduring sensitivity to the way the arts enrich lives.

In addition to acknowledging arts education as crucial in and of itself, many researchers and educators extol the virtues of arts education as extending beyond creativity and artistic literacy to have a beneficial effect in other areas. Arts education boosts school attendance, academic achievement, and college enrollment rates; improves school climate; and promotes higher self-esteem, connectedness to school, and social–emotional development (Catterall 2009; Peppler et al. 2014; Park et al. 2015; Robinson 2013).

The benefits of an arts education extend well beyond school into every post-secondary endeavor: vocational, avocational, and personal. The arts also have a robust economic grounding in California. With over $400 billion in economic output, the impacts of the creative economy are substantial (Otis College of Arts and Design 2018). Quality arts programs are built on arts standards, which guide the design of curriculum, instruction, and assessment. This guidance promotes student development of the creative capacities necessary for college, careers, and life in the twenty-first century. Quality, standards-based arts programs in California's public schools are essential for ensuring that all students have opportunities to fulfill their potential, including as successful artists and creative leaders in the creative economy at the local, national, and international levels.

Purposes and Development of the Standards

The central purposes of the California Arts Standards are to foster students' artistic competencies; cultivate their appreciation and understanding of the arts in ways that are enjoyable, fulfilling, and transferable to personal, academic, and professional endeavors; and support them to fully engage in lifelong arts learning. The standards are:

- Process-oriented, grade-appropriate indicators of what students need to know and be able to do
- Student-centered and rooted in backward design, the process of defining intended outcomes prior to designing educational experiences to ensure students attain those outcomes
- Outcomes-based, communicating high and achievable goals

The standards are based on the National Core Arts Standards (NCAS) (National Coalition of Core Arts Standards [NCCAS] 2014) and were tailored for California through a collaborative and public statewide process.[1] The California Arts Standards Advisory Committee, comprised of arts education teachers and experts from across the state, reviewed the NCAS using guidelines established by the California State Board of Education and came to consensus on recommended revisions or additions.[2] During this process, ensuring inclusivity, accessibility, and cultural relevance for the diverse learners of California was prioritized. Drafts of the standards were posted publicly, and input from individuals and representatives from arts education organizations and the general public was collected through the process of public comment and review and used to inform the crafting of the final standards.

While the new standards inform teaching and learning in the artistic disciplines of dance, music, theatre, and visual arts, they also reflect the significance of new standards for media arts. Media arts standards are intended to address the diverse forms and categories of media arts as a distinct, stand-alone discipline, including photography, digital imaging, video, animation, sound production, web design, graphic design, virtual design, interactive design, multimedia, virtual reality, and emerging forms. Media arts standards are also intended to be used in other disciplines.

The California Arts Standards are comprehensive for all students in prekindergarten through grade level twelve. The standards build from grade to grade and embody grade- and age-appropriate key concepts, processes, and traditions of study in each of the five artistic disciplines: dance, media arts, music, theatre, and visual arts. They provide important guidance for schools to design and organize teaching and learning; understand and evaluate student learning; and prepare, adopt, or adapt instructional resources. The standards identify the learning outcomes for all students, and guide teachers in providing a unified quality arts education so that these outcomes are achieved.

The standards also provide administrators and district decision-makers with critical information for developing and expanding standards-based arts programs. A commitment to a comprehensive education, equitable opportunities, and high expectations are embedded within the standards.

Philosophical Foundations and Lifelong Goals of the Standards

The standards are grounded in the NCAS vision of artistic literacy—the knowledge and understanding required to participate authentically in the arts—which is further articulated in the philosophical foundations and lifelong goals in Table 1. Fluency in the language(s) of the arts is the ability to create, perform/produce/present, respond, and connect through symbolic and metaphoric forms that are unique to the arts. An artistically literate person is able to transfer arts knowledge, skills, and capacities to other subjects, settings, and contexts (NCCAS 2014, 17).

TABLE 1: Philosophical Foundations and Lifelong Goals (NCCAS 2014, 10)

Components of Artistic Literacy	Philosophical Foundations	Lifelong Goals
The Arts as Communication	In today's multimedia society, the arts are the media, and therefore provide powerful and essential means of communication. The arts provide unique symbol systems and metaphors that convey and inform life experience (i.e., the arts are ways of knowing).	Artistically literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses and communicates their own ideas and are able to respond by analyzing and interpreting the artistic communications of others.
The Arts as Creative Personal Realization	Participation in each of the arts as creators, performers, and audience members (responders) enables individuals to discover and develop their own creative capacity, thereby providing a source of lifelong satisfaction.	Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing, and responding to art as an adult.
The Arts as Culture, History, and Connectors	Throughout history the arts have provided essential means for individuals and communities to express their ideas, experiences, feelings, and deepest beliefs. Each discipline shares common goals but approaches them through distinct media and techniques. Understanding artwork provides insights into individuals' own and others' cultures and societies, while also providing opportunities to access, express, and integrate meaning across a variety of content areas.	Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns, relationships between the arts and other knowledge.

Components of Artistic Literacy	Philosophical Foundations	Lifelong Goals
The Arts as Means to Well-Being	Participation in the arts as creators, performers, and audience members (responders) enhances mental, physical, and emotional well-being.	Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in all of the arts.
The Arts as Community Engagement	The arts provide means for individuals to collaborate and connect with others in an enjoyable inclusive environment as they create, prepare, and share artwork that bring communities together.	Artistically literate citizens seek artistic experiences and support the arts in their local, state, national, and global communities.
The Arts as Profession	Professional artists weave the cultural and aesthetic fabric of communities and cultivate beauty, enjoyment, curiosity, awareness, activism, and personal, social, and cultural connection and reflection. This fabric strengthens communities as a whole, enhances the lives of individuals, and inspires the global community.	Artistically literate citizens appreciate the value of supporting the arts as a profession by engaging with the arts and by supporting the funding of the arts. Some artistically literate individuals will pursue a career in the arts, thereby enriching local, state, national, and global communities and economies.

Organization of the Standards

The California Arts Standards are organized by the **five artistic disciplines of dance, media arts, music, theatre,** and **visual arts.** For each of the five disciplines, there are four artistic processes, eleven anchor standards with aligned enduring understandings and essential questions, and individual PK–12 student performance standards that are articulated as measurable and attainable learning targets.

Elements of the California Arts Standards

Table 2 provides a unified view of the California Arts Standards for the five artistic disciplines. It shows the relationship among the elements of the standards. These elements, considered together, will assist local education agencies and individual schools in writing, adapting, or adopting curriculum and in addressing comprehensive assessment in arts education.

TABLE 2: Elements of the California Arts Standards (NCCAS 2014, 9)

Four Artistic Processes	Eleven Anchor Standards	Enduring Understandings and Process Components	Discipline-Specific Performance Standards
▪ Creating ▪ Performing (for Dance, Music, and Theatre), Presenting (for Visual Arts), or Producing (for Media Arts) ▪ Responding ▪ Connecting	The anchor standards: ▪ Describe expectations for general behaviors, artistic skills, and habits of mind ▪ Parallel across the artistic disciplines	▪ Enduring understandings with related essential questions to guide student inquiry ▪ Process components that operationalize the standards	▪ PK–Grade 8 ▪ High School ○ Proficient ○ Accomplished ○ Advanced

Implementation of the standards is driven by the philosophical foundations and lifelong goals that together demonstrate artistic literacy. They are made actionable through the artistic processes that are common across disciplines. Anchor and performance standards in each artistic discipline are driven by enduring understandings and essential questions. A description of each of these elements and how they connect to one another is detailed in the following section.

Artistic Processes and Anchor Standards

The standards are based on the **artistic processes** of **creating**, **performing/producing/presenting**, **responding**, and **connecting** (NCCAS 2014, 11–12). These artistic processes are the cognitive and physical actions by which arts learning and arts making are realized. Each of the arts disciplines incorporates the artistic processes that define and organize the link between the art and the learner.

Each artistic process branches into either two or three **anchor standards**. Anchor standards describe the general behaviors, artistic skills, and habits of mind that teachers expect students to demonstrate throughout their arts education. These anchor standards are parallel across arts disciplines and grade levels and serve as the tangible educational expression of artistic literacy. The performance standards, which describe student learning outcomes in each of the specific arts disciplines, align with anchor standards.

Collectively, the design reflects a cohesive system that allows for commonality across the disciplines and specificity within each discipline, therefore establishing the appropriate level of breadth and depth required for state standards.[3] The relationship between the artistic processes and anchor standards is shown in the following table.

TABLE 3: California Arts Standards Artistic Processes and Anchor Standards (NCCAS 2014, 13)

Artistic Processes	Anchor Standards: Students will …
Creating *Conceiving and developing new artistic ideas and work.*	1. Generate and conceptualize artistic ideas and work. 2. Organize and develop artistic ideas and work. 3. Refine and complete artistic work.
Performing *(dance, music, theatre)* *Realizing artistic ideas and work through interpretation and presentation.* **Presenting** *(visual arts)* *Interpreting and sharing artistic work.* **Producing** *(media arts)* *Realizing and presenting artistic ideas and work.*	4. Analyze, interpret, and select artistic work for presentation. 5. Develop and refine artistic work for presentation. 6. Convey meaning through the presentation of artistic work.
Responding *Understanding and evaluating how the arts convey meaning.*	7. Perceive and analyze artistic work. 8. Interpret intent and meaning in artistic work. 9. Apply criteria to evaluate artistic work.
Connecting *Relating artistic ideas and work with personal meaning and external context.*	10. Synthesize and relate knowledge and personal experiences to make art. 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Process Components, Enduring Understandings, and Essential Questions

Process components are the actions (expressed through verbs such as imagine, plan and make, evaluate, refine, present) that artists carry out as they complete each artistic process. These process components accompany clusters of performance standards. Students' ability to carry out these actions empowers them to engage in the artistic process independently (NCCAS 2014, 16).

Enduring understandings and essential questions focus on the big ideas and important understandings in arts education (Wiggins and McTighe 2005). Essential questions and enduring understandings work together to support an inquiry-based approach to arts education, an approach emphasized in college- and career-ready standards across all the content areas.

Enduring understandings are statements summarizing important ideas and core processes that are central to a discipline and have lasting value beyond the classroom. They synthesize what students should come to understand as a result of studying a particular content area. Moreover, they articulate what students should value about the content area over the course of their lifetimes. Enduring understandings also enable students to make connections to other disciplines beyond the arts. A true grasp of an enduring understanding is demonstrated by the student's ability to explain, interpret, analyze, apply, and evaluate its core elements. Examples of enduring understandings across the arts disciplines for one artistic process and one anchor standard are shown in Table 4.

Essential questions guide students' inquiry into these enduring understandings. Reflecting differences in traditions and instructional practices between the arts, the specific enduring understandings and essential questions addressed by their standards also vary somewhat.[4]

TABLE 4: Enduring Understanding Across One Artistic Process and Anchor Standard

Creating—Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Dance	Media Arts	Music	Theatre	Visual Arts
Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.	Media arts ideas, works, and processes are shaped by the imagination, creative processes, and by experiences, both within and outside of the arts.	The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.	Theatre artists rely on intuition, curiosity, and critical inquiry.	Creativity and innovative thinking are essential life skills that can be developed.

Enduring understandings and essential questions work together to communicate a fundamental understanding and path of inquiry of an anchor standard. Students' inquiry into grade-appropriate essential questions and grasp of enduring understandings will, however, necessarily deepen and broaden over the course of their arts education.

Performance Standards

Performance standards are the substantive portion of the California Arts Standards. They are discipline-specific (dance, media arts, music, theatre, visual arts), grade-by-grade articulations of student achievement in the arts PK–8 and at three proficiency levels in high school (Proficient, Accomplished, and Advanced, as described in Table 5). The performance standards translate the anchor standards, enduring understandings, and essential questions into measurable learning goals by describing more specifically what students should know and be able to do in each arts discipline by the end of a school year or course.

The three high school proficiency levels are flexible enough to accommodate varying degrees of achievement by students during high school, including those who explore a wide range of artistic pursuits and experiences, as well as those who build on their PK–8 foundation by pursuing deeper engagement in one arts discipline (NCCAS 2014, 13). Descriptions of the three high school proficiency levels and what students who achieve those levels are able to do are shown in Table 5.

TABLE 5: High School Performance Standards Proficiency Levels (NCCAS 2014, 26)

High School Proficient	High School Accomplished	High School Advanced
A level of achievement attainable by most students who complete a high-school level course in the arts (or equivalent) beyond the foundation of quality PK–8 instruction.	A level of achievement attainable by most students who complete a rigorous sequence of high-school level courses (or equivalent) beyond the Proficient level.	A level and scope of achievement that significantly exceeds the Accomplished level. Achievement at this level is indisputably rigorous and substantially expands students' knowledge, skills, and understandings beyond the expectations articulated for Accomplished achievement.
Students at the Proficient level are able to: ▪ use foundational technical and expressive skills and understandings in an art form necessary to solve assigned problems or prepare assigned repertoire for presentation; ▪ make appropriate choices with some support; ▪ be prepared for active engagement in their community; ▪ understand the art form to be an important form of personal realization and well-being; and ▪ make connections between the art form, history, culture, and other learning.	Students at the Accomplished level are, with minimal assistance, able to: ▪ identify or solve arts problems based on their interests or for a particular purpose; ▪ conduct research to inform artistic decisions; ▪ create and refine arts products, performances, or presentations that demonstrate technical proficiency, personal communication, and expression; ▪ use the art form for personal realization and well-being; and ▪ participate in arts activities beyond the school environment.	Students at the Advanced level are able to: ▪ identify challenging arts problems independently based on their interests or for specific purposes and bring creativity and insight to finding artistic solutions; ▪ use at least one art form as an effective avenue for personal communication, demonstrating a higher level of technical and expressive proficiency characteristic of honors or college-level work; ▪ exploit their personal strengths and apply strategies to overcome personal challenges as arts learners; and ▪ take a leadership role in arts activity within and beyond the school environment.

Special Considerations for the Music Standards

Unlike the other four artistic disciplines, which provide performance standards for grades PK–12, music provides standards for grades PK–8 plus four distinct "strands" of standards, reflecting the increasing variety of music courses offered in schools:

- Ensembles
- Harmonizing Instruments
- Composition and Theory
- Technology

Two of these strands, Composition and Theory and Technology, have three proficiency levels (Proficient, Accomplished, Advanced) and are designed for use in high schools.

The other two strands, Ensembles and Harmonizing Instruments, encompass five proficiency levels and are used by elementary, middle, and high schools. In acknowledgment of the practical reality of music students' involvement in Ensemble and Harmonizing Instrument classes before they enter high school, performance standards are provided for two preparatory levels in these strands, **Novice** and **Intermediate**. These are attached for convenience to grade levels, but are potentially useful for earlier grade-level experiences:

1. **Novice**: This proficiency level is nominally assigned to the fifth-grade level. Students at the Novice level have started specialization in an art form of their choice. They are beginning to develop the basic artistic understanding and technique necessary to advance their skill level. Their expressive skills may be identified and exploratory work begins. They may participate in presentation and performance opportunities as they are able. Their curiosity in the art form begins their journey toward personal realization and well-being.

2. **Intermediate**: This proficiency level is nominally assigned to the eighth-grade level. Students at the Intermediate level are continuing study in a chosen specialized art form. Their development continues in artistic understanding and technical and expressive skills enabling the student to begin to independently and collaboratively create, perform, and respond at their given skill level. Their presentation and performance opportunities in ensembles at school and in the community increase and students actively participate in rehearsals. Through continued study of their art form they continue their journey toward personal realization and well-being.

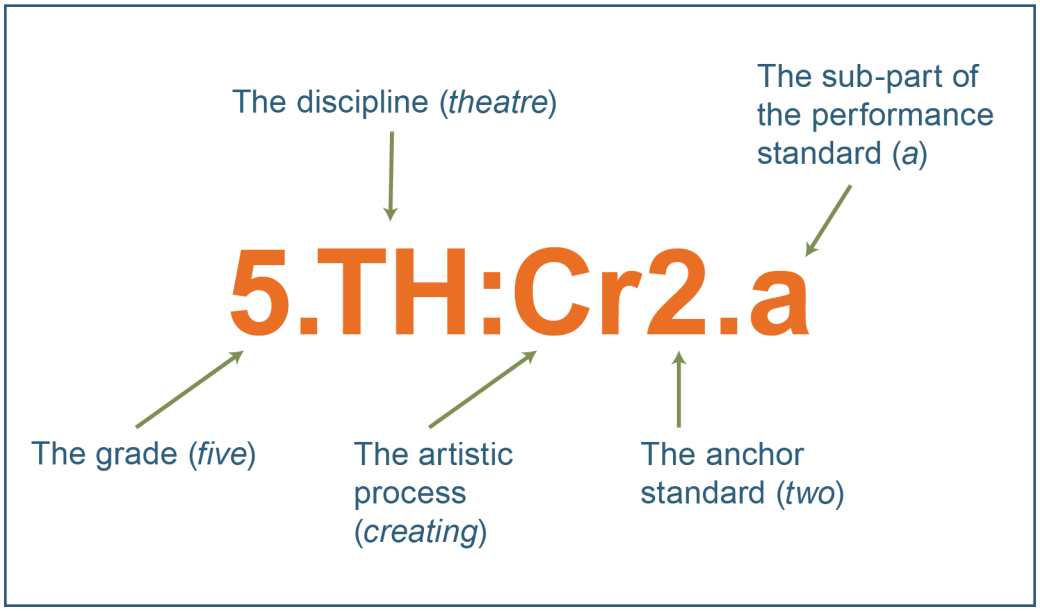
Five Artistic Disciplines

Each of the artistic disciplines—dance, media arts, music, theatre, and visual arts—is a core subject in its own right. Subject-centered arts instruction focuses on developing discipline-specific skills in each arts discipline. In addition, interdisciplinary approaches connecting the arts disciplines are facilitated by the way these connections are already built into the standards for the five artistic disciplines. Study and practice in two or more of the artistic disciplines is mutually reinforcing and demonstrates the underlying unity of the arts. Interdisciplinary approaches connecting the arts and other content areas enhance learning for students and support integrated and deeper learning. A comprehensive arts education program has three components:

1. Subject-centered arts instruction in dance, media arts, music, theatre, and visual arts
2. Interdisciplinary approaches connecting the arts disciplines
3. Interdisciplinary approaches connecting the arts and other content areas

To enact a robust and comprehensive approach to arts education, an understanding of each artistic discipline is essential. Brief introductions preceding each set of standards provide an overview that grounds the reading of the standards for each artistic discipline.

FIGURE 1: Coding of the California Arts Standards



Coding of the Standards

An agreed-upon system for coding allows educators to reference the performance standards more efficiently when planning lessons and units of study. The coding system of the performance standards is illustrated in Figure 1 and described below. The full code is located at the top of each column of the performance standards.

The order of coding for the standards is provided below with the codes indicated in parentheses:

(1) The **grade level** appears first and is divided into these categories: Pre–K (PK); Kindergarten (K); grade levels 1–8 (1, 2, 3, 4, 5, 6, 7, 8); and the three proficiency levels for high school, which are Proficient (Prof), Accomplished (Acc), and Advanced (Adv).

(2) The **artistic disciplines** appear second: Dance (DA), Media Arts (MA), Music (MU), Theatre (TH) and Visual Arts (VA)

(3) The **artistic processes** appear third: Creating (Cr); Performing/ Producing/Presenting (Pr); Responding (Re); and Connecting (Cn). Each of the arts disciplines incorporates these processes in some manner. These processes, the cognitive and physical actions by which arts learning and making are realized, define and organize the link between the art and the learner.

(4) The **anchor standards** appear fourth. The 11 anchor standards, which describe the general knowledge and skills that teachers expect students to demonstrate throughout their arts education, are parallel across arts disciplines and grade levels. They serve as the tangible educational expression of artistic literacy. When an anchor standard has more than one set of enduring understandings, essential questions, and process components, numbers directly after the anchor standard indicate which set is provided (e.g., 1, 2, 3).

(5) The **sub-part of the performance standard** appears last. These sub-parts describe different aspects of the same standard.

Additional Codes for Music Standards

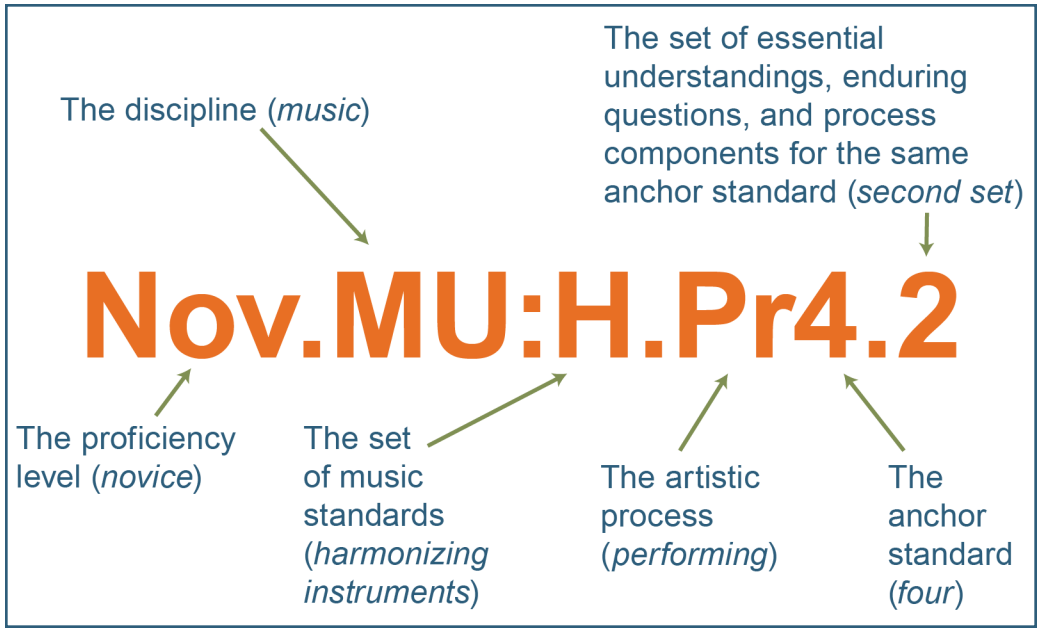
An example of the coding system for Music—Harmonizing Instruments is provided here.

Unlike the other arts disciplines, there are five sets of performance standards for music. A one-letter code is added after the artistic discipline code for all but one set of the performance standards (PK–8) as follows: Harmonizing Instruments (H), Ensembles (E); Composition and Theory (C), Technology (T).

There are also two additional levels for the Harmonizing Instruments performance standards, with the codes indicated in the parentheses:

- Novice (Nov), nominally assigned to the fifth-grade level
- Intermediate (Int), nominally assigned to the eighth-grade level

FIGURE 2: Music Standards Coding Example



How to Read the Standards

The performance standards are designed to be approached in holistic ways to design robust lessons within units of study. They are presented as grade-level progressions by individual standard so that teachers can see not only their own grade level, but also the standards for previous and upcoming grade levels. They can be read in a variety of ways, two of which are suggested here: grade-to-grade and within-grade.

- **Grade-to-grade reading.** The standards can be read across grade levels as a progression. Since students have different levels of experience with a given discipline, the standards are organized across grade levels so that teachers can both attend to grade-level standards and also meet the individual needs of students who may be performing at levels above or below grade level.
- **Within-grade reading.** The standards may also be read to understand the learning outcomes for a subset of standards in a specific grade level or all of the standards for a particular grade level. This reading allows teachers to see what all of the outcomes for their grade level are so they can integrate standards as appropriate for lesson and unit learning goals.

Standards-Based, Accessible, and Equitable Arts Education

The California Arts Standards are designed to support all California students to develop and achieve the lifelong goals of artistic literacy and to promote access and equity in the arts. However, this can only happen in a context in which arts education is prioritized and standards-based and equitable practices are the norm. Individual schools and districts will need to strategically implement the standards within current allocations of time and resources even as they strive toward a fully inclusive and equitable arts education for all students.

Prioritizing a Standards-Based Arts Education

The arts are structural building blocks that support, inspire, and empower students to grow continuously. Focusing on the systems that ensure all students have opportunities to learn in the arts is essential for ensuring equal access to the arts. For students to experience the potential benefits of standards-based quality arts learning, opportunity-to-learn conditions that create a rigorous and supportive learning environment must be established. These opportunities include systemic and structural resources, such as access to certified arts educators, expanded course offerings in the five arts disciplines, and adequate time, spaces, and materials for arts learning.

Opportunities also include the daily encounters students have in school, when teachers approach the arts standards in a holistic way, in consideration of their students as whole artists, capable of achieving high expectations, and

> "I raise up my voice—not so I can shout but so that those without a voice can be heard ... we cannot succeed when half of us are held back."
>
> —***Malala Yousafzai*** *(b. 1997), Pakistani activist for girls' education and Nobel Prize Laureate*

deserving of everything a quality arts education has to offer. Teachers and students must participate fully and jointly in activities in which they can exercise the creative practices of imagining, investigating, constructing, and reflecting as unique beings committed to giving meaning to their experiences. The California Arts Standards offer multiple entry points for these types of learning experiences, and additional guidance can be found in the NCAS "Opportunity-to-Learn Standards" documents (available at https://www.nationalartsstandards.org/content/resources), as well as the California Arts Education Framework.

Inclusive and Equitable Arts Education

California maintains a strong commitment to ensuring safe, welcoming, enriching, intellectually stimulating, and asset-oriented educational experiences for each student in all disciplines, including the arts. The California Arts Standards reflect the diversity of California's children and youth, including students who are culturally, ethnically, and linguistically diverse; identify as LGBTQ+; have different talents, skills, and interests; have a variety of abilities and disabilities; and come from a range of personal backgrounds, socio-economic circumstances, and types of homes and communities.[5] This diversity provides opportunities for teachers to enrich the arts education experience for all students. Students' ethnic, cultural, linguistic, and other assets are to be acknowledged, validated, and valued in the arts classroom as rich foundations for arts learning. Students in California schools should encounter, discuss, and create art representing a vast array of cultures, languages, and identities as a means to better understand a wide range of experiences and perspectives and to develop global competence. The next section offers a vision of culturally and linguistically sustaining arts education—one that aims to see all California students thrive in their artistic education.

Inclusive, Affirming, and Culturally Sustaining Arts Education

An inclusive, affirming, and culturally sustaining arts education is based on a group's assets, rather than on perceptions of deficiencies, prioritizing the following tangible actions:

- Promote the arts to teach and learn about self-knowledge, respect, self-respect, and empathy, as well as multicultural ways of knowing.
- Include instruction on diversity grounded in the arts and use cultural knowledge to support young people's critical thinking and creative innovation, particularly those students who do not find the curriculum engaging.
- Promote student voice as a primary focus of quality arts education. Adopt culturally and linguistically responsive arts education and arts-integrated curricula that focus on positive identity development and ownership of learning as instructional goals. Support the cultural assets students bring to the classroom.
- Build collaboration among classroom teachers, arts specialists, teaching artists (practicing professional artists with the complementary teaching skills), families, and community members. By incorporating local cultural expertise and leadership, the schools become an integral part of the community, which generates more resources for students in and out of school.
- Strengthen communication between home and school cultures and increase family involvement by creating a welcoming school environment. Empower families, regardless of primary language, socioeconomic status, race, ethnicity, or educational background.

Source: A Blueprint for Creative Schools (CREATE CA 2015, 8–9).

Diversity in the arts classroom is an asset, and the more diverse the classroom, the more complex the teacher's role becomes in providing quality learning experiences that are sensitive to the needs of individual students, that leverage their particular strengths, and that ensure equitable opportunity to participate in a quality arts education. Many students experience particular challenges that can affect their arts education. Some students are living in poverty, experiencing homelessness, or changing schools or missing school often. Some students are learning English as an additional language while simultaneously learning rigorous academic content.[6] Others face the mental and physical health trauma of racism, homophobia,

or religious discrimination. Still others experience the daily challenges that come with mild, moderate, or severe disabilities or mental health issues. These populations are not mutually exclusive; many students' identities intersect with multiple identity groups. Therefore, it is important that arts education teachers inform themselves about aspects of their students' backgrounds and keep in mind that their identities may overlap, intersect, and interact. In such multifaceted settings, the notion of shared responsibility is critical. Teachers, administrators, specialists, expanded learning leaders, parents, guardians, caretakers, families, and the broader community need the support of one another to best serve all students and ensure that no student is deprived of a quality arts education due to individual circumstances.

Universal Design for Learning

To succeed at enacting an inclusive, affirming, and culturally sustaining arts program, educators must deliberately design accessible learning experiences. Universal Design for Learning (UDL) is a research-based framework for improving student learning experiences and outcomes through careful instructional planning focused on the varied needs of all students, including students with disabilities, advanced and gifted learners, and English learners. The principles of UDL emphasize providing multiple means of representation, action and expression, and engagement and options for various cognitive, communicative, physical, meta-cognitive, and other means of participating in learning and assessment tasks. Through the UDL framework, and "teaching to the edges" of the arts classroom's student population, the needs of all learners are identified and planned for at the point of first teaching. This evidence-based planning supports students' full inclusion in arts learning, prevents the need for follow-up instruction, and reduces the need for alternative instruction. Table 6 provides an outline of UDL Principles and Guidelines that arts education teachers can use to inform their curriculum, instruction, and assessment planning.[7]

TABLE 6: Universal Design for Learning (California Department of Education 2019)[7]

UDL Principles *Provide multiple means of ...*	UDL Guidelines *Provide options for ...*	Instructional Examples
Representation Represent information in multiple formats and media.	1. Perception 2. Language, mathematical expressions, and symbols 3. Comprehension	▪ Provide transcripts, written descriptions, or braille texts, or use American Sign Language to describe artworks, productions, compositions, or song lyrics. ▪ Use music sign language, interpretation, or vibrations to facilitate broad experience of music. ▪ Provide illustrations, photos, simulations, or interactive graphics to illustrate artistic concepts. ▪ Provide options for students to access information in their primary languages. ▪ Guide information processing, visualization, and manipulation. For example, provide explicit prompts for each step in a sequential process, such as completing a video editing project.
Action and Expression Provide multiple pathways for students' actions and expressions.	1. Physical action 2. Expression and communication 3. Executive functions	▪ Integrate assistive technologies. For example, have touch screens and alternative keyboards accessible for projects. ▪ Provide concept-mapping tools to support problem solving around arts education topics. ▪ Provide success criteria for assignments, prompt learners to identify the type of feedback they seek, and provide them with protocols to provide peer feedback.
Engagement Provide multiple ways to engage students' interests and motivation.	1. Recruiting interest 2. Effort and persistence 3. Self-regulation	▪ Optimize individual choice and autonomy by providing learners a choice in topics or the order in which they accomplish tasks. ▪ Vary demands and resources to optimize challenge levels. For example, provide a range of culturally relevant resources, as well as resources that are of high interest to a range of learners. ▪ Support students to develop self-awareness, assess their progress toward personal goals, and to reflect on growth or how to improve.

The Arts and Educating for Global Competency

According to the Asia Society and the Council of Chief State School Officers, and later officially adopted by the US Department of Education, global competence is "the capacity and disposition to understand and act on issues of global significance—under this definition, the four pillars of global competence include investigating the

world, weighing perspectives, communicating ideas, and taking action (Monthey et al. 2016, xiii; Mansilla and Jackson 2011; United States Department of Education 2012, 5). The pillars of global competence closely align with the four fundamental creative practices of imagination, investigation, construction, and reflection that are a foundation for arts education in all of the disciplines, and foster finding innovative, unexpected approaches, and solutions (NCCAS 2014, 19). In developing artistic literacy through a standards-based arts program, students also develop global competence, an outcome that embodies twenty-first century skills. These skills and other byproducts of arts education including social and emotional skills, and a healthy sense of self and others, are highly valued in today's creative and team-based workforce and necessary for engagement in the twenty-first century world (College Board 2012; Hanna 2011; Israel 2009).

Beyond the Standards

Standards are measurable outcomes of aspirational teaching and learning experiences. To address the standards effectively and provide world-class arts education to all students, teachers and administrators are encouraged to access additional resources, including the following:

- The glossary sections of the California Arts Standards provide definitions that explain the context or point of view regarding the terms used within the standards.
- The California Arts Education Framework provides guidance for how to implement the standards for teachers and administrators.
- Instructional materials and curricular models provide tools and resources for implementing a standards-based arts education.

All California students deserve a world-class arts education provided by well-prepared, caring, and creative teachers working in supportive contexts. The California Arts Standards are a critical component of this vision. Teachers, school and district leaders, families, community members, policymakers, and students themselves are encouraged to embrace the promise these standards hold for California and for a creative and fulfilling future for all. Today, the world needs artists and creative leaders more than ever—those individuals who possess the powers of inquiry and exploration, communication and collaboration, creativity and innovation, and openness and reflection. These standards play a pivotal role in ensuring that all students have an equitable opportunity to enrich the world with their creative capacities.

Endnotes

1 The NCAS were developed by national experts, including those from California who also participated in the California adaptation of the national standards. To learn more about the national effort and NCAS development process, see the National Core Arts Standards: A Conceptual Framework for Arts Education, at http://www.nationalartsstandards.org/sites/default/files/Conceptual%20Framework%2007-21-16.pdf on which this introduction to the California Arts Standards is based.

2 These guidelines were derived from public testimony from three statewide focus groups.

3 Because anchor standards are broad and not discipline- or grade-level/grade-band specific, performance standards should be used for detailed instructional design.

4 Note that because enduring understanding statements are specific to each artistic discipline, the language in the statements is not always parallel across the disciplines.

5 The California Arts Standards uses LGBTQ+ as an inclusive acronym, as described in the draft 2018 California Health Education Framework: "The usage of LGBTQ+ throughout this document is intended to represent an inclusive and ever-changing spectrum and understanding of identities. Historically, the acronym included lesbian, gay, and bisexual, but has continued to expand to include queer, questioning, intersex, asexual, allies, and alternative identities (LGBTQQIAA), as well as expanding concepts that may fall under this umbrella term in the future."

6 For classrooms that include students identified as English learners, the California English Language Development (ELD) Standards (2012) should be used in tandem with the California Arts Standards.

7 UDL principles and guidelines, as well as practical suggestions for classroom teaching and learning, can be found at the National Center for UDL (http://www.udlcenter.org/) and in the California Arts Education Framework (https://www.cde.ca.gov/ci/vp/cf/).

California Arts Standards for Dance

The dance standards are designed to enable students to achieve dance literacy. To be literate in the artistic discipline of dance, students need to develop specific knowledge, skills, and values that allow for fluency and deep understanding. This means discovering the expressive elements of dance; knowing the dance-based theory, terminology, and symbolic language 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 and the dance community.

What Is Literacy in Dance?

The California Arts Standards are rooted in a creative approach to teaching and learning. The dance standards describe expectations for learning in dance regardless of style, genre, or culture. The dance standards require both the teacher and student to focus on big ideas and key concepts inherent to all dance forms. As the teaching and learning of dance continues, these ideas and concepts will continue to evolve with increasing rigor in instruction and will deepen understanding. The dance standards are the impetus for dance educators to inspire their students to explore and discover their personal connection to the deep human tradition of dance and prepare them for a lifelong immersion in the socio-cultural and political meanings and experiences of dance as well as the embodied learning and enjoyment that performing, studying, and viewing dance can bring.

> "Dance is for everybody. I believe that the dance came from the people and that it should always be delivered back to the people."
>
> —***Alvin Ailey*** *(1931–1989), African American dancer, choreographer, and visionary*

Creating—Anchor Standard 1: Generate and Conceptualize Artistic Ideas and Work

PROCESS COMPONENT

Explore

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?

PK.DA.Cr1	K.DA.Cr1	1.DA.Cr1	2.DA.Cr1	3.DA.Cr1	4.DA.Cr1	5.DA.Cr1
a. Respond in movement to a variety of sensory stimuli (e.g., music/sound, visual, tactile).	a. Respond in movement to a variety of stimuli (e.g., music/sound, text, objects, images, symbols, observed dance).	a. Explore movement inspired by a variety of stimuli (e.g., music/sound, text, objects, images, symbols, observed dance, experiences) and identify the source.	a. Explore movement inspired by a variety of stimuli (e.g., music/sound, text, objects, images, symbols, observed dance, experiences) and suggest additional sources for movement ideas.	a. Experiment with a variety of self-identified stimuli (e.g., music/sound, text, objects, images, notation, observed dance, experiences) for movement.	a. Identify ideas for choreography generated from a variety of stimuli (e.g., music/sound, text, objects, images, notation, observed dance, experiences).	a. Build content for choreography using several stimuli (e.g., music/sound, text, objects, images, notation, observed dance, experiences, literary forms, natural phenomena, current news, social events).
b. Find a different way to do several basic locomotor and nonlocomotor movements.	b. Explore different ways to do basic locomotor and nonlocomotor movements by changing at least one of the elements of dance.	b. Explore a variety of locomotor and nonlocomotor movements by experimenting with and changing the elements of dance.	b. Combine a variety of movements while manipulating the elements of dance.	b. Explore a given movement problem. Select and demonstrate a solution.	b. Develop a movement problem and manipulate the elements of dance as tools to find a solution.	b. Construct and solve multiple movement problems to develop choreographic content.

6.DA.Cr1	7.DA.Cr1	8.DA.Cr1	Prof.DA.Cr1	Acc.DA.Cr1	Adv.DA.Cr1
a. Relate similar or contrasting ideas to develop choreography using a variety of stimuli (e.g., music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events).	a. Compare a variety of stimuli (e.g., music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events) and make selections to expand movement vocabulary and artistic expression.	a. Implement movement from a variety of stimuli (e.g., music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events) to develop dance content for an original dance study or dance.	a. Explore a variety of stimuli for sourcing movement to develop an improvisational or choreographed dance study. Analyze the process and the relationship between the stimuli and the movement.	a. Synthesize content generated from stimulus materials to choreograph dance studies or dances using original or codified movement.	a. Synthesize content generated from stimulus material. Experiment and take risks to discover a personal voice to communicate artistic intent.
b. Explore various movement vocabularies to transfer ideas into choreography.	b. Explore various movement vocabularies to express an artistic intent in choreography. Explain and discuss the choices made using genre-specific dance terminology.	b. Identify and select personal preferences to create an original dance study or dance. Use genre-specific dance terminology to articulate and justify choices made in movement development to communicate intent.	b. Experiment with the elements of dance to explore personal movement preferences and strengths, and select movements that challenge skills and build on strengths in an original dance study or dance.	b. Apply personal movement preferences and strengths with the movement vocabulary of several dance styles or genres to choreograph an original dance study or dance that communicates an artistic intent. Compare personal choices to those made by well-known choreographers.	b. Expand personal movement preferences and strengths to discover unexpected solutions that communicate the artistic intent of an original dance. Analyze the unexpected solutions and explain why they were effective in expanding artistic intent.

Creating—Anchor Standard 2: Organize and Develop Artistic Ideas and Work

PROCESS COMPONENT

Plan

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?

PK.DA:Cr2	K.DA:Cr2	1.DA:Cr2	2.DA:Cr2	3.DA:Cr2	4.DA:Cr2	5.DA:Cr2
a. Improvise dance that starts and stops on cue.	a. Improvise dance that has a beginning, middle, and end.	a. Improvise a series of movements that have a beginning, middle, and end, and describe movement choices.	a. Improvise a dance phrase with a beginning, a middle that has a main idea, and a clear end.	a. Identify and experiment with choreographic devices to create simple movement patterns and dance structures.	a. Manipulate or modify choreographic devices to expand movement possibilities and create a variety of movement patterns and structures. Discuss movement choices.	a. Manipulate or modify a variety of choreographic devices to expand choreographic possibilities and develop a main idea. Explain reasons for movement choices.
b. Engage in dance experiences moving alone or with a partner.	b. Express an idea, feeling, or image, through improvised movement moving alone or with a partner.	b. Choose movements that express an idea or emotion, or follow a musical phrase.	b. Choose movements that express a main idea or emotion, or follow a musical phrase. Explain reasons for movement choices.	b. Develop a dance phrase that expresses and communicates an idea or feeling. Discuss the effect of the movement choices.	b. Develop a dance study that expresses and communicates a main idea. Discuss the reasons and effectiveness of the movement choices.	b. Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates nonverbally.

6.DA:Cr2	7.DA:Cr2	8.DA:Cr2	Prof.DA:Cr2	Acc.DA:Cr2	Adv.DA:Cr2
a. Explore choreographic devices and dance structures to develop a dance study that supports an artistic intent. Explain the goal or purpose of the dance.	a. Use a variety of choreographic devices and dance structures to develop a dance study with a clear artistic intent. Articulate reasons for movement and structural choices.	a. Collaborate to select and apply a variety of choreographic devices and dance structures to choreograph an original dance study or dance with a clear artistic intent. Articulate the group process for making movement and structural choices.	a. Collaborate to design a dance using choreographic devices and dance structures to support an artistic intent. Explain how the dance structures clarify the artistic intent.	a. Work individually and collaboratively to design and implement a variety of choreographic devices and dance structures to develop original dances. Analyze how the structure and final composition informs the artistic intent.	a. Demonstrate fluency and personal voice in designing and choreographing original dances. Justify choreographic choices and explain how they are used to intensify artistic intent.
b. Determine artistic criteria to choreograph a dance study that communicates personal or cultural meaning. Based on the criteria, evaluate why some movements are more or less effective than others.	b. Determine artistic criteria to choreograph a dance study that communicates personal or cultural meaning. Articulate how the artistic criteria serve to communicate the meaning of the dance.	b. Define and apply artistic criteria to choreograph a dance that communicates personal or cultural meaning. Discuss how the criteria clarify or intensify the meaning of the dance.	b. Develop an artistic statement for an original dance study or dance. Discuss how the use of movement elements, choreographic devices and dance structures serve to communicate the artistic statement.	b. Develop an artistic statement that reflects a personal aesthetic for an original dance study or dance. Select and demonstrate movements that support the artistic statement.	b. Craft an artistic statement that communicates a personal, aesthetic, cultural, and artistic perspective in a collection of original work.

Creating—Anchor Standard 3: Refine and Complete Artistic Work

PROCESS COMPONENT

Revise

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?

PK.DA:Cr3	K.DA:Cr3	1.DA:Cr3	2.DA:Cr3	3.DA:Cr3	4.DA:Cr3	5.DA:Cr3
Respond to suggestions for changing movement through guided improvisational experiences.	Apply suggestions for changing movement through guided improvisational experiences.	Explore suggestions to change movement from guided improvisation and/or short remembered sequences.	Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences.	Revise movement choices in response to feedback to improve a short dance study. Describe and document the differences the changes made in the movements.	Revise movement based on peer feedback and self-reflection to improve communication of artistic intent in a short dance study. Explain and document choices made in the process.	Explore through movement the feedback from others to expand choreographic possibilities for a short dance study that communicates artistic intent. Explain and document the movement choices and refinements.

6.DA:Cr3	7.DA:Cr3	8.DA:Cr3	Prof.DA:Cr3	Acc.DA:Cr3	Adv.DA:Cr3
a. Revise dance compositions using collaboratively developed artistic criteria. Document the revisions. Explain reasons for revisions and how choices made relate to artistic criteria.	a. Evaluate possible revisions of dance compositions and, if necessary, consider revisions of artistic criteria based on self-reflection and feedback of others. Explain reasons for choices and how they clarify artistic intent.	a. Revise choreography collaboratively or independently based on artistic criteria, self-reflection, and the feedback of others. Articulate the reasons for choices and revisions and explain how they clarify and enhance the artistic intent.	a. Clarify the artistic intent of a dance by manipulating choreographic devices and dance structures based on established artistic criteria and feedback from others. Analyze and evaluate impact of choices made in the revision process.	a. Clarify the artistic intent of a dance by refining choreographic devices and dance structures, collaboratively or independently using established artistic criteria, self-reflection and the feedback of others. Analyze and evaluate impact of choices made in the revision process.	a. Clarify the artistic intent of a dance by manipulating and refining choreographic devices, dance structures, and artistic criteria using self-reflection and feedback from others. Document choices made in the revision process and justify how the refinements support artistic intent.
n/a	b. Investigate and use a recognized system to document dance sequences (e.g., writing, a form of notation symbols, or using media technologies).	b. Experiment with aspects of a recognized system and use the system to document one or more sections of a dance (e.g., writing, a form of notation symbols, or using media technologies).	b. Compare and use recognized systems to document a section of a dance (e.g., writing, a form of notation symbols, or using media technologies).	b. Develop a strategy to record a dance using recognized systems of dance documentation (e.g., writing, a form of notation symbols, or using media technologies).	b. Document a dance using recognized systems of dance documentation (e.g., writing, a form of notation symbols, or using media technologies).

Performing—Anchor Standard 4: Select, Analyze, and Interpret Artistic Work for Presentation

PROCESS COMPONENT

Express

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?

PK.DA:Pr4	K.DA:Pr4	1.DA:Pr4	2.DA:Pr4	3.DA:Pr4	4.DA:Pr4	5.DA:Pr4
a. Identify and demonstrate directions for moving the body in general space (e.g., forward, backwards, sideways, up, down, and turning) and finding and returning to a place in space.	a. Make still and moving body shapes that show lines (e.g., straight, bent, and curved), change levels, and vary in size (large/small). Join with others to make a formation and work with others to change its dimension. Find and return to a place in space.	a. Demonstrate locomotor and nonlocomotor movements that change body shapes, levels, and facings. Move in straight, curved, and zig-zagged pathways individually and with others. Find and return to place in space.	a. Demonstrate clear directionality and intent when performing locomotor and nonlocomotor movements that change body shapes, facings, and pathways in space. Identify symmetrical and asymmetrical body shapes and examine relationships between body parts.	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.	a. Make static and dynamic shapes with positive and negative space. Perform three-dimensional movement sequences alone and with others, establishing relationships with intentionality and focus.	a. Integrate static and dynamic shapes as well as floor and air pathways into dance sequences. Establish relationships with other dancers with intentionality and focus. Convert inward focus to outward focus.

PK.DA:Pr4	K.DA:Pr4	1.DA:Pr4	2.DA:Pr4	3.DA:Pr4	4.DA:Pr4	5.DA:Pr4
b. Identify speed of movement as fast or slow. Move to varied rhythmic sounds at different tempi.	b. Demonstrate tempo contrasts with movements that match the tempo of the stimuli.	b. Relate quick, moderate and slow movements to duration in time. Recognize steady beat and move to varying tempi of steady beat.	b. Identify the length of time a movement or phrase takes (e.g., whether it is long or short). Identify and move on the downbeat in duple and triple meter. Correlate metric phrasing with movement phrasing.	b. Fulfill specified duration of time with improvised locomotor and nonlocomotor movements. Differentiate between "in time" and "out of time" to music. Perform movements that are the same or of a different time orientation to accompaniment. Use metric and kinesthetic phrasing.	b. Respond in movement to even and uneven rhythm in both metric and kinesthetic phrasings. Recognize and respond to tempo changes as they occur in dance and music.	b. Dance to a variety of rhythms generated from internal and external sources. Perform movement phrases that show the ability to respond to changes in time.
c. Move with opposing dynamics.	c. Identify and apply different dynamics to movements.	c. Demonstrate movement characteristics along with descriptive vocabulary (e.g., use adverbs and adjectives that apply to movement).	c. Select and apply appropriate characteristics to movements (e.g., selecting specific adverbs and adjectives and apply them to movements). Demonstrate kinesthetic awareness while dancing the movement characteristics.	c. Change use of energy and dynamics by modifying movements and applying specific characteristics to heighten the effect of their intent.	c. Analyze and refine phrases by incorporating a greater range of energy and dynamic changes to heighten the effect of their intent.	c. Contrast bound and free flowing movements. Initiate movements from a variety of points of the body. Analyze the relationship between initiation and energy.

6.DA:Pr4	7.DA:Pr4	8.DA:Pr4	Prof.DA:Pr4	Acc.DA:Pr4	Adv.DA:Pr4
a. Refine partner and ensemble skills in the ability to determine distance and spatial design. Establish diverse pathways, levels, and patterns in space. Maintain focus with partner or group in near and far space.	a. Expand movement vocabulary of floor and air pattern designs. Incorporate and modify differently designed shapes and movements from a variety of dance genres and styles for the purpose of expanding movement vocabulary.	a. Sculpt the body in space and design body shapes in relation to other dancers, objects, and environment. Use focus during complex floor and air patterns and/or pathways.	a. Develop partner and ensemble skills that enable contrast while maintaining a sense of spatial design and relationship (e.g., through lifts, balance, or other means). Use space intentionally during phrases and through transitions between phrases. Establish and break relationships with others as appropriate to the choreography.	a. Dance alone and with others with spatial intention. Expand partner and ensemble skills to greater ranges and skill level. Execute complex floor and air sequences with others while maintaining and breaking relationships through focus and intentionality.	a. Modulate and use the broadest range of movement in space for artistic and expressive clarity. Use inward and outward focus to clarify movement and intent. Establish and break relationships with other dancers and audience as appropriate to the dance.

6.DA:Pr4	7.DA:Pr4	8.DA:Pr4	Prof.DA:Pr4	Acc.DA:Pr4	Adv.DA:Pr4
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 a variety of meters.	b. Vary durational approach in dance phrasing by using timing accents and variations within a phrase to add interest kinesthetically, rhythmically, and visually.	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.	b. Use syncopation and accent movements related to different tempi. Take rhythmic cues from different aspects of accompaniment. Integrate breath phrasing with metric and kinesthetic phrasing.	b. Perform dance studies and compositions that use time and tempo in unpredictable ways. Use internal rhythms and kinetics as phrasing tools.	b. Modulate time factors for artistic interest and expressive acuity. Demonstrate time complexity in phrasing with and without musical accompaniment. Use multiple and complex rhythms (e.g., contrapuntal and/or polyrhythmic) at the same time. Work with and against rhythm of accompaniment or sound environments.
c. Use the internal body force created by varying tension within one's musculature for movement initiation and dynamic expression. Distinguish between bound and free flowing movements and appropriately apply them to dance phrases.	c. Compare and contrast movement characteristics from a variety of dance genres or styles. Discuss specific characteristics using dance terminology and descriptive language to describe them. Determine and demonstrate what dancers must do to perform them clearly.	c. Direct energy and dynamics in such a way that movement is textured. Incorporate energy and dynamics to technique exercises and dance performance. Use energy and dynamics to enhance and project movements.	c. Connect energy and dynamics to movements by applying them in and through all parts of the body. Develop total body awareness so that movement phrases demonstrate variances of energy and dynamics.	c. Initiate movement phrases by applying energy and dynamics. Vary energy and dynamics over the length of a phrase and transition smoothly out of one phrase and into the next phrase, paying close attention to its movement initiation and energy.	c. Modulate dynamics to clearly express intent while performing dance phrases and choreography. Perform movement sequences expressively using a broad dynamic range and employ dynamic skills to establish and maintain relationships with other dancers and project to the audience.

Performing—Anchor Standard 5: Develop and Refine Artistic Techniques and Work for Presentation

PROCESS COMPONENT

Embody

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?

PK.DA:Pr5	K.DA:Pr5	1.DA:Pr5	2.DA:Pr5	3.DA:Pr5	4.DA:Pr5	5.DA:Pr5
a. Demonstrate basic full body locomotor, nonlocomotor movement, and body patterning with spatial relationships.	a. Demonstrate same side and cross-body locomotor and nonlocomotor movements, body patterning movements, and body shapes.	a. Demonstrate a range of locomotor and nonlocomotor movements, body patterning, body shapes, and directionality.	a. Demonstrate a range of locomotor and nonlocomotor movements, body patterning, and dance sequences that require moving through space using a variety of pathways.	a. Replicate body shapes, movement characteristics, and movement patterns in a dance sequence with awareness of body alignment and core support.	a. Demonstrate technical dance skills (e.g., alignment, coordination, balance, core support) and movement characteristics when replicating and recalling patterns and sequences of locomotor and nonlocomotor movements.	a. Recall and execute a series of dance phrases using technical dance skills (e.g., alignment, coordination, balance, core support, clarity of movement).

PK.DA:Pr5	K.DA:Pr5	1.DA:Pr5	2.DA:Pr5	3.DA:Pr5	4.DA:Pr5	5.DA:Pr5
b. Move in general space and start and stop on cue while maintaining personal space.	b. Move safely in general space and start and stop on cue during activities, group formations, and creative explorations while maintaining personal space.	b. Move safely in general space through a range of activities and group formations while maintaining and changing personal space.	b. Move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space.	b. Adjust body-use to coordinate with a partner or other dancers to safely change levels, directions, and pathway designs.	b. Execute techniques that extend movement range, build strength, and develop endurance. Explain the relationship between execution of technique, safe body-use, and healthful nutrition.	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. Identify and move body parts and repeat movements upon request.	c. Move body parts in relation to other body parts and repeat and recall movements upon request.	c. Modify movements and spatial arrangements upon request.	c. Repeat movements, with an awareness of self and others in space. Self-adjust and modify movements or placement upon request.	c. Recall movement sequences with a partner or in group dance activities. Apply constructive feedback from teacher and self-check to improve dance skills.	c. Coordinate phrases and timing with other dancers by cueing off each other and responding to stimuli cues (e.g., music, text, or lighting). Reflect on feedback from others to inform personal dance performance goals.	c. Collaborate with peer ensemble members to repeat sequences, synchronize actions, and refine spatial relationships to improve performance quality. Apply feedback from others to establish personal performance goals.

6.DA:Pr5	7.DA:Pr5	8.DA:Pr5	Prof.DA:Pr5	Acc.DA:Pr5	Adv.DA:Pr5
a. Embody technical dance skills (e.g., alignment, coordination, balance, core support, clarity of movement) to accurately execute changes of direction, levels, facings, pathways, elevations and landings, extensions of limbs, and movement transitions.	a. Apply body-use strategies to accommodate physical maturational development to technical dance skills (e.g., functional alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement, weight shifts, and flexibility/range of motion).	a. Embody technical dance skills (e.g., 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.	a. Embody technical dance skills (e.g., functional alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion) to retain and execute dance choreography.	a. Refine technical dance skills to improve performance. Dance with sensibility toward and with other dancers while executing complex spatial, rhythmic and dynamic sequences to meet performance goals.	a. Apply mind-body principles to technical dance skills in complex choreography when performing solo, partnering, or dancing in ensemble works in a variety of dance genres and styles. Self-evaluate performances and discuss and analyze performance ability with others.
b. Apply basic anatomical knowledge, proprioceptive feedback, spatial awareness, and nutrition to promote safe and healthful strategies when warming up and dancing.	b. Utilize healthful practices and sound nutrition in dance activities and everyday life. Discuss benefits of practices and how choices enhance performance.	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.	b. Develop a plan for healthful practices in dance activities and everyday life, including nutrition and injury prevention. Discuss implementation of the plan and how it supports personal performance goals.	b. Apply anatomical principles and healthful practices to a range of technical dance skills for achieving fluency of movement. Follow a personal nutrition plan that supports health for everyday life.	b. Research healthful and safe practices for dancers and modify personal practice based on findings. Discuss how research informs practice.

6.DA:Pr5	7.DA:Pr5	8.DA:Pr5	Prof.DA:Pr5	Acc.DA:Pr5	Adv.DA:Pr5
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.	c. Collaborate with peers to practice and refine dances. Develop group performance expectations through observation and analyses (e.g., view live or recorded professional dancers and collaboratively develop group performance expectations based on information gained from observations).	c. Collaborate with peers to discover strategies for achieving performance accuracy, clarity, and expressiveness. Articulate personal performance goals and practice to reach goals. Document personal improvement over time (e.g., journaling, portfolio, or timeline).	c. Collaborate with peers to establish and implement a rehearsal plan to meet performance goals. Use a variety of strategies to analyze and evaluate performances of self and others (e.g., use video recordings of practice to analyze the difference between the way movements look and how they feel to match performance with visual affect). Articulate performance goals and justify reasons for selecting particular practice strategies.	c. Plan and execute collaborative and independent practice and rehearsal processes with attention to technique and artistry informed by personal performance goals. Reflect on personal achievements.	c. Initiate, plan, and direct rehearsals with attention to technical details and fulfilling artistic expression. Use a range of rehearsal strategies to achieve performance excellence.

Performing—Anchor Standard 6: Convey Meaning Through the Presentation of Artistic Work

PROCESS COMPONENT

Present

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?

PK.DA:Pr6	K.DA:Pr6	1.DA:Pr6	2.DA:Pr6	3.DA:Pr6	4.DA:Pr6	5.DA:Pr6
a. Dance for others in a designated area or space.	a. Dance for and with others in a designated space.	a. Dance for others in a space where audience and performers occupy different areas.	a. Dance for and with others in a space where audience and performers occupy different areas.	a. Identify the main areas of a performance space using production terminology (e.g., stage right, stage left, center stage, upstage, and downstage).	a. Consider how to establish a formal performance space from an informal setting (e.g., gymnasium or grassy area).	a. Demonstrate the ability to adapt dance to alternative performance venues by modifying spacing and movements to the performance space.
b. Use a prop as part of a dance.	b. Select a prop to use as part of a dance.	b. Explore the use of props to enhance performance.	b. Use limited production elements.	b. Explore production elements for a dance performed for an audience in a designated specific performance space.	b. Identify, explore, and experiment with a variety of production elements to heighten the artistic intent and audience experience.	b. Identify, explore, and select production elements that heighten and intensify the artistic intent of a dance and are adaptable for various performance spaces.

6.DA:Pr6	7.DA:Pr6	8.DA:Pr6	Prof.DA:Pr6	Acc.DA:Pr6	Adv.DA:Pr6
a. Recognize needs and adapt movements to performance area. Use performance etiquette and performance practices during class, rehearsal, and performance. After the performance, accept notes from choreographer and make corrections as needed and apply to future performances.	a. Recommend changes to and adapt movements to performance area. Use performance etiquette and performance practices during class, rehearsal, and performance. Maintain journal documenting these efforts. After the performance, accept notes from choreographer and apply corrections to future performances.	a. Demonstrate leadership qualities (e.g., commitment, dependability, responsibility, and cooperation) when preparing for performances. Use performance etiquette and performance practices during class, rehearsal, and performance. After the performance, accept notes from choreographer and apply corrections to future performances. Document efforts and create a plan for ongoing improvements.	a. Demonstrate leadership qualities (e.g., commitment, dependability, responsibility, and cooperation) when preparing for performances. Demonstrate performance etiquette and performance practices during class, rehearsal, and performance. After the performance, accept notes from choreographer and apply corrections to future performances. Document the rehearsal and performance process and evaluate methods and strategies using dance terminology and production terminology.	a. Demonstrate leadership qualities (e.g., commitment, dependability, responsibility, and cooperation) when preparing for performances. Model performance etiquette and performance practices during class, rehearsal and performance. Implement performance practices to enhance projection. After the performance, accept notes from choreographer and apply corrections to future performances. Document the rehearsal and performance process and evaluate methods and strategies using dance terminology and production terminology.	a. Demonstrate leadership qualities (e.g., commitment, dependability, responsibility, and cooperation) when preparing for performances. Model performance etiquette and performance practices during class, rehearsal, and performance. Enhance performance using a broad repertoire of strategies for dynamic projection. Develop a professional portfolio that documents the rehearsal and performance process with fluency in professional dance terminology and production terminology.

6.DA:Pr6	7.DA:Pr6	8.DA:Pr6	Prof.DA:Pr6	Acc.DA:Pr6	Adv.DA:Pr6
b. Compare and contrast a variety of possible production elements that would intensify and heighten the artistic intent of the work. Select choices and explain reasons for the decisions made using production terminology.	b. Produce dance in a variety of venues or for different audiences and, using production terminology, explain how the production elements are handled in different situations.	b. Collaborate to design and execute production elements that would intensify and heighten the artistic intent of a dance performed on a stage, in a different venue, or for different audiences. Explain reasons for choices using production terminology.	b. Evaluate possible designs for the production elements of a performance and select and execute the ideas that would intensify and heighten the artistic intent of the dances.	b. Work collaboratively to produce a dance concert on a stage or in an alternative performance venue and plan the production elements that would be necessary to fulfill the artistic intent of the dance works.	b. Work collaboratively to produce dance concerts in a variety of venues and design and organize the production elements that would be necessary to fulfill the artistic intent of the dance works in each of the venues.

Responding—Anchor Standard 7: Perceive and Analyze Artistic Work

PROCESS COMPONENT

Analyze

ENDURING UNDERSTANDING

Dance is perceived and analyzed to comprehend its meaning.

ESSENTIAL QUESTION

How is a dance understood?

PK.DA:Re7	K.DA:Re7	1.DA:Re7	2.DA:Re7	3.DA:Re7	4.DA:Re7	5.DA:Re7
a. Identify a movement in a dance by repeating it.	a. Find a movement that repeats in a dance.	a. Find a movement that repeats in a dance to make a pattern.	a. Find movements in a dance that develop a pattern.	a. Find a movement pattern that creates a movement phrase in a dance work.	a. Find patterns of movement in dance works that create a style or theme.	a. Find meaning or artistic intent from the patterns of movement in a dance work.
b. Demonstrate an observed or performed dance movement.	b. Demonstrate or describe observed or performed dance movements.	b. Demonstrate and describe observed or performed dance movements from a specific genre or culture.	b. Demonstrate and describe movements in dances from a variety of genres or cultures.	b. Demonstrate and explain how one dance genre is similar to and different from another, or how one cultural movement practice is similar to and different from another.	b. Demonstrate and explain how dance styles differ within a genre or within a cultural movement practice.	b. Describe, using basic dance terminology, the qualities and characteristics of style used in a dance from one's own cultural movement practice. Compare them to the qualities and characteristics of style found in a different dance genre, style, or cultural movement practice.

6.DA:Re7	7.DA:Re7	8.DA:Re7	Prof.DA:Re7	Acc.DA:Re7	Adv.DA:Re7
a. Describe or demonstrate recurring patterns of movement and their relationships in a dance.	a. Compare, contrast, and discuss patterns of movement and their relationships in a dance.	a. Describe, demonstrate, and discuss patterns of movement and their relationships in dance in context of artistic intent.	a. Analyze recurring patterns of movement and their relationships in dance in context of artistic intent.	a. Analyze dance works and provide examples of recurring patterns of movement and their relationships that create structure and meaning in dance.	a. Analyze dance works from a variety of dance genres and styles and explain how recurring patterns of movement and their relationships create well-structured and meaningful choreography.
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.	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.	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.	b. Explain how dance communicates aesthetic and cultural values in a variety of genres, styles, or cultural movement practices. Use genre-specific dance terminology.	b. Analyze how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent within a cultural context. Use genre-specific dance terminology.	b. Analyze and compare the movement patterns and their relationships in a variety of genres, styles, or cultural movement practices and explain how their differences impact communication and intent within a cultural context. Use genre-specific dance terminology.

Responding—Anchor Standard 8: Interpret Intent and Meaning in Artistic Work

PROCESS COMPONENT

Interpret

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?

PK.DA:Re8	K.DA:Re8	1.DA:Re8	2.DA:Re8	3.DA:Re8	4.DA:Re8	5.DA:Re8
Observe a movement and share impressions.	Observe movement and describe it using simple dance terminology.	Select movements from a dance that suggest ideas and explain how the movement captures the idea using simple dance terminology.	Use context cues from movement to identify meaning and intent in a dance using simple dance terminology.	Select specific context cues from movement. Explain how they relate to the main idea of the dance using basic dance terminology.	Relate movements, ideas, and context to decipher meaning in a dance using basic dance terminology.	Interpret meaning in a dance based on its movements. Explain how the movements communicate the main idea of the dance using basic dance terminology.

6.DA:Re8	7.DA:Re8	8.DA:Re8	Prof.DA:Re8	Acc.DA:Re8	Adv.DA:Re8
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.	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, dance structure, and context. Use genre-specific dance terminology.	Select a dance and explain how artistic expression is achieved through relationships among the elements of dance, use of body, dance technique, dance structure, and context. Cite evidence in the dance to support your interpretation using genre-specific dance terminology.	Select and compare different dances and discuss their intent and artistic expression. Explain how the relationships among the elements of dance, use of body, dance technique, dance structure, and context enhance meaning and support intent using genre-specific dance terminology.	Analyze and discuss how the elements of dance, dance structure, execution of dance movement principles, and context contribute to artistic expression. Use genre-specific dance terminology.	Analyze and interpret how the elements of dance, dance structure, execution of dance movement principles, and context contribute to artistic expression across different genres, styles, or cultural movement practices. Use genre-specific dance terminology.

Responding—Anchor Standard 9: Apply Criteria to Evaluate Artistic Work

PROCESS COMPONENT

Critique

ENDURING UNDERSTANDING

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

ESSENTIAL QUESTION

What criteria are used to evaluate dance?

PK.DA:Re9	K.DA:Re9	1.DA:Re9	2.DA:Re9	3.DA:Re9	4.DA:Re9	5.DA:Re9
Find a movement in a dance that was fun to watch. Repeat it and explain why it is fun to watch and do.	Find a movement that was noticed in a dance. Demonstrate the movement that was noticed and explain why it attracted attention.	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.	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.	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 similar and different.	Define and discuss 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.	Demonstrate and discuss 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 of the dance.

6.DA:Re9	7.DA:Re9	8.DA:Re9	Prof.DA:Re9	Acc.DA:Re9	Adv.DA:Re9
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.	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.	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.	Analyze the artistic expression of a dance. Discuss insights using evaluative criteria and genre-specific dance terminology.	Compare and contrast two or more dances using evaluative criteria to critique artistic expression. Consider societal values and a range of perspectives. Use genre-specific dance terminology.	Define personal artistic preferences to critique dance. Consider societal and personal values, and a range of artistic expression. Discuss perspectives with peers and justify views.

Connecting—Anchor Standard 10:
Synthesize and Relate Knowledge and Personal Experiences to Make Art

PROCESS COMPONENT

Synthesize

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?

PK.DA:Cn10	K.DA:Cn10	1.DA:Cn10	2.DA:Cn10	3.DA:Cn10	4.DA:Cn10	5.DA:Cn10
a. Recognize an emotion expressed in dance movement that is watched or performed.	a. Recognize and name an emotion that is experienced when watching, improvising, or performing dance and relate it to a personal experience.	a. Find an experience expressed or portrayed in a dance that relates to a familiar experience. Identify the movements that communicate this experience.	a. Describe, create, and/or perform a dance that expresses personal meaning and explain how certain movements express this personal meaning.	a. Compare the relationships expressed in a dance to relationships with others. Explain how they are the same or different.	a. Relate the main idea or content in a dance to other experiences. Explain how the main idea of a dance is similar to or different from one's own experiences, relationships, ideas, or perspectives.	a. Compare two dances with contrasting themes. Discuss feelings and ideas evoked by each. Describe how the themes and movements relate to points of view and experiences.

PK.DA:Cn10	K.DA:Cn10	1.DA:Cn10	2.DA:Cn10	3.DA:Cn10	4.DA:Cn10	5.DA:Cn10
b. Observe a dance work. Identify and imitate a movement from the dance, and ask a question about the dance.	b. Observe a work of art. Describe and then express through movement something of interest about the artwork, and ask questions for discussion concerning the artwork.	b. Discuss observations from a story. Identify ideas for dance movement and demonstrate the big ideas of the story.	b. Respond to a dance work using an inquiry-based set of questions. Create movement using ideas from responses and explain how certain movements express a specific idea.	b. Ask and research a question about a key aspect of a dance that communicates a perspective about an issue or event. Explore the key aspect through movement. Share movements and describe how the movements help to remember or discover new qualities in these key aspects.	b. Develop and research a question relating to a topic of study in school using multiple sources of references. Select key aspects about the topic and choreograph movements that communicate the information. Discuss what was learned from creating the dance and describe how the topic might be communicated using another form of expression.	b. Choose a topic, concept, or content from another discipline of study and research how other art forms have expressed the topic. Create a dance study that expresses the idea. Explain how the dance study expressed the idea and discuss how this learning process is similar to, or different from, other learning situations.

6.DA:Cn10	7.DA:Cn10	8.DA:Cn10	Prof.DA:Cn10	Acc.DA:Cn10	Adv.DA:Cn10
a. Observe the movement characteristics or qualities observed in a specific dance genre. Describe differences and similarities about what was observed to one's attitudes and movement preferences.	a. Compare and contrast the movement characteristics or qualities found in a variety of dance genres. Discuss how the movement characteristics or qualities differ from one's own movement characteristics or qualities and how different perspectives are communicated.	a. Relate connections found between different dances and discuss the relevance of the connections to the development of one's personal perspectives.	a. Analyze a dance to determine the ideas expressed by the choreographer. Explain how the perspectives expressed by the choreographer may impact one's own interpretation. Provide evidence to support one's analysis.	a. Analyze a dance that is related to content learned in other subjects and research its context. Synthesize information learned and share new ideas about its impact on one's perspective.	a. Review original choreography developed over time with respect to its content and context and its relationship to personal perspectives. Reflect on and analyze the variables that contributed to changes in one's personal growth.

6.DA:Cn10	7.DA:Cn10	8.DA:Cn10	Prof.DA:Cn10	Acc.DA:Cn10	Adv.DA:Cn10
b. Conduct research using a variety of resources to find information about a social issue of great interest. Use the information to create a dance study that expresses a specific point of view on the topic. Discuss whether the experience of creating and sharing the dance reinforces personal views or offers new knowledge and perspectives.	b. Research the historical development of a dance genre or style. Use knowledge gained from the research to create a dance study that evokes the essence of the style or genre. Share the study with peers as part of a lecture demonstration that tells the story of the historical journey of the chosen genre or style. Document the process of research and application.	b. Investigate two contrasting topics using a variety of research methods. Identify and organize ideas to create representative movement phrases. Create a dance study exploring the contrasting ideas. Discuss how the research informed the choreographic process and deepens understanding of the topics.	b. Collaboratively identify a dance related question or problem. Conduct research through interview, research database, text, media, or movement. Analyze and apply information gathered by creating a group dance that answers the question posed. Discuss how the dance communicates new perspectives or realizations. Compare orally and in writing the process used in choreography to that of other creative, academic, or scientific procedures.	b. Use established research methods and techniques to investigate a topic. Collaborate with others to identify questions and solve movement problems that pertain to the topic. Create and perform a piece of choreography on this topic. Discuss orally or in writing the insights relating to knowledge gained through the research process, the synergy of collaboration, and the transfer of learning from this project to other learning situations.	b. Investigate various dance-related careers through a variety of research methods and techniques. Select those careers of most interest. Develop and implement a Capstone Project that reflects a possible career choice.

Connecting—Anchor Standard 11:
Relate Artistic Ideas and Works with Societal, Cultural, and Historical Context to Deepen Understanding

PROCESS COMPONENT

Relate

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?

PK.DA:Cn11	K.DA:Cn11	1.DA:Cn11	2.DA:Cn11	3.DA:Cn11	4.DA:Cn11	5.DA:Cn11
Show a dance movement experienced at home or elsewhere.	Describe or demonstrate the movements in a dance that was watched or performed.	Watch and/or perform a dance from a different culture and discuss or demonstrate the types of movement danced.	Observe a dance and relate the movement to the people or environment in which the dance was created and performed.	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.	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.	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.

6.DA:Cn11	7.DA:Cn11	8.DA:Cn11	Prof.DA:Cn11	Acc.DA:Cn11	Adv.DA:Cn11
Interpret and show how the movement and qualities of a dance communicate its cultural, historical, and/or community purpose or meaning.	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.	Analyze and discuss how dances from a variety of cultures, societies, historical periods, or communities reveal the ideas and perspectives of the people.	Analyze and discuss dances from selected genres or styles and/or historical time periods and formulate reasons for the similarities and differences between them in relation to the ideas and perspectives of the peoples from which the dances originate.	Analyze dances from several genres or styles, historical time periods, and/or world dance forms. Discuss how dance movement characteristics, techniques, and artistic criteria relate to the ideas and perspectives of the peoples from which the dances originate.	Analyze dances from several genres or styles, historical time periods, and/or world dance forms. Discuss how dance movement characteristics, techniques, and artistic criteria relate to the ideas and perspectives of the peoples from which the dances originate, and how the analysis has expanded one's dance literacy.

Dance Glossary

The dance terms defined in this section include only those terms that are blue text in the standards. The meaning of the terms is specific to their use in the standards and the artistic discipline. The definitions included here are not meant to be an exhaustive list or used as curriculum.

The following defined terms are commonly accepted definitions, most of which are provided by the National Coalition for Core Arts at https://www.nationalartsstandards.org/content/glossary.

aesthetic: A set of principles concerned with the nature and appreciation of beauty.

alignment: The process of positioning the skeletal and muscular system to support effective functionality.

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

anatomical principles: The way the human body's skeletal, muscular, and vascular systems work separately and in coordination.

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

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

artistic intent: The purpose, main idea, and expressive or communicative goals(s) of a dance composition, study, work, or performance.

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

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

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

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

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

choreographic devices: Manipulation of dance movement, sequences, or phrases (e.g., repetition, inversion, accumulation, cannon, etc.).

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

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

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

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

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

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

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

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

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

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

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

- **simple dance terminology** (Tier 1/PreK–2): basic pedestrian language (for example, locomotor words such as walk, run, march, slither; and nonlocomotor words such as bend, twist, turn, etc.).
- **basic dance terminology** (Tier 2/grades 3–5): vocabulary used to describe dance movement techniques, structures, works, and experiences that are widely shared in the field of dance (for example, stage terminology, compositional vocabulary, language-defining dance structures and devices, anatomical references, etc.).
- **genre-specific dance terminology** (Tier 3/grades 6 and up): words used to describe movement within specific dance forms such as ballet, contemporary, culturally-specific dance, hip-hop, jazz, modern, tap, and others.

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

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

elements of dance: The key components of movement; movement of the body using space, time, and energy; often referred to as the elements of movement.

embody: To physicalize a movement, concept, or idea through the body.

energy: The dynamic quality, force, attack, weight, and flow of movement.

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

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

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

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

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

genre: A category of dance characterized by similarities in form, style, purpose, or subject matter (for example, African, ballet, ballroom, hip hop, modern, Polynesian, etc.).

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

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

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

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

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

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

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

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

nonlocomotor: Movement that remains in place; movement that does not travel from one location to another or in a pathway through space for example, in PreK, bend, twist, turn, open, or close; in Kindergarten, swing, sway, spin, reach, or pull).

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

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

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

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

production elements: Aspects of performance that produce theatrical effects (for example, costumes, makeup, sound, lighting, media, props, and scenery).

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

project: A confident presentation of one's body and energy to communicate movement and meaning vividly to an audience.

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

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

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

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

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

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

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

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

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

theme: A dance idea that is stated choreographically.

California Arts Standards for Media Arts

The media arts standards are designed to enable students to achieve media arts literacy. Media arts standards assume the diverse forms and categories of media arts as a distinct, stand-alone arts discipline, whose basic categories include the following areas: photography, imaging, sound, animation, video, web design, graphic design, virtual design, interactive design, as well as their combinations and emerging forms, such as multimedia and virtual design.

What Is Literacy in Media Arts?

The standards for media arts do not address the use of specific media, rather they provide benchmarks that educators can adapt to specific media. Technology is embedded, integrated, or used as a tool in the media arts, but the emphasis is on process, so that the standards will remain relevant even as technology evolves.

Literacy in media arts is broad, diverse, and addresses creative, conceptual, and technical competencies that exist globally. Media arts are the emerging basis for communications, design, and social interaction in our increasingly digitally centered world, and California's creative economy. Therefore, students should gain experience in production and design that has real-world relevance and applications that can include the following:

- **Multimedia Communication:** The ability to communicate and express in a variety of media forms or combined media, using various tools and processes, for specific purposes, intentions, and audiences.
- **Interdisciplinary Integration:** Media arts projects can incorporate multiple content areas and artistic disciplines, such as a video broadcast of student-produced documentaries, dramatic stories, and informational bulletins for the school campus.
- **Design Thinking:** A problem-based approach of producing iterations, prototypes, and models, which are repeatedly tested and revised and lead to a successful result.
- **Media and Digital Literacies:** Media arts students practice critical autonomy in discerning the quality and veracity of media. They are empowered in producing their own messages and products and in conscientious, civic-minded engagement in virtual environments.

> "Media art can make the viewer an active participant. It can upend the roles of artist and spectator."
>
> —***Rudolf Frieling***, *Curator of Media Arts, San Francisco Museum of Modern Art*

Media arts classrooms come in many forms. They can be very active and dynamic, as well as quiet and focused. They will often use technology including a variety of emerging technologies, but in many classrooms, such as video production, animation, and game design, students will also be collaboratively engaged in brainstorming, writing, storyboarding or prototyping, and organizing their projects.

The enactment of standards can vary as well, depending on the specific form and the way projects are organized. The standards are presented in a linear, sequential format, but teachers should understand that they can access them in any order specific to their instructional approach. For example, lessons and units can easily begin by considering a given context (connecting), move next to analyzing examples of media arts (responding), then proceed to generating and refining (creating) a media artwork for presentation (producing). Also, the standards represent portions of the holistic creative process, and may be addressed in rapid-fire succession as one is creating work. Therefore, a brainstorming session that begins with creating the standard may also incorporate responding and even connecting standards. One well-structured project can address many, if not all, standards in a holistic, simultaneous manner.

Creating—Anchor Standard 1: Generate and Conceptualize Artistic Ideas and Work

PROCESS COMPONENT

Conceive

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 QUESTIONS

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

PK.MA:Cr1	K.MA:Cr1	1.MA:Cr1	2.MA:Cr1	3.MA:Cr1	4.MA:Cr1	5.MA:Cr1
Share ideas for media artworks through guided exploration of tools, methods, and imagining.	Discover and share ideas for media artworks using play and/or experimentation.	Express and share ideas for media artworks through sketching and modeling.	Explore multiple ideas for media artworks through brainstorming and improvising.	Develop multiple ideas for media artworks using a variety of tools, methods, and/or materials.	Conceive of original artistic goals for media artworks using a variety of generative methods, such as brainstorming and modeling.	Envision original ideas and innovations for media artworks using personal experiences and the work of others.

6.MA:Cr1	7.MA:Cr1	8.MA:Cr1	Prof.MA:Cr1	Acc.MA:Cr1	Adv.MA:Cr1
Envision original ideas and innovations for media artworks using personal experiences and/or the work of others.	Produce a variety of ideas and solutions for media artworks through application of chosen generative methods such as concept modeling and prototyping.	Generate ideas, goals, and solutions for original media artworks through application of focused creative processes, such as divergent thinking and experimenting.	Use identified generative methods to formulate multiple ideas, develop artistic goals, and problem solve in media arts creation processes.	Strategically utilize generative methods to formulate multiple ideas, and refine artistic goals to increase originality in media arts creation processes.	Integrate aesthetic principles with a variety of generative methods to fluently form original ideas, solutions, and innovations in media arts creation processes.

Creating—Anchor Standard 2: Organize and Develop Artistic Ideas and Work

PROCESS COMPONENT

Develop

ENDURING UNDERSTANDING

Media artists plan, organize, and develop creative ideas 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?

PK.MA:Cr2	K.MA:Cr2	1.MA:Cr2	2.MA:Cr2	3.MA:Cr2	4.MA:Cr2	5.MA:Cr2
With guidance, form ideas into plans or models for media arts productions.	With guidance, use ideas to form plans or models for media arts productions.	With guidance, identify and use ideas to form plans and/or models for media arts productions.	Choose ideas to create plans and/or models for media arts productions.	Form, share, and test ideas, plans, and/or models to prepare for media arts productions.	Discuss, test, and assemble ideas, plans, and/or models for media arts productions, considering the artistic goals and the presentation.	Develop, present, and test ideas, plans, models, and/or proposals for media arts productions, considering the artistic goals and audience.

6.MA:Cr2	7.MA:Cr2	8.MA:Cr2	Prof.MA:Cr2	Acc.MA:Cr2	Adv.MA:Cr2
Organize, propose, and evaluate artistic ideas, plans, prototypes, and/or production processes for media arts productions, considering purposeful intent.	Design, propose, and evaluate artistic ideas, plans, prototypes, and production processes for media arts productions, considering expressive intent and resources.	Structure and critique ideas, plans, prototypes, and production processes for media arts productions, considering intent, resources, and the presentation context.	Apply aesthetic criteria in developing, and refining artistic ideas, plans, prototypes, and production processes for media arts productions, considering original inspirations, goals, and presentation context.	Apply a personal aesthetic in designing, testing, and refining original artistic ideas, prototypes, and production strategies for media arts productions, considering artistic intentions, constraints of resources, and presentation context.	Integrate a sophisticated personal aesthetic and knowledge of systems processes in proposing, forming, and testing original artistic ideas, prototypes, and production frameworks, considering complex constraints of goals, time, resources, and personal limitations.

Creating—Anchor Standard 3: Refine and Complete Artistic Work

PROCESS COMPONENT

Construct

ENDURING UNDERSTANDING

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

ESSENTIAL QUESTIONS

- What is required to produce a media artwork that conveys purpose, meaning, and artistic quality?
- How do media artists refine their work?

PK.MA:Cr3	K.MA:Cr3	1.MA:Cr3	2.MA:Cr3	3.MA:Cr3	4.MA:Cr3	5.MA:Cr3
a. Make and capture media arts content, freely and in guided practice, in media arts productions.	a. Form and capture media arts content for expression and meaning in media arts productions.	a. Create, capture, and assemble media arts content for media arts productions, identifying basic aesthetic principles, such as pattern and repetition.	a. Construct and assemble content for unified media arts productions, identifying and applying basic aesthetic principles, such as positioning and attention.	a. Construct and order various content into unified, purposeful media arts productions, describing and applying a defined set of aesthetic principles, such as movement and force.	a. Structure and arrange various content and components to convey purpose and meaning in different media arts productions, applying sets of associated aesthetic principles, such as balance and contrast.	a. Create content and combine components to convey expression, purpose, and meaning in a variety of media arts productions, utilizing sets of associated aesthetic principles, such as emphasis and exaggeration.
b. Attempt and share expressive effects, freely and in guided practice, in creating media artworks.	b. Make changes to the content, form, or presentation of media artworks and share results.	b. Practice and identify the effects of making changes to the content, form, or presentation, in order to refine and complete media artworks.	b. Test and describe expressive effects in altering, refining, and completing media artworks.	b. Practice and analyze how the emphasis of elements alters effect and purpose in refining and completing media artworks.	b. Demonstrate intentional effect in refining media artworks, emphasizing elements for a purpose.	b. Determine how elements and components can be altered for clear communication and intentional effects, and refine media artworks to improve clarity and purpose.

6.MA:Cr3	7.MA:Cr3	8.MA:Cr3	Prof.MA:Cr3	Acc.MA:Cr3	Adv.MA:Cr3
a. Experiment with multiple approaches to produce content and components for determined purpose and meaning in media arts productions, utilizing a range of associated aesthetic principles, such as point of view and perspective.	a. Coordinate production processes to integrate content and components for determined purpose and meaning in media arts productions, demonstrating understanding of associated aesthetic principles, such as narrative structures and composition.	a. Implement production processes to integrate content and stylistic conventions for determined purpose and meaning in media arts productions, demonstrating understanding of associated aesthetic principles, such as theme and unity.	a. Implement production processes, making artistically deliberate choices in content, technique, and style in media arts productions, demonstrating understanding of associated aesthetic principles, such as emphasis and tone.	a. Effectively implement production processes, artistically crafting and integrating content, technique, and stylistic conventions in media arts productions, demonstrating understanding of associated aesthetic principles, such as consistency and juxtaposition.	a. Synthesize content, processes, and components to express compelling purpose, story, emotion, or ideas in complex media arts productions, demonstrating mastery of associated aesthetic principles, such as hybridization.
b. Appraise how elements and components can be altered for intentional effects and audience, and refine media artworks to reflect purpose and audience.	b. Refine media artworks by intentionally emphasizing particular expressive elements to reflect an understanding of purpose, audience, or place.	b. Refine media artworks, improving technical quality and intentionally accentuating stylistic elements, to reflect an understanding of purpose, audience, and place.	b. Refine media artworks, honing aesthetic quality and stylistic elements towards intentional expression and purpose.	b. Refine and elaborate aesthetic elements and technical components to intentionally form impactful expressions in media artworks for specific purposes, audiences, and contexts.	b. Intentionally and consistently refine and elaborate elements and components to form impactful expressions in media artworks, directed at specific purposes, audiences, and contexts.

Producing—Anchor Standard 4: Select, Analyze, and Interpret Artistic Work for Presentation

PROCESS COMPONENT

Integrate

ENDURING UNDERSTANDING

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

ESSENTIAL QUESTION

How are complex media arts experiences constructed?

PK.MA:Pr4	K.MA:Pr4	1.MA:Pr4	2.MA:Pr4	3.MA:Pr4	4.MA:Pr4	5.MA:Pr4
With guidance, combine different forms and content, such as image and sound, to form media artworks.	With guidance, combine arts forms and media content, such as dance and video, to form media artworks.	Combine varied academic, arts, and media content in media artworks, such as an illustrated story.	Practice combining varied academic, arts, and media content into unified media artworks, such as a narrated science animation.	Practice combining varied academic, arts, and media forms and content, such as animation, music, and dance, into unified media artworks.	Demonstrate how a variety of academic, arts, and media forms and content may be mixed and coordinated into media artworks.	Create media artworks through the integration of multiple contents and forms.

6.MA:Pr4	7.MA:Pr4	8.MA:Pr4	Prof.MA:Pr4	Acc.MA:Pr4	Adv.MA:Pr4
Demonstrate and rationalize how integrating multiple contents and forms, such as media, narratives and performance, can support a central idea in a media artwork.	Integrate multiple contents and forms into unified media arts productions, such as an interactive video game, that convey consistent perspectives and narratives.	Integrate multiple contents and forms into unified media arts productions, such as interdisciplinary projects or multimedia theatre, that convey specific themes or ideas.	Integrate various arts, media arts forms, and content into unified media arts productions, considering the reaction and interaction of the audience and experiential design.	Integrate various arts, media arts forms, and academic content into unified media arts productions, such as transmedia productions, that retain thematic integrity and stylistic consistency.	Synthesize various arts, media arts forms, and academic content into unified media arts productions, such as transdisciplinary productions, that retain artistic fidelity across platforms.

Producing—Anchor Standard 5: Develop and Refine Artistic Techniques and Work for Presentation

PROCESS COMPONENT

Practice

ENDURING UNDERSTANDING

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

ESSENTIAL QUESTIONS

- 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?

PK.MA:Pr5	K.MA:Pr5	1.MA:Pr5	2.MA:Pr5	3.MA:Pr5	4.MA:Pr5	5.MA:Pr5
a. Use identified skills, such as manipulating tools, making choices, and sharing, in creating media artworks.	a. Identify and demonstrate basic skills, such as handling tools, making choices, and cooperating, in creating media artworks.	a. Describe and demonstrate various artistic skills and roles, such as technical steps, tool use, planning, and collaborating, in media arts productions.	a. Enact roles to demonstrate basic ability in various identified artistic, design, technical, and soft skills, such as tool use and collaboration, in media arts productions.	a. Exhibit developing ability in a variety of artistic, design, technical, and organizational roles, such as making compositional decisions, manipulating tools, and group planning, in media arts productions.	a. Enact identified roles to practice foundational artistic, design, technical, and soft skills, such as formal technique, equipment usage, and collaboration, in media arts productions.	a. Enact various roles to practice fundamental ability in artistic, design, technical, and soft skills, such as formal technique and collaboration, in media arts productions.
b. Use identified creative skills, such as imagining, freely and in guided practice, within media arts productions.	b. Identify and demonstrate creative skills, such as performing, within media arts productions.	b. Describe and demonstrate basic creative skills, such as varying techniques, within media arts productions.	b. Demonstrate use of experimentation skills, such as playful practice and trial and error, within and through media arts productions.	b. Exhibit basic creative skills, such as standard use of tools, to invent new content and solutions within and through media arts productions.	b. Practice foundational innovative abilities, such as design thinking and novel use of tools, in addressing problems within and through media arts productions.	b. Practice fundamental creative and innovative abilities, such as expanding conventions and experimental use of tools, in addressing problems within and through media arts productions.

6.MA:Pr5	7.MA:Pr5	8.MA:Pr5	Prof.MA:Pr5	Acc.MA:Pr5	Adv.MA:Pr5
a. Develop a variety of artistic, design, technical, and soft skills, such as invention, formal technique, production, self-initiative, and problem-solving, through performing various assigned roles in producing media artworks.	a. Exhibit an increasing set of artistic, design, technical, and soft skills, such as creative problem solving and organizing, through performing various roles in producing media artworks.	a. Demonstrate a defined range of artistic, design, technical, and soft skills, such as strategizing and collaborative communication, through performing specified roles in producing media artworks.	a. Demonstrate progression in artistic, design, technical, and soft skills, as a result of selecting and fulfilling specified roles in the production of a variety of media artworks.	a. Demonstrate effective command of artistic, design, technical, and soft skills in managing and producing media artworks.	a. Employ mastered artistic, design, technical, and soft skills in managing and producing media artworks.
b. Develop a variety of creative and innovative abilities, such as testing constraints in tool usage, in developing solutions within and through media arts productions.	b. Exhibit an increasing set of creative and innovative abilities, such as adaptive tool usage and exploratory processes, in developing solutions within and through media arts productions.	b. Demonstrate a defined range of creative and innovative abilities, such as divergent solutions and bending conventions, in developing new solutions for identified problems within and through media arts productions.	b. Develop and refine a determined range of creative and innovative abilities, such as applications of tools, risk taking, and design thinking, in addressing identified challenges and constraints within and through media arts productions.	b. Demonstrate creative and innovative abilities, such as resisting closure and responsive use of failure, to effectively address sophisticated challenges within and through media arts productions.	b. Fluently employ creativity and innovation in formulating lines of inquiry and solutions to address complex challenges within and through media arts productions.

Producing—Anchor Standard 6: Convey Meaning Through the Presentation of Artistic Work

PROCESS COMPONENT

Present

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?

PK.MA:Pr6	K.MA:Pr6	1.MA:Pr6	2.MA:Pr6	3.MA:Pr6	4.MA:Pr6	5.MA:Pr6
With guidance, discuss the situation and participate in presenting media artworks to an audience.	With guidance, discuss the audience and share roles in presenting media artworks.	With guidance, discuss presentation conditions and audience, and perform a task in presenting media artworks.	Identify and describe presentation conditions and audience and perform task(s) in presenting media artworks.	Identify and describe the presentation conditions, audience, and results of presenting media artworks.	Explain the presentation conditions, audience response, and improvements for presenting.	Compare qualities and purposes of presentation formats, associated processes, results, and improvements for presentation of media artworks.

6.MA:Pr6	7.MA:Pr6	8.MA:Pr6	Prof.MA:Pr6	Acc.MA:Pr6	Adv.MA:Pr6
Analyze various presentation formats, defined processes, and results to improve the presentation of media artworks.	Evaluate various presentation formats and results to improve the presentation of media artworks for personal growth.	Design the presentation and distribution of media artworks through multiple formats and/or contexts considering previous results on personal growth and external effects.	Design the presentation of media artworks, considering the relationships of formats and contexts, and desired outcomes.	Design the effective presentation and promotion of media artworks for a variety of formats and contexts, such as local exhibits, mass markets and virtual channels.	Curate, design, and promote the presentation of media artworks for intentional impacts, through a variety of contexts, such as markets and venues.

Responding—Anchor Standard 7: Perceive and Analyze Artistic Work

PROCESS COMPONENT

Perceive

ENDURING UNDERSTANDING

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

ESSENTIAL QUESTIONS

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

PK.MA:Re7	K.MA:Re7	1.MA:Re7	2.MA:Re7	3.MA:Re7	4.MA:Re7	5.MA:Re7
a. With guidance, explore and discuss components and messages in a variety of media artworks.	a. Recognize and share components and messages in media artworks.	a. Identify components and messages in media artworks.	a. Identify and describe the components and messages in media artworks.	a. Identify and describe how messages are created by components in media artworks.	a. Identify, describe, and explain how messages are created by components in media artworks.	a. Identify, describe, and differentiate how messages and meaning are created by components in media artworks.
b. With guidance, explore media artworks and discuss experiences.	b. Recognize and share how a variety of media artworks create different experiences.	b. With guidance, identify how a variety of media artworks create different experiences.	b. Identify and describe how a variety of media artworks create different experiences.	b. Identify and describe how various forms, methods, and styles in media artworks manage audience experience.	b. Identify, describe, and explain how various forms, methods, and styles in media artworks manage audience experience.	b. Identify, describe, and differentiate how various forms, methods, and styles in media artworks manage audience experience.

6.MA:Re7	7.MA:Re7	8.MA:Re7	Prof.MA:Re7	Acc.MA:Re7	Adv.MA:Re7
a. Identify, describe, and analyze how message and meaning are created by components in media artworks.	a. Describe, compare, and analyze the qualities of and relationships between the components and content in media artworks.	a. Compare, contrast, and analyze the qualities of and relationships between the components, content, and intentions in media artworks.	a. Analyze and describe the qualities of and relationships between the components, content, and intentions of various media artworks.	a. Analyze and explain the qualities of and relationships between the components, form and content, aesthetics, intentions, and contexts of a variety of media artworks.	a. Analyze and synthesize the qualities and relationships of the components and the audience impact in a variety of media artworks.
b. Identify, describe, and analyze how various forms, methods, and styles in media artworks manage audience experience.	b. Describe, compare, and analyze how various forms, methods, and styles in media artworks interact with personal preferences in influencing audience experience.	b. Compare, contrast, and analyze how various forms, methods, and styles in media artworks manage audience experience and create intention.	b. Analyze how a variety of media artworks manage audience experience and create intention through multimodal perception.	b. Analyze and explain how diverse media artworks manage audience experience and create intention and persuasion through multimodal perception.	b. Examine diverse media artworks, analyzing methods for managing audience experience, creating intention and persuasion through multimodal perception, and systemic communications.

Responding—Anchor Standard 8: Interpret Intent and Meaning in Artistic Work

PROCESS COMPONENT

Interpret

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?

PK.MA:Re8	K.MA:Re8	1.MA:Re8	2.MA:Re8	3.MA:Re8	4.MA:Re8	5.MA:Re8
With guidance, share reactions to media artworks.	With guidance, share observations regarding a variety of media artworks.	With guidance, identify the meanings of a variety of media artworks and their context.	Determine the purposes and meanings of media artworks, considering their context.	Determine the purposes and meanings of media artworks while describing their context.	Determine and explain reactions and interpretations to a variety of media artworks, considering their purpose and context.	Determine and compare personal and group interpretations of a variety of media artworks, considering their intention and context.

6.MA:Re8	7.MA:Re8	8.MA:Re8	Prof.MA:Re8	Acc.MA:Re8	Adv.MA:Re8
Analyze the intent of a variety of media artworks, using given criteria.	Analyze the intent and meaning of a variety of media artworks, using self-developed criteria.	Analyze the intent and meanings of a variety of media artworks, focusing on intentions, forms, and various contexts.	Analyze the intent, meanings, and reception of a variety of media artworks, focusing on personal and cultural contexts.	Analyze the intent, meanings, and influence of a variety of media artworks, based on personal, societal, historical, and cultural contexts.	Analyze the intent, meanings and impacts of diverse media artworks, considering complex factors of context and bias.

Responding—Anchor Standard 9: Apply Criteria to Evaluate Artistic Work

PROCESS COMPONENT

Evaluate

ENDURING UNDERSTANDING

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

ESSENTIAL QUESTIONS

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

PK.MA:Re9	K.MA:Re9	1.MA:Re9	2.MA:Re9	3.MA:Re9	4.MA:Re9	5.MA:Re9
With guidance, examine and share appealing qualities in media artworks.	Share appealing qualities and possible changes in media artworks.	Identify the effective components and possible changes to media artworks, considering viewers.	Discuss the effectiveness of components and possible improvements for media artworks, considering their context.	Identify basic criteria for and evaluate media artworks and production processes, considering possible improvements and their context.	Identify and apply basic criteria for evaluating and improving media artworks and production processes, considering context.	Determine and apply criteria for evaluating media artworks and production processes, considering context, and practicing constructive feedback.

6.MA:Re9	7.MA:Re9	8.MA:Re9	Prof.MA:Re9	Acc.MA:Re9	Adv.MA:Re9
Determine and apply specific criteria to evaluate various media artworks and production processes, considering context, and practicing constructive feedback.	Develop and apply criteria to evaluate various media artworks and production processes, considering context, and practicing constructive feedback.	Evaluate media artworks and production processes with developed criteria, considering context and artistic goals.	Evaluate media artworks and production processes at decisive stages, using identified criteria, and considering context and artistic goals.	Form and apply defensible evaluations in the constructive and systematic critique of media artworks and production processes.	Independently develop rigorous evaluations of, and strategically seek feedback for media artworks and production processes, considering complex goals and factors.

Connecting—Anchor Standard 10:
Synthesize and Relate Knowledge and Personal Experiences to Make Art

PROCESS COMPONENT

Synthesize

ENDURING UNDERSTANDING

Media artworks synthesize meaning and form cultural experience.

ESSENTIAL QUESTIONS

- 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?

PK.MA:Cn10	K.MA:Cn10	1.MA:Cn10	2.MA:Cn10	3.MA:Cn10	4.MA:Cn10	5.MA:Cn10
a. Use personal experiences in making media artworks.	a. Use personal experiences and interests in making media artworks.	a. Use personal experiences, interests, and models in making media artworks.	a. Use personal experiences, interests, information, and models in creating media artworks.	a. Use personal and external resources, such as interests, information, and models, to create media artworks.	a. Examine and use personal and external resources, such as interests, research, and cultural understanding, to create media artworks.	a. Access and use internal and external resources, such as interests, knowledge, and experiences, to create media artworks.
b. With guidance, share experiences of media artworks.	b. Share memorable experiences of media artworks.	b. Share meaningful experiences of media artworks.	b. Discuss experiences of media artworks, describing their meaning and purpose.	b. Identify and show how media artworks form meanings, situations, and/or culture, such as popular media.	b. Examine and show how media artworks form meanings, situations, and/or cultural experiences, such as online spaces.	b. Examine and show how media artworks form meanings, situations, and cultural experiences, such as news and events.

6.MA:Cn10	7.MA:Cn10	8.MA:Cn10	Prof.MA:Cn10	Acc.MA:Cn10	Adv.MA:Cn10
a. Access, evaluate, and use internal and external resources, such as knowledge, interests, and research, to create media artworks.	a. Access, evaluate, and use internal and external resources, such as experiences, research, and exemplary works, to inform the creation of media artworks.	a. Access, evaluate, and use internal and external resources, such as cultural and societal knowledge, research, and exemplary works, to inform the creation of media artworks.	a. Access, evaluate, and integrate personal and external resources, such as interests, research, and cultural experiences, to inform the creation of original media artworks.	a. Synthesize internal and external resources, such as cultural connections, introspection, independent research, and exemplary works, to enhance the creation of compelling media artworks.	a. Independently and proactively access relevant and qualitative resources to inform the creation of cogent media artworks.
b. Explain and show how media artworks form new meanings, situations, and cultural experiences, such as historical events.	b. Explain and show how media artworks form new meanings and knowledge, situations, and cultural experiences, such as learning through online environments.	b. Explain and demonstrate how media artworks expand meaning and knowledge, and create cultural experiences, such as local and global events.	b. Explain and demonstrate the use of media artworks to expand meaning and knowledge, and create cultural experiences, such as learning and sharing through local and global networks.	b. Explain and demonstrate the use of media artworks to synthesize new meaning and knowledge in addition to reflecting and forming cultural experiences, such as new connections between themes and ideas and personal influence.	b. Demonstrate and expound on the use of media artworks to consummate new meaning, knowledge, and impactful cultural experiences.

Connecting—Anchor Standard 11: Relate Artistic Ideas and Works with Societal, Cultural, and Historical Context to Deepen Understanding

PROCESS COMPONENT

Relate

ENDURING UNDERSTANDING

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

ESSENTIAL QUESTIONS

- 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?

PK.MA:Cn11	K.MA:Cn11	1.MA:Cn11	2.MA:Cn11	3.MA:Cn11	4.MA:Cn11	5.MA:Cn11
a. With guidance, relate media artworks and everyday life.	a. With guidance, share ideas in relating media artworks and everyday life, such as daily activities.	a. Discuss and describe media artworks in everyday life, such as popular media and connections with family and friends.	a. Discuss how media artworks and ideas, such as media messages and media environments, relate to everyday life and culture.	a. Identify how media artworks and ideas relate to everyday life and culture and can influence values and online behavior.	a. Explain, verbally and/or in media artworks how media artworks and ideas, such as fantasy and reality and technology use, relate to everyday life and culture.	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. With guidance, interact safely and appropriately with media arts tools and environments.	b. With guidance, interact safely and appropriately with media arts tools, environments, and rules.	b. Interact safely and appropriately with media arts tools and environments, considering rules and fairness.	b. Interact appropriately with media arts tools and environments, considering safety, rules, and fairness.	b. Examine and interact appropriately with media arts tools and environments, considering safety, rules, and fairness.	b. Examine and interact appropriately with media arts tools and environments, considering ethics, rules, and fairness.	b. Examine, discuss, and interact appropriately with media arts tools and environments, considering ethics, rules, and media literacy.

6.MA:Cn11	7.MA:Cn11	8.MA:Cn11	Prof.MA:Cn11	Acc.MA:Cn11	Adv.MA:Cn11
a. Research and show how media artworks and ideas relate to personal life, and social, community, and cultural situations, such as personal identity, history, and entertainment.	a. Research and demonstrate how media artworks and ideas relate to various situations, purposes, and values, such as community, vocations, and social media.	a. Demonstrate and explain how media artworks and ideas relate to various contexts, purposes, and values, such as democracy, environment, and connecting people and places.	a. Demonstrate and explain how media artworks and ideas relate to various contexts, purposes, and values, such as social trends, power, equality, and personal/cultural identity.	a. Examine in depth and demonstrate the relationships of media arts ideas and works to various contexts, purposes, and values, such as markets, systems, propaganda, and truth.	a. Demonstrate the relationships of media arts ideas and works to personal and global contexts, purposes, and values, through relevant and impactful media artworks.
b. Analyze and interact appropriately with media arts tools and environments, considering copyright, ethics, media literacy and social media.	b. Analyze and responsibly interact with media arts tools and environments, considering fair use and copyright, ethics, media literacy, and social media.	b. Analyze and responsibly interact with media arts tools, environments, and legal and technological contexts, considering ethics, media literacy, social media, and virtual worlds.	b. Critically evaluate and effectively interact with legal, technological, systemic, and vocational contexts of media arts, considering civic values, media literacy, social media, virtual environments, and digital identity.	b. Critically investigate and proactively interact with legal, technological, systemic, and vocational contexts of media arts, considering civic values, media literacy, digital identity, and artist/audience interactivity.	b. Critically investigate and strategically interact with legal, technological, systemic, cultural, and vocational contexts of media arts considering the impacts upon individuals and the community.

Media Arts Glossary

The media arts terms defined in this section include only those terms that are blue text in the standards. The meaning of the terms is specific to their use in the standards and the artistic discipline. The definitions included here are not meant to be an exhaustive list or used as curriculum.

The following defined terms are commonly accepted definitions, most of which are provided by the National Coalition for Core Arts at https://www.nationalartsstandards.org/content/glossary.

aesthetic principles: Fundamental sensory qualities or organizational rules within the diversity of media arts production and appreciation.

attention: Principle of directing perception through sensory and conceptual impact.

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

civic values: Valuing the rights and well-being of individuals, collectives and community through tolerance, appreciation, open-mindedness; having a sense of duty at local to global levels, and awareness of power and predisposal to take action to change things for the better.

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

composition: Principle of arrangement and balancing of components of a work for meaning and message.

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

constraints: Limitations on what is possible, both real and perceived.

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

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

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

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

design thinking: A cognitive methodology that promotes innovative problem solving through the prototyping and testing process commonly used in design.

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

divergent thinking: Unique, original, uncommon, idiosyncratic ideas; thinking "outside of the box."

emphasis: Principle of giving greater compositional strength to a particular element or component in a media artwork.

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

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

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

fairness: Complying with appropriate, ethical, and equitable rules and guidelines.

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

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

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

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

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

juxtaposition: Placing greatly contrasting items together for effect.

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

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

markets: The various commercial and informational channels and forums for media artworks, such as television, radio, internet, fine arts, nonprofit, communications, etc.

meaning: The formulation of significance and purposefulness in media artworks.

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

media literacy: A series of communication competencies, including the ability to access, analyze, evaluate, and communicate information in a variety of forms, including print and nonprint messages (National Association for Media Literacy Education n.d.).

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

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

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

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

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

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

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

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

positioning: The principle of placement or arrangement.

presentation: A diverse range of activities of exhibiting media artworks, which can include sharing, distributing, installing, publishing, broadcasting, posting, showing, performing, etc.

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

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

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

responsive use of failure: Incorporating errors towards persistent improvement of an idea, technique, process, or product.

rules: The laws or guidelines for appropriate behavior; protocols.

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

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

stylistic convention: A common, familiar, or even "formulaic" presentation form, style, technique, or construct, such as the use of tension-building techniques in a suspense film, for example.

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

systems: The complex and diverse technological structures and contexts for media arts production, funding, distribution, viewing, and archiving.

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

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

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

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

virtual channels: Network-based presentation platforms such as YouTube, Vimeo, DeviantArt, etc.

virtual worlds: Online, digital, or synthetic environments (e.g., Minecraft, Second Life).

vocational: The workforce aspects and contexts of media arts.

California Arts Standards for Music

The music standards are designed to enable students to achieve music literacy. Unlike the other arts disciplines, there are five sets of performance standards for music:

- PK–8
- Harmonizing Instruments
- Ensembles
- Composition and Theory
- Technology

What Is Literacy in Music?

Developing music literacy means discovering the expressive elements of music, understanding the basic concepts of music, knowing the terminology that is used to comprehend music, developing the skills necessary to produce music, and being able to reflect, critique, and connect personal experience to music.

The standards describe expectations for learning in music regardless of style or genre. The standards impart the breadth and depth of the music experience through art-making processes. The standards can and should be the impetus for music educators to inspire their students to explore the many facets of music and prepare them for a lifelong relationship with music.

> "The fact that children can make beautiful music is less significant than the fact that music can make beautiful children."
>
> —***Cheryl Lavender***, *composer and music educator*

As in the other artistic disciplines, the four artistic processes are addressed linearly in the written music standards but are envisioned to occur simultaneously in the actual practice of music. From the first day, the music student gives voice to an instrument and makes music come alive, often from a written score, by singing, listening, playing, moving, reading, and/or composing music individually or together with peers (creating). The music lesson works toward a synthesis—when everything they have been working on is brought together (performing). The students analyze and evaluate what they have done (responding), and finally attach meaning not only to a musical concept, but to the experience as it relates to other contexts (connecting). As a result, aspects of multiple standards can be combined within a learning activity: students can learn a skill, apply it to a piece of music, make musical decisions, try and think critically about their ideas, and relate them to other experiences, contexts, and meanings.

PK–8

Creating—Anchor Standard 1: Generate and Conceptualize Artistic Ideas and Work

PROCESS COMPONENT

Imagine

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?

PK.MU:Cr1	K.MU:Cr1	1.MU:Cr1	2.MU:Cr1	3.MU:Cr1	4.MU:Cr1	5.MU:Cr1
a. With substantial guidance, explore and experience a variety of music.	a. With guidance, explore and experience music concepts (such as beat and melodic contour).	a. With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose.	a. Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.	a. Improvise rhythmic and melodic ideas and describe connection to specific purpose and context (such as personal and social).	a. Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural).	a. Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical).
n/a	b. With guidance, generate musical ideas (such as movements or motives).	b. With limited guidance, generate musical ideas in multiple tonalities (such as major and minor) and meters (such as duple and triple).	b. Generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple).	b. Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter.	b. Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters.	b. Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes.

6.MU:Cr1	7.MU:Cr1	8.MU:Cr1
Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent.	Generate rhythmic, melodic, and harmonic phrases and variations over harmonic accompaniments within AB, ABA, or theme and variation forms that convey expressive intent.	Generate rhythmic, melodic, and harmonic phrases and harmonic accompaniments within expanded forms (including introductions, transitions, and codas) that convey expressive intent.

Creating—Anchor Standard 2: Organize and Develop Artistic Ideas and Work

PROCESS COMPONENT

Plan and Make

ENDURING UNDERSTANDING

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

ESSENTIAL QUESTION

How do musicians make creative decisions?

PK.MU:Cr2	K.MU:Cr2	1.MU:Cr2	2.MU:Cr2	3.MU:Cr2	4.MU:Cr2	5.MU:Cr2
a. With substantial guidance, explore favorite musical ideas (such as movements, vocalizations, or instrumental accompaniments).	a. With guidance, demonstrate and choose favorite musical ideas.	a. With limited guidance, demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent.	a. Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.	a. Demonstrate selected musical ideas for a simple improvisation or composition to express intent and describe connection to a specific purpose and context.	a. Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context.	a. Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain connection to purpose and context.
b. With substantial guidance, select and keep track of the order for performing original musical ideas, using iconic notation and/or recording technology.	b. With guidance, organize personal musical ideas using iconic notation and/or recording technology.	b. With limited guidance, use iconic or standard notation and/or recording technology to document and organize personal musical ideas.	b. Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas.	b. Use standard and/or iconic notation and/ or recording technology to document personal rhythmic and melodic musical ideas.	b. Use standard and/or iconic notation and/ or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas.	b. Use standard and/or iconic notation and/ or recording technology to document personal rhythmic, melodic, and two-chord harmonic musical ideas.

6.MU:Cr2	7.MU:Cr2	8.MU:Cr2
a. Select, organize, construct, and document personal musical ideas for arrangements and compositions within AB or ABA form that demonstrate an effective beginning, middle, and ending, and convey expressive intent.	a. Select, organize, develop, and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety and convey expressive intent.	a. Select, organize, and document personal musical ideas for arrangements, songs, and compositions within expanded forms that demonstrate tension and release, unity and variety, balance, and convey expressive intent.
b. Use standard and/or iconic notation and/or audio/video recording to document personal simple rhythmic phrases, melodic phrases, and two-chord harmonic musical ideas.	b. Use standard and/or iconic notation and/or audio/video recording to document personal simple rhythmic phrases, melodic phrases, and harmonic sequences.	b. Use standard and/or iconic notation and/or audio/video recording to document personal rhythmic phrases, melodic phrases, and harmonic sequences.

Creating—Anchor Standard 3: Refine and Complete Artistic Work

PROCESS COMPONENT

Evaluate and Refine

3.1 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?

PK.MU:Cr3.1	K.MU:Cr3.1	1.MU:Cr3.1	2.MU:Cr3.1	3.MU:Cr3.1	4.MU:Cr3.1	5.MU:Cr3.1
With substantial guidance, consider personal, peer, and teacher feedback when demonstrating and refining personal musical ideas.	With guidance, apply personal, peer, and teacher feedback in refining personal musical ideas.	With limited guidance, discuss and apply personal, peer, and teacher feedback to refine personal musical ideas.	Interpret and apply personal, peer, and teacher feedback to revise personal musical ideas.	Evaluate, refine, and document revisions to personal musical ideas, applying teacher-provided and collaboratively developed criteria and feedback.	Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively developed criteria and feedback to show improvement over time.	Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively developed criteria and feedback, and explain rationale for changes.

6.MU:Cr3.1	7.MU:Cr3.1	8.MU:Cr3.1
a. Evaluate personal work, applying teacher-provided criteria, such as application of selected elements of music and use of sound sources.	a. Evaluate personal work, applying selected criteria, such as appropriate application of elements of music, including style, form, and use of sound sources.	a. Evaluate personal work by selecting and applying criteria including appropriate application of compositional techniques, style, form, and use of sound sources.
b. Describe the rationale for making revisions to the music based on evaluation criteria and feedback from their teacher.	b. Describe the rationale for making revisions to the music based on evaluation criteria and feedback from others (teacher and peers).	b. Describe the rationale for refining works by explaining the choices, based on evaluation criteria.

PROCESS COMPONENT

Present

3.2 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?

PK.MU:Cr3.2	K.MU:Cr3.2	1.MU:Cr3.2	2.MU:Cr3.2	3.MU:Cr3.2	4.MU:Cr3.2	5.MU:Cr3.2
With substantial guidance, share revised personal musical ideas with peers.	With guidance, demonstrate a final version of personal musical ideas to peers.	With limited guidance, convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.	Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.	Present the final version of personal created music to others and describe connection to expressive intent.	Present the final version of personal created music to others and explain connection to expressive intent.	Present the final version of personal created music to others that demonstrates craftsmanship and explain connection to expressive intent.

6.MU:Cr3.2	7.MU:Cr3.2	8.MU:Cr3.2
Present the final version of documented personal composition or arrangement, using craftsmanship and originality to demonstrate an effective beginning, middle, and ending, and convey expressive intent.	Present the final version of documented personal composition, song, or arrangement, using craftsmanship and originality to demonstrate unity and variety, and convey expressive intent.	Present the final version of documented personal composition, song, or arrangement, using craftsmanship and originality to demonstrate the application of compositional techniques for creating unity and variety, tension and release, and balance to convey expressive intent.

Performing—Anchor Standard 4: Select, Analyze, and Interpret Artistic Work for Presentation

PROCESS COMPONENT

Select

4.1 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?

PK.MU:Pr4.1	K.MU:Pr4.1	1.MU:Pr4.1	2.MU:Pr4.1	3.MU:Pr4.1	4.MU:Pr4.1	5.MU:Pr4.1
With substantial guidance, demonstrate and state personal interest in varied musical selections.	With guidance, demonstrate and state personal interest in varied musical selections.	With limited guidance, demonstrate and discuss personal interest in, knowledge about, and purpose of varied musical selections.	Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.	Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.	Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context, and technical skill.	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.

6.MU:Pr4.1	7.MU:Pr4.1	8.MU:Pr4.1
Apply teacher-provided criteria for selecting music to perform for a specific purpose and/or context and explain why each was chosen.	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.	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.

PROCESS COMPONENT

Analyze

4.2 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?

PK.MU:Pr4.2	K.MU:Pr4.2	1.MU:Pr4.2	2.MU:Pr4.2	3.MU:Pr4.2	4.MU:Pr4.2	5.MU:Pr4.2
a. With substantial guidance, explore and demonstrate awareness of musical contrasts such as high/low, loud/soft, fast/slow.	a. With guidance, explore and demonstrate awareness of music contrasts such as high/low, loud/soft, and same/different in a variety of music selected for performance.	a. With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.	a. Demonstrate knowledge of music concepts (such as tonality and meter) in music from a variety of cultures selected for performance.	a. Demonstrate understanding of the structure in music selected from a variety of cultures for performance.	a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.	a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance.
n/a	n/a	b. When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.	b. When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.	b. When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.	b. When analyzing selected music, read and perform using iconic and/or standard notation.	b. When analyzing selected music, read and perform using standard notation.

PK.MU:Pr4.2	K.MU:Pr4.2	1.MU:Pr4.2	2.MU:Pr4.2	3.MU:Pr4.2	4.MU:Pr4.2	5.MU:Pr4.2
n/a	n/a	n/a	n/a	c. Describe how context (such as personal and social) can inform a performance.	c. Explain how context (such as personal, social, and cultural) informs a performance.	c. Explain how context (such as personal, social, cultural, and historical) informs performances.

6.MU:Pr4.2	7.MU:Pr4.2	8.MU:Pr4.2
a. Explain how understanding the structure and the elements of music are used in music selected for performance.	a. Explain and demonstrate the structure of contrasting pieces of music selected for performance and how elements of music are used.	a. Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.
b. When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch, articulation, and dynamics.	b. When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch articulation, dynamics, tempo, and form.	b. When analyzing selected music, sight-read in treble, alto, or bass clef simple rhythmic, melodic, and/or harmonic notation.
c. Identify how personal, social, cultural, and historical context inform performances.	c. Identify how personal, social, cultural, and historical context inform performances and result in different musical effects.	c. Identity how personal, social, cultural, and historical context inform performances and result in different music interpretations.

PROCESS COMPONENT

Interpret

4.3 ENDURING UNDERSTANDING

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

ESSENTIAL QUESTION

How do performers interpret musical works?

PK.MU:Pr4.3	K.MU:Pr4.3	1.MU:Pr4.3	2.MU:Pr4.3	3.MU:Pr4.3	4.MU:Pr4.3	5.MU:Pr4.3
With substantial guidance, explore music's expressive qualities (such as voice quality, dynamics, and tempo).	With guidance, demonstrate awareness of expressive qualities (such as voice quality, dynamics, and tempo) that support the creators' expressive intent.	With limited guidance, demonstrate and describe music's expressive qualities (such as voice quality, dynamics, and tempo) that support the creators' expressive intent.	Demonstrate understanding of expressive qualities (such as voice quality, dynamics, and tempo) and how creators use them to convey expressive intent.	Demonstrate and describe how intent is conveyed through expressive qualities (such as voice quality, dynamics, and tempo).	Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).	Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, timbre, and articulation/style).

6.MU:Pr4.3	7.MU:Pr4.3	8.MU:Pr4.3
Perform a selected piece of music demonstrating how interpretations of the elements of music and the expressive qualities (such as articulation/style and phrasing) convey intent.	Perform contrasting pieces of music demonstrating interpretations of the elements of music and expressive qualities (such as articulation/style and phrasing) convey intent.	Perform contrasting pieces of music, demonstrating and explaining how the music's intent is conveyed by interpretations of the elements of music and expressive qualities (such as articulation/style and phrasing).

Performing—Anchor Standard 5: Develop and Refine Artistic Techniques and Work for Presentation

PROCESS COMPONENT

Rehearse, Evaluate, and Refine

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?

PK.MU:Pr5	K.MU:Pr5	1.MU:Pr5	2.MU:Pr5	3.MU:Pr5	4.MU:Pr5	5.MU:Pr5
a. With substantial guidance, practice and demonstrate what they like about their own performances.	a. With guidance, apply personal, teacher, and peer feedback to refine performances.	a. With limited guidance, apply personal, teacher, and peer feedback to refine performances.	a. Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performances.	a. Apply teacher-provided and collaboratively developed criteria and feedback to evaluate accuracy of ensemble performances.	a. Apply teacher-provided and collaboratively developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances.	a. Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances.
b. With substantial guidance, apply personal, peer, and teacher feedback to refine performances.	b. With guidance, use suggested strategies in rehearsal to improve the expressive qualities of music.	b. With limited guidance, use suggested strategies in rehearsal to address interpretive challenges of music.	b. Apply rehearsal strategies to address identified interpretive, performance, and technical challenges of music.	b. Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.	b. Rehearse to refine technical accuracy and expressive qualities, and address performance challenges.	b. Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time.

6.MU:Pr5	7.MU:Pr5	8.MU:Pr5
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.	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.	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.

Performing—Anchor Standard 6: Convey Meaning Through the Presentation of Artistic Work

PROCESS COMPONENT

Present

ENDURING UNDERSTANDING

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

ESSENTIAL QUESTIONS

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

PK.MU:Pr6	K.MU:Pr6	1.MU:Pr6	2.MU:Pr6	3.MU:Pr6	4.MU:Pr6	5.MU:Pr6
a. With substantial guidance, perform music with expression.	a. With guidance, perform music with expression.	a. With limited guidance, perform music for a specific purpose with expression.	a. Perform music for a specific purpose with expression.	a. Perform music for a specific purpose with expression and technical accuracy.	a. Perform music with expression, technical accuracy, and appropriate interpretation.	a. Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.
b. With substantial guidance, demonstrate performance decorum appropriate for the audience.	b. With guidance, demonstrate performance decorum appropriate for the audience.	b. With limited guidance, demonstrate performance decorum and audience etiquette appropriate for the purpose.	b. Demonstrate performance decorum and audience etiquette appropriate for the purpose.	b. Demonstrate performance decorum and audience etiquette appropriate for the context and venue.	b. Demonstrate performance decorum and audience etiquette appropriate for the context, venue, and genre.	b. Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.

6.MU:Pr6	7.MU:Pr6	8.MU:Pr6
a. Perform the music, alone or with others, with technical accuracy to convey the creator's intent.	a. Perform the music, alone or with others, with technical accuracy and stylistic expression to convey the creator's intent.	a. Perform the music, alone or with others, with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator's intent.
b. Demonstrate performance decorum and audience etiquette appropriate for venue and purpose.	b. Demonstrate performance decorum and audience etiquette appropriate for venue, purpose, and context.	b. Demonstrate performance decorum and audience etiquette appropriate for venue, purpose, context, and style.

Responding—Anchor Standard 7: Perceive and Analyze Artistic Work

PROCESS COMPONENT

Select

7.1 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?

PK.MU:Re7.1	K.MU:Re7.1	1.MU:Re7.1	2.MU:Re7.1	3.MU:Re7.1	4.MU:Re7.1	5.MU:Re7.1
With substantial guidance, state personal interests and demonstrate why they prefer some music selections over others.	With guidance, list personal interests and experiences and demonstrate why they prefer some music selections over others.	With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes.	Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.	Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes.	Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.	Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

6.MU:Re7.1	7.MU:Re7.1	8.MU:Re7.1
Select music to listen to and explain the connections to specific interests or experiences for a specific purpose.	Select contrasting music to listen to and compare the connections to specific interests or experiences for a specific purpose.	Select programs of music and demonstrate the connections to an interest or experience for a specific purpose.

PROCESS COMPONENT

Analyze

7.2 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 do individuals choose music to experience?

PK.MU:Re7.2	K.MU:Re7.2	1.MU:Re7.2	2.MU:Re7.2	3.MU:Re7.2	4.MU:Re7.2	5.MU:Re7.2
With substantial guidance, explore musical contrasts in music.	With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.	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.	Describe how specific music concepts are used to support a specific purpose in music.	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).	Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as personal, social, and cultural).	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 personal, social, cultural, and historical).

6.MU:Re7.2	7.MU:Re7.2	8.MU:Re7.2
a. Describe how the elements of music and expressive qualities relate to the structure of the pieces.	a. Classify and explain how the elements of music and expressive qualities relate to the structure of contrasting pieces.	a. Compare how the elements of music and expressive qualities relate to the structure within programs of music.
b. Identify the context of music from a variety of genres, cultures, and historical periods.	b. Identify and compare the context of music from a variety of genres, cultures, and historical periods.	b. Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.

Responding—Anchor Standard 8: Interpret Intent and Meaning in Artistic Work

PROCESS COMPONENT

Interpret

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?

PK.MU:Re8	K.MU:Re8	1.MU:Re8	2.MU:Re8	3.MU:Re8	4.MU:Re8	5.MU:Re8
With substantial guidance, explore music's expressive qualities (such as dynamics and tempo).	With guidance, demonstrate awareness of expressive qualities that reflect creators' and performers' expressive intent.	With limited guidance, demonstrate and identify expressive qualities that reflect creators' and performers' expressive intent.	Demonstrate knowledge of expressive qualities and how they support creators' and performers' expressive intent.	Demonstrate and describe how expressive qualities (such as dynamics, tempo, and timbre) are used in performers' personal interpretations to reflect creators' expressive intent.	Demonstrate and explain how expressive qualities (such as dynamics, tempo, and timbre) are used in performers' personal interpretations to reflect creators' expressive intent.	Demonstrate and explain how expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers' personal interpretations to reflect creators' expressive intent.

6.MU:Re8	7.MU:Re8	8.MU:Re8
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.	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.	Support personal interpretations of contrasting programs of music and explain how creators' and performers' apply the elements of music and expressive qualities, within genres, cultures, and historical periods, to convey expressive intent.

Responding—Anchor Standard 9: Apply Criteria to Evaluate Artistic Work

PROCESS COMPONENT

Evaluate

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)?

PK.MU:Re9	K.MU:Re9	1.MU:Re9	2.MU:Re9	3.MU:Re9	4.MU:Re9	5.MU:Re9
With substantial guidance, talk about personal and expressive preferences in music.	With guidance, apply personal and expressive preferences in the evaluation of music.	With limited guidance, apply personal and expressive preferences in the evaluation of music for specific purposes.	Apply personal and expressive preferences in the evaluation of music for specific purposes.	Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context.	Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context.	Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.

6.MU:Re9	7.MU:Re9	8.MU:Re9
Select from teacher-provided criteria to evaluate musical works or performances.	Apply collaboratively developed criteria to evaluate musical works or performances.	Apply appropriate personally developed criteria to evaluate musical works or performances.

Connecting—Anchor Standard 10:
Synthesize and Relate Knowledge and Personal Experiences to Make Art

PROCESS COMPONENT

Synthesize

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?

PK.MU:Cn10	K.MU:Cn10	1.MU:Cn10	2.MU:Cn10	3.MU:Cn10	4.MU:Cn10	5.MU:Cn10
With substantial guidance, explore how personal interests connect to creating, performing, and responding to music.	With guidance, share how personal interests connect to creating, performing, and responding to music.	With limited guidance, discuss how personal interests connect to creating, performing, and responding to music.	Describe how personal interests and experiences connect to creating, performing, and responding to music.	Identify and demonstrate how personal interests, experiences, and ideas relate to creating, performing, and responding to music.	Describe and demonstrate how personal interests, experiences, ideas, and knowledge relate to creating, performing, and responding to music.	Explain and demonstrate how personal interests, experiences, ideas, and knowledge relate to creating, performing, and responding to music.

6.MU:Cn10	7.MU:Cn10	8.MU:Cn10
Explain and demonstrate how personal interests, knowledge, and ideas relate to choices and intent when creating, performing, and responding to music.	Relate and demonstrate how personal interests, knowledge, and ideas connect to choices and intent when creating, performing, and responding to music.	Examine and demonstrate how personal interests, knowledge, and ideas relate to choices and intent when creating, performing, and responding to music.

Connecting—Anchor Standard 11:
Relate Artistic Ideas and Works with Societal, Cultural, and Historical Context to Deepen Understanding

PROCESS COMPONENT

Relate

ENDURING UNDERSTANDING

Musicians connect societal, cultural, and historical contexts when creating, performing, and responding.

ESSENTIAL QUESTION

How do musicians make meaningful connections to societal, cultural, and historical contexts when creating, performing, and responding?

PK.MU:Cn11	K.MU:Cn11	1.MU:Cn11	2.MU:Cn11	3.MU:Cn11	4.MU:Cn11	5.MU:Cn11
With substantial guidance, explore connections between music and culture.	With guidance, share connections between music and culture.	With limited guidance, discuss connections between music and culture.	Describe connections between music, society, and culture.	Identify and demonstrate connections between music and societal, cultural, and historical contexts.	Describe and demonstrate connections between music and societal, cultural, and historical contexts.	Explain and demonstrate connections between music and societal, cultural, and historical contexts.

6.MU:Cn11	7.MU:Cn11	8.MU:Cn11
Explain and demonstrate connections between music and societal, cultural, and historical contexts when creating, performing, and responding.	Relate and demonstrate connections between music and societal, cultural, and historical contexts when creating, performing, and responding.	Examine and demonstrate connections between music and societal, cultural, and historical contexts when creating, performing, and responding.

Harmonizing Instruments

Creating—Anchor Standard 1: Generate and Conceptualize Artistic Ideas and Work

PROCESS COMPONENT

Imagine

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?

Nov.MU:H.Cr1	Int.MU:H.Cr1	Prof.MU:H.Cr1	Acc.MU:H.Cr1	Adv.MU:H.Cr1
Generate melodic, rhythmic, and harmonic ideas for simple melodies and chordal accompaniments for given melodies.	Generate melodic, rhythmic, and harmonic ideas for melodies created over specified chord progressions or AB/ABA forms and two- to three-chord accompaniments for given melodies.	Generate melodic, rhythmic, and harmonic ideas for improvisations, compositions, and three-or-more chord accompaniments in a variety of patterns.	Generate melodic, rhythmic, and harmonic ideas for compositions, improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies.	Generate melodic, rhythmic, and harmonic ideas for a collection of compositions representing a variety of forms and styles, improvisations in several different styles, and stylistically appropriate harmonizations for given melodies.

Creating—Anchor Standard 2: Organize and Develop Artistic Ideas and Work

PROCESS COMPONENT

Plan and Make

ENDURING UNDERSTANDING

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

ESSENTIAL QUESTION

How do musicians make creative decisions?

Nov.MU:H.Cr2	Int.MU:H.Cr2	Prof.MU:H.Cr2	Acc.MU:H.Cr2	Adv.MU:H.Cr2
Select, develop, and use standard notation or audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of simple melodies and chordal accompaniments for given melodies.	Select, develop, and use standard notation and/or audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of melodies created over specified chord progressions or AB/ABA forms and two- to-three-chord accompaniments for given melodies.	Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of improvisations, compositions, and three-or-more chord accompaniments in a variety of patterns.	Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of compositions, improvisations, and accompaniment patterns in a variety of styles, and harmonizations for given melodies.	Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of compositions representing a variety of forms and styles, improvisations in several different styles, and stylistically appropriate harmonizations for given melodies.

Creating—Anchor Standard 3: Refine and Complete Artistic Work

PROCESS COMPONENT

Evaluate and Refine

3.1 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?

Nov.MU:H.Cr3.1	Int.MU:H.Cr3.1	Prof.MU:H.Cr3.1	Acc.MU:H.Cr3.1	Adv.MU:H.Cr3.1
Apply teacher-provided criteria to critique, improve, and refine drafts of simple melodies and chordal accompaniments for given melodies.	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.	Develop and apply criteria to critique, improve, and refine drafts of improvisations, compositions and three-or-more chord accompaniments in a variety of patterns.	Develop and apply criteria to critique, improve, and refine drafts of compositions, improvisations, and accompaniment patterns in a variety of styles, and harmonizations for given melodies.	Develop and apply criteria to critique, improve, and refine drafts of compositions representing a variety of forms and styles, improvisations in a variety of styles, and stylistically appropriate harmonizations for given melodies.

PROCESS COMPONENT

Present

3.2 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?

Nov.MU:H.Cr3.2	Int.MU:H.Cr3.2	Prof.MU:H.Cr3.2	Acc.MU:H.Cr3.2	Adv.MU:H.Cr3.2
Share final versions of simple melodies and chordal accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas.	Share final versions of melodies created over specified chord progressions or AB/ABA forms and two- to three- chord accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas.	Perform final versions of improvisations, compositions, and three-or-more chord accompaniments in a variety of patterns, demonstrating technical skill in applying principles of composition/improvisation and originality in developing and organizing musical ideas.	Perform final versions of compositions, improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies, demonstrating technical skill in applying principles of composition/improvisation and originality in developing and organizing musical ideas.	Perform final versions of a collection of compositions representing a variety of forms and styles, improvisations in several different styles, and stylistically appropriate harmonizations for given melodies, demonstrating technical skill in applying principles of composition/improvisation and originality in developing and organizing musical ideas.

Performing—Anchor Standard 4: Select, Analyze, and Interpret Artistic Work for Presentation

PROCESS COMPONENT

Select

4.1 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?

Nov.MU:H.Pr4.1	Int.MU:H.Pr4.1	Prof.MU:H.Pr4.1	Acc.MU:H.Pr4.1	Adv.MU:H.Pr4.1
Describe and demonstrate how a varied repertoire of music that includes melodies and chordal accompaniments is selected, based on personal interest, music-reading skills, and technical skill, as well as the context of the performances.	Describe and demonstrate how a varied repertoire of music that includes melodies and chordal accompaniments is selected, based on personal interest, music-reading skills, technical skills and related challenges, and the context of the performances.	Explain the criteria used when selecting a varied repertoire of music for individual or small group performances that include melodies, improvisations, and chordal accompaniments in a variety of patterns.	Develop and apply criteria for selecting a varied repertoire of music for individual and small group performances that include melodies, improvisations, and chordal accompaniments in a variety of styles.	Develop and apply criteria for selecting a varied repertoire for a program of music for individual and small group performances that include melodies, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles.

PROCESS COMPONENT

Analyze

4.2 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?

Nov.MU:H.Pr4.2	Int.MU:H.Pr4.2	Prof.MU:H.Pr4.2	Acc.MU:H.Pr4.2	Adv.MU:H.Pr4.2
Identify prominent melodic and harmonic characteristics in a varied repertoire of music that includes melodies and chordal accompaniments selected for performance, using standard notation.	Identify prominent melodic, harmonic, and structural characteristics and context (social, cultural, or historical) in a varied repertoire of music that includes melodies and chordal accompaniments selected for performance, using standard notation.	Identify and describe important theoretical and structural characteristics and context (social, cultural, or historical) in a varied repertoire of music that includes melodies, improvisations, and chordal accompaniments in a variety of patterns.	Identify and describe important theoretical and structural characteristics and context (social, cultural, and historical) in a varied repertoire of music that includes melodies, improvisations, and chordal accompaniments in a variety of styles.	Identify and describe important theoretical and structural characteristics and context (social, cultural, and historical) in a varied repertoire of music selected for performance programs that includes melodies, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles.

PROCESS COMPONENT

Interpret

4.3 ENDURING UNDERSTANDING

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

ESSENTIAL QUESTION

How do performers interpret musical works?

Nov.MU:H.Pr4.3	Int.MU:H.Pr4.3	Prof.MU:H.Pr4.3	Acc.MU:H.Pr4.3	Adv.MU:H.Pr4.3
Demonstrate and describe in interpretations an understanding of the context and expressive intent in a varied repertoire of music selected for performance that includes melodies and chordal accompaniments.	Demonstrate and describe in interpretations an understanding of the context (social, cultural, or historical) and expressive intent in a varied repertoire of music selected for performance that includes melodies and chordal accompaniments.	Describe in interpretations the context (social, cultural, or historical) and expressive intent in a varied repertoire of music selected for performance that includes melodies, improvisations, and chordal accompaniments in a variety of patterns.	Explain in interpretations the context (social, cultural, and historical) and expressive intent in a varied repertoire of music selected for performance that includes melodies, improvisations, and chordal accompaniments in a variety of styles.	Explain and present interpretations that demonstrate and describe the social, cultural, or historical contexts, and an understanding of the creators' intent in repertoire for varied programs of music that include melodies, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles.

Performing—Anchor Standard 5: Develop and Refine Artistic Techniques and Work for Presentation

PROCESS COMPONENT

Rehearse, Evaluate, and Refine

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?

Nov.MU:H.Pr5	Int.MU:H.Pr5	Prof.MU:H.Pr5	Acc.MU:H.Pr5	Adv.MU:H.Pr5
Apply teacher-provided criteria to critique individual performances of a varied repertoire of music that includes melodies and chordal accompaniments selected for performance, and apply practice strategies to address performance challenges and refine the performances.	Apply teacher-provided criteria to critique individual performances of a varied repertoire of music that includes melodies and chordal accompaniments selected for performance, and identify practice strategies to address performance challenges and refine the performances.	Develop and apply criteria to critique individual and small group performances of a varied repertoire of music that includes melodies, improvisations, and chordal accompaniments in a variety of patterns, and create rehearsal strategies to address performance challenges and refine the performances.	Develop and apply criteria to critique individual and small group performances of a varied repertoire of music that includes melodies, improvisations, and chordal accompaniments in a variety of styles, and create rehearsal strategies to address performance challenges and refine the performances.	Develop and apply criteria, including feedback from multiple sources, to critique varied programs of music repertoire selected for individual and small group performance, and create rehearsal strategies to address performance challenges and refine the performances.

Performing—Anchor Standard 6: Convey Meaning Through the Presentation of Artistic Work

PROCESS COMPONENT

Present

ENDURING UNDERSTANDING

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

ESSENTIAL QUESTIONS

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

Nov.MU:H.Pr6	Int.MU:H.Pr6	Prof.MU:H.Pr6	Acc.MU:H.Pr6	Adv.MU:H.Pr6
Perform with expression and technical accuracy individual performances of a varied repertoire of music that includes melodies and chordal accompaniments, demonstrating understanding of the audience and the context.	Perform with expression and technical accuracy individual performances of a varied repertoire of music that includes melodies and chordal accompaniments, demonstrating sensitivity to the audience and an understanding of the context (such as social, cultural, or historical).	Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire of music that includes melodies, improvisations, and chordal accompaniments in a variety of patterns, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, or historical).	Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire of music that includes melodies, improvisations, and chordal accompaniments in a variety of styles, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, and historical).	Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire for programs of music that includes melodies, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, and historical).

Responding—Anchor Standard 7: Perceive and Analyze Artistic Work

PROCESS COMPONENT

Select

7.1 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?

Nov.MU:H.Re7.1	Int.MU:H.Re7.1	Prof.MU:H.Re7.1	Acc.MU:H.Re7.1	Adv.MU:H.Re7.1
Identify reasons for selecting music based on characteristics found in the music and connections to interest, purpose, or personal experience.	Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context (social, cultural, or historical).	Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context (social, cultural, and historical).	Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of music and specified purpose and context (social, cultural, and historical).	Select, describe, and compare a variety of individual and small group musical programs from varied cultures, genres, and historical periods.

PROCESS COMPONENT

Analyze

7.2 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 do individuals choose music to experience?

Nov.MU:H.Re7.2	Int.MU:H.Re7.2	Prof.MU:H.Re7.2	Acc.MU:H.Re7.2	Adv.MU:H.Re7.2
Identify, citing evidence, the use of repetition, similarities, and contrasts in musical selections, and how these and knowledge of the context (social or cultural) informs the response.	Describe how elements of music are manipulated and knowledge of the context (social and cultural) informs the response.	Compare passages in musical selections and explain how the elements of music and context (social, cultural, or historical) inform the response.	Explain how the analysis of the structures and context (social, cultural, and historical) of contrasting music inform the response.	Demonstrate and justify how the structural characteristics function within a variety of musical selections, and distinguish how context and creative decisions inform the response.

Responding—Anchor Standard 8: Interpret Intent and Meaning in Artistic Work

PROCESS COMPONENT

Interpret

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?

Nov.MU:H.Re8	Int.MU:H.Re8	Prof.MU:H.Re8	Acc.MU:H.Re8	Adv.MU:H.Re8
Identify possible interpretations of the expressive intent and meaning of musical selections, referring to the elements of music, context (personal or social), and (when applicable) the setting of the text.	Identify and support possible interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context, and (when applicable) the setting of the text.	Explain and support possible interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context (personal, social, and cultural), (when applicable) the setting of the text, and outside sources.	Explain and support possible interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context (personal, social, and cultural), (when applicable) the setting of the text, and varied researched sources.	Establish and justify possible interpretations of the expressive intent and meaning of musical selections by comparing and synthesizing varied researched sources, including references to examples from other art forms.

Responding—Anchor Standard 9: Apply Criteria to Evaluate Artistic Work

PROCESS COMPONENT

Evaluate

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)?

Nov.MU:H.Re9	Int.MU:H.Re9	Prof.MU:H.Re9	Acc.MU:H.Re9	Adv.MU:H.Re9
Identify and describe how interest, experiences, and contexts (personal or social) affect the evaluation of music.	Explain the influence of experiences and contexts (personal, social, or cultural) on interest in and the evaluation of a varied repertoire of music.	Develop and apply teacher-provided and established criteria based on personal preference, analysis, and context (personal, social, and cultural) to evaluate individual and small group musical selections.	Apply personally developed and established criteria based on research, personal preference, analysis, interpretation, expressive intent, and musical qualities to evaluate contrasting individual and small group musical selections.	Develop and justify evaluations of a variety of individual and small group musical selections based on personally developed and established criteria, personal decision making, and knowledge and understanding of context.

Connecting—Anchor Standard 10:
Synthesize and Relate Knowledge and Personal Experiences to Make Art

PROCESS COMPONENT

Synthesize

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?

Nov.MU:H.Cn10	Int.MU:H.Cn10	Prof.MU:H.Cn10	Acc.MU:H.Cn10	Adv.MU:H.Cn10
Describe and demonstrate how personal interests relate to choices and intent when creating, performing, and responding to music.	Explain and demonstrate how personal interests and knowledge relate to choices and intent when creating, performing, and responding to music.	Connect and demonstrate how personal interests, knowledge, and skills relate to choices and intent when creating, performing, and responding to music.	Synthesize personal interests, knowledge, skills, and contexts and how they relate to choices and intent when creating, performing, and responding to music.	Integrate and interrelate how personal interests, knowledge, skills, contexts, and audience expectations connect to choices and intent when creating, performing, and responding to music.

Connecting—Anchor Standard 11:
Relate Artistic Ideas and Works with Societal, Cultural, and Historical Context to Deepen Understanding

PROCESS COMPONENT

Relate

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?

Nov.MU:H.Cn11	Int.MU:H.Cn11	Prof.MU:H.Cn11	Acc.MU:H.Cn11	Adv.MU:H.Cn11
Relate music to societal, cultural, and historical contexts when creating, performing, and responding.	Explain the influence of societal, cultural, and historical contexts when creating, performing, and responding.	Connect and demonstrate the relationships between music and societal, cultural, and historical contexts when creating, performing, and responding.	Synthesize the connections between music and societal, cultural, and historical contexts when creating, performing, and responding.	Integrate and interrelate the connections between music and societal, cultural, and historical contexts when creating, performing, and responding.

Ensembles

Creating—Anchor Standard 1: Generate and Conceptualize Artistic Ideas and Work

PROCESS COMPONENT

Imagine

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?

Nov.MU:E.Cr1	Int.MU:E.Cr1	Prof.MU:E.Cr1	Acc.MU:E.Cr1	Adv.MU:E.Cr1
Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.	Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.	Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods studied in rehearsal.	Compose and improvise ideas for arrangements, sections, and short compositions for specific purposes that reflect characteristic(s) of music from a variety of cultures studied in rehearsal.	Compose and improvise musical ideas for a variety of purposes and contexts.

Creating—Anchor Standard 2: Organize and Develop Artistic Ideas and Work

PROCESS COMPONENT

Plan and Make

ENDURING UNDERSTANDING

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

ESSENTIAL QUESTION

How do musicians make creative decisions?

Nov.MU:E.Cr2	Int.MU:E.Cr2	Prof.MU:E.Cr2	Acc.MU:E.Cr2	Adv.MU:E.Cr2
a. Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.	a. Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.	a. Select and develop draft melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.	a. Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.	a. Select and develop composed and improvised ideas into draft musical works organized for a variety of purposes and contexts.
b. Preserve draft compositions and improvisations through standard notation and audio recording.	b. Preserve draft compositions and improvisations through standard notation and audio recording.	b. Preserve draft compositions through standard notation and improvisations through audio recording.	b. Preserve draft compositions through standard notation, and improvisations through audio or video recording.	b. Preserve draft musical works through standard notation and audio or video recording.

Creating—Anchor Standard 3: Refine and Complete Artistic Work

PROCESS COMPONENT

Evaluate and Refine

3.1 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?

Nov.MU:E.Cr3.1	Int.MU:E.Cr3.1	Prof.MU:E.Cr3.1	Acc.MU:E.Cr3.1	Adv.MU:E.Cr3.1
Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria.	Evaluate and refine draft compositions and improvisations based on knowledge, skill, and collaboratively developed criteria.	Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.	Evaluate and refine draft arrangements, sections, short compositions, and improvisations based on personally developed criteria, including the extent to which they address identified purposes.	Evaluate and refine varied draft musical works based on appropriate criteria, including the extent to which they address identified purposes and contexts.

PROCESS COMPONENT

Present

3.2 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?

Nov.MU:E.Cr3.2	Int.MU:E.Cr3.2	Prof.MU:E.Cr3.2	Acc.MU:E.Cr3.2	Adv.MU:E.Cr3.2
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.	Share personally developed melodies and rhythmic passages—individually or as an ensemble—that demonstrate understanding of characteristics of music or texts studied in rehearsal.	Share personally developed melodies, rhythmic passages, and arrangements—individually or as an ensemble—that address identified purposes.	Share personally developed arrangements, sections, and short compositions—individually or as an ensemble—that address identified purposes.	Share varied, personally developed musical works—individually or as an ensemble—that address identified purposes and contexts.

Performing—Anchor Standard 4: Select, Analyze, and Interpret Artistic Work for Presentation

PROCESS COMPONENT

Select

4.1 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?

Nov.MU:E.Pr4.1	Int.MU:E.Pr4.1	Prof.MU:E.Pr4.1	Acc.MU:E.Pr4.1	Adv.MU:E.Pr4.1
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.	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.	Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.	Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.	Develop and apply criteria to select varied programs to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.

PROCESS COMPONENT

Analyze

4.2 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?

Nov.MU:E.Pr4.2	Int.MU:E.Pr4.2	Prof.MU:E.Pr4.2	Acc.MU:E.Pr4.2	Adv.MU:E.Pr4.2
Demonstrate, using music-reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.	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.	Demonstrate, using music-reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.	Document and demonstrate, using music-reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances.	Examine, evaluate, and critique, using music-reading skills where appropriate, how the structure and context impact and inform prepared and improvised performances.

PROCESS COMPONENT

Interpret

4.3 ENDURING UNDERSTANDING

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

ESSENTIAL QUESTION

How do performers interpret musical works?

Nov.MU:E.Pr4.3	Int.MU:E.Pr4.3	Prof.MU:E.Pr4.3	Acc.MU:E.Pr4.3	Adv.MU:E.Pr4.3
Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.	Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.	Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.	Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skill to connect with the audience.	Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and improvised performances as well as performers' technical skill to connect with the audience.

Performing—Anchor Standard 5: Develop and Refine Artistic Techniques and Work for Presentation

PROCESS COMPONENT

Rehearse, Evaluate, and Refine

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?

Nov.MU:E.Pr5	Int.MU:E.Pr5	Prof.MU:E.Pr5	Acc.MU:E.Pr5	Adv.MU:E.Pr5
Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.	Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.	Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.	Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success.	Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.

Performing—Anchor Standard 6: Convey Meaning Through the Presentation of Artistic Work

PROCESS COMPONENT

Present

ENDURING UNDERSTANDING

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

ESSENTIAL QUESTIONS

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

Nov.MU:E.Pr6	Int.MU:E.Pr6	Prof.MU:E.Pr6	Acc.MU:E.Pr6	Adv.MU:E.Pr6
a. Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.	a. Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.	a. Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.	a. Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.	a. Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.
b. Demonstrate an awareness of the context of the music through prepared and improvised performances.	b. Demonstrate an understanding of the context of the music through prepared and improvised performances.	b. Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.	b. Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.	b. Demonstrate an ability to connect with audience members before and during the process of engaging with and responding to them through prepared and improvised performances.

Responding—Anchor Standard 7: Perceive and Analyze Artistic Work

PROCESS COMPONENT

Select

7.1 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?

Nov.MU:E.Re7.1	Int.MU:E.Re7.1	Prof.MU:E.Re7.1	Acc.MU:E.Re7.1	Adv.MU:E.Re7.1
Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.	Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.	Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.	Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.	Use research and personally developed criteria to justify choices made when selecting music, citing knowledge of the music, and individual and ensemble purpose and context.

PROCESS COMPONENT

Analyze

7.2 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 do individuals choose music to experience?

Nov.MU:E.Re7.2	Int.MU:E.Re7.2	Prof.MU:E.Re7.2	Acc.MU:E.Re7.2	Adv.MU:E.Re7.2
Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music.	Describe how understanding context and the way the elements of music are manipulated inform the response to music.	Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.	Explain how the analysis of structures and contexts inform the response to music.	Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music.

Responding—Anchor Standard 8: Interpret Intent and Meaning in Artistic Work

PROCESS COMPONENT

Interpret

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?

Nov.MU:E.Re8	Int.MU:E.Re8	Prof.MU:E.Re8	Acc.MU:E.Re8	Adv.MU:E.Re8
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.	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.	Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research.	Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and varied researched sources.	Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.

Responding—Anchor Standard 9: Apply Criteria to Evaluate Artistic Work

PROCESS COMPONENT

Evaluate

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)?

Nov.MU:E.Re9	Int.MU:E.Re9	Prof.MU:E.Re9	Acc.MU:E.Re9	Adv.MU:E.Re9
Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.	Explain the influence of experiences, analysis, and context on interest in and evaluation of music.	Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.	Evaluate works and performances based on research as well as personally and collaboratively developed criteria, including analysis and interpretation of the structure and context.	Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.

Connecting—Anchor Standard 10:
Synthesize and Relate Knowledge and Personal Experiences to Make Art

PROCESS COMPONENT

Synthesize

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?

Nov.MU:E.Cn10	Int.MU:E.Cn10	Prof.MU:E.Cn10	Acc.MU:E.Cn10	Adv.MU:E.Cn10
Describe and demonstrate how personal interests relate to choices and intent when creating, performing, and responding to music.	Explain and demonstrate how personal interests and knowledge relate to choices and intent when creating, performing, and responding to music.	Connect and demonstrate how personal interests, knowledge, and skills relate to choices and intent when creating, performing, and responding to music.	Synthesize personal interests, knowledge, skills, and contexts and how they relate to choices and intent when creating, performing, and responding to music.	Integrate and interrelate how personal interests, knowledge, skills, contexts, and audience expectations connect to choices and intent when creating, performing, and responding to music.

Connecting—Anchor Standard 11:
Relate Artistic Ideas and Works with Societal, Cultural, and Historical Context to Deepen Understanding

PROCESS COMPONENT

Relate

ENDURING UNDERSTANDING

Musicians connect societal, cultural, and historical contexts when creating, performing, and responding.

ESSENTIAL QUESTION

How do musicians make meaningful connections to societal, cultural, and historical contexts when creating, performing, and responding?

Nov.MU:E.Cn11	Int.MU:E.Cn11	Prof.MU:E.Cn11	Acc.MU:E.Cn11	Adv.MU:E.Cn11
Relate music to societal, cultural, and historical contexts when creating, performing, and responding.	Explain the influence of societal, cultural, and historical contexts when creating, performing, and responding to music.	Connect and demonstrate the relationships between music and societal, cultural, and historical contexts when creating, performing, and responding.	Synthesize the connections between music and societal, cultural, and historical contexts when creating, performing, and responding.	Integrate and interrelate the connections between music and societal, cultural, and historical contexts when creating, performing, and responding.

Composition and Theory

Creating—Anchor Standard 1: Generate and Conceptualize Artistic Ideas and Work

PROCESS COMPONENT

Imagine

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?

Prof.MU:C.Cr1	Acc.MU:C.Cr1	Adv.MU:C.Cr1
Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.	Describe and demonstrate how sounds and musical ideas can be used to represent sonic events, memories, visual images, concepts, texts, or storylines.	Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended sonic experiences or abstract ideas.

Creating—Anchor Standard 2: Organize and Develop Artistic Ideas and Work

PROCESS COMPONENT

Plan and Make

ENDURING UNDERSTANDING

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

ESSENTIAL QUESTION

How do musicians make creative decisions?

Prof.MU:C.Cr2	Acc.MU:C.Cr2	Adv.MU:C.Cr2
a. Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images, or storylines.	a. Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected sonic events, memories, images, concepts, texts, or storylines.	a. Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended sonic experiences or abstract ideas.
b. Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (such as one-part, cyclical, or binary).	b. Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (such as binary, ternary, or rondo).	b. Analyze and demonstrate the development of sounds and extended musical ideas in drafts of music within a variety of moderately complex or complex forms.

Creating—Anchor Standard 3: Refine and Complete Artistic Work

PROCESS COMPONENT

Evaluate and Refine

3.1 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?

Prof.MU:C.Cr3.1	Acc.MU:C.Cr3.1	Adv.MU:C.Cr3.1
Identify, describe, and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.	Identify, describe, and apply selected teacher-provided or personally developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.	Research, identify, explain, and apply personally developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.

PROCESS COMPONENT

Present

3.2 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?

Prof.MU:C.Cr3.2	Acc.MU:C.Cr3.2	Adv.MU:C.Cr3.2
a. Share music through the use of notation, performance, or technology, and demonstrate how the elements of music have been employed to realize expressive intent.	a. Share music through the use of notation, solo or group performance, or technology, and demonstrate and describe how the elements of music and compositional techniques have been employed to realize expressive intent.	a. Share music through the use of notation, solo or group performance, or technology, and demonstrate and explain how the elements of music, compositional techniques and processes have been employed to realize expressive intent.
b. Describe the given context and performance medium for presenting personal works, and how they impact the final composition and presentation.	b. Describe the selected contexts and performance mediums for presenting personal works, and explain why they successfully impact the final composition and presentation.	b. Describe a variety of possible contexts and performance mediums for presenting personal works, and explain and compare how each could impact the success of the final composition and presentation.

Performing—Anchor Standard 4: Select, Analyze, and Interpret Artistic Work for Presentation

PROCESS COMPONENT

Select

4.1 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?

Prof.MU:C.Pr4.1	Acc.MU:C.Pr4.1	Adv.MU:C.Pr4.1
Identify and select specific excerpts, passages, or sections in musical works that express a personal experience, mood, visual image, or storyline in simple forms (such as one-part, cyclical, or binary).	Identify and select specific passages, sections, or movements in musical works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple forms (such as binary, ternary, or rondo) or moderately complex forms.	Identify and select specific creators' intent, movements, or entire works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in moderately complex or complex forms.

PROCESS COMPONENT

Analyze

4.2 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?

Prof.MU:C.Pr4.2	Acc.MU:C.Pr4.2	Adv.MU:C.Pr4.2
Analyze how the elements of music (including form) of selected works relate to style and mood and explain the implications for rehearsal or performance.	Analyze how the elements of music (including form) of selected works relate to the style, function, and context, and explain the implications for rehearsal and performance.	Analyze how the elements of music (including form) and compositional techniques of selected works relate to the style, function, and context, and explain and support the analysis and its implications for rehearsal and performance.

PROCESS COMPONENT

Interpret

4.3 ENDURING UNDERSTANDING

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

ESSENTIAL QUESTION

How do performers interpret musical works?

Prof.MU:C.Pr4.3	Acc.MU:C.Pr4.3	Adv.MU:C.Pr4.3
Develop interpretations of works based on an understanding of the use of elements of music, style, and mood, explaining how the interpretive choices reflect the creators' intent.	Develop interpretations of works based on an understanding of the use of elements of music, style, mood, function, and context, explaining and supporting how the interpretive choices reflect the creators' intent.	Develop interpretations of works based on an understanding of the use of elements of music (including form), compositional techniques, style, function, and context, explaining and justifying how the interpretive choices reflect the creators' intent.

Performing—Anchor Standard 5: Develop and Refine Artistic Techniques and Work for Presentation

PROCESS COMPONENT

Rehearse, Evaluate, and Refine

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?

Prof.MU:C.Pr5	Acc.MU:C.Pr5	Adv.MU:C.Pr5
a. Create rehearsal plans for works, identifying repetition and variation within the form.	a. Create rehearsal plans for works, identifying the form, the repetition and variation within the form, and the style and historical or cultural context of the work.	a. Create rehearsal plans for works, identifying the form, the repetition and variation within the form, compositional techniques, and the style and historical or cultural context of the work.
b. Using established criteria and feedback, identify the way(s) in which performances convey the elements of music, style, and mood.	b. Using established criteria and feedback, identify the ways in which performances convey the formal design, style, and historical/cultural context of the works.	b. Using established criteria and feedback, identify the ways in which performances use compositional techniques and convey the formal design, style, and historical/cultural context of the works.
c. Identify and implement strategies for improving the technical and expressive aspects of multiple works.	c. Identify and implement strategies for improving the technical and expressive aspects of varied works.	c. Identify, compare, and implement strategies for improving the technical and expressive aspects of multiple contrasting works.

Performing—Anchor Standard 6: Convey Meaning Through the Presentation of Artistic Work

PROCESS COMPONENT

Present

ENDURING UNDERSTANDING

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

ESSENTIAL QUESTIONS

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

Prof.MU:C.Pr6	Acc.MU:C.Pr6	Adv.MU:C.Pr6
a. Share live or recorded performances of works (both personal and others') and explain how the elements of music are used to convey intent.	a. Share live or recorded performances of works (both personal and others'), and explain how the elements of music and compositional techniques are used to convey intent.	a. Share live or recorded performances of works (both personal and others'), and explain and/or demonstrate understanding of how the expressive intent of the music is conveyed.
b. Identify how compositions are appropriate for an audience or context, and how this will shape future compositions.	b. Explain how compositions are appropriate for both audience and context, and how this will shape future compositions.	b. Explain how compositions are appropriate for a variety of audiences and contexts, and how this will shape future compositions.

Responding—Anchor Standard 7: Perceive and Analyze Artistic Work

PROCESS COMPONENT

Select

7.1 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?

Prof.MU:C.Re7.1	Acc.MU:C.Re7.1	Adv.MU:C.Re7.1
Apply teacher-provided criteria to select music that expresses a personal experience, mood, visual image, or storyline in simple forms (such as one-part, cyclical, binary), and describe the choices as models for composition.	Apply teacher-provided or personally developed criteria to select music that expresses personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple or moderately complex forms, and describe and defend the choices as models for composition.	Apply researched or personally developed criteria to select music that expresses personal experiences and interests, visual images, concepts, texts, or storylines in moderately complex or complex forms, and describe and justify the choice as models for composition.

PROCESS COMPONENT

Analyze

7.2 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 do individuals choose music to experience?

Prof.MU:C.Re7.2	Acc.MU:C.Re7.2	Adv.MU:C.Re7.2
Analyze aurally the elements of music (including form) of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as composer, performer, and listener.	Analyze aurally and/or by reading the scores of musical works the elements of music (including form), compositional techniques, and procedures, relating them to style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and listener.	Analyze aurally and/or by reading the scores of musical works the elements of music (including form), compositional techniques, and procedures, relating them to aesthetic effectiveness, style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and listener.

Responding—Anchor Standard 8: Interpret Intent and Meaning in Artistic Work

PROCESS COMPONENT

Interpret

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?

Prof.MU:C.Re8	Acc.MU:C.Re8	Adv.MU:C.Re8
Develop and explain interpretations of varied works, demonstrating an understanding of the composers' intent by citing technical and expressive aspects as well as the style/genre of each work.	Develop and support interpretations of varied works, demonstrating an understanding of the composers' intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.	Develop, justify and defend interpretations of varied works, demonstrating an understanding of the composers' intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.

Responding—Anchor Standard 9: Apply Criteria to Evaluate Artistic Work

PROCESS COMPONENT

Evaluate

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)?

Prof.MU:C.Re9	Acc.MU:C.Re9	Adv.MU:C.Re9
a. Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of fundamentals of music theory.	a. Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures.	a. Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of theoretical concepts and complex compositional techniques and procedures.
b. Describe the way(s) in which critiquing others' work and receiving feedback from others can be applied in the personal creative process.	b. Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.	b. Describe and evaluate ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.

Connecting—Anchor Standard 10:
Synthesize and Relate Knowledge and Personal Experiences to Make Art

PROCESS COMPONENT

Synthesize

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?

Prof.MU:C.Cn10	Acc.MU:C.Cn10	Adv.MU:C.Cn10
Connect and demonstrate how personal interests, knowledge, and skills relate to choices and intent when creating, performing, and responding to music.	Synthesize personal interests, knowledge, skills, and contexts and how they relate to choices and intent when creating, performing, and responding to music.	Integrate and interrelate how personal interests, knowledge, skills, contexts, and audience expectations connect to choices and intent when creating, performing, and responding to music.

Connecting—Anchor Standard 11:
Relate Artistic Ideas and Works with Societal, Cultural, and Historical Context to Deepen Understanding

PROCESS COMPONENT

Relate

ENDURING UNDERSTANDING

Musicians connect societal, cultural, and historical contexts when creating, performing, and responding.

ESSENTIAL QUESTION

How do musicians make meaningful connections to societal, cultural, and historical contexts when creating, performing, and responding?

Prof.MU:C.Cn11	Acc.MU:C.Cn11	Adv.MU:C.Cn11
Connect and demonstrate the relationships between music and societal, cultural, and historical contexts when creating, performing, and responding.	Synthesize the connections between music and societal, cultural, and historical contexts when creating, performing, and responding.	Integrate and interrelate the connections between music and societal, cultural, and historical contexts when creating, performing, and responding.

Technology

Creating—Anchor Standard 1: Generate and Conceptualize Artistic Ideas and Work

PROCESS COMPONENT

Imagine

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?

Prof.MU:T.Cr1	Acc.MU:T.Cr1	Adv.MU:T.Cr1
Generate melodic, rhythmic, and harmonic ideas for compositions or improvisations using digital tools.	Generate melodic, rhythmic, and harmonic ideas for compositions and improvisations using digital tools and digital resources.	Generate melodic, rhythmic, and harmonic ideas for compositions and improvisations that incorporate digital tools, digital resources, and digital systems.

Creating—Anchor Standard 2: Organize and Develop Artistic Ideas and Work

PROCESS COMPONENT

Plan and Make

ENDURING UNDERSTANDING

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

ESSENTIAL QUESTION

How do musicians make creative decisions?

Prof.MU:T.Cr2	Acc.MU:T.Cr2	Adv.MU:T.Cr2
Select melodic, rhythmic, and harmonic ideas to develop into a larger work using digital tools and digital resources.	Select melodic, rhythmic, and harmonic ideas to develop into a larger work that exhibits unity and variety using digital and analog tools.	Select, develop, and organize multiple melodic, rhythmic, and harmonic ideas to develop into a larger work that exhibits unity, variety, complexity, and coherence using digital and analog tools, resources, and systems.

Creating—Anchor Standard 3: Refine and Complete Artistic Work

PROCESS COMPONENT

Evaluate and Refine

3.1 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?

Prof.MU:T.Cr3.1	Acc.MU:T.Cr3.1	Adv.MU:T.Cr3.1
Drawing on feedback from teachers and peers, develop and implement strategies to improve and refine the technical and expressive aspects of draft compositions and improvisations.	Develop and implement varied strategies to improve and refine the technical and expressive aspects of draft compositions and improvisations.	Develop and implement varied strategies and apply appropriate criteria to improve and refine the technical and expressive aspects of draft compositions and improvisations.

PROCESS COMPONENT

Present

3.2 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?

Prof.MU:T.Cr3.2	Acc.MU:T.Cr3.2	Adv.MU:T.Cr3.2
Share compositions or improvisations that demonstrate musical and technological craftsmanship, using teacher-provided digital tools and resources in developing and organizing musical ideas.	Share compositions and improvisations that demonstrate musical and technological craftsmanship, using teacher-provided or personally selected digital and analog tools and resources in developing and organizing musical ideas.	Share a portfolio of musical creations representing varied styles and genres that demonstrates musical and technological craftsmanship, using personally selected digital and analog tools, resources, and systems in developing and organizing musical ideas.

Performing—Anchor Standard 4: Select, Analyze, and Interpret Artistic Work for Presentation

PROCESS COMPONENT

Select

4.1 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?

Prof.MU:T.Pr4.1	Acc.MU:T.Pr4.1	Adv.MU:T.Pr4.1
Develop and explain the criteria used for selecting a varied repertoire of music based on interest, music reading skills, and an understanding of the performer's technical and technological skill.	Develop and apply criteria to select a varied repertoire to study and perform based on interest, an understanding of theoretical and structural characteristics of the music, and the performer's technical skill using digital tools and resources.	Develop and apply criteria to select varied programs to study and perform based on interest, an understanding of the theoretical and structural characteristics, as well as expressive challenges in the music, and the performer's technical skill using digital tools, resources, and systems.

PROCESS COMPONENT

Analyze

4.2 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?

Prof.MU:T.Pr4.2	Acc.MU:T.Pr4.2	Adv.MU:T.Pr4.2
Describe how context, structural aspects of the music, and digital media/tools inform prepared and improvised performances.	Explain and demonstrate how context, theoretical and structural aspects of the music, and digital media/tools inform and influence prepared and improvised performances.	Examine, evaluate, and critique how context, theoretical and structural aspects of the music, and digital media/tools inform and influence prepared and improvised performances.

PROCESS COMPONENT

Interpret

4.3 ENDURING UNDERSTANDING

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

ESSENTIAL QUESTION

How do performers interpret musical works?

Prof.MU:T.Pr4.3	Acc.MU:T.Pr4.3	Adv.MU:T.Pr4.3
Demonstrate how understanding the context, expressive challenges, and use of digital tools in a varied repertoire of music influence prepared or improvised performances.	Demonstrate how understanding the style, genre, context, and use of digital tools and resources in a varied repertoire of music influences prepared or improvised performances and performers' ability to connect with audiences.	Demonstrate how understanding the style, genre, context, and integration of digital technologies in a varied repertoire of music informs and influences prepared and improvised performances and their ability to connect with audiences.

Performing—Anchor Standard 5: Develop and Refine Artistic Techniques and Work for Presentation

PROCESS COMPONENT

Rehearse, Evaluate, and Refine

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?

Prof.MU:T.Pr5	Acc.MU:T.Pr5	Adv.MU:T.Pr5
Identify and implement rehearsal strategies to improve the technical and expressive aspects of prepared and improvised performances in a varied repertoire of music.	Develop and implement rehearsal strategies to improve and refine the technical and expressive aspects of prepared and improvised performances in a varied repertoire of music.	Apply appropriate criteria as well as feedback from multiple sources and develop and implement varied strategies to improve and refine the technical and expressive aspects of prepared and improvised performances in varied programs of music.

Performing—Anchor Standard 6: Convey Meaning Through the Presentation of Artistic Work

PROCESS COMPONENT

Present

ENDURING UNDERSTANDING

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

ESSENTIAL QUESTIONS

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

Prof.MU:T.Pr6	Acc.MU:T.Pr6	Adv.MU:T.Pr6
a. Using digital tools, demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.	a. Using digital tools and resources, demonstrate technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.	a. Integrating digital and analog tools and resources, demonstrate an understanding and attention to technical accuracy and expressive qualities of the music in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, genres, and historical periods.
b. Demonstrate an understanding of the context of music through prepared and improvised performances.	b. Demonstrate an understanding of the expressive intent when connecting with an audience through prepared and improvised performances.	b. Demonstrate an ability to connect with audience members before performances, and engaging with and responding to them during prepared and improvised performances.

Responding—Anchor Standard 7: Perceive and Analyze Artistic Work

PROCESS COMPONENT

Select

7.1 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?

Prof.MU:T.Re7.1	Acc.MU:T.Re7.1	Adv.MU:T.Re7.1
Cite reasons for choosing music based on the use of the elements of music, digital and electronic aspects, and connections to interest or purpose.	Select and critique contrasting musical works, defending opinions based on manipulations of the elements of music, digital and electronic aspects, and the purpose and context of the works.	Select, evaluate, and compare a variety of musical selections based on characteristics and knowledge of the music, understanding of digital and electronic aspects, and the purpose and context of the works.

PROCESS COMPONENT

Analyze

7.2 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 do individuals choose music to experience?

Prof.MU:T.Re7.2	Acc.MU:T.Re7.2	Adv.MU:T.Re7.2
Explain how knowledge of the structure (repetition, similarities, contrasts), technological aspects, and purpose of the music informs the response.	Explain how an analysis of the structure, context, and technological aspects of the music informs the response.	Demonstrate and justify how an analysis of the structural characteristics, context, and technological and creative decisions informs interest in and response to the music.

Responding—Anchor Standard 8: Interpret Intent and Meaning in Artistic Work

PROCESS COMPONENT

Interpret

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?

Prof.MU:T.Re8	Acc.MU:T.Re8	Adv.MU:T.Re8
Explain and support an interpretation of the expressive intent of musical selections based on treatment of the elements of music, digital and electronic features, and purpose.	Connect the influence of the treatment of the elements of music, digital and electronic features, context, purpose, and other art forms to the expressive intent of musical works.	Examine and cite research and multiple sources to connect the influence of the treatment of the elements of music, digital and electronic features, context, purpose, and other art forms to the expressive intent of musical works.

Responding—Anchor Standard 9: Apply Criteria to Evaluate Artistic Work

PROCESS COMPONENT

Evaluate

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)?

Prof.MU:T.Re9	Acc.MU:T.Re9	Adv.MU:T.Re9
Evaluate music using teacher-provided criteria based on analysis, interpretation, digital and electronic features, and personal interests.	Apply teacher-provided or personally developed criteria to evaluate music based on analysis, interpretation, artistic intent, digital, electronic, and analog features, and musical qualities.	Develop and justify the evaluation of a variety of music based on established and personally developed criteria, digital, electronic and analog features, and understanding of purpose and context.

Connecting—Anchor Standard 10:
Synthesize and Relate Knowledge and Personal Experiences to Make Art

PROCESS COMPONENT

Synthesize

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?

Prof.MU:T.Cn10	Acc.MU:T.Cn10	Adv.MU:T.Cn10
Connect and demonstrate how personal interests, knowledge, and skills relate to choices and intent when creating, performing, and responding to music.	Synthesize personal interests, knowledge, skills, and contexts and how they relate to choices and intent when creating, performing, and responding to music.	Integrate and interrelate how personal interests, knowledge, skills, contexts, and audience expectations connect to choices and intent when creating, performing, and responding to music.

Connecting—Anchor Standard 11:
Relate Artistic Ideas and Works with Societal, Cultural, and Historical Context to Deepen Understanding

PROCESS COMPONENT

Relate

ENDURING UNDERSTANDING

Musicians connect societal, cultural, and historical contexts when creating, performing, and responding.

ESSENTIAL QUESTION

How do musicians make meaningful connections to societal, cultural, and historical contexts when creating, performing, and responding?

Prof.MU:T.Cn11	Acc.MU:T.Cn11	Adv.MU:T.Cn11
Connect and demonstrate the relationships between music and societal, cultural, and historical contexts when creating, performing, and responding.	Synthesize the connections between music and societal, cultural, and historical contexts when creating, performing, and responding.	Integrate and interrelate the connections between music and societal, cultural, and historical contexts when creating, performing, and responding.

Music Glossary

The music terms defined in this section include only those terms that are blue text in the standards. The definitions explain the context or point of view, from the perspective of the artistic discipline, regarding the use of terms within the standards. The definitions included here are not meant to be an exhaustive list or used as curriculum.

The following defined terms are commonly accepted definitions provided by the National Coalition for Core Arts: https://www.nationalartsstandards.org/content/glossary.

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

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

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

analysis: (See analyze)

analyze: Examine in detail the structure and context of the music.

arrangement: Setting or adaptation of an existing musical composition.

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

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

beat: Underlying steady pulse present in most music.

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

collaboratively: Working together on a common (musical) task or goal.

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

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

composer: One who creates music compositions.

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

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

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

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

connection: Relationship among artistic ideas, personal meaning, and/or external context.

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

- **context, cultural:** Values, beliefs, and traditions of a group of people that influence musical meaning and inform culturally authentic musical practice.
- **context, historical:** Conditions of the time and place in which music was created or performed that provide meaning and influence the musical experience.
- **context, personal:** Unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interest, and preferences.
- **context, societal:** Surrounding something or someone's creation or intended audience that reflects and influences how people use and interpret the musical experience.

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

creator: One who originates a music composition, arrangement, or improvisation.

criteria: Guidelines used to judge the quality of a student's performance (See rubric).

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

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

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

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

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

digital systems: Platforms that allow interaction and the conversion between and through the audio and digital domains.

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

dynamics: Level or range of loudness of a sound or sounds.

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

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

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

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

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

expression: Feeling conveyed through music.

expressive aspects: Characteristics that convey feeling in the presentation of musical ideas.

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

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

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

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

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

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

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

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

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

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

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

harmony: Chordal structure of a music composition in which the simultaneous sounding of pitches produces chords and their successive use produces chord progressions.

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

iconic notation: Representation of sound and its treatment using lines, drawings, and pictures.

improvisation: Music created and performed spontaneously or "in-the-moment," often within a framework determined by the musical style.

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

intent: Meaning or feeling of the music planned and conveyed by a creator or performer.

interpretation: Intent and meaning that a performer realizes in studying and performing a piece of music.

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

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

melody: Linear succession of sounds (pitches) and silences moving through time; the horizontal structure of music.

meter: Grouping of beats and divisions of beats in music, often in sets of twos (duple meter) or threes (triple meter).

mood: Overall feeling that a section or piece of music conveys.

motive (motif): Brief rhythmic/melodic figure or pattern that recurs throughout a composition as a unifying element.

movement: Act of moving in non-locomotor (such as clapping and finger snapping) and locomotor (such as walking and running) patterns to represent and interpret musical sounds.

music concepts: Understandings or generalized ideas about music that are formed after learners make connections and determine relationships among ideas.

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

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

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

notation: Visual representation of musical sounds.

perform: Process of realizing artistic ideas and work through interpretation and presentation.

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

personally developed criteria: Qualities or traits for assessing achievement level developed by students individually.

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

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

piece: General, non-technical term referring to a composition or musical work.

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

present: Share artistic work (e.g., a composition) with others.

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

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

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

repertoire: Body or set of musical works that can be performed.

respond: Understand and evaluate how the arts convey meaning.

rhythm: Duration or length of sounds and silences that occur in music; organization of sounds and silences in time.

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

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

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

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

score: Written notation of an entire music composition.

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

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

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

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

setting of the text: Musical treatment of text as presented in the music.

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

sonic events: Individual sounds (or sound masses) and silences whose succession forms patterns and contrasting units that are perceived as musical.

sonic experience: Perception and understanding of the sounds and silences of a musical work and their interrelationship.

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

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

structural: (See structure).

structure: Totality of a musical work.

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

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

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

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

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

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

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

ternary form: (See ABA).

theoretical: (See fundamentals of music theory).

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

tonality: Tonic or key tone around which a piece of music is centered, such as major or minor.

unity: Presence of structural coherence within a work, generally achieved through the repetition of various elements of music (See variety).

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

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

California Arts Standards for Theatre

The theatre standards are designed to enable students to achieve literacy in theatre. These grade-by-grade standards articulate the most fundamental elements of theatre, delineating a path by which every student can and will achieve proficiency or beyond in this ancient and honorable craft.

What Is Literacy in Theatre?

Developing literacy in theatre means discovering the expressive elements of theatre, knowing the terminology that is used to comprehend theatre, having a clear sense of what theatre embodies, and being able to reflect, critique, and connect personal experience to theatre.

The theatre standards are written with both drama processes and theatre production 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 is a valid expression of theatre understanding. 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 developed over the centuries—scripted plays, acting, public performance, and technical theatre elements.

To address both process and product in theatre, the third grade through high school standards of Proficient, Advanced, and Accomplished often include the term "drama/theatre" to clarify the distinct yet companion parts of theatre education. The pre-K through second grade standards, acknowledging the early childhood need for supervision and unfettered play, use the phrases "dramatic play" or a "guided drama experience."

> "I regard the theatre as the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being."
>
> ***—Thornton Wilder (1897–1975)***, *Pulitzer Prize winning American playwright and novelist*

The four artistic processes addressed separately in the theatre standards (creating, performing, responding, and connecting) are envisioned to occur simultaneously in the actual practice of theatre. The theatre student makes a character, scene, or story—real or imagined—come alive (creating), shares it with others (performing), analyzes and evaluates the product (responding), and connects the experience to all other contexts of meaning or knowledge (connecting). As a result, aspects of multiple standards can be combined within a learning activity: students can learn a skill, apply it to a scene, make creative decisions while in rehearsal, think critically about their ideas, and relate their ideas to other experiences, contexts, and meanings.

Creating—Anchor Standard 1: Generate and Conceptualize Artistic Ideas and Work

PROCESS COMPONENT

Envision/Conceptualize

ENDURING UNDERSTANDING

Theatre artists rely on intuition, curiosity, culture, and critical inquiry.

ESSENTIAL QUESTION

What happens when theatre artists use their culture, imaginations, and/or learned theatre skills while engaging in creative exploration and inquiry?

PK.TH:Cr1	K.TH:Cr1	1.TH:Cr1	2.TH:Cr1	3.TH:Cr1	4.TH:Cr1	5.TH:Cr1
a. With prompting and supports, transition between imagination and reality in dramatic play or a guided drama experience.	a. With prompting and supports, invent and inhabit an imaginary elsewhere in dramatic play or a guided drama experience.	a. Propose potential choices characters could make in a guided drama experience.	a. Propose potential new details to plot and story in a guided drama experience.	a. Create roles, imagined worlds, and improvised stories in a drama/theatre work.	a. Articulate the visual details of imagined worlds and improvised stories that support the given circumstances in a drama/theatre work.	a. Identify physical qualities that might reveal a character's inner traits in the imagined world of a drama/theatre work.
b. n/a	b. n/a	b. Identify ways in which gestures and movement may be used to create or retell a story in guided drama experiences.	b. Identify ways in which voice and sounds may be used to create or retell a story in guided drama experiences.	b. Collaborate to determine how characters might move and speak to support the story and given circumstances in drama/theatre work.	b. Imagine how a character might move and speak to support the story and given circumstances in a drama/theatre work.	b. Imagine how a character's inner thoughts impact the story and given circumstances in a drama/theatre work.

PK.TH:Cr1	K.TH:Cr1	1.TH:Cr1	2.TH:Cr1	3.TH:Cr1	4.TH:Cr1	5.TH:Cr1
c. With prompting and supports, use non-representational materials to create props, puppets, and costume pieces for dramatic play or a guided drama experience.	c. With prompting and supports, use non-representational materials to create props, puppets, and costume pieces for dramatic play or a guided drama experience.	c. Collaborate with peers to conceptualize costumes and props in a guided drama experience.	c. Collaborate with peers to conceptualize scenery in a guided drama experience.	c. Imagine and articulate ideas for costumes, props and sets for the environment and characters in a drama/theatre work.	c. Visualize and design technical theatre elements that support the story and given circumstances in a drama/theatre work.	c. Propose design ideas that support the story and given circumstances in a drama/theatre work.

6.TH:Cr1	7.TH:Cr1	8.TH:Cr1	Prof.TH:Cr1	Acc.TH:Cr1	Adv.TH:Cr1
a. Identify possible solutions to staging challenges in a drama/ theatre work.	a. Investigate multiple perspectives and solutions to staging challenges in a drama/ theatre work.	a. Imagine and explore multiple perspectives and solutions to staging problems in a drama/ theatre work.	a. Apply basic research to construct ideas about the visual composition of a drama/theatre work.	a. Investigate historical and cultural conventions and their impact on the visual composition of a drama/theatre work.	a. Synthesize knowledge from a variety of dramatic forms, theatrical conventions, and technical theatre elements to create the visual composition of a drama/theatre work.
b. Explore a scripted or improvised character by imagining the given circumstances in a drama/theatre work.	b. Envision and describe a scripted or improvised character's inner thoughts and objectives in a drama/ theatre work.	b. Develop a scripted or improvised character by articulating the character's inner thoughts, objectives, and motivations in a drama/theatre work.	b. Use script analysis to generate ideas about a character that is believable and authentic in a drama/ theatre work.	b. Use personal experiences and knowledge to develop a character that is believable and authentic in a drama/ theatre work.	b. Integrate cultural and historical contexts with personal experiences to create a character that is believable and authentic in a drama/ theatre work.
c. Identify solutions to design challenges in a drama/theatre work.	c. Explain and present solutions to design challenges in a drama/ theatre work.	c. Imagine and explore solutions to design challenges of a performance space in a drama/theatre work.	c. Explore the impact of technical theatre elements on design choices in a drama/ theatre work.	c. Understand and apply technical theatre elements to design solutions for a drama/ theatre work.	c. Create a complete design for a drama/ theatre work that incorporates all technical theatre elements.

Creating—Anchor Standard 2: Organize and Develop Artistic Ideas and Work

PROCESS COMPONENT

Develop

ENDURING UNDERSTANDING

Theatre artists work to discover different ways of communicating meaning.

ESSENTIAL QUESTION

How, when, and why do theatre artists' choices change?

PK.TH:Cr2	K.TH:Cr2	1.TH:Cr2	2.TH:Cr2	3.TH:Cr2	4.TH:Cr2	5.TH:Cr2
a. With prompting and supports, contribute through gestures and words to dramatic play or a guided drama experience.	a. With prompting and supports, interact with peers and contribute to dramatic play or a guided drama experience.	a. Contribute to the development of a sequential plot in a guided drama experience.	a. Collaborate with peers to devise meaningful dialogue in a guided drama experience.	a. Participate in methods of investigation to devise original ideas for a drama/theatre work.	a. Collaborate to devise original ideas for a drama/theatre work by asking questions about characters and plots.	a. Devise original ideas for a drama/theatre work that reflect collective inquiry about characters and their given circumstances.
b. With prompting and supports, express original ideas in dramatic play or a guided drama experience.	b. With prompting and supports, express original ideas in dramatic play or a guided drama experience.	b. With prompting and supports, participate in group decision making in a guided drama experience.	b. Contribute ideas and make decisions as a group to advance a story in a guided drama experience.	b. Compare ideas with peers and make revisions that will enhance and deepen group drama/theatre work.	b. Make and discuss group decisions and identify responsibilities required to present a drama/theatre work to peers.	b. Participate in defined responsibilities required to present a drama/theatre work informally to an audience.

6.TH:Cr2	7.TH:Cr2	8.TH:Cr2	Prof.TH:Cr2	Acc.TH:Cr2	Adv.TH:Cr2
a. Use critical analysis to improve, refine, and evolve original ideas and artistic choices in a devised or scripted drama/theatre work.	a. Examine and justify original ideas and artistic choices in a drama/theatre work based on critical analysis, personal experience, and historical and cultural context.	a. Articulate and apply critical analysis, personal experience, research, and historical and cultural context to the development of original ideas for a drama/theatre work.	a. Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in drama/theatre works from western or non-western theatre traditions.	a. Refine a dramatic concept to demonstrate a critical understanding of historical and cultural influences of original ideas applied to a drama/theatre in western or non-western theatre traditions.	a. Develop and synthesize original ideas in a drama/theatre work utilizing critical analysis, historical and cultural context, research, and western or non-western theatre traditions.
b. Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work.	b. Demonstrate mutual respect for self and others and their roles in preparing or devising drama/theatre work.	b. Share leadership and responsibilities to develop collaborative goals when preparing or devising drama/theatre work.	b. Investigate the collaborative nature of the actor, director, playwright, and designers and their interdependent roles in a drama/theatre work.	b. Cooperate as a creative team to make interpretive choices for a drama/theatre work.	b. Collaborate as a creative team to discover artistic solutions and make interpretive choices in a devised or scripted drama/theatre work.

Creating—Anchor Standard 3: Refine and Complete Artistic Work

PROCESS COMPONENT

Rehearse

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?

PK.TH:Cr3	K.TH:Cr3	1.TH:Cr3	2.TH:Cr3	3.TH:Cr3	4.TH:Cr3	5.TH:Cr3
a. With prompting and supports, answer questions during dramatic play or a guided drama experience.	a. With prompting and supports, ask and answer questions during dramatic play or a guided drama experience.	a. Contribute to the adaptation of the plot in a guided drama experience.	a. Contribute to the adaptation of dialogue in a guided drama experience.	a. Collaborate with peers to revise, refine, and adapt ideas to fit the given parameters of a drama/theatre work.	a. Revise and refine an improvised or scripted drama/ theatre work through rehearsal and collaborative review.	a. Revise and refine an improvised or scripted drama/ theatre work through rehearsal, collaborative review, and reflection.
n/a	n/a	b. Identify similarities and differences in sounds and movements in a guided drama experience.	b. Use and adapt sounds and movements in a guided drama experience.	b. Participate and contribute to physical and vocal exploration in an improvised or scripted drama/ theatre work.	b. Develop physical and vocal exercise techniques for an improvised or scripted drama/ theatre work.	b. Use physical and vocal exploration for character development in a devised or scripted drama/theatre work.
n/a	n/a	c. Collaborate to imagine multiple representations of a single object in a guided drama experience.	c. Independently generate multiple representations of a single object in a guided drama experience.	c. Refine design choices and technical theatre elements to support a devised or scripted drama/ theatre work.	c. Collaborate on solutions to design and technical theatre element problems that arise in rehearsal for a drama/theatre work.	c. Create innovative solutions to design and technical theatre element problems that arise in rehearsal for a drama/theatre work.

6.TH:Cr3	7.TH:Cr3	8.TH:Cr3	Prof.TH:Cr3	Acc.TH:Cr3	Adv.TH:Cr3
a. Receive and incorporate feedback to refine a devised or scripted drama/theatre work.	a. Demonstrate focus and concentration in the rehearsal process to analyze and refine choices in a devised or scripted drama/theatre work.	a. Practice collaboration, analysis, and reflection to refine a devised or scripted drama/theatre work.	a. Rehearse and revise a devised or scripted drama/theatre work using theatrical conventions.	a. Use the rehearsal process to analyze the dramatic concept and design elements of a devised or scripted drama/theatre work.	a. Refine, transform, and re-imagine a devised or scripted drama/theatre work using the rehearsal process to invent or re-imagine style, genre, form, and theatrical conventions.
b. Identify effective physical and vocal traits of characters in a drama/theatre work.	b. Develop effective physical and vocal traits of characters in an improvised or scripted drama/theatre work.	b. Refine effective physical, vocal, and physiological traits of characters in an improvised or scripted drama/theatre work.	b. Explore physical, vocal, and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.	b. Use research and script analysis to revise physical, vocal, and physiological choices impacting the believability and relevance of a drama/theatre work.	b. Synthesize ideas from research, script analysis, and context to create a performance that is believable, authentic, and relevant in a drama/theatre work.
c. Explore planned designs during the rehearsal process for a devised or scripted drama/theatre work.	c. Consider multiple planned technical theatre elements and designs during the rehearsal process for a devised or scripted drama/theatre work.	c. Implement and refine a planned design using technical theatre elements during the rehearsal process for devised or scripted drama/theatre work.	c. Refine design choices using technical theatre elements to support the story and emotional impact of a devised or scripted drama/theatre work.	c. Re-imagine and revise design choices using technical theatre elements during the course of a rehearsal process to enhance the story and emotional impact of a devised or scripted drama/theatre work.	c. Apply a high level of proficiency in design using technical theatre elements to the rehearsal process to support the story and emotional impact of a devised or scripted drama/theatre work.

Performing—Anchor Standard 4: Select, Analyze, and Interpret Artistic Work for Presentation

PROCESS COMPONENT

Select

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?

PK.TH:Pr4	K.TH:Pr4	1.TH:Pr4	2.TH:Pr4	3.TH:Pr4	4.TH:Pr4	5.TH:Pr4
a. With prompting and supports, identify characters in dramatic play or a guided drama experience.	a. With prompting and supports, identify characters and setting in dramatic play or a guided drama experience.	a. Describe a story's character actions and dialogue in a guided drama experience.	a. Interpret story elements in a guided drama experience.	a. Apply the elements of dramatic structure to a story and create a drama/theatre work.	a. Adapt the dialogue and action to change the story in a drama/theatre work.	a. Describe the underlying thoughts and emotions that create dialogue and action in a drama/theatre work.
n/a	n/a	b. Use body, face, gestures, and voice to communicate character traits and emotions in a guided drama experience.	b. Alter voice and body to expand and articulate nuances of a character in a guided drama experience.	b. Explore how movement and voice are incorporated into drama/theatre work.	b. Make physical choices to develop a character in a drama/theatre work.	b. Use physical choices to create meaning in a drama/theatre work.

6.TH:Pr4	7.TH:Pr4	8.TH:Pr4	Prof.TH:Pr4	Acc.TH:Pr4	Adv.TH:Pr4
a. Identify the essential events in a story or script that make up the dramatic structure in a drama/theatre work.	a. Consider various staging choices to enhance the story in a drama/theatre work.	a. Explore different pacing to better communicate the story in a drama/theatre work.	a. Examine how character relationships assist in telling the story of a drama/theatre work.	a. Discover how unique choices shape believable and sustainable drama/ theatre work.	a. Apply reliable research to form unique choices for a directorial or designer concept in a drama/theatre work.
b. Experiment with various physical choices to communicate character in a drama/ theatre work.	b. Use various character objectives in a drama/ theatre work.	b. Use various character objectives and tactics in a drama/theatre work to overcome an obstacle.	b. Shape character choices using given circumstances in a drama/theatre work.	b. Identify essential text information, research from various sources, and the director's concept that influence character choices in a drama/theatre work.	b. Apply a variety of researched acting techniques as an approach to character choices in a drama/ theatre work.

Performing—Anchor Standard 5: Develop and Refine Artistic Techniques and Work for Presentation

PROCESS COMPONENT

Prepare

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?

PK.TH:Pr5	K.TH:Pr5	1.TH:Pr5	2.TH:Pr5	3.TH:Pr5	4.TH:Pr5	5.TH:Pr5
a. With prompting and supports, understand that imagination is fundamental to dramatic play and guided drama experiences.	a. With prompting and supports, understand that voice and sound are fundamental to dramatic play and guided drama experiences.	a. With prompting and supports, identify and understand that physical movement is fundamental to guided drama experiences.	a. Demonstrate the relationship between and among body, voice, and mind in a guided drama experience.	a. Participate in a variety of physical, vocal, and cognitive exercises that can be used in a group setting for drama/theatre work.	a. Practice selected exercises that can be used in a group setting for drama/theatre work.	a. Choose acting exercises that can be applied to a drama/theatre work.
b. With prompting and supports, explore and experiment with various technical theatre elements in dramatic play or a guided drama experience.	b. With prompting and supports, explore and experiment with various technical theatre elements in dramatic play or a guided drama experience.	b. With prompting and supports, identify technical theatre elements that can be used in a guided drama experience.	b. Explore technical theatre elements in a guided drama experience.	b. Identify the basic technical theatre elements that can be used in drama/theatre work.	b. Propose the use of technical theatre elements in a drama/theatre work.	b. Demonstrate the use of technical theatre elements in a drama/theatre work.

6.TH:Pr5	7.TH:Pr5	8.TH:Pr5	Prof.TH:Pr5	Acc.TH:Pr5	Adv.TH:Pr5
a. Recognize how acting exercises and techniques can be applied to a drama/ theatre work.	a. Participate in a variety of acting exercises and techniques that can be applied in a rehearsal or drama/theatre performance.	a. Use a variety of acting techniques to increase skills in a rehearsal or drama/ theatre performance.	a. Practice various acting techniques to expand skills in a rehearsal or drama/ theatre performance.	a. Refine a range of acting skills to build a believable and sustainable drama/ theatre performance.	a. Use and justify a collection of acting exercises from reliable resources to prepare a believable and sustainable performance.
b. Articulate how technical theatre elements are integrated into a drama/theatre work.	b. Choose a variety of technical theatre elements that can be applied to a design in a drama/theatre work.	b. Use a variety of technical theatre elements to create a design for a rehearsal or drama/theatre production.	b. Use researched technical theatre elements to increase the impact of design for a drama/theatre production.	b. Apply technical theatre elements and research to create a design that communicates the concept of a drama/ theatre production.	b. Explain and justify the selection of technical theatre elements used to build a design that communicates the concept of a drama/ theatre production.

Performing—Anchor Standard 6: Convey Meaning Through the Presentation of Artistic Work

PROCESS COMPONENT

Share, Present

ENDURING UNDERSTANDING

Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience in diverse cultures.

ESSENTIAL QUESTION

What happens when theatre artists and audiences share a creative experience?

PK.TH:Pr6	K.TH:Pr6	1.TH:Pr6	2.TH:Pr6	3.TH:Pr6	4.TH:Pr6	5.TH:Pr6
With prompting and supports, engage in dramatic play or a guided drama experience and share with others.	With prompting and supports, use voice and sound in dramatic play or a guided drama experience and share with others.	With prompting and supports, use movement and gestures to communicate emotions in a guided drama experience and share with others.	Contribute to group guided drama experiences and informally share with peers.	Share small-group drama/theatre work, with peers as audience.	Present a drama/theatre work to peers as audience and reflect on performance.	Present drama/theatre work to an audience.

6.TH:Pr6	7.TH:Pr6	8.TH:Pr6	Prof.TH:Pr6	Acc.TH:Pr6	Adv.TH:Pr6
Adapt a piece of literature and present it for an audience.	Create through improvisation a drama/theatre work that will be shared with an audience.	Perform a rehearsed, scripted scene from a drama/theatre work for an audience.	Perform a rehearsed, scripted short drama/theatre work for a specific audience.	Present a drama/theatre work using creative processes that shape the production for a specific audience.	Present a drama/theatre production for a specific audience that employs research and analysis grounded in creative perspectives of the playwright, director, designer, and dramaturgy.

Responding—Anchor Standard 7: Perceive and Analyze Artistic Work

PROCESS COMPONENT

Reflect

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?

PK.TH:Re7	K.TH:Re7	1.TH:Re7	2.TH:Re7	3.TH:Re7	4.TH:Re7	5.TH:Re7
With prompting and supports, recall an emotional response in dramatic play or a guided drama experience.	With prompting and supports, express an emotional response to characters in dramatic play or a guided drama experience.	Recall choices made in a guided drama experience.	Recognize when artistic choices are made in a guided drama experience.	Understand and discuss why artistic choices are made in a drama/theatre work.	Identify artistic choices made in a drama/theatre work through participation and observation.	Explain personal reactions to artistic choices made in a drama/theatre work through participation and observation.

6.TH:Re7	7.TH:Re7	8.TH:Re7	Prof.TH:Re7	Acc.TH:Re7	Adv.TH:Re7
Describe and record personal reactions to artistic choices in a drama/theatre work.	Compare recorded personal and peer reactions to artistic choices in a drama/theatre work.	Apply appropriate criteria to the evaluation of artistic choices in a drama/theatre work.	Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.	Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of a drama/theatre work.	Use historical and cultural context to structure and justify personal responses to a drama/theatre work.

Responding—Anchor Standard 8: Interpret Intent and Meaning in Artistic Work

PROCESS COMPONENT

Interpret

ENDURING UNDERSTANDING

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

ESSENTIAL QUESTION

How can the same work of art communicate different messages to different people?

PK.TH:Re8	K.TH:Re8	1.TH:Re8	2.TH:Re8	3.TH:Re8	4.TH:Re8	5.TH:Re8
a. With prompting and supports, explore preferences in dramatic play, guided drama experience, or age-appropriate theatre performance.	a. With prompting and supports, identify preferences in dramatic play, a guided drama experience, or age-appropriate theatre performance.	a. Explain preferences and emotions in a guided drama experience or age-appropriate theatre performance.	a. Explain how personal preferences and emotions affect an observer's response in a guided drama experience or age-appropriate theatre performance.	a. Consider multiple personal experiences when participating in or observing a drama/theatre work.	a. Compare and contrast multiple personal experiences when participating in or observing a drama/theatre work.	a. Justify responses based on personal experiences when participating in or observing a drama/theatre work.
b. With prompting and supports, name and describe characters in dramatic play or a guided drama experience.	b. With prompting and supports, name and describe settings in dramatic play or a guided drama experience.	b. Identify causes of character actions in a guided drama experience.	b. Identify causes and consequences of character actions in a guided drama experience.	b. Consider multiple ways to develop a character using physical characteristics and prop or costume design choices that reflect cultural contexts in drama/theatre work.	b. Compare and contrast the qualities of characters in a drama/theatre work through physical characteristics and prop or costume design choices that reflect cultural contexts.	b. Explain responses to characters based on cultural contexts when participating in or observing drama/theatre work.

PK.TH:Re8	K.TH:Re8	1.TH:Re8	2.TH:Re8	3.TH:Re8	4.TH:Re8	5.TH:Re8
c. With prompting and supports, describe how personal emotions and choices compare to the emotions and choices of characters in dramatic play or a guided drama experience.	c. With prompting and supports, describe how personal emotions and choices compare to the emotions and choices of characters in dramatic play or a guided drama experience.	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.	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.	c. Examine how connections are made between oneself and a character's emotions in drama/theatre work.	c. Identify and discuss physiological changes connected to emotions in drama/theatre work.	c. Investigate the effects of emotions on posture, gesture, breathing, and vocal intonation in a drama/theatre work.

6.TH:Re8	7.TH:Re8	8.TH:Re8	Prof.TH:Re8	Acc.TH:Re8	Adv.TH:Re8
a. Explain how artists make choices based on personal experience in a drama/theatre work.	a. Identify the artistic choices made based on personal experience in a drama/theatre work.	a. Recognize and share artistic choices when participating in or observing a drama/theatre work.	a. Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works.	a. Develop detailed supporting evidence and criteria to reinforce artistic choices when participating in or observing a drama/theatre work.	a. Use detailed supporting evidence and appropriate criteria to revise personal work and interpret the work of others when participating in or observing a drama/theatre work.
b. Identify cultural contexts that may influence the evaluation of a drama/theatre work.	b. Describe how cultural contexts can influence the evaluation of drama/theatre work.	b. Analyze how cultural contexts influence the evaluation of a drama/theatre work.	b. Identify and compare cultural contexts and contexts that may influence the evaluation of a drama/theatre work.	b. Apply concepts from a drama/theatre work for personal realization about cultural contexts and understanding.	b. Use new understandings of cultures and contexts to shape personal responses to drama/theatre work.

6.TH:Re8	7.TH:Re8	8.TH:Re8	Prof.TH:Re8	Acc.TH:Re8	Adv.TH:Re8
c. Identify personal aesthetics, preferences, and beliefs through participation in or observation of drama/ theatre work.	c. Interpret how the use of personal aesthetics, preferences, and beliefs can be used to discuss drama/theatre work.	c. Apply personal aesthetics, preferences, and beliefs to evaluate a drama/theatre work.	c. Understand how multiple aesthetics, preferences, and beliefs shape participation in and observation of a drama/theatre work.	c. Debate and distinguish multiple aesthetics, preferences, and beliefs through participation in and observation of drama/ theatre work.	c. Support and explain aesthetics, preferences, and beliefs to create a context for critical research that informs artistic decisions in a drama/theatre work.

Responding—Anchor Standard 9: Apply Criteria to Evaluate Artistic Work

PROCESS COMPONENT

Evaluate

ENDURING UNDERSTANDING

Theatre artists apply criteria to understand, explore, and assess drama and theatre work.

ESSENTIAL QUESTION

How do analysis and synthesis impact the theatre artist's process and audience's perspectives?

PK.TH:Re9	K.TH:Re9	1.TH:Re9	2.TH:Re9	3.TH:Re9	4.TH:Re9	5.TH:Re9
a. With prompting and supports, discuss and make decisions about dramatic play or a guided drama experience.	a. With prompting and supports, discuss and make decisions with others in dramatic play or a guided drama experience.	a. Build on others' ideas in a guided drama experience.	a. Collaborate on a scene in a guided drama experience.	a. Understand how and why groups evaluate drama/theatre work.	a. Develop and implement a plan to evaluate drama/theatre work.	a. Develop multiple criteria to evaluate drama/theatre work.
n/a	n/a	b. Compare and contrast the experiences of characters in a guided drama experience.	b. Describe how characters respond to challenges in a guided drama experience.	b. Evaluate and analyze problems and situations in a drama/theatre work from an audience perspective.	b. Analyze and evaluate a character's choice in a drama/theatre work from an audience perspective.	b. Analyze and evaluate a character's circumstances in a drama/theatre work from an audience perspective.
n/a	n/a	c. Identify props and costumes that might be used in a guided drama experience.	c. Use a prop or costume in a guided drama experience to describe characters, settings, or events.	c. Consider and analyze technical theatre elements from multiple drama/theatre works.	c. Explore how technical theatre elements may support a theme or idea in a drama/theatre work.	c. Assess how technical theatre elements represent the theme of a drama/theatre work.

6.TH:Re9	7.TH:Re9	8.TH:Re9	Prof.TH:Re9	Acc.TH:Re9	Adv.TH:Re9
a. Use supporting evidence and criteria to evaluate drama/theatre work.	a. Explain preferences, using supporting evidence and criteria, to develop a personal aesthetic to evaluate drama/theatre work.	a. Respond to a drama/theatre work using supporting evidence, personal aesthetics, and artistic criteria.	a. Examine a drama/theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.	a. Analyze and assess a drama/theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria.	a. Research and synthesize cultural and historical information related to a drama/theatre work to support or evaluate artistic choices.
b. Identify a specific audience or purpose for a drama/theatre work.	b. Identify how the intended purpose of a drama/theatre work appeals to a specific audience.	b. Assess the impact of a drama/theatre work on a specific audience.	b. Formulate a deeper understanding and appreciation of a drama/theatre work by considering its specific purpose or intended audience.	b. Justify how a drama/theatre work communicates for a specific purpose and audience.	b. Compare and debate the connection between a drama/theatre work and contemporary issues that may impact audiences.
c. Identify the technical theatre elements used in a drama/theatre work to justify aesthetic choices.	c. Analyze and evaluate the aesthetics of the technical theatre elements in a drama/theatre work.	c. Differentiate the effect of technical theatre elements used in a drama/theatre work to assess aesthetic choices.	c. Analyze and evaluate the aesthetics and effect of the technical theatre elements in a drama/theatre work.	c. Construct meaning in a drama/theatre work, considering personal aesthetics and knowledge of technical theatre elements, while respecting others' interpretations.	c. Analyze and evaluate varied aesthetic interpretations of technical theatre elements for the same drama/theatre work.

Connecting—Anchor Standard 10:
Synthesize and Relate Knowledge and Personal Experiences to Make Art

PROCESS COMPONENT

Empathize

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?

PK.TH:Cn10	K.TH:Cn10	1.TH:Cn10	2.TH:Cn10	3.TH:Cn10	4.TH:Cn10	5.TH:Cn10
With prompting and supports, identify similarities between a story and personal experience in dramatic play or a guided drama experience.	With prompting and supports, identify similarities between characters and oneself in dramatic play or a guided drama experience.	Identify character emotions in a guided drama experience and relate it to personal experience.	Relate character experiences to personal experiences in a guided drama experience.	Use personal experiences and knowledge to make connections to community and culture in a drama/theatre work.	Imagine and identify the ways drama/theatre work reflects the perspectives of a community or culture.	Explain how drama/theatre connects oneself to a community or culture.

6.TH:Cn10	7.TH:Cn10	8.TH:Cn10	Prof.TH:Cn10	Acc.TH:Cn10	Adv.TH:Cn10
Explain how the actions and motivations of characters in a drama/theatre work impact perspectives of a community or culture.	Incorporate multiple perspectives and diverse community ideas in a drama/theatre work.	Examine a community issue through multiple perspectives in a drama/theatre work.	Investigate how cultural contexts, community ideas, and personal beliefs impact a drama/theatre work.	Choose and interpret a drama/theatre work to reflect or question personal beliefs.	Collaborate on a drama/theatre work that examines a critical global issue using multiple personal, community, and cultural contexts.

Connecting—Anchor Standard 11:
Relate Artistic Ideas and Works with Societal, Cultural, and Historical Context to Deepen Understanding

PROCESS COMPONENT

Interrelate

11.1 ENDURING UNDERSTANDING

Theatre artists understand and can communicate through 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?

PK.TH:Cn11.1	K.TH:Cn11.1	1.TH:Cn11.1	2.TH:Cn11.1	3.TH:Cn11.1	4.TH:Cn11.1	5.TH:Cn11.1
a. With prompting and supports, use skills and knowledge from other areas in dramatic play or a guided drama experience.	a. With prompting and supports, identify skills and knowledge from other areas in dramatic play or a guided drama experience.	a. Apply skills and knowledge from different art forms and content areas in a guided drama experience.	a. Determine appropriate skills and knowledge from different art forms and content areas to apply in a guided drama experience.	a. Identify connections to community, social issues, and other content areas in drama/theatre work.	a. Respond to community and social issues and incorporate other content areas in drama/theatre work.	a. Investigate historical, global, and social issues expressed in drama/theatre work.
b. With prompting and supports, use listening skills to participate in and observe a guided drama experience.	b. With prompting and supports, use listening skills to participate in and observe a guided drama experience.	b. Use active listening skills to participate in and observe a guided drama experience.	b. Use appropriate responses to react to a guided drama experience.	b. Identify responsible practices for creating and adapting drama/theatre works.	b. Use responsible practices for creating and adapting drama/theatre works.	b. Explore the ethical responsibilities to oneself and others when observing and performing.

6.TH:Cn11.1	7.TH:Cn11.1	8.TH:Cn11.1	Prof.TH:Cn11.1	Acc.TH:Cn11.1	Adv.TH:Cn11.1
a. Identify universal themes or common social issues and express them through a drama/theatre work.	a. Incorporate music, dance, art, and/or media arts to strengthen the meaning and conflict in a drama/theatre work with a particular cultural, global, or historic context.	a. Use different forms, styles, and genres of drama/theatre work to examine contemporary social, cultural, or global issues.	a. Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.	a. Integrate conventions and knowledge from different art forms and other disciplines to develop a cross-cultural drama/theatre work.	a. Develop a drama/theatre work that identifies and questions cultural, global, and historic belief systems.
b. Explore the ethical responsibilities to oneself and others when recording, posting, and sharing through the internet, social media, and other communication formats.	b. Demonstrate ethical responsibility to oneself and others during the production process, and when recording, posting, and sharing through the internet, social media, and other communication formats.	b. Examine the practices, issues, and ethics of appropriation, fair use, copyright, open source, and creative commons as they apply to creating works of art and design.	b. Practice ethical responsibility to oneself and others during the production process and when recording, posting, and sharing through the internet, social media, and other communication formats.	b. Demonstrate the practices, issues, and ethics of appropriation, fair use, copyright, open source, and creative commons as they apply to creating works of art and design.	b. Create a drama/theatre work that appropriately observes ethical responsibility to oneself and others and ethics of appropriation, fair use, copyright, open source, and creative commons as they apply to creating works of art and design.

PROCESS COMPONENT

Research

11.2 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?

PK.TH:Cn11.2	K.TH:Cn11.2	1.TH:Cn11.2	2.TH:Cn11.2	3.TH:Cn11.2	4.TH:Cn11.2	5.TH:Cn11.2
a. With prompting and supports, identify stories that are similar to one another in dramatic play or a guided drama experience.	a. With prompting and supports, identify stories that are different from one another in dramatic play or a guided drama experience.	a. Identify similarities and differences in stories from one's own community in a guided drama experience.	a. Identify similarities and differences in stories from multiple cultures in a guided drama experience.	a. Explore how stories are adapted from literature to drama/theatre work.	a. Investigate cross-cultural approaches to storytelling in drama/theatre work.	a. Analyze commonalities and differences between stories set in different cultures in preparation for a drama/theatre work.
b. With prompting and supports, tell a story in dramatic play or a guided drama experience.	b. With prompting and supports, tell a story in dramatic play or a guided drama experience.	b. Collaborate on the creation of a short scene based on a fictional literary source in a guided drama experience.	b. Collaborate on the creation of a short scene based on a nonfiction literary source in a guided drama experience.	b. Examine how artists have historically presented the same stories using different art forms, genres, or drama/theatre conventions.	b. Compare the drama/theatre conventions of a given time period with those of the present.	b. Identify historical sources that explain drama/theatre terminology and conventions.

6.TH:Cn11.2	7.TH:Cn11.2	8.TH:Cn11.2	Prof.TH:Cn11.2	Acc.TH:Cn11.2	Adv.TH:Cn11.2
a. Research and analyze two different versions of the same drama/theatre story to determine differences and similarities in the visual and aural world of each story.	a. Research and discuss how a playwright might have intended a drama/theatre work to be produced.	a. Research the story elements of a staged drama/theatre work and compare them to another production of the same work.	a. Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using research methods.	a. Formulate creative choices for a devised or scripted drama/theatre work based on research about the selected topic.	a. Justify the creative choices made in a devised or scripted drama/theatre work, based on a critical interpretation of specific data from research.
b. Investigate the time period and place of a drama/theatre work to better understand performance and design choices.	b. Examine artifacts from a time period and geographic location to better understand performance and design choices in a drama/theatre work.	b. Identify and use artifacts from a time period and place to develop performance and design choices in a drama/theatre work.	b. Use basic research methods to better understand the social and cultural background of a drama/theatre work.	b. Investigate how personal beliefs and biases can affect the interpretation of research data applied in drama/theatre work.	b. Present and support an opinion about the social, cultural, and historical understandings of a drama/theatre work, based on critical research.

Theatre Glossary

The theatre terms defined in this section include only those terms that are blue text in the standards. The meaning of the terms is specific to their use in the standards and the artistic discipline. The definitions included here are not meant to be an exhaustive list or used as curriculum.

The following defined terms are commonly accepted definitions, most of which are provided by the National Coalition for Core Arts at https://www.nationalartsstandards.org/content/glossary.

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

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

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

creative processes: The application of performance, production, and technical theatre elements (see the definition) to a theatrical production.

cultural context: The characteristics of everyday existence shared by people in a place or time, including: behaviors, ideas and beliefs, race, religion, social group, geography, identity, sexual orientation, ability, socio-economic status, and language.

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

dramatic play: Play where children assign and accept roles, then act them out.

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

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

given circumstances: The total set of environmental and situational conditions which influence the actions that a character undertakes.

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

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

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

non-representational materials: Objects which can be transformed into specific props through the imagination.

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

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

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

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

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

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

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

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

technical theatre elements: The elements of spectacle used to create a unified and meaningful design for a theatrical production, such as sets, sound, costumes/make-up, lighting, music, props, and multimedia, as well as elements specific to the production, e.g., puppets, masks, special effects, or other story-telling devices/concepts.

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

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

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California Arts Standards for Visual Arts

The visual arts standards are designed to enable students to achieve visual arts literacy and develop technical artistic skills. Visual arts include the traditional fine arts such as drawing, painting, ceramics, metals, printmaking, fiber arts, photography, sculpture, works in wood, and mixed media; architectural, environmental, and industrial arts, such as urban interior, product, and landscape design; and folk art, which was historically defined by "originating from, or traditional to the common people of a country" (Collins English Dictionary 2019). Today both formally and nonformally trained artists work in folk art media celebrating rich cultural traditions.

What Is Literacy in Visual Arts?

In the visual arts, developing literacy occurs as a result of engaging in an authentic creative process through the use of traditional and nontraditional materials and applying the formal elements of art and principles of design; knowing an arts language to describe art; and discovering the expressive qualities of art to be able to reflect, critique, and connect personal experience to art.

The visual arts standards describe expectations for learning in the visual arts regardless of style or genre. The standards impart the breadth and depth of the visual art experience through the art-making process. The standards serve as an impetus for arts educators and administrators to inspire, support, and develop their students in the many facets of visual arts so they are prepared for a lifelong appreciation, understanding, engagement and, if pursued, additional study towards a career in visual arts.

> "Every child is an artist. The problem is how to remain an artist once we grow up."
>
> ***—Pablo Picasso (1881–1973)**, Spanish painter, sculptor, printmaker, ceramicist, stage designer, and playwright*

Like the other disciplines, the four artistic processes of visual arts (creating, presenting, responding, and connecting) are addressed linearly in written standards, but are envisioned to occur simultaneously for students in the actual practice of visual art. The concepts embedded in the standards reflect the scope of learning—the knowledge, skills, and understandings—taught through study of the visual arts. An artist imagines, executes, reflects, and refines work before finally completing a piece of work (creating), shares or displays the work (presenting), reflects on the completed work (responding), and connects the experience to other contexts of meaning or knowledge (connecting). Students engaging in the artistic process learn by solving problems, exhibiting their work, and thinking critically about it; then, they continue the process by relating other ideas, contexts, and meanings to their own as they refine their future work to a more sophisticated level.

Creating—Anchor Standard 1: Generate and Conceptualize Artistic Ideas and Work

PROCESS COMPONENT

Imagine, Plan, Make

1.1 ENDURING UNDERSTANDING

Creativity and innovative thinking are essential life skills that can be developed.

ESSENTIAL QUESTIONS

- 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?

PK.VA:Cr1.1	K.VA:Cr1.1	1.VA:Cr1.1	2.VA:Cr1.1	3.VA:Cr1.1	4.VA:Cr1.1	5.VA:Cr1.1
Engage in self-directed or collaborative exploration with a variety of arts materials.	Engage in exploration and imaginative play with various arts materials.	Engage collaboratively in exploration and imaginative play with various arts materials.	Brainstorm to generate multiple approaches to an art or design problem.	Elaborate on an imaginative idea.	Brainstorm individual and collaborative approaches to a creative art or design problem.	Combine ideas to generate an innovative idea for art-making.

6.VA:Cr1.1	7.VA:Cr1.1	8.VA:Cr1.1	Prof.VA:Cr1.1	Acc.VA:Cr1.1	Adv.VA:Cr1.1
Combine concepts collaboratively to generate innovative ideas for creating art.	Apply methods to overcome creative blocks.	Document early stages of the creative process visually and/or verbally in traditional or contemporary media.	Use multiple approaches to begin creative endeavors.	Individually or collaboratively formulate new creative problems based on students' existing artwork.	Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change.

PROCESS COMPONENT

Imagine, Plan, Make

1.2 ENDURING UNDERSTANDING

Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.

ESSENTIAL QUESTIONS

- How does knowing the contexts, histories, and traditions of art forms help us create works of art and design?
- Why do artists follow or break from established traditions?
- How do artists determine what resources and criteria are needed to formulate artistic investigations?

PK.VA:Cr1.2	K.VA:Cr1.2	1.VA:Cr1.2	2.VA:Cr1.2	3.VA:Cr1.2	4.VA:Cr1.2	5.VA:Cr1.2
Engage in self-directed, creative art-making.	Engage collaboratively in creative art-making in response to an artistic problem.	Use observation and investigation in preparation for making a work of art.	Make art or design with various art materials and tools to explore personal interests, questions, and curiosity.	Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process.	Collaboratively set goals and create artwork that is meaningful and has purpose to the makers.	Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.

6.VA:Cr1.2	7.VA:Cr1.2	8.VA:Cr1.2	Prof.VA:Cr1.2	Acc.VA:Cr1.2	Adv.VA:Cr1.2
Formulate an artistic investigation of personally relevant content for creating art.	Develop criteria to guide making a work of art or design to meet an identified goal.	Collaboratively shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.	Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.	Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.	Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.

Creating—Anchor Standard 2: Organize and Develop Artistic Ideas and Work

PROCESS COMPONENT

Investigate

2.1 ENDURING UNDERSTANDING

Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.

ESSENTIAL QUESTIONS

- 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?

PK.VA:Cr2.1	K.VA:Cr2.1	1.VA:Cr2.1	2.VA:Cr2.1	3.VA:Cr2.1	4.VA:Cr2.1	5.VA:Cr2.1
Use a variety of art-making tools.	Through experimentation, build skills in various media and approaches to artmaking.	Explore uses of materials and tools to create works of art or design.	Experiment with various materials and tools to explore personal interests in a work of art or design.	Create personally satisfying artwork using a variety of artistic processes and materials.	Explore and invent art-making techniques and approaches.	Experiment and develop skills in multiple art-making techniques and approaches through practice.

6.VA:Cr2.1	7.VA:Cr2.1	8.VA:Cr2.1	Prof.VA:Cr2.1	Acc.VA:Cr2.1	Adv.VA:Cr2.1
Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.	Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.	Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of artmaking or designing.	Engage in making a work of art or design without having a preconceived plan.	Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.	Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.

PROCESS COMPONENT

Investigate

2.2 ENDURING UNDERSTANDING

Artists and designers balance experimentation and safety, freedom, and responsibility while developing and creating artworks.

ESSENTIAL QUESTIONS

- How do artists and designers care for and maintain materials, tools, and equipment?
- Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment?
- What responsibilities come with the freedom to create?

PK.VA:Cr2.2	K.VA:Cr2.2	1.VA:Cr2.2	2.VA:Cr2.2	3.VA:Cr2.2	4.VA:Cr2.2	5.VA:Cr2.2
Share art materials with others.	Identify safe and nontoxic art materials, tools, and equipment.	Demonstrate safe and proper procedures for using materials, tools, and equipment while making art.	Demonstrate safe procedures for using and cleaning art tools, equipment, and studio spaces.	Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes.	When making works of art, utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself and others.	Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment.

6.VA:Cr2.2	7.VA:Cr2.2	8.VA:Cr2.2	Prof.VA:Cr2.2	Acc.VA:Cr2.2	Adv.VA:Cr2.2
Explain environmental implications of conservation, care, and clean-up of arts materials, tools, and equipment.	Demonstrate awareness of ethical responsibility to oneself and others when posting and sharing images and other materials through the internet, social media, and other communication formats.	Demonstrate awareness of practices, issues, and ethics of appropriation, fair use, copyright, open source, and Creative Commons as they apply to creating works of art and design.	Explain how traditional and nontraditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment.	Demonstrate awareness of ethical implications of making and distributing creative work.	Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.

PROCESS COMPONENT

Investigate

2.3 ENDURING UNDERSTANDING

People create and interact with objects, places, and design, and this defines, shapes, enhances, and empowers their lives.

ESSENTIAL QUESTIONS

- 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 communicate effectively?

PK.VA:Cr2.3	K.VA:Cr2.3	1.VA:Cr2.3	2.VA:Cr2.3	3.VA:Cr2.3	4.VA:Cr2.3	5.VA:Cr2.3
Create and tell about art that communicates a story about a familiar place or object.	Create art that represents natural and constructed environments.	Identify and classify uses of everyday objects through drawings, diagrams, sculptures, or other visual means.	Repurpose found objects to make a new artwork or design.	Individually or collaboratively construct representations, diagrams, or maps of places that are part of everyday life.	Document, describe, and represent regional constructed environments.	Identify, describe, and visually document places and/or objects of personal significance.

6.VA:Cr2.3	7.VA:Cr2.3	8.VA:Cr2.3	Prof.VA:Cr2.3	Acc.VA:Cr2.3	Adv.VA:Cr2.3
Design or redesign objects, places, or systems that meet the identified needs of diverse users.	Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.	Select, organize, and design images and words to make visually clear and compelling presentations.	Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.	Redesign an object, system, place, or design in response to contemporary issues.	Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.

Creating—Anchor Standard 3: Refine and Complete Artistic Work

PROCESS COMPONENT

Reflect, Refine, Revise

ENDURING UNDERSTANDING

Artists and designers develop excellence through practice and constructive critique to reflect on, revise, and refine work over time.

ESSENTIAL QUESTIONS

- 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?

PK.VA:Cr3	K.VA:Cr3	1.VA:Cr3	2.VA:Cr3	3.VA:Cr3	4.VA:Cr3	5.VA:Cr3
Share and talk about personal artwork.	Explain the process of making art while creating.	Use art vocabulary to describe choices while creating art.	Discuss and reflect with peers about choices made in creating artwork.	Discuss, reflect, and add details to enhance an artwork's emerging meaning.	Revise artwork in progress on the basis of insights gained through peer discussion.	Use art vocabulary to describe personal choices in artmaking and in creating artist statements.

6.VA:Cr3	7.VA:Cr3	8.VA:Cr3	Prof.VA:Cr3	Acc.VA:Cr3	Adv.VA:Cr3
Reflect on whether personal artwork conveys the intended meaning and revise accordingly.	Reflect on and explain important information about personal artwork in an artist statement or another format.	Apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design in progress.	Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.	Engage in constructive critique with peers, then reflect on, reengage, revise, and refine works of art and design in response to personal artistic vision.	Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

Presenting—Anchor Standard 4: Select, Analyze, and Interpret Artistic Work for Presentation

PROCESS COMPONENT

Select, Analyze

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 QUESTIONS

- 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?

PK.VA:Pr4	K.VA:Pr4	1.VA:Pr4	2.VA:Pr4	3.VA:Pr4	4.VA:Pr4	5.VA:Pr4
Identify reasons for saving and displaying objects, artifacts, and artwork.	Select art objects for personal portfolio and display, explaining why they were chosen.	Explain why some objects, artifacts, and artworks are valued over others.	Categorize artwork based on a theme or concept for an exhibit.	Investigate and discuss possibilities and limitations of spaces, including electronic, for exhibiting artwork.	Explore how past, present, and emerging technologies have impacted the preservation and presentation of artwork.	Define the roles and responsibilities of a curator, explaining the skills and knowledge needed in preserving, maintaining, and presenting objects, artifacts, and artwork.

6.VA:Pr4	7.VA:Pr4	8.VA:Pr4	Prof.VA:Pr4	Acc.VA:Pr4	Adv.VA:Pr4
Analyze similarities and differences associated with preserving and presenting two-dimensional, three-dimensional, and digital artwork.	Compare and contrast how technologies have changed the way artwork is preserved, presented, and experienced.	Develop and apply criteria for evaluating a collection of artwork for presentation.	Analyze, select, and curate artifacts and/or artworks for presentation and preservation.	Analyze, select, and critique personal artwork for a collection or portfolio presentation.	Critique, justify, and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.

Presenting—Anchor Standard 5: Develop and Refine Artistic Techniques and Work for Presentation

PROCESS COMPONENT

Prepare

ENDURING UNDERSTANDING

Artists, curators, and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display, and when deciding if and how to preserve and protect it.

ESSENTIAL QUESTIONS

- What methods, processes, and criteria are considered when preparing artwork for presentation, preservation, portfolio, or collection?
- How does assessing choices for presentation affect its meaning to the viewer?

PK.VA:Pr5	K.VA:Pr5	1.VA:Pr5	2.VA:Pr5	3.VA:Pr5	4.VA:Pr5	5.VA:Pr5
Identify places where art may be displayed or saved.	Explain the purpose of a portfolio or collection.	Ask and answer questions such as where, when, why, and how artwork should be prepared for presentation or preservation.	Distinguish between different materials or artistic techniques for preparing artwork for presentation.	Identify exhibit space and prepare works of art, including artists' statements, for presentation.	Analyze the various considerations for presenting and protecting art in various locations, indoor or outdoor settings, in temporary or permanent forms, and in physical or digital formats.	Develop a logical argument for safe and effective use of materials and techniques for preparing and presenting artwork.

6.VA:Pr5	7.VA:Pr5	8.VA:Pr5	Prof.VA:Pr5	Acc.VA:Pr5	Adv.VA:Pr5
Individually or collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit.	Based on criteria, analyze and evaluate methods for preparing, preserving, and presenting art.	Collaboratively prepare and present selected theme-based artwork for display, and formulate exhibition narratives for the viewer.	Analyze and evaluate the reasons and ways an exhibition is presented.	Evaluate, select, and apply methods or processes appropriate to display artwork in a specific place.	Investigate, compare, and contrast methods and processes for preserving, presenting, and protecting a variety of art works.

Presenting—Anchor Standard 6: Convey Meaning Through the Presentation of Artistic Work

PROCESS COMPONENT

Present

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 QUESTIONS

- What is an art museum?
- How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences?
- How do objects, artifacts, and artworks that are collected, preserved, or presented, cultivate appreciation and understanding?

PK.VA:Pr6	K.VA:Pr6	1.VA:Pr6	2.VA:Pr6	3.VA:Pr6	4.VA:Pr6	5.VA:Pr6
Identify where art is displayed, both inside and outside of school.	Explain what an art museum is and distinguish how an art museum is different from other buildings.	Identify the roles and responsibilities of people who work in and visit museums and other art venues.	Analyze how art exhibited inside and outside of schools (such as in museums, galleries, virtual spaces, and other venues) contributes to communities.	Investigate and explain how and where different cultures record and illustrate stories and history of life through art.	Compare and contrast purposes of art museums, art galleries, and other venues, as well as the types of personal experiences they provide.	Cite evidence about how an exhibition in a museum or other venue presents ideas and provides information about a specific concept or topic.

6.VA:Pr6	7.VA:Pr6	8.VA:Pr6	Prof.VA:Pr6	Acc.VA:Pr6	Adv.VA:Pr6
Assess, explain, and provide evidence of how museums or other venues reflect history and values of a community and/or culture.	Compare and contrast viewing and experiencing collections and exhibitions in different venues (physical and/or virtual).	Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences.	Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.	Make, explain, and justify connections between artists or artwork and social, cultural, and political history.	Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural, and/or political experiences.

Responding—Anchor Standard 7: Perceive and Analyze Artistic Work

PROCESS COMPONENT

Perceive

7.1 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 QUESTIONS

- 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?

PK.VA:Re7.1	K.VA:Re7.1	1.VA:Re7.1	2.VA:Re7.1	3.VA:Re7.1	4.VA:Re7.1	5.VA:Re7.1
Recognize art in one's environment.	Identify uses of art within one's personal environment.	Select and describe works of art that illustrate daily life experiences of one's self and others.	Perceive and describe aesthetic characteristics of one's natural world and constructed environments.	Speculate about processes an artist uses to create a work of art.	Compare responses to a work of art before and after working in similar media.	Compare one's own interpretation of a work of art with the interpretation of others.

6.VA:Re7.1	7.VA:Re7.1	8.VA:Re7.1	Prof.VA:Re7.1	Acc.VA:Re7.1	Adv.VA:Re7.1
Identify and interpret works of art or design that reveal how people live around the world and what they value.	Explain how the method of display, the location, and the experience of an artwork influence how it is perceived and valued.	Explain how a person's aesthetic choices are influenced by culture, environment, and personal experiences that impacts the message it conveys to others.	Hypothesize ways in which art influences perception and understanding of human experiences.	Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.	Analyze how responses to art develop over time based on knowledge of and experience with art and life.

PROCESS COMPONENT

Perceive, Analyze

7.2 ENDURING UNDERSTANDING

Visual imagery influences understanding of and responses to the world.

ESSENTIAL QUESTIONS

- What is an image?
- Where and how do we encounter images in our world?
- How do images influence our views of the world?

PK.VA:Re7.2	K.VA:Re7.2	1.VA:Re7.2	2.VA:Re7.2	3.VA:Re7.2	4.VA:Re7.2	5.VA:Re7.2
Distinguish between images and real objects.	Describe what an image represents.	Compare images that represent the same subject.	Categorize images based on expressive properties.	Determine messages communicated by an image.	Analyze components in visual imagery that convey messages.	Identify and analyze cultural associations suggested by visual imagery.

6.VA:Re7.2	7.VA:Re7.2	8.VA:Re7.2	Prof.VA:Re7.2	Acc.VA:Re7.2	Adv.VA:Re7.2
Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions.	Analyze multiple ways that images influence specific audiences.	Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.	Analyze how one's understanding of the world is affected by experiencing visual imagery.	Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.	Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture.

Responding—Anchor Standard 8: Interpret Intent and Meaning in Artistic Work

PROCESS COMPONENT

Interpret

ENDURING UNDERSTANDING

People gain insights into meanings of artworks by engaging in the process of art criticism.

ESSENTIAL QUESTIONS

- 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 arts vocabularies help us understand and interpret works of art?

PK.VA:Re8	K.VA:Re8	1.VA:Re8	2.VA:Re8	3.VA:Re8	4.VA:Re8	5.VA:Re8
Interpret art by identifying and describing subject matter.	Interpret art by identifying subject matter and describing relevant details.	Interpret art by categorizing subject matter and identifying the mood and characteristics of form.	Interpret art by identifying the mood suggested by a work of art and describing relevant subject matter and characteristics of form.	Interpret art by analyzing use of media to create subject matter, characteristics of form, and mood.	Interpret art by referring to contextual information and analyzing relevant subject matter, characteristics of form, and use of media.	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.

6.VA:Re8	7.VA:Re8	8.VA:Re8	Prof.VA:Re8	Acc.VA:Re8	Adv.VA:Re8
Interpret art by distinguishing between relevant and irrelevant contextual information and analyzing subject matter, characteristics of form and structure, and use of media to identify ideas and mood conveyed.	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.	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.	Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.	Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.	Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.

Responding—Anchor Standard 9: Apply Criteria to Evaluate Artistic Work

PROCESS COMPONENT

Evaluate

ENDURING UNDERSTANDING

People evaluate art based on various criteria.

ESSENTIAL QUESTIONS

- 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?

PK.VA:Re9	K.VA:Re9	1.VA:Re9	2.VA:Re9	3.VA:Re9	4.VA:Re9	5.VA:Re9
Select a preferred artwork and share.	Explain reasons for selecting a preferred artwork.	Classify artwork based on different reasons for preferences using learned art vocabulary.	Use learned art vocabulary to express preferences about artwork.	Evaluate an artwork based on given criteria.	Apply one set of criteria to evaluate more than one work of art.	Recognize differences in criteria used to evaluate works of art depending on styles, genres, and media as well as historical and cultural contexts.

6.VA:Re9	7.VA:Re9	8.VA:Re9	Prof.VA:Re9	Acc.VA:Re9	Adv.VA:Re9
Develop and apply relevant criteria to evaluate a work of art.	Compare and explain the difference between an evaluation of an artwork based on personal criteria and an evaluation of an artwork based on a set of established criteria.	Create a convincing and logical argument to support an evaluation of art.	Establish relevant criteria in order to evaluate a work of art or collection of works.	Determine the relevance of criteria used by others to evaluate a work of art or collection of works.	Construct evaluations of a work of art or collection of works based on differing sets of criteria.

Connecting—Anchor Standard 10:
Synthesize and Relate Knowledge and Personal Experiences to Make Art

PROCESS COMPONENT

Synthesize

ENDURING UNDERSTANDING

Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

ESSENTIAL QUESTIONS

- 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 artmaking?

PK.VA:Cn10	K.VA:Cn10	1.VA:Cn10	2.VA:Cn10	3.VA:Cn10	4.VA:Cn10	5.VA:Cn10
Explore the world using descriptive and expressive words and artmaking.	Create art that tells a story about a life experience.	Identify times, places, and reasons for which students make art outside of school.	Create works of art about events in home, school, or community life.	Develop a work of art based on observations of surroundings.	Create works of art that reflect community cultural traditions.	Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through artmaking.

6.VA:Cn10	7.VA:Cn10	8.VA:Cn10	Prof.VA:Cn10	Acc.VA:Cn10	Adv.VA:Cn10
Generate a collection of ideas reflecting current interests and concerns that could be investigated in artmaking.	Individually or collaboratively create visual documentation of places and times in which people gather to make and experience art or design in the community.	Make art collaboratively to reflect on and reinforce positive aspects of group identity.	Document the process of idea development, form early-stage ideas to fully elaborated ideas.	Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through artmaking.	Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.

Connecting—Anchor Standard 11:
Relate Artistic Ideas and Works with Societal, Cultural, and Historical Context to Deepen Understanding

PROCESS COMPONENT

Relate

ENDURING UNDERSTANDING

People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

ESSENTIAL QUESTIONS

- 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?

PK.VA:Cn11	K.VA:Cn11	1.VA:Cn11	2.VA:Cn11	3.VA:Cn11	4.VA:Cn11	5.VA:Cn11
Recognize that people make art.	Identify a purpose of an artwork.	Understand that people from different places and times have made art for a variety of reasons.	Compare and contrast cultural uses of artwork from different times and places.	Recognize that responses to art change depending on knowledge of the time and place in which it was made.	Through observation, infer information about time, place, and culture in which a work of art was created.	Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society.

6.VA:Cn11	7.VA:Cn11	8.VA:Cn11	Prof.VA:Cn11	Acc.VA:Cn11	Adv.VA:Cn11
Analyze how art reflects changing times, traditions, resources, and cultural uses.	Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and cultural uses.	Distinguish different ways art is used to represent, establish, reinforce, and reflect group identity.	Describe how knowledge of culture, traditions, and history may influence personal responses to art.	Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary, local, and global contexts.	Assess the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.

Visual Arts Glossary

The visual arts terms defined in this section include only those terms that are blue text in the standards. The meaning of the terms is specific to their use in the standards and the artistic discipline. The definitions included here are not meant to be an exhaustive list or used as curriculum.

The following defined terms are commonly accepted definitions, most of which are provided by the National Coalition for Core Arts at https://www.nationalartsstandards.org/content/glossary.

appropriation: Intentional borrowing, copying, and alteration of preexisting images and objects.

art: In everyday discussions and in the history of aesthetics, multiple (and sometimes contradictory) definitions of art have been proposed. In a classic article, "The Role of Theory in Aesthetics," Morris Weitz (1956) recommended differentiating between classificatory (classifying) and honorific (honoring) definitions of art.

In the California Arts Standards, the word art is used in the classificatory sense to mean "an artifact or action that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated."

An important component of a quality visual arts education is for students to engage in discussions about honorific definitions of art—identifying the wide range of significant features in art-making approaches, analyzing why artists follow or break with traditions and discussing their own understandings of the characteristics of "good art."

artist statement: Information about context, explanations of process, descriptions of learning, related stories, reflections, or other details in a written or spoken format shared by the artist to extend and deepen understanding of his or her artwork; an artist statement can be didactic, descriptive, or reflective in nature.

artistic investigations: In making art, forms of inquiry and exploration; through artistic investigation artists go beyond illustrating pre-existing ideas or following directions, and students generate fresh insights—new ways of seeing and knowing.

art-making approaches: Diverse strategies and procedures by which artists initiate and pursue making a work.

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

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

characteristic(s): Attribute, feature, property, or essential quality.

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

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

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

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

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

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

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

copyright: Form of protection grounded in the US Constitution and granted by law for original works of authorship fixed in a tangible medium of expression, covering both published and unpublished works.

Creative Commons: Copyright license templates that provide a simple, standardized way to give the public permission to share and use creative work on conditions of the maker's choice (http://creativecommons.org/).

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

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

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

cultural traditions: Pattern of practices and beliefs within a societal group.

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

curator: Person responsible for acquiring, caring for, and exhibiting objects, artworks, and artifacts.

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

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

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

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

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

fair use: Limitation in copyright law which sets out factors to be considered in determining whether or not a particular use of one's work is "fair," such as the purpose and character of the use, the amount of the work used, and whether the use will affect the market for the work.

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

found object: The use of man-made or natural objects not normally considered traditional art materials. Found objects are transformed by changing meaning from their original context. The objects can be used singly or in combination (e.g., assemblage or installation).

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

image: Visual representation of a person, animal, thing, idea, or concept.

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

installation art: Art designed to exist in a site-specific location whether inside or outside, public or private. Contemporary art installation materials can range from everyday objects and natural materials to new and alternative media. Often the viewer walks into the installation space and is surrounded by the art.

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

materials: Substances out of which art is made or composed, ranging from the traditional to "nonart" material and virtual, cybernetic, and simulated materials.

media: Mode(s) of artistic expression or communication; material or other resources used for creating art.

open source: Computer software for which the copyright holder freely provides the right to use, study, change, and distribute the software to anyone for any purpose (https://opensource.org/).

personal criteria: Principles for evaluating art and design based on individual preferences.

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

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

preserve: Protect, save, and care for (curate) objects, artifacts, and artworks.

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

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

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

venue: Place or setting for an art exhibition, either a physical space or a virtual environment.

visual components: Properties of an image that can be perceived.

visual imagery: Group of images; images in general.

visual organizational strategies: Graphic design strategies such as hierarchy, consistency, grids, spacing, scale, weight, proximity, alignment, and typography choice used to create focus and clarity in a work.

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

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