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STATE OF HAWAIʻI
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OFFICE OF THE SUPERINTENDENT

March 3, 2022

TO: The Honorable Kili Namauʻu
Chairperson, Student Achievement Committee

FROM: Keith T. Hayashi
Interim Superintendent

SUBJECT: **Committee Action on Fine Arts Standards for Elementary and Secondary Grade Levels**

1. EXECUTIVE SUMMARY

The Hawaii State Department of Education (Department) is committed to providing all students with equitable access to high-quality education that is aligned to the Hawaii Standards System. Standards provide the structure for designing age-appropriate and developmentally appropriate learning experiences for all students in all content areas, including fine arts education (Attachment A).

Standards-based fine arts education, including the fundamental art disciplines of dance, music, theater, and visual arts, is part of the foundation for student success in school, work, and life. The arts help develop learning processes and support students to develop the following essential 21st-century skills: critical thinking, problem-solving, communication of ideas and responses, collaboration, creativity, and innovation.

Adoption of the National Core Arts Standards (NCAS) supports the following:

- The Department's mission to serve our community by ensuring equity, empowerment, and excellence in education for all students.
- Hawaii State Board of Education (Board) Policies 105-1 - Academic Program, 105-9 - Fine Arts Programs, 105-2 - Responsibility for Curriculum Development and Implementation, and 102-3 - Statewide Content and Performance Standards (Attachment B).

Additionally, when approved, the NCAS will align with the Department's Nā Hopena Aʻo framework by supporting all students' well-rounded education through high-quality standards-based curriculum, instruction, and assessments.

Board Policy 102-3, Statewide Content and Performance Standards, which serves as a basis for the Board adopting and the Department implementing content and performance standards, applies to charter schools in addition to Department schools. Charter school

authorizers, such as the Hawaii State Public Charter School Commission, hold charter schools accountable to the content and performance standards adopted by the Board. Implementation of standards at the school level takes time; to ensure authorizers have the flexibility to exclude newly adopted standards from high-stakes accountability decisions over their charter schools, we recommend delaying the effective date of these standards for charter schools for three years.

2. RECOMMENDATION

The Department recommends that the Board adopt all standards for dance, media arts, music, theater, and visual arts of the NCAS for kindergarten through the 12th grade (Attachment C) as described in this memorandum, effective July 1, 2022 for Department schools and July 1, 2025 for charter schools.

3. RECOMMENDED EFFECTIVE DATE

July 1, 2022 for Department schools and July 1, 2025 for charter schools.

4. RECOMMENDED COMPLIANCE DATE (if different from the effective date)

Same as the above recommended effective dates.

5. DISCUSSION

a. Conditions leading to the recommendation:

Designed to guide the delivery of fine arts education in the classroom with new ways of thinking, learning, and creating, the NCAS provides and guides teachers in developing high-quality and unified quality fine arts education for students in kindergarten through the 12th grade.

Currently, the NCAS is widely recognized and used by federal and state agencies, educational institutions, and professional organizations that support fine arts education, including the Department of Defense Education Activity schools, the University of Hawaii at Manoa's (UHM) College of Education, and the Hawaii Music Educators Association.

In School Year 2016-2017, the Fine Arts department chairpersons in the secondary and elementary school art specialist workgroup collaborated on the crosswalk between Hawaii Content and Performance Standards (HCPS) III for Fine Arts with the NCAS. The Department also gathered feedback on the NCAS from various stakeholders, including complex area superintendents, principals, vice-principals, general education teachers, special education teachers, fine arts teachers, resource teachers, educational specialists, counselors, academic coaches, parents/legal guardians, students, art program directors, state agencies, community arts organizations, and teaching artists (Attachment D).

State agencies and programs such as the Hawaii Music Educators Association, UHM College of Education, Honolulu Museum of Art's Art School, Hawaii Arts Alliance, and Hawaii State Foundation on Culture and the Arts provided expertise and guidance. Through the crosswalk and feedback, it was determined that NCAS would provide our students with higher-level thinking skills, a greater depth of knowledge, and a whole-child focused experience.

During the fine arts standards adoption processes, the charter schools were engaged through the following:

- Fine Arts department chair meeting open to all schools held in 2018. As part of the meeting, Department and charter school fine arts teachers gained an understanding of the NCAS.
- Charter schools were included as part of the Fine Arts stakeholder/public feedback opportunities. As part of the feedback collection, stakeholders and the public were asked to identify the top focus areas to support the implementation of the national standards. The opportunity was shared at the fine arts teacher non-credit professional development sessions which charter school fine arts teachers attended.

b. Previous action of the Board and Committee(s) on the same or similar matter:

The following table provides a list of content and performance standards that were brought before the Board for approval:

Date of Board Action	**Approval of:**
August 18, 2005	HCPS III for Social Studies, Fine Arts, World Languages, and Career and Technical Education
June 17, 2010	Common Core State Standards for English Language Arts and Common Core State Standards for Mathematics
February 16, 2016	Next Generation Science Standards
May 2, 2017	Hawaiian Language Arts Standards
May 3, 2018	K-12 Computer Science Teachers Association Standards
October 4, 2018	Hawaiʻi Core Standards in Social Studies
December 5, 2019	National Health Education Standards: Achieving Excellence

c. Other policies affected:

None. The adoption of the NCAS will not require any Board policy amendments.

d. Arguments in support of the recommendation:

To support the development of artistically literate students, the Department is currently using the HCPS III for Fine Arts K-12. These standards were developed based on the first National Arts Standards (NAS) created in 1994 and adopted by the Board in 2005. The NAS has since been refined to the NCAS second edition created in 2014.

Updating the Department's fine arts standards to the NCAS would strengthen students' critical-thinking skills, creativity, character, appreciation of diversity, and social and emotional learning. The NCAS would improve students' skills to succeed in college, career, and community.

The following table provides a comparison between the HCPS III for Fine Arts and the NCAS. The NCAS provides Pre-K through twelfth-grade performance standards that outline an age-appropriate developmental progression of artistic study that provides the foundation for curriculum, instruction, and assessment.

	HCPS III for Fine Arts	**NCAS**
Grade performance standards	K to 12	Pre-K to 12
Artistic disciplines	Dance, Music, Theater/Drama, Visual Arts	Dance, **Media Arts**, Music, Theater/Drama, Visual Arts
Standards per artistic discipline	1	11
Benchmarks per standard	Dance - 4 Music - 4 Theater/Drama - 3 Visual Arts - 5	Dance - 21 Media Arts - 18 Music - 28 Theater/Drama - 24 Visual Arts - 15
Teach resources	Sample assessments with rubric aligned to benchmark	Grade assessments Assessment template Student work samples Enduring understanding Essential questions

Along with the current artistic disciplines of dance, music, theater, and visual arts, the NCAS includes a newly added discipline, media arts. The media arts standards reflect a broadened definition of arts-making that includes contemporary forms such as animation, film, gaming, and interactive and computer-based art-making that focuses on the elements and principles of art and design.

The NCAS would provide a clear and in-depth standards framework for teachers and administrators in designing or selecting curricula, allocating instructional resources, and assessing student achievement and progress. The standards provide students, families, and communities with concrete expectations for fine arts education.

For teachers, adoption of the standards will:

- Enable them to design curricula that support higher-level thinking skills and depth of knowledge for all learners,
- Enable them to tailor learning experiences to the whole child-focused experience, and
- Support educators who are already engaged in or interested in rigorous and relevant fine arts instruction.

For students, adoption of the standards will:

- Help them to develop their senses as creative thinkers, creative makers, and creative responders to the world around them;
- Equip them with the knowledge and skills to collaborate and communicate by using their artistic production and personal voice; and
- Help them define processes that cultivate their problem-solving skills for success in career, college, and life.

The following diagram outlines the next steps for fine arts education upon approval to adopt the NCAS.

Upon the Board's approval to adopt the NCAS, the Department will provide comprehensive support for complex areas and schools to implement the NCAS. Preparation and initial scale-up for implementation will be projected to take place between School Years 2022-2025 and full implementation will be projected to take place in School Year 2025-2026.

The Department will communicate the following with complex areas and schools over an extended period of time:

- Information about the NCAS.
- Opportunities for professional development and technical assistance to support teacher collaboration.
- Availability of materials, tools, and professional learning modules as standards implementation resources.
- Opportunities for complex areas and schools to provide feedback on complex area and school needs.
- Opportunities for complex areas and schools to share fine arts "bright spots."

The Department will develop and expand current guidance documents and resources to support complex areas and schools implementing fine arts education standards. Free online resources will be publicly accessible to support comprehensive fine arts education within the Department and strengthen communication with families and the community. Additional online resources and professional development will be created to support the implementation of the NCAS.

While these standards will be implemented in kindergarten through the 12th grade, the Department will also serve pre-kindergarten by extending resources and support for developmentally appropriate practices in pre-kindergarten fine arts education.

e. Arguments against the recommendation:

None.

f. Other agencies or departments of the State of Hawaiʻi involved in the action:

In addition to the presentations and feedback opportunities listed in Attachment D, discussions regarding the adoption of NCAS include the following agencies and Department offices:

- The University of Hawaii at Manoa, College of Education
- The University of Hawaii at Manoa, College of Arts, Languages, and Letters
- Hawaii State Foundation on Culture and the Arts

The response has been favorable from all parties.

g. The possible reaction of the public, professional organizations, unions, Department staff, and/or others to the recommendations:

The overall reaction to the adoption of the NCAS is expected to be favorable. The Department provided an opportunity for all stakeholders to offer input on the standards.

Discussions regarding the adoption of NCAS include the following non-State of Hawaiʻi agencies:

- Hawaii Arts Alliance
- Hawaii Music Educators Association
- Honolulu Theatre for Youth
- Maui Arts and Cultural Center
- Honolulu Museum of Art
- Oahu Band Directors Association
- Hawaii Art Education Association

The consensus is that the adoption of the NCAS is a step forward for fine arts education and that its implementation will require professional development, time, resources, and communication.

h. Educational implication:

The Department's Office of Curriculum and Instructional Design is responsible for ensuring continual improvement in the design, support, and implementation of standards-based curriculum, instruction, and assessment as part of our system-wide accountability approach to close the opportunity and achievement gap. Fine arts education supports our students' future success. The arts are a vehicle for students to connect to total personal well-being and a sense of belonging in school, community, and home.

The adoption of the NCAS will enable alignment with research-based best practices in fine arts education teaching, learning, and professional development. The NCAS will support equitable access to high-quality, comprehensive fine arts education experiences and opportunities for students that build coherently from kindergarten through the 12th grade.

i. Personnel implications:

None.

j. Facilities implications:

None.

k. Financial implications:

The Department will rely on existing resources and personnel to support schools and teachers with the implementation of the NCAS. Existing schools' fine arts education instructional materials and free online resources may align with the NCAS, thus reducing the need for schools to purchase new instructional materials.

6. OTHER SUPPLEMENTARY RECOMMENDATIONS

None.

KTH:uc
Attachment: Attachment A - The System of Standards
Attachment B - Board of Education Policies Related to Fine Arts Education
Attachment C - National Core Arts Standards
Attachment D - Fine Arts Education Stakeholder Presentations, Meetings, and Feedback Opportunities

c: Office of Curriculum and Instructional Design

THE SYSTEM OF STANDARDS

Office of Curriculum and Instructional Design
February 22, 2022

Fundamentally, standards provide all students with access to high expectations, challenging curricula, and effective teaching. Standards associate equity with excellence and ensure that students have the knowledge and skills necessary to participate in daily activities and in the workplace and to pursue their goals and aspirations.

The standards describe educational targets in all 10 content areas for all students in grades K-5. All students, therefore, are expected to be given the opportunity to meet all of the K-5 standards. At the secondary level, however, the standards describe different things in different content areas. For content areas (Language Arts, Mathematics, Science, Social Studies, Health, and Physical Education) the standards describe expectations for all students since all students are expected to take certain required courses in these areas. For content areas (Fine Arts, World Languages, Career and Technical Education, and Computer Science) they describe a continuum that should be expected by students who choose courses in these areas as electives. It should be emphasized that all courses, required or elective, are standards-based and are part of the Hawaii Standards System.

THE HAWAII STANDARDS SYSTEM

The Hawaii Standards System is more than the standards alone. The Hawaii Standards System supports standards-based education through curriculum, instruction, and assessment components. The system also provides student instructional support components such as Special Education and English Learners. It also includes the Hawaii Multi-Tiered System of Support Framework.

The Hawaii Standards System supports school-level implementation of standards-based education by

- Identifying the targets for student learning such as the Vision of the Public School Graduate, General Learner Outcomes, the Hawaii Standards, and other course standards;
- Providing curricular and behavioral support for students through direct services to students and their families; and
- Developing, acquiring, and assuring access to support for the implementation of standards-based education for teachers, school leaders, and other academic staff.

The standards contain

- Essential content and skills in 10 content areas: Career and Technical Education, Computer Science, Fine Arts, Health, Language Arts, Mathematics, Physical Education, Science, Social Studies, and World Languages;
- Standards that describe the educational expectations for all students in grades K-5;

- Essential standards for all required courses: Language Arts, Math, Science, Social Studies, Health, and Physical Education; and
- Essential standards that can be met through elective courses chosen by secondary students to fulfill graduation requirements in Career and Technical Education, Computer Science, Fine Arts, and World Languages.

Included in the Hawaii Standards System are standards for courses not found in this document. Because all courses are standards-based, these specialized courses utilize

- Industry or national standards that describe essential content and skills for elective courses in areas such as Career and Technical Education Programs of Study (BOE Policy 105-6); and
- Multi-disciplinary courses that are not included in one of the 10 content areas.

THE STANDARDS IMPLEMENTATION PROCESS MODEL

The Standards Implementation Process Model is a framework that has been adapted from West Ed's Learning from Assessment model. It consists of a series of six steps.

- The first step in the process asks a teacher to identify relevant benchmarks. The teacher decides which benchmarks will be the central focus of a lesson or unit.
- In the second step, the teacher determines what evidence will show that the students have met the benchmarks.
- In the third step of the process, the teacher plans the strategies and experiences which will build understanding and help all students meet proficiency.
- The fourth and fifth steps require the collection of evidence of student learning. The teacher determines what this evidence indicates about the student's progress and decides what further instruction or support is needed.
- Lastly, the teacher evaluates the work and communicates the findings.

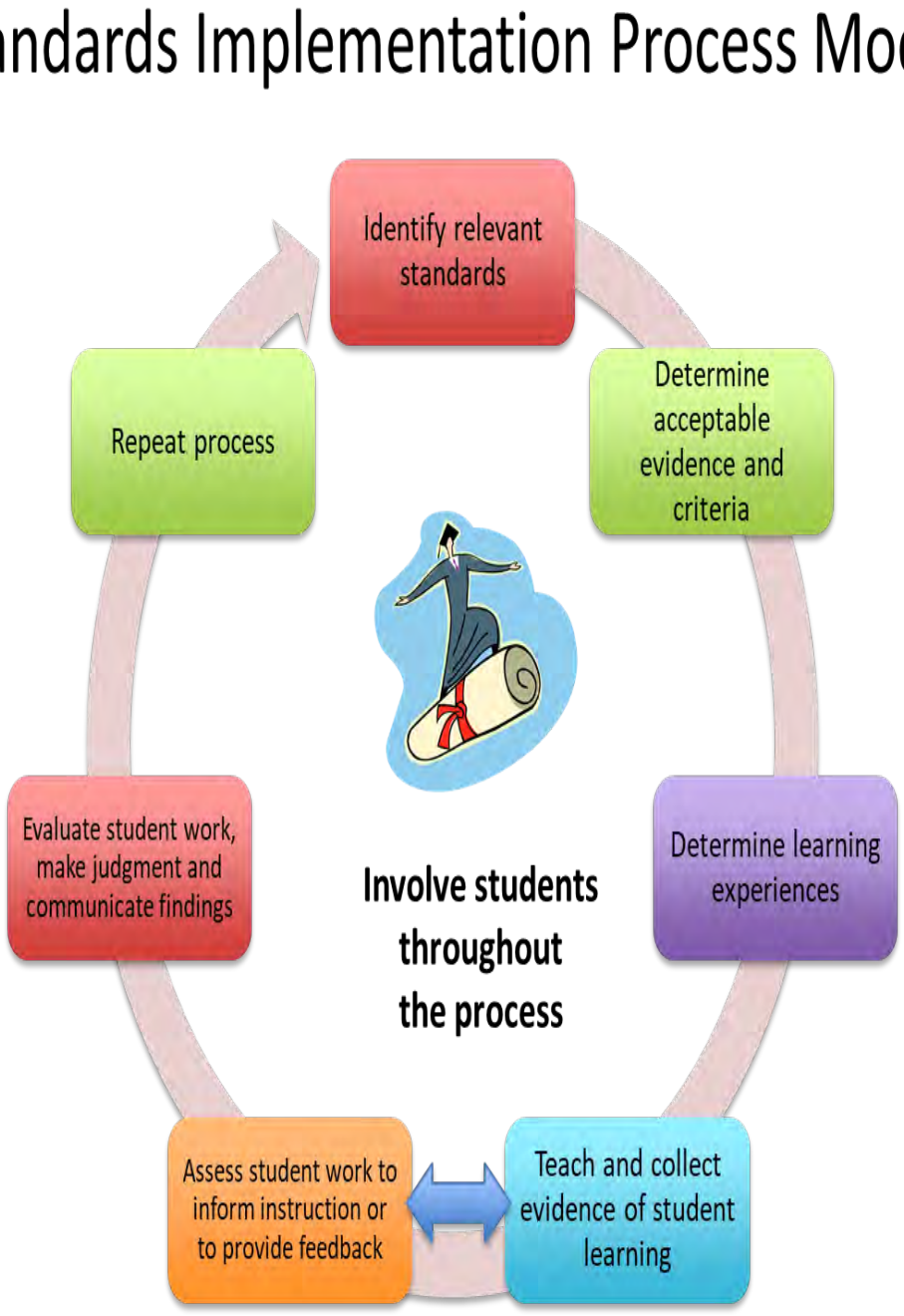
While the model numbers the steps in the process, it is important to remember that these steps are not always followed in a lock-step fashion. For example, a teacher may work through steps one to five, and as she collects the evidence of student learning (step five), she will likely gain insight that will inform step three (determine learning experiences). In her review of the work, she may notice that many students are not meeting a certain aspect of a particular benchmark. For example, the students may be able to correctly compare fractions but may be unable to explain why they placed the fractions in a particular order. This evidence will inform step three and the teacher will likely design additional learning experiences designed to help students place fractions in a particular order.

STANDARDS IMPLEMENTATION PROCESS MODEL

1. Identify relevant benchmarks.
2. Determine acceptable evidence and criteria.
3. Determine learning experiences that will enable students to learn what they need to know and to do.

4. Teach and collect evidence of student learning.
5. Assess student work to inform instruction or use data to provide feedback.
6. Evaluate student work and make judgments on learning results and communicate findings.

The graphic below shows the six-step standards Implementation Process Model.



Standards Implementation Process Model

1. Identify relevant benchmarks.	• Which benchmark(s) will be the central focus of the lesson/unit?
2. Determine acceptable evidence and criteria.	• What evidence will show that the student has met the benchmarks at the appropriate taxonomic level?
3. Determine learning experiences that will enable students to learn what they need to know and to do.	• What strategies or learning experiences will build understanding and help all students meet proficiency? • How can the General Learner Outcomes and Process Standards enhance the learning experience?
4. Teach and collect evidence of student learning.	• What does the evidence indicate about the student's progress? Other evidence: reflections, observations, interviews.
5. Assess student work to inform instruction or use data to provide feedback.	• Is there enough work to make a judgment about the student's level of proficiency? • What further support is needed?
6. Evaluate student work and make judgment on learning results and communicate findings.	• What is the level of proficiency most recently demonstrated by the student?

STANDARDS BY CONTENT AREA

Content Area	Standards and Year Adopted
Career and Technical Education	Hawaii Content and Performance Standards III (2006)
Computer Science	Computer Science Teachers Association (2018)
English Language Arts	Common Core (2010)
Fine Arts	Hawaii Content and Performance Standards III (2006)
Health Education	National Health Education Standards (2019)
Mathematics	Common Core (2010)
Physical Education	Hawaii Content and Performance Standards III (2006)
Science	Next Generation Science Standards (2016)
Social Studies	Hawaii Core Standards for Social Studies (2018)
World Languages	Hawaii Content and Performance Standards III (2006)

CURRICULUM MANAGEMENT SYSTEM

Statewide standards adoption and related processes

The Curriculum Management System (CMS) provides clear guidelines and procedures for significant areas related to standards-based teaching and learning. Standards-based teaching and learning form the backbone of our education system.

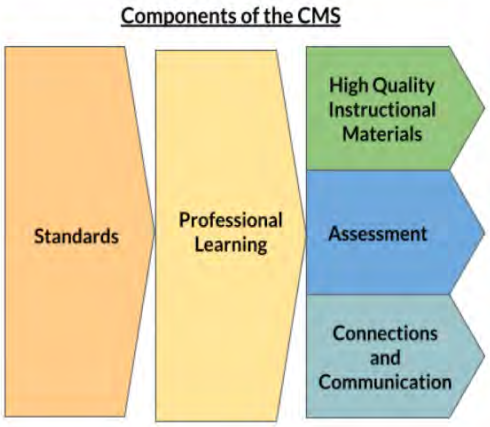
Adopting or revising new standards requires high-quality instructional materials, professional learning, alignment to assessment, and clear communication and connection across initiatives. The CMS is to be used in the tri-level system to define the roles and responsibilities of each level. The CMS aligns with the Hawai‘i State Board of Education (BOE) policies and other applicable regulations. It establishes timelines and tools for standards, the Instructional Materials Approval Process (IMAP) for high-quality instructional materials review, and defines key terms to ensure common language and understanding.

Four guiding principles drive all work aligned to this plan:

- Equity and excellence
- Connections to culture and place
- Focus on the whole child
- College, career, and community readiness

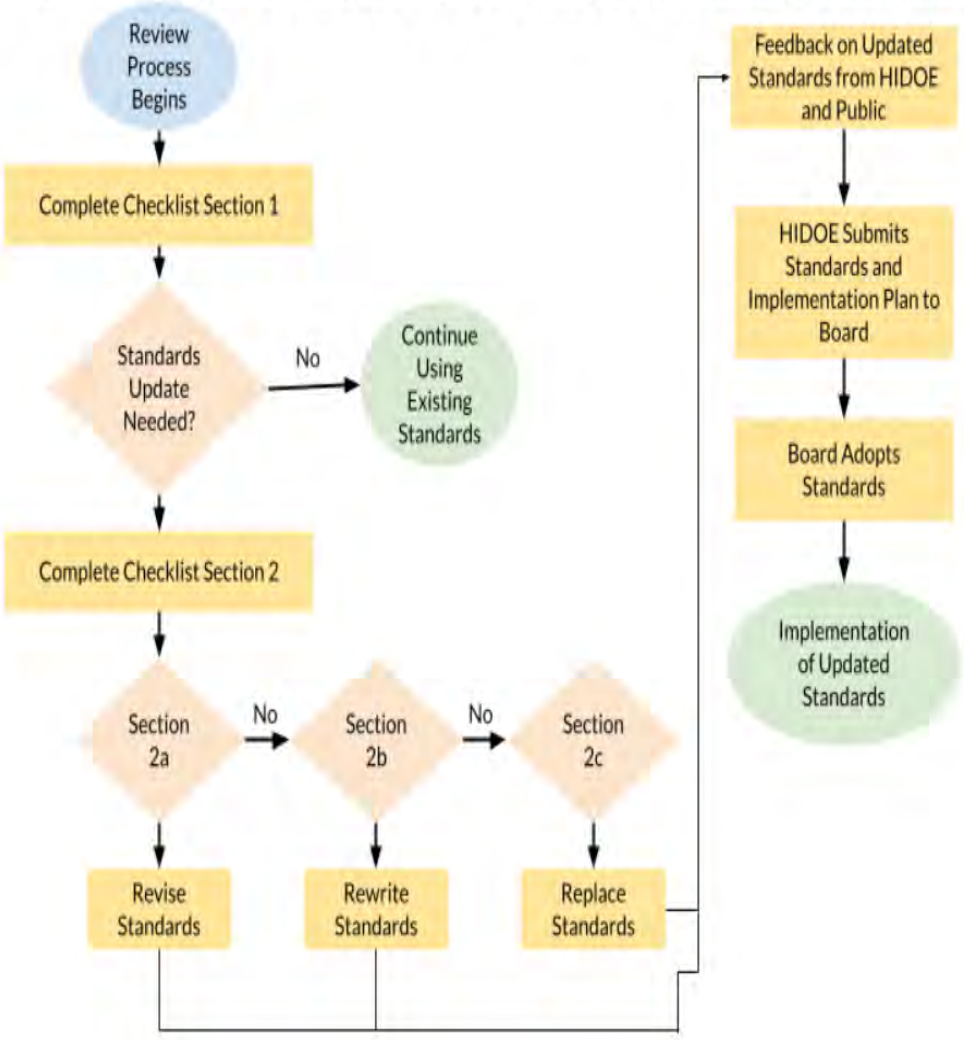
The components of the CMS are:

- Standards;
- High-Quality Instructional Materials;
- Professional Learning;
- Assessment; and
- Communication and Connections

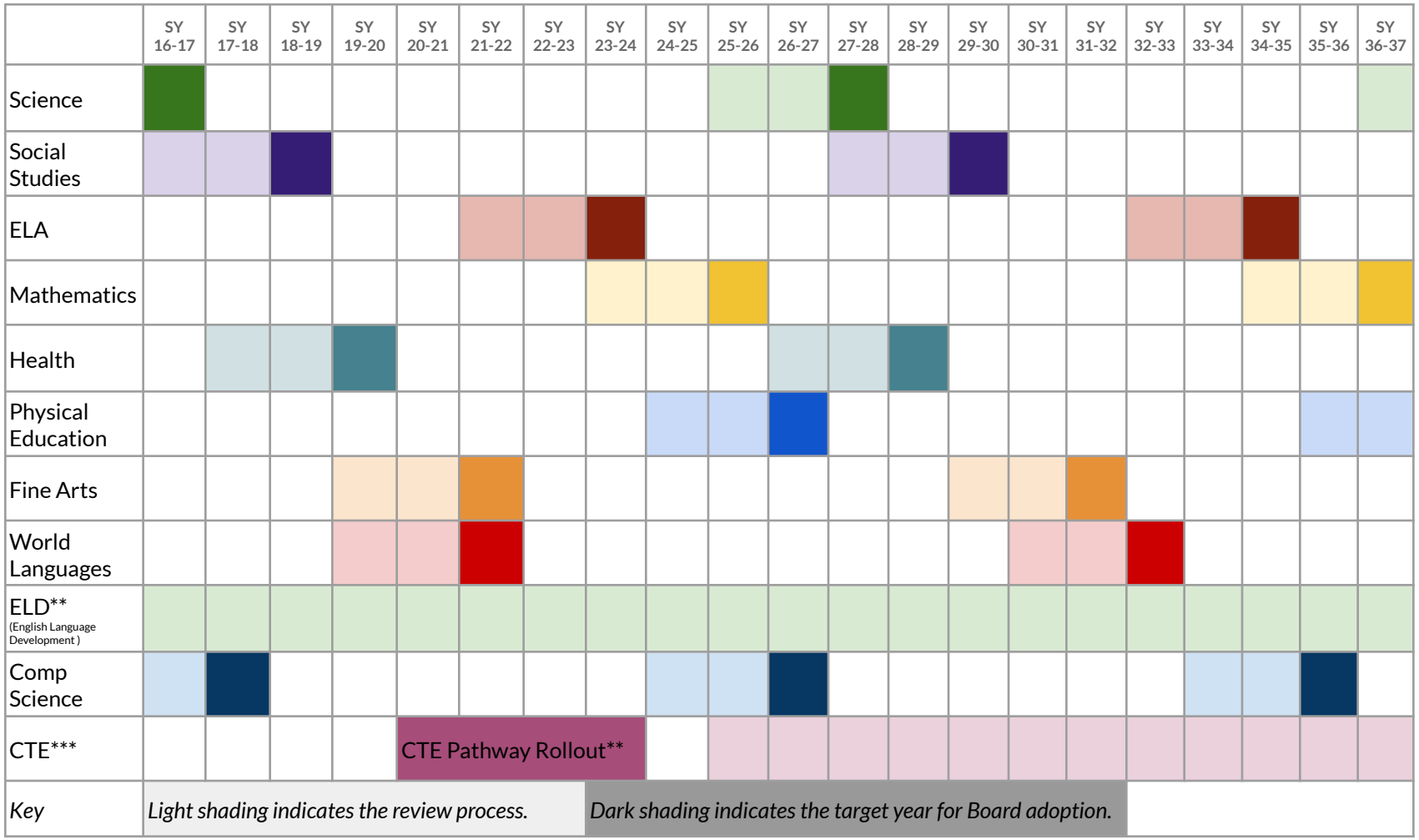


Standards Review and Adoption Process Flowchart

Projected standards review timelines are provided below, but changes in the landscape may necessitate adaptations to these timelines.



Standards Adoption Timeline*



* Board Adoption is the first step in standards implementation. See Roles and Responsibilities for tri-level standards implementation functions.
**WIDA ELD standards were adopted in 2009 and are refreshed by WIDA periodically, and the Office of Student Support Services provides ongoing support.
***Career and Technical Education standards will be reviewed on an ongoing basis as needed.

STANDARDS ADOPTION RESPONSIBILITIES

State	Complex Area	School
• Consult with other states and national professional organizations to incorporate and adapt best practices in standards adoption and implementation • Create and implement criteria for a multi-year cycle of standards review and adoption • Facilitate review/revision/writing process of content standards as applicable • Facilitate review and feedback collection from community partners • Bring standards to BOE for adoption • Inform all stakeholders about standards adoption (complex area, schools, and community partners) • Create a state implementation plan with clearly articulated collaborative partners and connections to all five components of the CMS • Monitor statewide rollout for quality assurances and identify promising/best practices to share with collaborative partners in order to refine implementation	• Participate in the review and feedback of standards adoption • Include in the complex area plan clearly articulated collaborative partners and connections to all five components of the CMS • Self-assess overall standards implementation, based on complex area and school plans • Identify one or more complex area contacts responsible for communication in each content area; share contact information with state and schools • Inform all stakeholders about standards adoption (schools and community partners)	• Participate in the state review process and provide feedback • Include in the school's academic plan clearly articulated collaborative partners and connections to all five components of the CMS • Self-assess overall standards implementation, based on school plan • Identify a lead contact(s) (e.g., academic coach, curriculum coordinator, grade level chairs, department heads) for standards implementation in each content area, aligned to the school academic plan • Inform school community about adopted standards

Standards Review Checklist Section 1 – Rationale for a Review of Standards

At least one box must be checked "yes" to proceed with the review of standards for revision, rewriting, or replacing of current academic standards. Move on to Section 2 – Revise, Rewrite or Replace.

If all boxes are checked "no," revision, rewriting, and/or replacing of current academic standards are not needed at this time. The current standards will continue to be supported through ongoing professional learning, instructional materials, and communication.

Yes	No	
❒	❒	Current peer-reviewed or evidenced-based research indicates a need for consideration of an updated set of standards.
❒	❒	Changes in the labor market indicate a need for consideration of an updated set of standards.
❒	❒	Rapidly changing content in the field indicates a need for consideration of an updated set of standards.
❒	❒	National trends indicate a need for consideration of an updated set of standards.
❒	❒	Substantial input from Hawai‘i educators or education experts indicates a need to consider an updated set of standards.
❒	❒	New state or federal policies require an updated set of standards.

LEGAL AUTHORITY FOR THE EDUCATION PROGRAM

The legal authority for the standards-based education program is described in the Hawaii Revised Statutes and Board of Education policies. Relevant Hawaii Revised Statutes and Board of Education policies are listed here.

POLICY 105-1
ACADEMIC PROGRAM

The Board recognizes that one of the key components to student achievement and success is a quality, standards-based academic program. Therefore, the Department shall provide an academic program to equip each student with the knowledge, skills, attitudes, and values needed to attain the applicable statewide content and performance standards as adopted by the Board. The Department shall provide standards-based learning experiences to develop and nurture a variety of intelligences.

Effective learning shall be facilitated through the maximum and active participation of each student in the learning process, ensuring that personal meaning is derived from curriculum content, appropriate and relevant teaching and learning strategies, and self-assessment as well as standards-based assessment, grading and reporting procedures. Each school shall offer a comprehensive program of academic education to meet the needs, interests, and abilities of all students, including language arts, mathematics, science, social studies, health, physical education, fine arts, world languages, and career and life skills.

[Approved: 11/17/2015 (as Board Policy 105.1); amended: 06/21/2016 (renumbered as Board Policy 105-1)]
Former policy 2100 history: adopted: 10/1970; amended: 08/1086, 03/1988, 01/1999, 01/05/2006

POLICY 102-2
K-12 LITERACY

Literacy shall be attained through an appropriate framework of curriculum and instruction. Literacy is the ability in any content or context to read, write, and communicate. Other skills that enhance literacy include relating, expressing, speaking, understanding, listening, critical thinking, analyzing, and problem-solving.

The language arts standards contained in the applicable statewide content and performance standards specify what all students should know and be able to do to be literate. To attain this goal, all schools shall provide a balanced and comprehensive reading and writing program that includes the direct teaching of: (1) comprehension of content and language in both oral and written forms; (2) organized and explicit skills instruction, that includes phonemic awareness, phonic analysis, and decoding skills, especially in the early grades; and (3) fluency and

vocabulary development that includes an understanding of how words work. The reading and writing program shall also provide: (4) on-going diagnosis and assessment that ensures accountability for results; (5) effective writing practices to be integrated into the reading and writing program; and (6) timely intervention services to assist students who are at risk of failing attainment of literacy.

An effective early reading and writing program shall be implemented to assure that every child will become a proficient reader and writer, as defined by the Department, by the end of third grade.

In the instructional program for grades 4-12, all content areas shall further support the development of literacy skills such that students can access and communicate subject area content and concepts using a wide variety of print and non-print materials.

Students identified by the Department as not proficient will receive appropriate assistance and support.

Rationale: The development of student literacy in all content areas and in all grade levels is an educational and cultural imperative.

[Approved: 11/17/2015 (as Board Policy 102.2); amended: 06/21/2016 (renumbered as Board Policy 102-2)]
Former policy 2010 history: approved: 10/1994 (Curriculum and Instruction Policy); amended: 04/1998; 06/2002; 10/19/2006

POLICY 102-3
STATEWIDE CONTENT AND PERFORMANCE STANDARDS

To ensure high academic expectations, challenging curriculum, and appropriate assessment and instruction for all public school students statewide, including public charter schools, in accordance with Chapter 302A-201 of the Hawaii Revised Statutes, the Board of Education shall adopt statewide content and performance standards that specify what students in all public schools, including charter schools, must know and be able to do. The Department of Education shall implement statewide content and performance standards approved by the Board of Education.

Schools shall articulate and align their curricular, assessment and instructional program—by grade level, subject area, courses, and/or other appropriate units—with the applicable statewide content and performance standards and evaluate the effectiveness of their efforts to help all students attain the standards. The school's articulated curricular, assessment and instructional program shall be shared with parents and students with the intent of involving parents/guardians as partners in the education of their children.

The Superintendent shall develop and implement a plan to create a standards-based and performance-oriented education system that will ensure that all students attain the standards.

[Approved: 10/06/2015 (as Board Policy 102.3); amended: 06/21/2016 (renumbered as Board Policy 102-3)]
Former policy 2015 history: approved: 10/1995; amended: 11/2001; 06/23/2005

POLICY 105-2
RESPONSIBILITY FOR CURRICULUM DEVELOPMENT AND IMPLEMENTATION

The Department of Education shall provide guidance to schools in developing and implementing curriculum and instruction for the public school system. The responsibility for developing curriculum shall be shared by the Superintendent and the schools. The responsibility for developing and delivering the instructional program shall rest primarily with the schools. The Superintendent shall provide the general direction in curriculum and instruction by providing guidance in the use of effective teaching, learning, and assessment strategies appropriate to statewide content and performance standards.

[Approved: 05/05/2015 (as Board Policy 105.2); amended: 06/21/2016 (renumbered as Board Policy 105-2)] Former policy 2030 history: former code no. 6123.2; former policy approved: 07/1960; amended: 10/1970, 03/1988; 03/1999

POLICY 105-3
CURRICULUM

All elementary (grades K-5) and secondary schools (middle/intermediate and high) shall offer a program of studies—or curriculum—that enables all students to attain, to the highest degree possible, the applicable statewide content and performance standards as adopted by the Board. The curricula shall include:

Academic courses, subjects, and/or units of study;

Relevant instructional activities and materials;

Specific learner outcomes or expectations that result in student attainment of grade-level benchmarks or learning outcomes that result in meeting expectations for high school graduation;

A timeframe in which outcomes are expected to be achieved;

Assessment tools and methods, including collection and analysis of student growth and attainment of outcomes and benchmarks;

Planned, systematic co-curricular activities and student academic support services, such as counseling and guidance; and

To the extent reasonably possible, all schools shall offer curricula that is culturally relevant and reflective of the community that it serves.

Every school shall articulate and coordinate curriculum and curricular services between and among grade levels and subject areas and with other schools within its complex.

The Department and complex areas shall provide guidance to assist schools in the implementation of this policy.

Rationale: A strong, challenging curriculum is key to student success and achievement. Research has shown that when curricula connects to students and their communities, there is increased engagement which leads to school achievement.

[Approved: 11/17/2015 (as Board Policy 105.3); amended: 06/21/2016 (renumbered as Board Policy 105-3)] Former policy 2101 history: approved: 11/03/2005

POLICY 105-4
INSTRUCTIONAL MATERIALS

Instructional materials, such as printed materials, media and electronic resources, which address applicable statewide content and performance standards, shall be selected for classroom use.

The Department of Education office providing curricular support shall provide a list of recommended instructional materials for select curricular areas. It shall also provide general and content-specific evaluation criteria for schools to use when evaluating instructional materials.

Schools that select instructional materials not on the list of recommended instructional materials shall demonstrate that these materials will better support their students' learning needs. Evidence shall include statewide assessment results and other data documenting student achievement.

Schools shall develop and implement a multi-year instructional materials acquisition/replacement plan that is based on instructional needs. This shall be a key component of a school's academic and financial plan. Schools shall inform parents and make available to their school communities the instructional materials acquisition/replacement plan, and its adequacy in meeting students' needs.

Rationale: Implementation of standards-based education requires instructional materials that are aligned with applicable standards.

[Approved: 05/05/2015 (as Board Policy 105.4); amended: 06/21/2016 (renumbered as Board Policy 105-4)] Former policy 2240 history: former code nos.: 6134, Textbooks and Reference Materials; 6134.1, Approval of Reference Materials Offered by Special Interest Groups; former policy 6134.1: approved: 01/1955; reviewed 07/1960; revised and included above 04/1970; approved: 10/1970; amended: 03/1988, 05/1995, 03/1997, 09/1998, 01/05/2006

POLICY 105-6
CAREER AND TECHNICAL EDUCATION

Career and Technical Education encompasses both career and academic education and shall be incorporated into the curriculum at each grade level in the public schools. Elementary and middle/intermediate schools shall implement technological design and career planning standards by integrating career awareness and exploration opportunities into the curriculum. High schools shall offer rigorous and relevant Programs of Study that integrate academic and technical skills standards which are organized within career pathways. Each Program of Study shall include a coherent sequence of courses based on academic, technical, and employability skills standards. Programs of Study standards shall be aligned with postsecondary education, labor, and industry. Assessment of Career and Technical Education Programs of Study, which includes data on student achievement and postsecondary opportunities, shall be a continuous process and shall guide program improvement.

Students who successfully complete all course requirements for graduation, and complete a Career and Technical Education Pathway Program of Study, including all requirements and assessments, shall be recognized for their academic and technical skill achievements. Recognition of the successful completion of a Career and Technical Education Program of Study will be documented on the students' transcript.

Collaboration by school administrators, staff, and students is essential in providing effective Career and Technical Education programs. Moreover, schools should involve their community stakeholders as full partners in developing quality Career and Technical Education programs organized within a Career Pathway System.

Rationale: Career and Technical Education is a distinct but integral component of a quality education system. Furthermore, while all education has vocational aspects, comprehensive Career and Technical Education programs help students develop the technical, academic, employability, and life skills needed for high wage and high skill careers and/or postsecondary education.

[Approved: 05/03/2016 (as Board Policy 105.6); amended: 06/21/2016 (renumbered as Board Policy 105-6)]
Former policy 2103 history: approved: 01/08/1998; amended: 01/05/2006, 03/18/2010

Hawaii Revised Statute §302A-323 Computer science; curricula plan; public schools.

(a) The department shall:

(1) Develop and implement a statewide computer science curricula plan for public school students in kindergarten through twelfth grade that may include design thinking as part of the curricula; and

(2) Beginning with the 2021-2022 school year, ensure that each public high school offers at least one computer science course during each school year.

(b) Beginning with the 2022-2023 school year, at least one public elementary school and one public middle or intermediate school in each complex area shall offer computer science courses or computer science content.

(c) Beginning with the 2023-2024 school year, no less than fifty percent of the public elementary schools and no less than fifty percent of the public middle and intermediate schools in each complex area shall offer computer science courses or computer science content.

(d) Beginning with the 2024-2025 school year, all public elementary, middle, and intermediate schools shall offer computer science courses or computer science content.

(e) By June 30, 2022, and by each June 30 thereafter, the superintendent shall submit to the board and legislature a report of the computer science courses and computer science content offered during the previous school year at the schools in each complex area. The report shall Include:

(1) The names and course codes of the computer science courses offered at each School;

(2) The number and percentage of students enrolled in each computer science course and computer science content, disaggregated by:

(A) Gender;
(B) Race and ethnicity;
(C) Special education status, including students eligible for special education under the federal Individuals with Disabilities Education Act, as amended, or section 504 of the federal Rehabilitation Act of 1973, as amended;
(D) English language learner status;
(E) Eligibility for the free and reduced price lunch program; and
(F) Grade level;

provided that if a category contains one to five students, or contains an amount that would allow the amount of another category that contains one to five students to be determined, the number of students shall be replaced with a symbol indicating that one to five students fulfilled that particular category;

(3) The names and course codes of the courses containing computer science content and a description of the computer science standards and content that are covered by those courses; and

(4) The number of computer science instructors at each school, disaggregated by:

(A) Any applicable certification;

(B) Gender;

(C) Race and ethnicity; and

(D) Highest academic degree earned.

(f) For the purposes of this section, "offer" means to provide a computer science course or computer science content taught in the English or Hawaiian language by a teacher:

(1) Who is physically located at the school; or

(2) Who is not physically located at the school but provides instruction through virtual means with the assistance of a proctor who is physically located at the school.

POLICY 105-1

ACADEMIC PROGRAM

The Board recognizes that one of the key components to student achievement and success is a quality, standards-based academic program. Therefore, the Department shall provide an academic program to equip each student with the knowledge, skills, attitudes, and values needed to attain the applicable statewide content and performance standards as adopted by the Board. The Department shall provide standards-based learning experiences to develop and nurture a variety of intelligences.

Effective learning shall be facilitated through the maximum and active participation of each student in the learning process, ensuring that personal meaning is derived from curriculum content, appropriate and relevant teaching and learning strategies, and self-assessment as well as standards-based assessment, grading and reporting procedures. Each school shall offer a comprehensive program of academic education to meet the needs, interests, and abilities of all students, including language arts, mathematics, science, social studies, health, physical education, fine arts, world languages, and career and life skills.

[Approved: 11/17/2015 (as Board Policy 105.1); amended: 06/21/2016 (renumbered as Board Policy 105-1)]

Former policy 2100 history: adopted: 10/1970; amended: 08/1086, 03/1988, 01/1999, 01/05/2006

POLICY 105-9

FINE ARTS PROGRAMS

The Board is committed to supporting fine arts programs in public schools. The Department shall assist Department schools in establishing and maintaining robust fine arts programs.

The goals of the Department's fine arts programs shall be to:

- Provide access to fine arts programs for all students (K-12);
- Ensure appropriate staff, materials, equipment, and facilities are available to support these programs;
- Exist as an integral part of the curriculum, providing understanding appropriate to the maturity, needs, and interest of students;
- Ensure elementary classroom teachers have a broad knowledge of Fine Arts concepts;
- Ensure that students in Hawaii's public schools graduate with a proficient level of understanding of fine art concepts; and
- Maintain and develop partnerships with fine arts organizations, professional artists, and the community to ensure expanded and diverse opportunities.

Rationale: Fine arts programs, which include dance, music, theatre, and visual arts, are an integral part of the academic program for all students (K-12) and the value and benefits of fine arts education has been extensively acknowledged. The arts help students broaden their understanding of the world and the diverse cultural influences that surround them. Fine arts education enables students to develop critical thinking skills, creativity, character, discipline, and an appreciation of diversity.

[Approved: 12/01/2015 (as Board Policy 105.9); amended: 06/21/2016 (renumbered as Board Policy 105-9)]

Former policy 2125 history: approved: 01/06/2011

POLICY 105-2

RESPONSIBILITY FOR CURRICULUM DEVELOPMENT AND IMPLEMENTATION

The Department of Education shall provide guidance to schools in developing and implementing curriculum and instruction for the public school system.

The responsibility for developing curriculum shall be shared by the Superintendent and the schools. The responsibility for developing and delivering the instructional program shall rest primarily with the schools. The Superintendent shall provide the general direction in curriculum and instruction by providing guidance in the use of effective teaching, learning, and assessment strategies appropriate to statewide content and performance standards.

[Approved: 05/05/2015 (as Board Policy 105.2); amended: 06/21/2016 (renumbered as Board Policy 105-2)]

Former policy 2030 history: former code no. 6123.2; former policy approved: 07/1960; amended: 10/1970, 03/1988; 03/1999

POLICY 102-3

STATEWIDE CONTENT AND PERFORMANCE STANDARDS

To ensure high academic expectations, challenging curriculum, and appropriate assessment and instruction for all public school students statewide, including public charter schools, in accordance with Chapter 302A-201 of the Hawaii Revised Statutes, the Board of Education shall adopt statewide content and performance standards that specify what students in all public schools, including charter schools, must know and be able to do. The Department of Education shall implement statewide content and performance standards approved by the Board of Education.

Schools shall articulate and align their curricular, assessment and instructional program—by grade level, subject area, courses, and/or other appropriate units—with the applicable statewide content and performance standards and evaluate the effectiveness of their efforts to help all students attain the standards. The school's articulated curricular, assessment and instructional program shall be shared with parents and students with the intent of involving parents/guardians as partners in the education of their children.

The Superintendent shall develop and implement a plan to create a standards-based and performance-oriented education system that will ensure that all students attain the standards.

[Approved: 10/06/2015 (as Board Policy 102.3); amended: 06/21/2016 (renumbered as Board Policy 102-3)]

Former policy 2015 history: approved: 10/1995; amended: 11/2001; 06/23/2005

DANCE

Anchor Standard 1: Generate and conceptualize artistic ideas and work.
Enduring Understanding: Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.
Essential Question(s): Where do choreographers get ideas for dances?

	Pre K DA:Cr1.1.PK	Kindergarten DA:Cr1.1.K	1st DA:Cr1.1.1	2nd DA:Cr1.1.2	3rd DA:Cr1.1.3	4th DA:Cr1.1.4	5th DA:Cr1.1.5	6th DA:Cr1.1.6	7th DA:Cr1.1.7	8th DA:Cr1.1.8	HS Proficient DA:Cr1.1.I	HS Accomplished DA:Cr1.1.II	HS Advanced DA:Cr1.1.III
CREATING / Explore	a. Respond in movement to a variety of sensory stimuli (for example, music/sound, visual, tactile).	a. Respond in movement to a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance).	a. Explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance, experiences) and identify the source.	a. Explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance, experiences) and suggest additional sources for movement ideas.	a. Experiment with a variety of self-identified stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences) for movement.	a. Identify ideas for choreography generated from a variety of stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences).	a. Build content for choreography using several stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences, literary forms, natural phenomena, current news, social events).	a. Relate similar or contrasting ideas to develop choreography using a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events).	a. Compare a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events) and make selections to expand movement vocabulary and artistic expression.	a. Implement movement from a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events) to develop dance content for an original dance study or dance.	a. Explore a variety of stimuli for sourcing movement to develop an improvisational or choreographed dance study. Analyze the process and the relationship between the stimuli and the movement.	a. Synthesize content generated from stimulus materials to choreograph dance studies or dances using original or codified movement.	a. Synthesize content generated from stimulus material. Experiment and take risks to discover a personal voice to communicate artistic intent.
Explore	b. Find a different way to do several basic locomotor and non-locomotor movements.	b. Explore different ways to do basic locomotor and non-locomotor movements by changing at least one of the elements of dance.	b. Explore a variety of locomotor and non-locomotor movements by experimenting with and changing the elements of dance.	b. Combine a variety of movements while manipulating the elements of dance.	b. Explore a given movement problem. Select and demonstrate a solution.	b. Develop a movement problem and manipulate the elements of dance as tools to find a solution.	b. Construct and solve multiple movement problems to develop choreographic content.	b. Explore various movement vocabularies to transfer ideas into choreography.	b. Explore various movement vocabularies to express an artistic intent in choreography. Explain and discuss the choices made using genre-specific dance terminology.	b. Identify and select personal preferences to create an original dance study or dance. Use 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.

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Anchor Standard 2: Organize and develop artistic ideas and work.
Enduring Understanding: The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.
Essential Question(s): What influences choice-making in creating choreography?

CREATING	Pre K DA:Cr2.1.PK	Kindergarten DA:Cr2.1.K	1st DA:Cr2.1.1	2nd DA:Cr2.1.2	3rd DA:Cr2.1.3	4th DA:Cr2.1.4	5th DA:Cr2.1.5	6th DA:Cr2.1.6	7th DA:Cr2.1.7	8th DA:Cr2.1.8	HS Proficient DA:Cr2.1.I	HS Accomplished DA:Cr2.1.II	HS Advanced DA:Cr2.1.III	CREATING
Plan	a. Improvise dance that starts and stops on cue.	a. Improvise dance that has a beginning, middle, and end.	a. Improvise a series of movements that have a beginning, middle, and end, and describe movement choices.	a. Improvise a dance phrase with a beginning, a middle that has a main idea, and a clear end.	a. Identify and experiment with choreographic devices to create simple movement patterns and dance structures (for example, AB, ABA, theme and development).	a. Manipulate or modify choreographic devices to expand movement possibilities and create a variety of 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.	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.	Plan
	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 non-verbally.	b. Determine artistic criteria to choreograph a dance study that communicates personal or cultural meaning. Based on the criteria, evaluate why some movements are more or less effective than others.	b. Determine artistic criteria to choreograph a dance study that communicates personal or cultural meaning. Articulate how the artistic criteria serve to communicate the meaning of the dance.	b. Define and apply artistic criteria to choreograph a dance that communicates personal or cultural meaning. Discuss how the criteria clarify or intensify the meaning of the dance.	b. Develop an artistic statement for an original dance study or dance. Discuss how the use of movement elements, choreographic devices and dance structures serve to communicate the artistic statement.	b. Develop an artistic statement that reflects a personal aesthetic for an original dance study or dance. Select and demonstrate movements that support the artistic statement	b. Construct an artistic statement that communicates a personal, cultural and artistic perspective.	

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Anchor Standard 3: Refine and complete artistic work.
Enduring Understanding: Choreographers analyze, evaluate, refine, and document their work to communicate meaning.
Essential Question(s): How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?

CREATING	Pre K DA:Cr3.1.PK	Kindergarten DA:Cr3.1.K	1st DA:Cr3.1.1	2nd DA:Cr3.1.2	3rd DA:Cr3.1.3	4th DA:Cr3.1.4	5th DA:Cr3.1.5	6th DA:Cr3.1.6	7th DA:Cr3.1.7	8th DA:Cr3.1.8	HS Proficient DA:Cr3.1.I	HS Accomplished DA:Cr3.1.II	HS Advanced DA:Cr3.1.III	CREATING
Revise	a. Respond to suggestions for changing movement through guided improvisational experiences.	a. Apply suggestions for changing movement through guided improvisational experiences.	a. Explore suggestions to change movement from guided improvisation and/or short remembered sequences.	a. Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences.	a. Revise movement choices in response to feedback to improve a short dance study. Describe the differences the changes made in the movements.	a. Revise movement based on peer feedback and self-reflection to improve communication of artistic intent in a short dance study. Explain choices made in the process.	a. Explore through movement the feedback from others to expand choreographic possibilities for a short dance study that communicates artistic intent. Explain the movement choices and refinements.	a. Revise dance compositions using collaboratively developed artistic criteria. Explain reasons for revisions and how choices made relate to artistic intent.	a. Evaluate possible revisions of dance compositions and, if necessary, consider revisions of artistic criteria based on self-reflection and feedback of others. Explain reasons for choices and how they clarify artistic intent.	a. Revise choreography collaboratively or independently based on artistic criteria, 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.	Revise
	b. Identify parts of the body and document a body shape or position by drawing a picture	b. Depict a dance movement by drawing a picture or using a symbol.	b. Depict several different types of movements of a dance by drawing a picture or using a symbol (for example, jump, turn, slide, bend, reach).	b. Depict the levels of movements in a variety of dance movements by drawing a picture or using symbols (for example, high, middle, low).	b. Depict directions or spatial pathways in a dance phrase by drawing a picture map or using a symbol.	b. Depict the relationships between two or more dancers in a dance phrase by drawing a picture or using symbols (for example, next to, above, below, behind, in front of).	b. Record changes in a dance sequence through writing, symbols, or a form of media technology.	b. Explore or invent a system to record a dance sequence through writing, symbols, or a form of media technology.	b. Investigate a recognized system to document a dance sequence by using words, symbols, or media technologies.	b. Experiment with aspects of a recognized system to document a section of a dance by using words, symbols, or media technologies.	b. Compare recognized systems to document a section of a dance using writing, symbols, or media technologies.	b. Develop a strategy to record a dance using recognized systems of dance documentation (for example, writing, a form of notation symbols, or using media technologies).	b. Document a dance using recognized systems of dance documentation (for example, writing, a form of notation symbols, or using media technologies).	

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Dance

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.
Enduring Understanding: Space, time, and energy are basic elements of dance.
Essential Question(s): How do dancers work with space, time and energy to communicate artistic expression?

	Pre K DA:Pr4.1.PK	Kindergarten DA:Pr4.1.K	1st DA:Pr4.1.1	2nd DA:Pr4.1.2	3rd DA:Pr4.1.3	4th DA:Pr4.1.4	5th DA:Pr4.1.5	6th DA:Pr4.1.6	7th DA:Pr4.1.7	8th DA:Pr4.1.8	HS Proficient DA:Pr4.1.I	HS Accomplished DA:Pr4.1.II	HS Advanced DA:Pr4.1.III	
Performing	a. Identify and demonstrate directions for moving the body in general space (for example, forward, backwards, sideways, up, down, and turning) and finding and returning to a place in space.	a. Make still and moving body shapes that show lines (for example, straight, bent, and curved), changes levels, and vary in size (large/small). Join with others to make a circle formation and work with others to change its dimensions.	a. Demonstrate locomotor and non-locomotor movements that change body shapes, levels, and facings. Move in straight, curved, and zig-zagged pathways. Find and return to place in space. Move with others to form straight lines and circles.	a. Demonstrate clear directionality and intent when performing locomotor and non-locomotor movements that change body shapes, facings, and pathways in space. Identify symmetrical and asymmetrical body shapes and examine relationships between body parts. Differentiate between circling and turning as two separate ways of continuous directional change.	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 elevated shapes (jump shapes) with soft landings and movement sequences alone and with others, establishing relationships with other dancers through focus of eyes.	a. Integrate static and dynamic shapes and floor and air pathways into dance sequences. Establish relationships with other dancers through focus of eyes and other body parts. Convert inward focus to outward focus for projecting out to far space.	a. Refine partner and ensemble skills in the ability to judge distance and spatial design. Establish diverse pathways, levels, and patterns in space. Maintain focus with partner or group in near and far space.	a. Expand movement vocabulary of floor and air pattern designs. Incorporate and modify body designs from different dance genres and styles for the purpose of expanding movement vocabulary to include differently designed shapes and movements for interest and contrast.	a. Sculpt the body in space and design body shapes in relation to other dancers, objects, and environment. Use focus of eyes during complex floor and air patterns or direct and indirect pathways.	a. Develop partner and ensemble skills that enable contrasting level changes through lifts, balances, or other means while maintaining a sense of spatial design and relationship. Use space intentionally during phrases and through transitions between phrases. Establish and break relationships with others as appropriate to the choreography.	a. Dance alone and with others with spatial intention. Expand partner and ensemble skills to greater ranges and skill level. Execute complex floor and air sequences with others while maintaining relationships through focus and intentionality.	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.	Performing
Express	b. Identify speed of dance as fast or slow. Move to varied rhythmic sounds at different tempi.	b. Demonstrate tempo contrasts with movements that match to tempo of sound 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 move or phrase takes (for example, whether it is long or short). Identify and move on the downbeat in duple and triple meter. Correlate metric phrasing with movement phrasing.	b. Fulfill specified duration of time with improvised locomotor and non-locomotor movements. Differentiate between “in time” and “out of time” to music. Perform movements that are the same or of a different time orientation to accompaniment. Use metric and kinesthetic phrasing.	b. Accompany other dancers using a variety of percussive instruments and sounds. Respond in movement to even and uneven rhythms. Recognize and respond to tempo changes as they occur in dance and music.	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.	b. Use combinations of sudden and sustained timing as it relates to both the time and the dynamics of a phrase or dance work. Accurately use accented and unaccented beats in 3/4 and 4/4 meter.	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. Dance “in the moment.”	b. Modulate time factors for artistic interest and expressive acuity. Demonstrate time complexity in phrasing with and without musical accompaniment. Use multiple and complex rhythms (for example, contrapuntal and/or polyrhythmic) at the same time. Work with and against rhythm of accompaniment or sound environments.	Express

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	c. Move with opposing characteristics (for example, loose/tight, light/heavy, jerky/smooth).	c. Identify and apply different characteristics to movements (for example, slow, smooth, or wavy).	c. Demonstrate movement characteristics along with movement vocabulary (for example, use adverbs and adjectives that apply to movement such as a bouncy leap, a floppy fall, a jolly jump, and joyful spin).	c. Select and apply appropriate characteristics to movements (for example, selecting specific adverbs and adjectives and apply them to movements). Demonstrate kinesthetic awareness while dancing the movement characteristics.	c. Change use of energy and dynamics by modifying movements and applying specific characteristics to heighten the effect of their intent.	c. Analyze movements and phrases for use of energy and dynamic changes and use adverbs and adjectives to describe them. Based on the analysis, refine the phrases by incorporating a range of movement characteristics.	c. Contrast bound and free-flowing movements. Motivate movement from both central initiation (torso) and peripheral initiation (distal) and analyze the relationship between initiation and energy.	c. Use the internal body force created by varying tensions within one's musculature for movement initiation and dynamic expression. Distinguish between bound and free-flowing movements and appropriately apply them to technique exercises and dance phrases.	c. Compare and contrast movement characteristics from a variety of dance genres or styles. Discuss specific characteristics and use adverbs and adjectives to describe them. Determine what dancers must do to perform them clearly.	c. Direct energy and dynamics in such a way that movement is textured. Incorporate energy and dynamics to technique exercises and dance performance. Use energy and dynamics to enhance and project movements.	c. Connect energy and dynamics to movements by applying them in and through all parts of the body. Develop total body awareness so that movement phrases demonstrate variances of energy and dynamics.	c. Initiate movement phrases by applying energy and dynamics. Vary energy and dynamics over the length of a phrase and transition smoothly out of the phrase and into the next phrase, paying close attention to its movement initiation and energy.	c. Modulate dynamics to clearly express intent while performing dance phrases and choreography. Perform movement sequences expressively using a broad dynamic range and employ dynamic skills for establishing relationships with other dancers and projecting to the audience.	
Performing	**Anchor Standard 5: Develop and refine artistic techniques and work for presentation.** **Enduring Understanding: Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.** **Essential Question(s): What must a dancer do to prepare the mind and body for artistic expression?**												**Performing**
	Pre K **DA:Pr5.1.PK**	**Kindergarten** **DA:Pr5.1.K**	**1st** **DA:Pr5.1.1**	**2nd** **DA:Pr5.1.2**	**3rd** **DA:Pr5.1.3**	**4th** **DA:Pr5.1.4**	**5th** **DA:Pr5.1.5**	**6th** **DA:Pr5.1.6**	**7th** **DA:Pr5.1.7**	**8th** **DA:Pr5.1.8**	**HS Proficient** **DA:Pr5.1.I**	**HS Accomplished** **DA:Pr5.1.II**	**HS Advanced** **DA:Pr5.1.III**	
	a. Demonstrate basic full body locomotor, non-locomotor movement, and body patterning with spatial relationships.	a. Demonstrate same-side and cross-body locomotor and non-locomotor movements, body patterning movements, and body shapes.	a. Demonstrate a range of locomotor and non-locomotor movements, body patterning, body shapes, and directionality.	a. Demonstrate a range of locomotor and non-locomotor movements, body patterning, and dance sequences that require moving through space using a variety of pathways.	a. Replicate body shapes, movement characteristics, and movement patterns in a dance sequence with awareness of body alignment and core support.	a. Demonstrate fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness) and movement qualities when replicating and recalling patterns and sequences of locomotor and non-locomotor movements.	a. Recall and execute a series of dance phrases using fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement).	a. Embody technical dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement) to accurately execute changes of direction, levels, facings, pathways, elevations and landings, extensions of limbs, and movement transitions.	a. Apply body-use strategies to accommodate physical maturational development to technical dance skills (for example, functional alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement, weight shifts, flexibility/range of motion).	a. Embody technical dance skills (for example, functional alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion) to replicate, recall, and execute spatial designs and musical or rhythmical dance phrases.	a. Embody technical dance skills (for example, functional alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion) to retain and execute dance choreography.	a. Dance with sensibility toward other dancers while executing complex spatial, rhythmic and dynamic sequences to meet performance goals.	a. Apply body-mind principles to technical dance skills in complex choreography when performing solo, partnering, or dancing in ensemble works in a variety of dance genres and styles. Self-evaluate performances and discuss and analyze performance ability with others.	
Embody	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 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.	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.	**Embody**

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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 (for example, music, text, or lighting). Reflect on feedback from others to inform personal dance performance goals.	c. Collaborate with peer ensemble members to repeat sequences, synchronize actions, and refine spatial relationships to improve performance quality. Apply feedback from others to establish personal performance goals.	c. Collaborate as an ensemble to refine dances by identifying what works and does not work in executing complex patterns, sequences, and formations. Solve movement problems to dances by testing options and finding good results. Document self-improvements over time	c. Collaborate with peers to practice and refine dances. Develop group performance expectations through observation and analyses (for example, view live or recorded professional dancers and collaboratively develop group performance expectations based on information gained from observations).	c. Collaborate with peers to discover strategies for achieving performance accuracy, clarity, and expressiveness. Articulate personal performance goals and practice to reach goals. Document personal improvement over time (for example, journaling, portfolio, or timeline).	c. Collaborate with peers to establish and implement a rehearsal plan to meet performance goals. Use a variety of strategies to analyze and evaluate performances of self and others (for example, use video recordings of practice to analyze the difference between the way movements look and how they feel to match performance with visual affect). Articulate performance goals and justify reasons for selecting particular practice strategies.	c. Plan and execute collaborative and independent practice and rehearsal processes with attention to technique and artistry informed by personal performance goals. Reflect on personal achievements.	c. Initiate, plan, and direct rehearsals with attention to technical details and fulfilling artistic expression. Use a range of rehearsal strategies to achieve performance excellence.

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Anchor Standard 6: Convey meaning through the presentation of artistic work.
Enduring Understanding: Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.
Essential Question(s): How does a dancer heighten artistry in a public performance?

Performing / Present	Pre K DA:Pr6.1.PK	Kindergarten DA:Pr6.1.K	1st DA:Pr6.1.1	2nd DA:Pr6.1.2	3rd DA:Pr6.1.3	4th DA:Pr6.1.4	5th DA:Pr6.1.5	6th DA:Pr6.1.6	7th DA:Pr6.1.7	8th DA:Pr6.1.8	HS Proficient DA:Pr6.1.I	HS Accomplished DA:Pr6.1.II	HS Advanced DA:Pr6.1.III
	a. Dance for others in a designated area or space.	a. Dance for and with others in a designated space.	a. Dance for others in a space where audience and performers occupy different areas.	a. Dance for and with others in a space where audience and performers occupy different areas.	a. Identify the main areas of a performance space using production terminology (for example, stage right, stage left, center stage, upstage, and downstage).	a. Consider how to establish a formal performance space from an informal setting (for example, gymnasium or grassy area).	a. Demonstrate the ability to adapt dance to alternative performance venues by modifying spacing and movements to the performance space.	a. Recognize needs and adapt movements to performance area. Use performance etiquette and performance practices during class, rehearsal and performance. Post-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. Post-performance, accept notes from choreographer and apply corrections to future performances.	a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Use performance etiquette and performance practices during class, rehearsal and performance. Document efforts and create a plan for ongoing improvements. Post-performance, accept notes from choreographer and apply corrections to future performances.	a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Demonstrate performance etiquette and performance practices during class, rehearsal and performance. Post-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 (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Model performance etiquette and performance practices during class, rehearsal and performance. Implement performance strategies to enhance projection. Post-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	a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Model performance etiquette and performance practices during class, rehearsal and performance. Enhance performance using a broad repertoire of strategies for dynamic projection. Develop a professional portfolio (resume, head shot, etc.) that documents the rehearsal and performance process with fluency in professional dance terminology and production terminology.
	b. Use a simple prop as part of a dance.	b. Select a prop to use as part of a dance.	b. Explore the use of simple props to enhance performance.	b. Use limited production elements (for example, hand props, simple scenery, or media projections).	b. Explore simple production elements (costumes, props, music, scenery, lighting, or media) for a dance performed for an audience in a designated specific performance space.	b. Identify, explore, and experiment with a variety of production elements to heighten the artistic intent and audience experience.	b. Identify, explore, and select production elements that heighten and intensify the artistic intent of a dance and are adaptable for various performance spaces.	b. Compare and contrast a variety of possible production elements that would intensify and heighten the artistic intent of the work. Select choices and explain reasons for the decisions made using production terminology.	b. Explore possibilities of producing dance in a variety of venues or for different audiences and, using production terminology, explain how the production elements would be handled in different situations.	b. Collaborate to design and execute production elements that would intensify and heighten the artistic intent of a dance performed on a stage, in a different venue, or for different audiences. Explain reasons for choices using production terminology.	b. Evaluate possible designs for the production elements of a performance and select 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.

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Dance

Anchor Standard 7: Perceive and analyze artistic work
Enduring Understanding: Dance is perceived and analyzed to comprehend its meaning.
Essential Question(s): How is a dance understood?

	Pre K DA:Re.7.1.PK	Kindergarten DA:Re.7.1.K	1st DA:Re.7.1.1	2nd DA:Re.7.1.2	3rd DA:Re.7.1.3	4th DA:Re.7.1.4	5th DA:Re.7.1.5	6th DA:Re.7.1.6	7th DA:Re.7.1.7	8th DA:Re.7.1.8	HS Proficient DA:Re.7.1.I	HS Accomplished DA:Re.7.1.II	HS Advanced DA:Re.7.1.III
Responding / Analyze	a. Identify a movement in a dance by repeating it.	a. Find a movement that repeats in a dance.	a. Find a movement that repeats in a dance to make a pattern.	a. Find movements in a dance that develop a pattern.	a. Find a movement pattern that creates a movement phrase in a dance work	a. Find patterns of movement in dance works that create a style or theme.	a. Find meaning or artistic intent from the patterns of movement in a dance work.	a. Describe or demonstrate recurring patterns of movement and their relationships in dance.	a. Compare, contrast, and discuss patterns of movement and their relationships in dance.	a. Describe, demonstrate and discuss patterns of movement and their relationships in dance in context of artistic intent.	a. Analyze recurring patterns of movement and their relationships in dance in context of artistic intent.	a. Analyze dance works and provide examples of recurring patterns of movement and their relationships that create structure and meaning in dance.	a. Analyze dance works from a variety of dance genres and styles and explain how recurring patterns of movement and their relationships create well-structured and meaningful choreography.
	b. Demonstrate an observed or performed dance movement.	b. Demonstrate or describe observed or performed dance movements	b. Demonstrate and describe observed or performed dance movements from a specific genre or culture	b. Demonstrate and describe movements in dances from different genres or cultures.	b. Demonstrate and explain how one dance genre is different from another, or how one cultural movement practice is different from another.	b. Demonstrate and explain how dance styles differ within a genre or within a cultural movement practice.	b. Describe, using basic dance terminology, the qualities and characteristics of style used in a dance from one's own cultural movement practice. Compare them to the qualities and characteristics of style found in a different dance genre, style, or cultural movement practice, also using basic dance terminology.	b. Explain how the elements of dance are used in a variety of dance genres, styles, or cultural movement practices. Use 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. Analyze the use of elements of dance in a variety of genres, styles, or cultural movement practices within its cultural context to communicate intent. Use 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.	b. Explain how dance communicates aesthetic and cultural values in a variety of genres, styles, or cultural movement practices. Use genre-specific dance terminology

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Anchor Standard 8: Interpret intent and meaning in artistic work.
Enduring Understanding: Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.
Essential Question(s): How is dance interpreted?

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

Anchor Standard 9: Apply criteria to evaluate artistic work.
Enduring Understanding: Criteria for evaluating dance vary across genres, styles, and cultures.
Essential Question(s): What criteria are used to evaluate dance?

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

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Dance

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.
Enduring Understanding: As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.
Essential Question(s): How does dance deepen our understanding of ourselves, other knowledge, and events around us?

Connecting	Pre K DA:Cn10.1.PK	Kindergarten DA:Cn10.1.K	1st DA:Cn10.1.1	2nd DA:Cn10.1.2	3rd DA:Cn10.1.3	4th DA:Cn10.1.4	5th DA:Cn10.1.5	6th DA:Cn10.1.6	7th DA:Cn10.1.7	8th DA:Cn10.1.8	HS Proficient DA:Cn10.1.I	HS Accomplished DA:Cn10.1.II	HS Advanced DA:Cn10.1.III	Connecting
Synthesize	a. Recognize an emotion expressed in dance movement that is watched or performed	a. Recognize and name an emotion that is experienced when watching, improvising, or performing dance and relate it to a personal experience.	a. Find an experience expressed or portrayed in a dance that relates to a familiar experience. Identify the movements that communicate this experience.	a. Describe, create, and/or perform a dance that expresses personal meaning and explain how certain movements express this personal meaning.	a. Compare the relationships expressed in a dance to relationships with others. Explain how they are the same or different.	a. Relate the main idea or content in a dance to other experiences. Explain how the main idea of a dance is similar to or different from one's own experiences, relationships, ideas or perspectives.	a. Compare two dances with contrasting themes. Discuss feelings and ideas evoked by each. Describe how the themes and movements relate to points of view and experiences.	a. Observe the movement characteristics or qualities observed in a specific dance genre. Describe differences and similarities about what was observed to one's attitudes and movement preferences.	a. Compare and contrast the movement characteristics or qualities found in a variety of dance genres. Discuss how the movement characteristics or qualities differ from one's own movement characteristics or qualities and how different perspectives are communicated.	a. Relate connections found between different dances and discuss the relevance of the connections to the development of one's personal perspectives.	a. Analyze a dance to determine the ideas expressed by the choreographer. Explain how the perspectives expressed by the choreographer may impact one's own interpretation. Provide evidence to support one's analysis.	a. Analyze a dance that is related to content learned in other subjects and research its context. Synthesize information learned and share new ideas about its impact on one's perspective.	a. Review original choreography developed over time with respect to its content and context and its relationship to personal perspectives. Reflect on and analyze the variables that contributed to changes in one's personal growth.	Synthesize
	b. Observe a dance work. Identify and imitate a movement from the dance, and ask a question about the dance.	b. Observe a work of visual art. Describe and then express through movement something of interest about the artwork, and ask questions for discussion concerning the artwork.	b. Observe illustrations from a story. Discuss observations and identify ideas for dance movement and demonstrate the big ideas of the story.	b. Respond to a dance work using an inquiry-based set of questions (for example, See, Think, Wonder). Create movement using ideas from responses and explain how certain movements express a specific idea.	b. Ask and research a question about a key aspect of a dance that communicates a perspective about an issue or event. Explore the key aspect through movement. Share movements and describe how the movements help to remember or discover new qualities in these key aspects. Communicate the new learning in oral, written, or movement form.	b. Develop and research a question relating to a topic of study in school using multiple sources of references. Select key aspects about the topic and choreograph movements that communicate the information. Discuss what was learned from creating the dance and describe how the topic might be communicated using another form of expression.	b. Choose a topic, concept, or content from another discipline of study and research how other art forms have expressed the topic. Create a dance study that expresses the idea. Explain how the dance study expressed the idea and discuss how this learning process is similar to, or different from, other learning situations.	b. Conduct research using a variety of resources to find information about a social issue of great interest. Use the information to create a dance study that expresses a specific point of view on the topic. Discuss whether the experience of creating and sharing the dance reinforces personal views or offers new knowledge and perspectives.	b. Research the historical development of a dance genre or style. Use knowledge gained from the research to create a dance study that evokes the essence of the style or genre. Share the study with peers as part of a lecture demonstration that tells the story of the historical journey of the chosen genre or style. Document the process of research and application.	b. Investigate two contrasting topics using a variety of research methods. Identify and organize ideas to create representative movement phrases. Create a dance study exploring the contrasting ideas. Discuss how the research informed the choreographic process and deepens understanding of the topics.	b. Collaboratively identify a dance related question or problem. Conduct research through interview, research database, text, media, or movement. Analyze and apply information gathered by creating a group dance that answers the question posed. Discuss how the dance communicates new perspectives or realizations. Compare orally and in writing the process used in choreography to that of other creative, academic, or scientific procedures.	b. Use established research methods and techniques to investigate a topic. Collaborate with others to identify questions and solve movement problems that pertain to the topic. Create and perform a piece of choreography. Discuss orally or in writing the insights relating to knowledge gained through the research process, the synergy of collaboration, and the transfer of learning from this project to other learning situations.	b. Investigate various dance related careers through a variety of research methods and techniques. Select those careers of most interest. Develop and implement a Capstone Project that reflects a possible career choice.	Synthesize

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Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding
Enduring Understanding: Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.
Essential Question(s): How does knowing about societal, cultural, historical and community experiences expand dance literacy?

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

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Media Arts

CREATING

Anchor Standard 1: Generate and conceptualize artistic ideas and work.
Enduring Understanding: Media arts ideas, works, and processes are shaped by the imagination, creative processes, and by experiences, both within and outside of the arts.
Essential Question(s): How do media artists generate ideas? How can ideas for media arts productions be formed and developed to be effective and original?

	Pre K (MA:Cr1.1.PK)	Kindergarten (MA:Cr1.1.K)	1st (MA:Cr1.1.1)	2nd (MA:Cr1.1.2)	3rd (MA:Cr1.1.3)	4th (MA:Cr1.1.4)	5th (MA:Cr1.1.5)	6th (MA:Cr1.1.6)	7th (MA:Cr1.1.7)	8th (MA:Cr1.1.8)	HS Proficient (MA:Cr1.1.I)	HS Accomplished (MA:Cr1.1.II)	HS Advanced (MA:Cr1.1.III)
Conceive	Share ideas for media artworks through guided exploration of tools, methods, and imagining.	Discover and share ideas for media artworks using play and experimentation.	Express and share ideas for media artworks through sketching and modeling.	Discover multiple ideas for media artworks through brainstorming and improvising.	Develop multiple ideas for media artworks using a variety of tools, methods and/or materials.	Conceive of original artistic goals for media artworks using a variety of creative methods, such as brainstorming and modeling.	Envision original ideas and innovations for media artworks using personal experiences and/or the work of others.	Formulate variations of goals and solutions for media artworks by practicing chosen creative processes, such as sketching, improvising and brainstorming.	Produce a variety of ideas and solutions for media artworks through application of chosen inventive processes, such as concept modeling and prototyping.	Generate ideas, goals, and solutions for original media artworks through application of focused creative processes, such as divergent thinking and 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, refine artistic goals, and increase the originality of approaches in media arts creation processes.	Integrate aesthetic principles with a variety of generative methods to fluently form original ideas, solutions, and innovations in media arts creation processes.

CREATING

Anchor Standard 2: Organize and develop artistic ideas and work.
Enduring Understanding: Media artists plan, organize, and develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea.
Essential Question(s): How do media artists organize and develop ideas and models into process structures to achieve the desired end product?

	Pre K (MA:Cr2.1.PK)	Kindergarten (MA:Cr2.1.K)	1st (MA:Cr2.1.1)	2nd (MA:Cr2.1.2)	3rd (MA:Cr2.1.3)	4th (MA:Cr2.1.4)	5th (MA:Cr2.1.5)	6th (MA:Cr2.1.6)	7th (MA:Cr2.1.7)	8th (MA:Cr2.1.8)	HS Proficient (MA:Cr2.1.I)	HS Accomplished (MA:Cr2.1.II)	HS Advanced (MA:Cr2.1.III)
Develop	With guidance, form ideas into plans or models for media arts productions.	With guidance, use ideas to form plans or models for media arts productions.	With guidance, use identified ideas to form plans and models for media arts productions.	Choose ideas to create plans and models for media arts productions.	Form, share, and test ideas, plans, and models to prepare for media arts productions.	Discuss, test, and assemble ideas, plans, and models for media arts productions, considering the artistic goals and the presentation.	Develop, present, and test ideas, plans, models, and proposals for media arts productions, considering the artistic goals and audience.	Organize, propose, and evaluate artistic ideas, plans, prototypes, and production processes for media arts productions, considering purposeful intent.	Design, propose, and evaluate artistic ideas, plans, prototypes, and production processes for media arts productions, considering expressive intent and resources.	Structure and critique ideas, plans, prototypes, and production processes for media arts productions, considering intent, resources, and the presentation context.	Apply aesthetic criteria in developing, proposing, and refining artistic ideas, plans, prototypes, and production processes for media arts productions, considering original inspirations, goals, and presentation context.	Apply a personal aesthetic in designing, testing, and refining original artistic ideas, prototypes, and production strategies for media arts productions, considering artistic intentions, constraints of resources, and presentation context.	Integrate a sophisticated personal aesthetic and knowledge of systems processes in forming, testing, and proposing original artistic ideas, prototypes, and production frameworks, considering complex constraints of goals, time, resources, and personal limitations.

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Anchor Standard 3: Refine and complete artistic work.
Enduring Understanding: The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks.
Essential Question(s): What is required to produce a media artwork that conveys purpose, meaning, and artistic quality? How do media artists improve/refine their work?

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

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Media Arts

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Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.
Enduring Understanding: Media artists integrate various forms and contents to develop complex, unified artworks.
Essential Question(s): How are complex media arts experiences constructed?

	Pre K (MA:Pr4.1.PK)	Kindergarten (MA:Pr4.1.K)	1st (MA:Pr4.1.1)	2nd (MA:Pr4.1.2)	3rd (MA:Pr4.1.3)	4th (MA:Pr4.1.4)	5th (MA:Pr4.1.5)	6th (MA:Pr4.1.6)	7th (MA:Pr4.1.7)	8th (MA:Pr4.1.8)	HS Proficient (MA:Pr4.1.I)	HS Accomplished (MA:Pr4.1.II)	HS Advanced (MA:Pr4.1.III)	
Integrate	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 into unified media artworks, such as animation, music, and dance.	Demonstrate how a variety of academic, arts, and media forms and content may be mixed and coordinated into media artworks, such as narrative, dance, and media.	Create media artworks through the integration of multiple contents and forms, such as a media broadcast.	Validate how integrating multiple contents and forms can support a central idea in a media artwork, such as media, narratives, and performance.	Integrate multiple contents and forms into unified media arts productions that convey consistent perspectives and narratives, such as an interactive video game.	Integrate multiple contents and forms into unified media arts productions that convey specific themes or ideas, such as interdisciplinary projects, or multimedia theatre.	Integrate various arts, media arts forms, and content into unified media arts productions, considering the reaction and interaction of the audience, such as experiential design.	Integrate various arts, media arts forms, and academic content into unified media arts productions that retain thematic integrity and stylistic continuity, such as transmedia productions.	Synthesize various arts, media arts forms and academic content into unified media arts productions that retain artistic fidelity across platforms, such as transdisciplinary productions.	**Integrate**

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Anchor Standard 5: Develop and refine artistic techniques and work for presentation.
Enduring Understanding: Media artists require a range of skills and abilities to creatively solve problems within and through media arts productions.
Essential Question(s): 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?

	Pre K (MA:Pr5.1.PK)	Kindergarten (MA:Pr5.1.K)	1st (MA:Pr5.1.1)	2nd (MA:Pr5.1.2)	3rd (MA:Pr5.1.3)	4th (MA:Pr5.1.4)	5th (MA:Pr5.1.5)	6th (MA:Pr5.1.6)	7th (MA:Pr5.1.7)	8th (MA:Pr5.1.8)	HS Proficient (MA:Pr5.1.I)	HS Accomplished (MA:Pr5.1.II)	HS Advanced (MA:Pr5.1.III)
Practice	a. Use identified skills, such as manipulating tools, making choices, and sharing in creating media artworks.	a. Identify and demonstrate basic skills, such as handling tools, making choices, and cooperating in creating media artworks.	a. Describe and demonstrate various artistic skills and roles, such as technical steps, planning, and collaborating in media arts productions.	a. Enact roles to demonstrate basic ability in various identified artistic, design, technical, and soft skills, such as tool use and collaboration in media arts productions.	a. Exhibit developing ability in a variety of artistic, design, technical, and organizational roles, such as making compositional decisions, manipulating tools, and group planning in media arts productions.	a. Enact identified roles to practice foundational artistic, design, technical, and soft skills, such as formal technique, equipment usage, production, and collaboration in media arts productions.	a. Enact various roles to practice fundamental ability in artistic, design, technical, and soft skills, such as formal technique, production, and collaboration in media arts productions.	a. Develop a variety of artistic, design, technical, and soft skills through performing various assigned roles in producing media artworks, such as invention, formal technique, production, self-initiative, and problem-solving.	a. Exhibit an increasing set of artistic, design, technical, and soft skills through performing various roles in producing media artworks, such as creative problem-solving and organizing.	a. Demonstrate a defined range of artistic, design, technical, and soft skills, through performing specified roles in producing media artworks, such as strategizing and collaborative communication.	a. Demonstrate progression in artistic, design, technical, and soft skills, as a result of selecting and fulfilling specified roles in the production of a variety of media artworks.	a. Demonstrate effective command of artistic, design, technical and soft skills in managing and producing media artworks.	a. Employ mastered artistic, design, technical, and soft skills in managing and producing media artworks.
	b. Use identified creative skills, such as imagining freely and in guided practice, within media arts productions.	b. Identify and demonstrate creative skills, such as performing, within media arts productions.	b. Describe and demonstrate basic creative skills within media arts productions, such as varying techniques.	b. Demonstrate use of experimentation skills, such as playful practice, and trial and error, within and through media arts productions.	b. Exhibit basic creative skills to invent new content and solutions within and through media arts productions.	b. Practice foundational innovative abilities, such as design thinking, in addressing problems within and through media arts productions.	b. Practice fundamental creative and innovative abilities, such as expanding conventions, in addressing problems within and through media arts productions.	b. Develop a variety of creative and adaptive innovation abilities, such as testing constraints, in developing solutions within and through media arts productions.	b. Exhibit an increasing set of creative and adaptive innovation abilities, such as exploratory processes, in developing solutions within and through media arts productions.	b. Demonstrate a defined range of creative and adaptive innovation abilities, such as divergent solutions and bending conventions, in developing new solutions for identified problems within and through media arts productions.	b. Develop and refine a determined range of creative and adaptive innovation abilities, such as design thinking, and risk taking, in addressing identified challenges and constraints within and through media arts productions.	b. Demonstrate effective ability in creative and adaptive innovation abilities, such as resisting closure, and responsive use of failure, to address sophisticated challenges within and through media arts productions.	b. Fluently employ mastered creative and innovative adaptability in formulating lines of inquiry and solutions, to address complex challenges within and through media arts productions.
	c. Use media arts creation tools freely and in guided practice.	c. Practice, discover, and share how media arts creation tools work.	c. Experiment with and share different ways to use tools and techniques to construct media artworks.	c. Demonstrate and explore identified methods to use tools to capture and form media artworks.	c. Exhibit standard use of tools and techniques while constructing media artworks.	c. Demonstrate use of tools and techniques in standard and novel ways while constructing media artworks.	c. Examine how tools and techniques could be used in standard and experimental ways in constructing media artworks.	c. Demonstrate adaptability using tools and techniques in standard and experimental ways in constructing media artworks.	c. Demonstrate adaptability using tools and techniques in standard and experimental ways to achieve an assigned purpose in constructing media artworks.	c. Demonstrate adaptability using tools, techniques and content in standard and experimental ways to communicate intent in the production of media artworks.	c. Demonstrate adaptation and innovation through the combination of tools, techniques and content, in standard and innovative ways, to communicate intent in the production of media artworks.	c. Demonstrate the skillful adaptation and combination of tools, styles, techniques, and interactivity to achieve specific expressive goals in the production of a variety of media artworks.	c. Independently utilize and adapt tools, styles, and systems in standard, innovative, and experimental ways in the production of complex media artworks.

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Anchor Standard 6: Convey meaning through the presentation of artistic work.
Enduring Understanding: Media artists purposefully present, share, and distribute media artworks for various contexts.
Essential Question(s): How does time, place, audience, and context affect presenting or performing choices for media artworks? How can presenting or sharing media artworks in a public format help a media artist learn and grow?

	Pre K (MA:Pr6.1.PK)	Kindergarten (MA:Pr6.1.K)	1st (MA:Pr6.1.1)	2nd (MA:Pr6.1.2)	3rd (MA:Pr6.1.3)	4th (MA:Pr6.1.4)	5th (MA:Pr6.1.5)	6th (MA:Pr6.1.6)	7th (MA:Pr6.1.7)	8th (MA:Pr6.1.8)	HS Proficient (MA:Pr6.1.I)	HS Accomplished (MA:Pr6.1.II)	HS Advanced (MA:Pr6.1.III)
Present	a. With guidance, share roles and discuss the situation for presenting media artworks.	a. With guidance, identify and share roles and the situation in presenting media artworks.	a. With guidance, discuss presentation conditions and perform a task in presenting media artworks.	a. Identify and describe presentation conditions and perform task(s) in presenting media artworks.	a. Identify and describe the presentation conditions, and take on roles and processes in presenting or distributing media artworks.	a. Explain the presentation conditions, and fulfill a role and processes in presenting or distributing media artworks.	a. Compare qualities and purposes of presentation formats, and fulfill a role and associated processes in presentation and/or distribution of media artworks.	a. Analyze various presentation formats and fulfill various tasks and defined processes in the presentation and/or distribution of media artworks.	a. Evaluate various presentation formats in order to fulfill various tasks and defined processes in the presentation and/or distribution of media artworks.	a. Design the presentation and distribution of media artworks through multiple formats and/or contexts.	a. Design the presentation and distribution of collections of media artworks, considering combinations of artworks, formats, and audiences.	a. Curate and design the presentation and distribution of collections of media artworks through a variety of contexts, such as mass audiences, and physical and virtual channels.	a. Curate, design, and promote the presentation and distribution of media artworks for intentional impacts, through a variety of contexts, such as markets and venues.
	b. With guidance, share reactions to the presentation of media artworks.	b. With guidance, identify and share reactions to the presentation of media artworks.	b. With guidance, discuss the experience of the presentation of media artworks.	b. Identify and describe the experience and share results of presenting media artworks.	b. Identify and describe the experience, and share results of and improvements for presenting media artworks.	b. Explain results of and improvements for presenting media artworks.	b. Compare results of and improvements for presenting media artworks.	b. Analyze results of and improvements for presenting media artworks.	b. Evaluate the results of and improvements for presenting media artworks, considering impacts on personal growth.	b. Evaluate the results of and implement improvements for presenting media artworks, considering impacts on personal growth and external effects.	b. Evaluate and implement improvements in presenting media artworks, considering personal and local impacts, such as the benefits for self and others.	b. Evaluate and implement improvements in presenting media artworks, considering personal, local, and social impacts such as changes that occurred for people, or to a situation.	b. Independently evaluate, compare, and integrate improvements in presenting media artworks, considering personal to global impacts, such as new understandings that were gained by artist and audience.

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Media Arts

Anchor Standard 7: Perceive and analyze artistic work
Enduring Understanding: Identifying the qualities and characteristics of media artworks improves one's artistic appreciation and production.
Essential Question(s): How do we 'read' media artworks and discern their relational components? How do media artworks function to convey meaning and manage audience experience?

RESPONDING	Pre K (MA:Re7.1.PK)	Kindergarten (MA:Re7.1.K)	1st (MA:Re7.1.1)	2nd (MA:Re7.1.2)	3rd (MA:Re7.1.3)	4th (MA:Re7.1.4)	5th (MA:Re7.1.5)	6th (MA:Re7.1.6)	7th (MA:Re7.1.7)	8th (MA:Re7.1.8)	HS Proficient (MA:Re7.1.I)	HS Accomplished (MA:Re7.1.II)	HS Advanced (MA:Re7.1.III)	RESPONDING
Perceive	a. With guidance, explore and discuss components and messages in a variety of media artworks.	a. Recognize and share components and messages in media artworks.	a. Identify components and messages in media artworks.	a. Identify and describe the components and messages in media artworks.	a. Identify and describe how messages are created by components in media artworks.	a. Identify, describe, and explain how messages are created by components in media artworks.	a. Identify, describe, and differentiate how message and meaning are created by components in media artworks.	a. Identify, describe, and analyze how message and meaning are created by components in media artworks.	a. Describe, compare, and analyze the qualities of and relationships between the components in media artworks.	a. Compare, contrast, and analyze the qualities of and relationships between the components and style in media artworks.	a. Analyze the qualities of and relationships between the components, style, and preferences communicated by media artworks and artists.	a. Analyze and synthesize the qualities and relationships of the components in a variety of media artworks, and feedback on how they impact audience.	a. Analyze and synthesize the qualities and relationships of the components and audience impact in a variety media artworks.	Perceive
	b. With guidance, explore media artworks and discuss experiences.	b. Recognize and share how a variety of media artworks create different experiences.	b. With guidance, identify how a variety of media artworks create different experiences.	b. Identify and describe how a variety of media artworks create different experiences.	b. Identify and describe how various forms, methods, and styles in media artworks manage audience experience.	b. Identify, describe, and explain how various forms, methods, and styles in media artworks manage audience experience.	b. Identify, describe, and differentiate how various forms, methods, and styles in media artworks manage audience experience.	b. Identify, describe, and analyze how various forms, methods, and styles in media artworks manage audience experience.	b. Describe, compare, and analyze how various forms, methods, and styles in media artworks interact with personal preferences in influencing audience experience.	b. Compare, contrast, and analyze how various forms, methods, and styles in media artworks manage audience experience and create intention.	b. Analyze how a variety of media artworks manage audience experience and create intention through multimodal perception.	b. Analyze how a broad range of media artworks manage audience experience, create intention and persuasion through multimodal perception.	b. Survey an exemplary range of media artworks, analyzing methods for managing audience experience, creating intention and persuasion through multimodal perception, and systemic communications.	

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RESPONDING	Anchor Standard 8: Interpret intent and meaning in artistic work. Enduring Understanding: Interpretation and appreciation require consideration of the intent, form, and context of the media and artwork. Essential Question(s): How do people relate to and interpret media artworks?													RESPONDING
	Pre K	**Kindergarten**	**1st**	**2nd**	**3rd**	**4th**	**5th**	**6th**	**7th**	**8th**	**HS Proficient**	**HS Accomplished**	**HS Advanced**	
	(MA:Re8.1.PK)	**(MA:Re8.1.K)**	**(MA:Re8.1.1)**	**(MA:Re8.1.2)**	**(MA:Re8.1.3)**	**(MA:Re8.1.4)**	**(MA:Re8.1.5)**	**(MA:Re8.1.6)**	**(MA:Re8.1.7)**	**(MA:Re8.1.8)**	**(MA:Re8.1.I)**	**(MA:Re8.1.II)**	**(MA:Re8.1.III)**	
Interpret	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.	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.	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.	Interpret
RESPONDING	Anchor Standard 9: Apply criteria to evaluate artistic work. Enduring Understanding: Skillful evaluation and critique are critical components of experiencing, appreciating, and producing media artworks. Essential Question(s): How and why do media artists value and judge media artworks? When and how should we evaluate and critique media artworks to improve them?													RESPONDING
	Pre K	**Kindergarten**	**1st**	**2nd**	**3rd**	**4th**	**5th**	**6th**	**7th**	**8th**	**HS Proficient**	**HS Accomplished**	**HS Advanced**	
	(MA:Re9.1.PK)	**(MA:Re9.1.K)**	**(MA:Re9.1.1)**	**(MA:Re9.1.2)**	**(MA:Re9.1.3)**	**(MA:Re9.1.4)**	**(MA:Re9.1.5)**	**(MA:Re9.1.6)**	**(MA:Re9.1.7)**	**(MA:Re9.1.8)**	**(MA:Re9.1.HS.I)**	**(MA:Re9.1.HS.II)**	**(MA:Re9.1.HS.III)**	
Evaluate	With guidance, examine and share appealing qualities in media artworks.	Share appealing qualities and possible changes in media artworks.	Identify the effective parts of and possible changes to media artworks, considering viewers.	Discuss the effectiveness of and improvements for media artworks, considering their context.	Identify basic criteria for and evaluate media artworks, considering possible improvements and context.	Identify and apply basic criteria for evaluating and improving media artworks and production processes, considering context.	Determine and apply criteria for evaluating media artworks and production processes, considering context, and practicing constructive feedback.	Determine and apply specific criteria to evaluate various media artworks and production processes, considering context and practicing constructive feedback.	Develop and apply criteria to evaluate various media artworks and production processes, considering context, and practicing constructive feedback.	Evaluate media art works and production processes with developed criteria, considering context and artistic goals.	Evaluate media art works and production processes at decisive stages, using identified criteria, and considering context and artistic goals.	Form and apply defensible evaluations in the constructive and systematic critique of media artworks and production processes.	Independently develop rigorous evaluations of, and strategically seek feedback for media artworks and production processes, considering complex goals and factors.	Evaluate

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Media Arts

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.
Enduring Understanding: Media artworks synthesize meaning and form cultural experience.
Essential Question(s): 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?

Connecting	Pre K (MA:Cn10.1.PK)	Kindergarten (MA:Cn10.1.K)	1st (MA:Cn10.1.1)	2nd (MA:Cn10.1.2)	3rd (MA:Cn10.1.3)	4th (MA:Cn10.1.4)	5th (MA:Cn10.1.5)	6th (MA:Cn10.1.6)	7th (MA:Cn10.1.7)	8th (MA:Cn10.1.8)	HS Proficient (MA:Cn10.1.I)	HS Accomplished (MA:Cn10.1.II)	HS Advanced (MA:Cn10.1.III)	Connecting
Synthesize	a. Use personal experiences in making media artworks.	a. Use personal experiences and choices in making media artworks.	a. Use personal experiences, interests, and models in creating media artworks.	a. Use personal experiences, interests, information, and models in creating media artworks.	a. Use personal and external resources, such as interests, information, and models, to create media artworks.	a. Examine and use personal and external resources, such as interests, research, and cultural understanding, to create media artworks.	a. Access and use internal and external resources to create media artworks, such as interests, knowledge, and experiences.	a. Access, evaluate, and use internal and external resources to create media artworks, such as knowledge, experiences, interests, and research.	a. Access, evaluate and use internal and external resources to inform the creation of media artworks, such as experiences, interests, research, and exemplary works.	a. Access, evaluate, and use internal and external resources to inform the creation of media artworks, such as cultural and societal knowledge, research, and exemplary works.	a. Access, evaluate, and integrate personal and external resources to inform the creation of original media artworks, such as experiences, interests, and cultural experiences.	a. Synthesize internal and external resources to enhance the creation of persuasive media artworks, such as cultural connections, introspection, research, and exemplary works.	a. Independently and proactively access relevant and qualitative resources to inform the creation of cogent media artworks.	Synthesize
	b. With guidance, share experiences of media artworks.	b. Share memorable experiences of media artworks.	b. Share meaningful experiences of media artworks.	b. Discuss experiences of media artworks, describing their meaning and purpose.	b. Identify and show how media artworks form meanings, situations, and/or culture, such as popular media.	b. Examine and show how media artworks form meanings, situations, and/or cultural experiences, such as online spaces.	b. Examine and show how media artworks form meanings, situations, and cultural experiences, such as news and cultural events.	b. Explain and show how media artworks form new meanings, situations, and cultural experiences, such as historical events.	b. Explain and show how media artworks form new meanings and knowledge, situations, and cultural experiences, such as learning, and new information.	b. Explain and demonstrate how media artworks expand meaning and knowledge, and create cultural experiences, such as local and global events.	b. Explain and demonstrate the use of media artworks to expand meaning and knowledge, and create cultural experiences, such as learning and sharing through online environments.	b. Explain and demonstrate the use of media artworks to synthesize new meaning and knowledge, and reflect and form cultural experiences, such as new connections between themes and ideas, local and global networks, and personal influence.	b. Demonstrate and expound on the use of media artworks to consummate new meaning, knowledge, and impactful cultural experiences.	

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Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding
Enduring Understanding: Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts.
Essential Question(s): 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?

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

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Music

CREATING

Anchor Standard 1: Generate and conceptualize artistic ideas and work.
Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
Essential Question(s): How do musicians generate creative ideas?

	Pre K (MU:Cr1.1.PK)	Kindergarten (MU:Cr1.1.K)	1st (MU:Cr1.1.1)	2nd (MU:Cr1.1.2)	3rd (MU:Cr1.1.3)	4th (MU:Cr1.1.4)	5th (MU:Cr1.1.5)	6th (MU:Cr1.1.6)	7th (MU:Cr1.1.7)	8th (MU:Cr1.1.8)	HS Proficient	HS Accomplished	HS Advanced
Imagine	**a** With substantial **guidance, explore** and experience a variety of music.	**a** With **guidance**, **explore** and experience *music* ***concepts*** *(such as* ***beat*** *and* ***melodic contour*** *).*	**a** With limited **guidance**, *create* ***musical ideas*** *(such as answering a musical question) for a specific* ***purpose*** *.*	**a** *Improvise* ***rhythmic and melodic patterns*** *and* ***musical ideas*** for a specific **purpose**.	**a** Improvise rhythmic and melodic ideas, *and describe* ***connection*** *to* specific **purpose** *and* ***context*** *(such as* ***personal*** *and* ***social*** *).*	**a** Improvise rhythmic, melodic, and *harmonic* ideas, and *explain* **connection** to specific **purpose** and **context** (such as **social** and ***cultural*** *).*	**a** Improvise rhythmic, melodic, and harmonic ideas, and explain **connection** to specific **purpose** and **context** (such as **social**, **cultural**, and ***historical*** *).*	**a** Generate simple rhythmic, melodic, and harmonic ***phrases*** within **AB** and **ABA forms** that convey **expressive intent**.	**a** Generate rhythmic, melodic, and harmonic **phrases** and *variations over harmonic accompaniments* within **AB**, **ABA,** or ***theme and variation*** **forms** that convey **expressive intent**.	**a** Generate rhythmic, melodic and harmonic **phrases** *and harmonic accompaniments* within ***expanded forms*** *(including introductions, transitions, and codas*) that convey **expressive intent**.			
		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.*						

CREATING (duplicate)

Imagine (duplicate)

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CREATING

Anchor Standard 2: Organize and develop artistic ideas and work.
Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.
Essential Question(s): How do musicians make creative decisions?

	Pre K (MU:Cr2.1.PK)	Kindergarten (MU:Cr2.1.K)	1st (MU:Cr2.1.1)	2nd (MU:Cr2.1.2)	3rd (MU:Cr2.1.3)	4th (MU:Cr2.1.4)	5th (MU:Cr2.1.5)	6th (MU:Cr2.1.6)	7th (MU:Cr2.1.7)	8th (MU:Cr2.1.8)	HS Proficient	HS Accomplished	HS Advanced
Plan and Make	**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 *develop* ed **musical ideas** for **improvisations***,* ***arrangements*** *, or* ***compositions*** to express **intent**, and explain **connection** to **purpose** and **context***.*	**a** Select, organize, construct, and document personal **musical ideas** for ***arrangements*** *and* ***compositions*** within **AB** or **ABA form** that **demonstrate** an effective beginning, middle, and ending, and convey **expressive intent**.	**a** Select, organize, develop and document personal **musical ideas** *for* ***arrangements*** *,* *songs,* and **compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety and convey expressive intent.**	**a** Select, organize, and document personal **musical ideas** for **arrangements**, songs, and **compositions** within **expanded forms** that **demonstrate** ***tension*** *and* ***release*** *,* **unity** and **variety,** *balance,* and convey **expressive intent**.			
	b – With substantial **guidance**, select and keep track of the order for performing original **musical ideas,** using **iconic notation** and/or recording technology.	**a** With **guidance**, *organize* personal ***musical ideas*** using **iconic notation** and/or recording technology.	**b** With *limited* **guidance,** use **iconic** *or* ***standard notation*** and/or recording technology *to document and organize* personal **musical ideas***.*	**b** Use **iconic** or **standard** notation and/or recording technology to *combine, sequence,* and document personal **musical ideas**.	**b** Use **standard** and/or **iconic notation** and/or recording technology to document personal *rhythmic and melodic* **musical ideas**.	**b** Use **standard** and/or **iconic notation** and/or recording technology to document personal rhythmic, melodic, *and simple harmonic* **musical ideas**.	**b** Use **standard** and/or **iconic notation** and/or recording technology to document personal rhythmic, melodic, and *two-chord* harmonic **musical ideas**.	**b** Use **standard** and/or **iconic notation** and/or audio/ video recording to document personal simple rhythmic **phrases,** melodic *phrases* **,** and *two-chord* harmonic **musical ideas**.	**b** Use **standard** and/or **iconic notation** and/or audio/ video recording to document personal simple rhythmic **phrases**, melodic phrases, and ***harmonic sequences*** *.*	**b** Use **standard** and/or **iconic notation** and/or audio/ video recording to document personal rhythmic **phrases,** melodic phrases, and **harmonic sequences**.			

CREATING

Anchor Standard 3: Refine and complete artistic work.
Enduring Understanding: Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
Essential Question(s): How do musicians improve the quality of their creative work?

	Pre K (MA:Cr3.1.PK)	Kindergarten (MU:Cr3.1.K)	1st (MU:Cr3.1.1)	2nd (MU:Cr3.1.2)	3rd (MU:Cr3.1.3)	4th (MU:Cr3.1.4)	5th (MU:Cr3.1.5)	6th (MU:Cr3.1.6)	7th (MU:Cr3.1.7)	8th (MU:Cr3.1.8)	HS Proficient	HS Accomplished	HS Advanced
Evaluate and Refine	**a** With substantial **guidance**, consider personal, peer, and teacher feedback when **demonstrating** and **refining** personal **musical ideas**.	**a -** With **guidance**, *apply* personal, peer, and teacher feedback in **refining** personal **musical ideas**.	**a** With limited **guidance**, *discuss and* apply personal, peer, and teacher feedback to **refine** personal **musical ideas**.	**a** ***Interpret*** and apply personal, peer, and teacher feedback *to revise personal music .*	**a** *Evaluate,* ***refine*** **,** *and document* revisions to personal ***musical ideas*** *,* *applying* ***teacher-provided*** *and* ***collaboratively-developed criteria*** *and feedback.*	**a** Evaluate, **refine**, and document revisions to personal *music,* applying **teacher-provided** *and* ***collaboratively-developed*** **criteria** and feedback *to show improvement over time.*	**a** Evaluate, **refine**, and document revisions to personal music, applying **teacher-provided** and ***collaboratively-developed criteria*** and feedback, *and explain rationale for changes.*	**a** Evaluate their own work, applying **teacher-provided criteria** such as *application of selected* ***elements of music,*** *and use of sound sources .*	**a** Evaluate their own work, applying selected **criteria** such as *appropriate* application of **elements of music** including ***style*** *,* ***form*** *,* and use of sound sources.	**a** Evaluate their own work by selecting and applying **criteria** including *appropriate application of* ***compositional techniques*** *,* **style**, **form,** and use of sound sources.			
								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**.			

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Enduring Understanding: Musicians' presentation of creative work is the culmination of a process of creation and communication
Essential Question(s): When is creative work ready to share?

	Pre K (MU:Cr3.2.PK)	Kindergarten (MU:Cr3.2.K)	1st (MU:Cr3.2.1)	2nd (MU:Cr3.2.2)	3rd (MU:Cr3.2.3)	4th (MU:Cr3.2.4)	5th (MU:Cr3.2.5)	6th (MU:Cr3.2.6)	7th (MU:Cr3.2.7)	8th (MU:Cr3.2.8)	HS Proficient	HS Accomplished	HS Advanced	
Present	**a** With substantial **guidance**, **share** revised personal **musical ideas** with peers.	**a** With **guidance**, ***demonstrate*** *a final version* of personal **musical ideas** to peers.	**a** With limited **guidance**, convey **expressive intent** for a specific **purpose** by ***presenting*** a final version of personal **musical ideas** to peers *or informal audience.*	**a** Convey **expressive intent** for a specific **purpose** by **presenting** a final version of personal **musical ideas** to peers *or informal audience.*	**a Present** the final version of personal created music to others, *and describe* **connection** to ***expressive intent*** .	**a Present** the final version of personal created music to others, and *explain* **connection** to **expressive intent**.	**a Present** the final version of personal created music to others *that* ***demonstrates craftsmanship*** , and explain **connection** to **expressive intent.**	**a Present** the final version of their documented personal **composition** or **arrangement**, using **craftsmanship** and originality to demonstrate an effective beginning, middle, and ending, and convey **expressive intent**.	**a Present** the final version of their documented personal **composition**, song, or **arrangement**, using **craftsmanship** and originality to demonstrate ***unity and variety,*** and convey **expressive intent**.	**a Present** the final version of their documented personal **composition**, song, or **arrangement**, using **craftsmanship** and originality to demonstrate the application of ***compositional techniques*** for creating **unity** and **variety**, ***tension and release*** **,** and *balance* to convey **expressive intent**.				**Present**

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Music

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.
Enduring Understanding: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
Essential Question(s): How do performers select repertoire?

PERFORMING	Pre K (MU:Pr4.1.PK)	Kindergarten (MU:Pr4.1.K)	1st (MU:Pr4.1.1)	2nd (MU:Pr4.1.2)	3rd (MU:Pr4.1.3)	4th (MU:Pr4.1.4)	5th (MU:Pr4.1.5)	6th (MU:Pr4.1.6)	7th (MU:Pr4.1.7)	8th (MU:Pr4.1.8)	HS Proficient	HS Accomplished	HS Advanced	PERFORMING
Select	**a** With substantial **guidance**, **demonstrate** and state preference for varied musical selections.	**a** With **guidance**, **demonstrate** *and state personal interest* in varied musical selections.	**a** With limited **guidance**, **demonstrate** *and discuss* personal interest in, *knowledge about, and* ***purpose*** *of* varied musical selections.	**a** **Demonstrate** *and explain* personal interest in, knowledge about, and **purpose** of varied musical selections.	**a** **Demonstrate** and explain *how the selection of music to* ***perform*** *is influenced by personal interest, knowledge,* ***purpose*** *, and* ***context*** *.*	**a** **Demonstrate** and explain how the selection of music to **perform** is influenced by personal interest, knowledge, **context**, *and* ***technical skill*** *.*	**a** **Demonstrate** and explain how the selection of music to **perform** is influenced by personal interest, knowledge, and **context**, as well as *their personal and others'* **technical skill**.	**a** Apply ***teacher-provided*** **criteria** for selecting music to **perform** for a specific **purpose** and/or **context,** and explain why each was chosen.	**a** Apply ***collaboratively-developed*** **criteria** for selecting music *of contrasting styles for a* ***program*** with a specific **purpose** and/or **context** and, after discussion, identify ***expressive qualities*** *,* ***technical challenges*** *,* and *reasons* for choices.	**a** Apply ***personally-developed*** **criteria** for selecting *music of* contrasting styles for a **program** with a specific **purpose** and/or **context,** and explain **expressive qualities**, **technical challenges**, and reasons for choices.				Select

Enduring Understanding: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.
Essential Question(s): How does understanding the structure and context of musical works inform performance?

	Pre K (MU:Pr4.2.PK)	Kindergarten (MU:Pr4.2.K)	1st (MU:Pr4.2.1)	2nd (MU:Pr4.2.2)	3rd (MU:Pr4.2.3)	4th (MU:Pr4.2.4)	5th (MU:Pr4.2.5)	6th (MU:Pr4.2.6)	7th (MU:Pr4.2.7)	8th (MU:Pr4.2.8)	HS Proficient	HS Accomplished	HS Advanced	
Analyze	**a** With substantial **guidance**, **explore** and **demonstrate** awareness of musical contrasts.	**a** With **guidance**, **explore** and **demonstrate** awareness of music *contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for* ***performance*** *.*	**a** With limited **guidance**, **demonstrate** *knowledge* of music **concepts** (such as **beat** *and* ***melodic contour*** *)* in music from a variety of **cultures** selected for **performance**.	**a** **Demonstrate** knowledge of music **concepts** *(such as* ***tonality*** *and* ***meter*** *)* in music from a variety of **cultures** selected for **performance**.	**a** **Demonstrate** *understanding of the* ***structure*** in music selected for **performance**.	**a** **Demonstrate** understanding of the **structure** and *the* ***elements of music*** *(such as* ***rhythm*** *,* ***pitch*** *, and* ***form*** *)* in music selected for **performance**.	**a** **Demonstrate** understanding of the **structure** and the **elements of music** (such as **rhythm**, **pitch**, **form**, and ***harmony***) in music selected for **performance**.	**a** *Explain* how understanding 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.				Analyze
			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*, r* ead and perform using **iconic** *and/or* **standard notation**.	**b** When analyzing selected music, read and perform using **standard notation**.	**b** When analyzing selected music, read and identify by name or function standard symbols for **rhythm**, **pitch**, **articulation**, and **dynamics**.	**b** When analyzing selected music, read and identify by name or function standard symbols for **rhythm**, **pitch articulation**, **dynamics**, ***tempo*** *, and* ***form*** *.*	**b** When analyzing selected music, **sight-read** in *treble or bass clef simple rhythmic, melodic, and/or harmonic notation.*			
					c Describe how **context** (such as **personal** and **social**) can inform a **performance**.	**c** *Explain* how **context** (such as **social** and ***cultural***) informs a **performance**.	**c** Explain how **context** (such as **social, cultural**, and ***historical***) informs **performances**.	**c** Identify how **cultural** and **historical context** inform **performances**.	**c** Identify how **cultural** and **historical context** inform **performances** and result in *different music* ***interpretations*** *.*	**c** Identity how **cultural** and **historical context** inform **performances** and result in different *musical effects* .			

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Enduring Understanding: Performers make interpretive decisions based on their understanding of context and expressive intent.
Essential Question(s): How do performers interpret musical works?

	Pre K (MU:Pr4.3.PK)	Kindergarten (MU:Pr4.3.K)	1st (MU:Pr4.3.1)	2nd (MU:Pr4.3.2)	3rd (MU:Pr4.3.3)	4th (MU:Pr4.3.4)	5th (MU:Pr4.3.5)	6th (MU:Pr4.3.6)	7th (MU:Pr4.3.7)	8th (MU:Pr4.3.8)	HS Proficient	HS Accomplished	HS Advanced	
Interpret	**a** With substantial **guidance**, **explore** music's **expressive qualities** (such as voice quality, **dynamics**, and **tempo)**.	**a** With **guidance**, ***demonstrate*** *awareness of* **expressive qualities** (such as voice quality, **dynamics**, and **tempo**) that support the **creators' expressive intent**.	**a Demonstrate** *and describe* music's **expressive qualities** (such as **dynamics** and **tempo**).	**a Demonstrate** *understanding* of **expressive qualities** (such as **dynamics** and **tempo**) *and how* ***creators*** *use them to convey* ***expressive intent*** *.*	**a Demonstrate** *and describe* how **intent** is conveyed through **expressive qualities** (such as **dynamics** and **tempo**).	**a Demonstrate** *and explain* how **intent** is conveyed through *interpretive decisions* and **expressive qualities** (such as **dynamics**, **tempo**, and ***timbre*** *)* .	**a Demonstrate** and explain how **intent** is conveyed through interpretive decisions and **expressive qualities** *(* such as **dynamics**, **tempo**, **timbre**, *and* ***articulation/style*** *).*	**a Perform** a selected piece of music demonstrating how their **interpretations** of the **elements of music** and the **expressive qualities** (such as **dynamics**, **tempo**, **timbre**, **articulation/style**, and ***phrasing***) convey **intent**.	**a Perform** *contrasting pieces* of music demonstrating their **interpretations** of the **elements of music** and **expressive qualities** (such as **dynamics**, **tempo**, **timbre**, **articulation/style**, and **phrasing**) convey **intent**.	**a** ***Perform*** *contrasting pieces of music , demonstrating as well as explaining how the* music's **intent** is conveyed by their **interpretations** of the **elements of music** and **expressive qualities** (such as **dynamics**, **tempo**, **timbre**, **articulation/style**, and **phrasing**).				Interpret

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.
Enduring Understanding: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
Essential Question(s): How do musicians improve the quality of their performance?

	Pre K (MU:Pr5.1.PK)	Kindergarten (MU:Pr5.1.K)	1st (MU:Pr5.1.1)	2nd (MU:Pr5.1.2)	3rd (MU:Pr5.1.3)	4th (MU:Pr5.1.4)	5th (MU:Pr5.1.5)	6th (MU:Pr5.1.6)	7th (MU:Pr5.1.7)	8th (MU:Pr5.1.8)	HS Proficient	HS Accomplished	HS Advanced	
Rehearse, Evaluate and Refine	**a** With substantial **guidance**, practice and **demonstrate** what they like about their own **performances**.	**a** With **guidance**, apply personal, teacher, and peer feedback to **refine performances**.	**a** With limited **guidance**, apply personal, teacher, and peer feedback to **refine performances**.	**a -** *Apply* ***established criteria*** *to judge the accuracy, expressiveness, and effectiveness of* ***performances*** *.*	**a -** Apply **teacher-provided** and ***collaboratively - developed*** **criteria** *and feedback to evaluate accuracy of* ***ensemble performances*** *.*	**a** Apply **teacher-provided** and **collaboratively-developed criteria** and feedback to evaluate accuracy *and expressiveness* of **ensemble** *and personal* **performances**.	**a** Apply **teacher-provided** and ***established*** **criteria** and feedback to evaluate the accuracy and expressiveness of **ensemble** and personal **performances**.	**a** Identify and apply ***teacher-provided*** **criteria** (such as correct interpretation of notation, **technical accuracy**, originality, and interest) to rehearse, **refine**, and determine when a piece is ready to **perform**.	**a** Identify and apply ***collaboratively-developed*** **criteria** (such as demonstrating correct interpretation of notation, ***technical skill*** *of performer,* originality, *emotional impac* t, and interest) to rehearse, **refine**, and determine when the music is ready to **perform**.	**a** Identify and apply ***personally-developed*** **criteria** (such as demonstrating correct interpretation of notation, **technical skill** of performer, originality, emotional impact, ***variety*** *,* and interest) to rehearse, **refine**, and determine when the music is ready to **perform**.				Rehearse, Evaluate and Refine
	b With substantial **guidance**, **a**pply personal, peer, and teacher feedback to **refine performances**.	**b** *With* ***guidance*** *, use suggested strategies in rehearsal to improve the* ***expressive qualities*** *of music.*	**b** With limited **guidance**, use suggested strategies in rehearsal *to address interpretive challenges* of music.	**b –** Rehearse, *identify* and apply strategies to address interpretive, *performance, and* ***technical*** **challenges** of music.	**b** Rehearse to ***refine*** **technical accuracy**, **expressive qualities**, and identified performance challenges.	**b** Rehearse to **refine technical accuracy** and **expressive qualities**, *and address performance challenges.*	**b** Rehearse to refine **technical accuracy** and **expressive qualities** to address challenges, *and show improvement over time.*							

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PERFORMING

Anchor Standard 6: Convey meaning through the presentation of artistic work.
Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.
Essential Question(s): When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

	Pre K (MU:Pr6.1.PK)	Kindergarten (MU:Pr6.1.K)	1st (MU:Pr6.1.1)	2nd (MU:Pr6.1.2)	3rd (MU:Pr6.1.3)	4th (MU:Pr6.1.4)	5th (MU:Pr6.1.5)	6th (MU:Pr6.1.6)	7th (MU:Pr6.1.7)	8th (MU:Pr6.1.8)	HS Proficient	HS Accomplished	HS Advanced
Present	**a** With substantial **guidance**, **perform** music with **expression**.	**a** With **guidance**, **perform** music with **expression**.	**a** With limited **guidance**, **perform** music for a specific ***purpose*** with **expression**.	**a** **Perform** music for a specific **purpose** with **expression** and ***technical accuracy***.	**a** **Perform** music with **expression** and **technical accuracy**.	**a** **Perform** music, *alone or with others*, with **expression** and **technical accuracy**, and appropriate **interpretation**.	**a** **Perform** music, alone or with others, with **expression**, **technical accuracy**, *and* appropriate **interpretation**.	**a** **Perform** the music with **technical accuracy** to convey the **creator's intent**.	**a** **Perform** the music with **technical accuracy** and *stylistic* ***expression*** to convey the **creator's intent**.	**a** **Perform** the music with **technical accuracy**, stylistic **expression**, and ***culturally authentic practices*** *in music* to convey the **creator's intent**.			
		b ***Perform*** *appropriately for the audience.*	**b** **Perform** appropriately for the audience and ***purpose*.**	**b** **Perform** appropriately for the audience and **purpose**.	**b** **Demonstrate** ***performance decorum*** *and* ***audience etiquette*** *appropriate for the* ***context*** *and* ***venue***.	**b** **Demonstrate performance decorum** and **audience etiquette** appropriate for the **context**, **venue**, *and* ***genre***.	**b** **Demonstrate performance decorum** and **audience etiquette** appropriate for the **context**, **venue**, **genre**, *and* ***style***.	**b** **Demonstrate performance decorum** (*such as stage presence, attire, and behavior)* and **audience etiquette** appropriate for **venue** and **purpose**.	**b** **Demonstrate performance decorum** (such as stage presence, attire, and behavior) and **audience etiquette** appropriate for **venue**, **purpose**, and ***context***.	**b** **Demonstrate performance decorum** (such as stage presence, attire, and behavior) and **audience etiquette** appropriate for **venue**, **purpose**, **context**, and ***style***.			

PERFORMING (duplicate)

Present (duplicate)

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Music

Anchor Standard 7: Perceive and analyze artistic work
Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.
Essential Question(s): How do individuals choose music to experience?

RESPONDING	Pre K (MU:Re7.1.PK)	Kindergarten (MU:Re7.1.K)	1st (MU:Re7.1.1)	2nd (MU:Re7.1.2)	3rd (MU:Re7.1.3)	4th (MU:Re7.1.4)	5th (MU:Re7.1.5)	6th (MU:Re7.1.6)	7th (MU:Re7.1.7)	8th (MU:Re7.1.8)	HS Proficient	HS Accomplished	HS Advanced	RESPONDING
Select	**a** With substantial **guidance**, state personal interests and **demonstrate** why they prefer some music selections over others.	**a** With **guidance**, *list* personal interests *and experiences* and **demonstrate** why they prefer some music selections over others.	**a** With limited **guidance**, *identify and* ***demonstrate*** *how* personal interests and experiences *influence musical selection* for specific **purposes**.	**a** *Explain and* **demonstrate** how personal interests and experiences influence musical selection for specific **purposes**.	**a** **Demonstrate** *and describe* how *selected music connects to* and is influenced by specific interests, experiences, or **purposes**.	**a** **Demonstrate** *and explain* how selected music connects to and is influenced by specific interests, experiences, **purposes**, or **contexts**.	**a** **Demonstrate** and explain, *citing evidence,* how selected music connects to and is influenced by specific interests, experiences, **purposes**, or **contexts**.	**a** Select or choose music to listen to and explain the **connections** to specific interests or experiences for a specific **purpose**.	**a** Select or choose contrasting music to listen to and *compare* the **connections** to specific interests or experiences for a specific **purpose**.	**a** Select ***programs*** of music (such as a CD mix or live performances) and demonstrate the **connections** to an interest or experience for a specific **purpose**.				Select

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(s): How do individuals choose music to experience?

	Pre K (MU:Re7.2.PK)	Kindergarten (MU:Re7.2.K)	1st (MU:Re7.2.1)	2nd (MU:Re7.2.2)	3rd (MU:Re7.2.3)	4th (MU:Re7.2.4)	5th (MU:Re7.2.5)	6th (MU:Re7.2.6)	7th (MU:Re7.2.7)	8th (MU:Re7.2.8)	HS Proficient	HS Accomplished	HS Advanced	
Analyze	**a** With substantial **guidance**, **explore** musical contrasts in music.	**a** With **guidance**, ***demonstrate*** *how a specific music* ***concept*** *(such as* ***beat*** *or* ***melodic direction*** *) is used in music.*	**a** With limited **guidance**, **demonstrate** *and identify* how specific music **concepts** (such as **beat** *or pitch)* are *used in various styles of music for a* ***purpose*** *.*	**a** *Describe* how specific music ***concepts*** *are used to support a specific* ***purpose*** *in music.*	**a** **Demonstrate** and describe *how a response to music can be informed by the* ***structure*** *, the use of the* ***elements of music*** *, and* ***context*** *(such as* ***personal*** *and* ***social*** *).*	**a** **Demonstrate** *and explain* how responses to music *are* informed by the **structure**, the use of the **elements of music**, and **context** (such as **social** and ***cultural***).	**a** **Demonstrate** and explain, *citing evidence* , how responses to music are informed by the **structure**, the use of the **elements of music**, and **context** (such as **social**, **cultural**, and ***historical***).	**a** Describe how the **elements of music** and **expressive qualities** relate to the **structure** of the pieces.	**a** *Classify and explain* how the **elements of music** and **expressive qualities** relate to the **structure** of contrasting pieces.	**a** *Compare* how the **elements of music** and **expressive qualities** relate to the **structure** *within* ***programs*** of music.				Analyze
								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**.				

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RESPONDING	Anchor Standard 8: Interpret intent and meaning in artistic work. Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. Essential Question(s): How do we discern the musical creators' and performers' expressive intent?												
	Pre K (MU:Re8.1.PK)	**Kindergarten (MU:Re8.1.K)**	**1st (MU:Re8.1.1)**	**2nd (MU:Re8.1.2)**	**3rd (MU:Re8.1.3)**	**4th (MU:Re8.1.4)**	**5th (MU:Re8.1.5)**	**6th (MU:Re8.1.6)**	**7th (MU:Re8.1.7)**	**8th (MU:Re8.1.8)**	**HS Proficient**	**HS Accomplished**	**HS Advanced**
Interpret	**a** With substantial **guidance**, **explore** music's **expressive qualities** (such as **dynamics** and **tempo**).	**a** With **guidance**, ***demonstrate*** *awareness* of **expressive qualities** (such as **dynamics** and **tempo**) that reflect creators'/performers' **expressive intent**.	**a** With *limited* **guidance**, ***demonstrate*** *and identify* ***expressive qualities*** *(such as* ***dynamics*** *and* ***tempo*** *) that reflect creators'/ performers'* ***expressive intent.***	**a** **Demonstrate** *knowledge* of music **concepts** and *how they support creators'/ performers'* ***expressive intent.***	**a** ***Demonstrate*** *and describe how the* ***expressive qualities*** *(such as* ***dynamics*** *and* ***tempo*** *) are used in performers'* ***interpretations*** *to reflect* ***expressive intent*** *.*	**a** **Demonstrate** *and explain* how the **expressive qualities** (such as **dynamics**, **tempo**, and ***timbre***) are used in performers' *and personal* **interpretations** to reflect **expressive intent**.	**a** **Demonstrate** and explain how the **expressive qualities** (such as **dynamics**, **tempo**, **timbre**, and ***articulation***) are used in performers' and personal **interpretations** to reflect **expressive intent**.	**a** Describe a personal **interpretation** of how creators' and performers' application of the **elements of music** and **expressive qualities**, within **genres** and **cultural** and **historical context,** convey **expressive intent**.	**a** Describe a personal **interpretation** of *contrasting* works and explain how creators' and performers' application of the **elements of music** and **expressive qualities**, within **genres**, **cultures**, and **historical periods**, convey **expressive intent**.	**a** *Support* personal **interpretation** of contrasting ***programs*** of music and explain how creators' or performers' apply the **elements of music** and **expressive qualities**, within **genres**, **cultures**, and **historical periods** to convey **expressive intent**.			Interpret
RESPONDING	Anchor Standard 9: Apply criteria to evaluate artistic work. Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria. Essential Question(s): How do we judge the quality of musical work(s) and performance(s)?												
	Pre K (MU:Re9.1.PK)	**Kindergarten (MU:Re9.1.K)**	**1st (MU:Re9.1.1)**	**2nd (MU:Re9.1.2)**	**3rd (MU:Re9.1.3)**	**4th (MU:Re9.1.4)**	**5th (MU:Re9.1.5)**	**6th (MU:Re9.1.6)**	**7th (MU:Re9.1.7)**	**8th (MU:Re9.1.8)**	**HS Proficient**	**HS Accomplished**	**HS Advanced**
Evaluate	**a** With substantial **guidance**, talk about personal and expressive preferences in music.	**b** With **guidance**, *apply personal and expressive preferences in the evaluation of music.*	**a** With limited **guidance**, apply personal and expressive preferences in the evaluation of music for specific **purposes**.	**a** *Apply* personal and expressive preferences in the evaluation of music for specific **purposes**.	**a** Evaluate ***musical works*** *and* ***performances*** *,* *applying* ***established criteria*** *, and describe appropriateness to the* ***context*** *.*	**a** Evaluate **musical works** and ***performances*** **,** applying **established criteria**, and *explain* appropriateness to the **context**.	**a** Evaluate **musical works** and **performances**, applying **established criteria**, and explain appropriateness to the **context**, *citing evidence from the* ***elements of music*** *.*	**a** Apply ***teacher-provided*** **criteria** to evaluate **musical works** or **performances**.	**a** Select from ***teacher-provided*** **criteria** to evaluate **musical works** or **performances**.	**a** Apply appropriate ***personally-developed*** **criteria** to evaluate **musical works** or **performances**.			Evaluate

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Music

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.
Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
Essential Question(s): How do musicians make meaningful connections to creating, performing, and responding?

CONNECTING

Pre K (MU:Cn10.0.PK)	Kindergarten (MU:Cn10.0.K)	1st (MU:Cn10.0.1)	2nd (MU:Cn10.0.2)	3rd (MU:Cn10.0.3)	4th (MU:Cn10.0.4)	5th (MU:Cn10.0.5)	6th (MU:Cn10.0.6)	7th (MU:Cn10.0.7)	8th (MU:Cn10.0.8)	HS Proficient	HS Accomplished	HS Advanced
a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	**a** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	**a** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	**2a** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	**a** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	**a** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	**a** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	**a** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	**a** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	**a** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.			
MU:Cr3.2.PKa With substantial **guidance**, **share** revised **musical ideas** with peers.	**MU:Cr3.2.Ka** With **guidance**, ***demonstrate*** *a final version* of personal **musical ideas** to peers.	**MU:Cr2.1.1a** *With limited* **guidance**, **demonstrate** *and discuss personal reasons for selecting* ***musical ideas*** *that represent* ***expressive intent.***	**MU:Cr2.1.2a** **Demonstrate** and *explain* personal reasons for selecting *patterns and ideas for their music* that represent **expressive intent**.	**MU:Cr2.1.3a** **Demonstrate** *selected* ***musical ideas*** *for a simple* ***improvisation*** *or* ***composition*** *to express* ***intent,*** *and describe* ***connection*** *to a specific* ***purpose*** *and* ***context*** *.*	**MU:Cr2.1.4a** **Demonstrate** selected ***and*** *organized* **musical ideas** for *an* **improvisation**, ***arrangement*** **,** or **composition** to express **intent,** *and explain* **connection** *to* **purpose** and **context**.	**MU:Cr2.1.5a** **Demonstrate** selected and *develop* ed **musical ideas** for **improvisations**, ***arrangements*** **,** *or* ***compositions*** to express **intent**, and explain **connection** to **purpose** and **context**.	**MU:Cr2.1.6a** 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**.	**MU:Cr2.1.7a** 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**.	**MU:Cr2.1.8a** Select, organize, and document personal **musical ideas** for **arrangements**, songs, and **compositions** within **expanded forms** that **demonstrate** ***tension*** *and* ***release*** **, unity** and **variety,** and *balance,* and convey **expressive intent**.			
MU:Pr4.1.PKa With substantial **guidance**, **demonstrate** and state preference for varied musical selections.	**MU:Pr4.1.Ka** With **guidance**, **demonstrate** *and state personal interest* in varied musical selections.	**MU:Cr3.2.1a** With limited **guidance**, convey **expressive intent** for a specific **purpose** by ***presenting*** a final version of personal **musical ideas** to peers *or informal audience.*	**MU:Cr3.2.2a** Convey **expressive intent** for a specific **purpose** by **presenting** a final version of personal **musical ideas** to peers *or informal audience.*	**MU:Cr3.2.3a** **Present** the final version of created music for others, *and describe* **connection** to ***expressive intent.***	**MU:Cr3.2.4a** **Present** the final version of created music for others, and *explain* **connection** to **expressive intent**.	**MU:Cr3.2.5a** **Present** the final version of created music for others *that* ***demonstrates craftsmanship*** **,** and explain **connection** to **expressive intent.**	**MU:Cr3.2.6a** **Present** the final version of their documented personal **composition** or **arrangement**, using **craftsmanship** and originality to demonstrate an effective beginning, middle, and ending, and convey **expressive intent**.	**MU:Cr3.2.7a** **Present** the final version of their documented personal **composition,** song, or **arrangement**, using **craftsmanship** and originality to demonstrate ***unity*** *and* ***variety*** **,** and convey **expressive intent**.	**MU:Cr3.2.8a** **Present** the final version of their documented personal **composition**, song, or **arrangement**, using **craftsmanship** and originality to demonstrate the application of ***compositional techniques*** for creating **unity** and **variety**, ***tension and release*** **,** and *balance* to convey **expressive intent**.			
MU:Pr4.3.PKa With substantial **guidance**, **explore** music's **expressive qualities** (such as voice quality, **dynamics**, and **tempo)**.	**MU:Pr4.3.Ka** With **guidance**, ***demonstrate*** *awareness of* **expressive qualities** (such as voice quality, **dynamics**, and **tempo**) that support the **creators' expressive intent**.	**MU:Pr4.3.1a** **Demonstrate** *and describe* music's **expressive qualities** (such as **dynamics** and **tempo**).	**MU:Pr4.3.2a** **Demonstrate** *understanding* of **expressive qualities** (such as **dynamics** and **tempo)** *and how* ***creators*** *use them to convey* ***expressive intent*** *.*	**MU:Pr4.1.3a** **Demonstrate** and explain *how the selection of music to* ***perform*** *is influenced by personal interest, knowledge,* ***purpose*** *, and* ***context*** *.*	**MU:Pr4.1.4a** **Demonstrate** and explain how the selection of music to **perform** is influenced by personal interest, knowledge, **context**, *and* ***technical skill*** *.*	**MU:Pr4.1.5a** **Demonstrate** and explain how the selection of music to **perform** is influenced by personal interest, knowledge, **context**, as well as *their personal and others'* ***technical skill*** *.*	**MU:Pr4.1.6a** Apply ***teacher-provided*** **criteria** for selecting music to **perform** for a specific **purpose** and/or **context** and explain why each was chosen.	**MU:Pr4.1.7a** 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.	**MU:Pr4.1.8a** 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.			

CONNECTING

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		MU:Re7.1.1a With limited **guidance**, *identify and* ***demonstrate*** *how* personal interests and experiences *influence musical selection* for specific **purposes**.	**MU:Re7.1.2a** *Explain and* **demonstrate** how personal interests and experiences influence musical selection for specific **purposes**.	**MU:Pr4.3.3a Demonstrate** *and describe* how **intent** is conveyed through **expressive qualities** (such as **dynamics** and **tempo**).	**MU:Pr4.3.4a Demonstrate** *and explain* how **intent** is conveyed through *interpretive decisions* and **expressive qualities** (such as **dynamics**, **tempo**, and ***timbre*** *)* .	**MU:Pr4.3.5a Demonstrate** and explain how **intent** is conveyed through interpretive decisions and **expressive qualities** (such as **dynamics**, **tempo**, **timbre**, *and* ***articulation/style*** *)* .	**MU:Pr4.3.6a Perform** a selected piece of music demonstrating how their **interpretations** of the **elements of music** and the **expressive qualities** (such as **dynamics**, **tempo**, **timbre**, **articulation/style**, and ***phrasing***) convey **intent**.	**MU:Pr4.3.7a Perform** *contrasting pieces* of music demonstrating their personal **interpretations** of the **elements of music** and **expressive qualities** (such as **dynamics**, **tempo**, **timbre**, **articulation/style**, and **phrasing**) convey **intent**.	**MU:Pr4.3.8a** ***Perform*** *contrasting pieces of music* , *demonstrating as well as explaining how the* music's **intent** is conveyed by their **interpretations** of the **elements of music** and **expressive qualities** (such as **dynamics**, **tempo**, **timbre**, **articulation/style**, and **phrasing**).		
				MU:Re7.1.3a Demonstrate *and describe* how *selected music connects to* and is influenced by specific interests, experiences, or **purposes**.	**MU:Re7.1.4a Demonstrate** *and explain* how selected music connects to and is influenced by specific interests, experiences, **purposes**, or **contexts**.	**MU:Re7.1.5a Demonstrate** and explain, *citing evidence,* how selected music connects to, and is influenced by specific interests, experiences, **purposes**, or **contexts**.	**MU:Re7.1.6a** Select or choose music to listen to and explain the **connections** to specific interests or experiences for a specific **purpose**.	**MU:Re7.1.7a** Select or choose contrasting music to listen to and *compare* the **connection** to specific interests or experiences for a specific **purpose**.	**MU:Re7.1.8a** Select ***programs*** of music (such as a CD mix or live performances) and demonstrate the **connections** to an interest or experience for a specific **purpose**.		
CONNECTING	**Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding** **Enduring Understanding: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.** **Essential Question(s): How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?**										**CONNECTING**
	Pre K (MU:Cn11.0.PK)	**Kindergarten (MU:Cn11.0.K)**	**1st (MU:Cn11.0.1)**	**2nd (MU:Cn11.0.2)**	**3rd (MU:Cn11.0.3)**	**4th (MU:Cn11.0.4)**	**5th (MU:Cn11.0.5)**	**6th (MU:Cn11.0.6)**	**7th (MU:Cn11.0.7)**	**8th (MU:Cn11.0.8)**	**HS Proficient**	**HS Accomplished**	**HS Advanced**	
	a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	**a** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	**a** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	**a** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	**a** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	**a** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	**a** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	**a** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	**a** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.				
	MU:Pr4.2.PKa With substantial **guidance**, **explore** and **demonstrate** awareness of musical contrasts.	**MU:Pr4.2.Ka** With **guidance**, **explore** and **demonstrate** awareness of music *contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for* ***performance*** .	**MU:Cr1.1.1a** With limited **guidance**, *create* ***musical ideas*** *(such as answering a musical question) for a specific* ***purpose*** .	**MU:Cr1.1.2a** *Improvise* ***rhythmic and melodic*** *patterns and* ***musical ideas*** for a specific **purpose**.	**MU:Cr1.1.3a** Improvise rhythmic and melodic ideas, *and describe* ***connection*** *to* specific **purpose** *and* ***context*** *(such as* ***personal*** *and* ***social*** *).*	**MU:Cr1.1.4a** Improvise rhythmic, melodic, and *harmonic* ideas, and *explain* **connection** to specific **purpose** and **context** (such as **social** and ***cultural***).	**MU:Cr1.1.5a** Improvise rhythmic, melodic, and harmonic ideas, and explain **connection** to specific **purpose** and **context** (such as **social**, **cultural**, and ***historical***).	**MU:Cr1.1.6a** Generate simple rhythmic, melodic, and harmonic ***phrases*** within **AB** and **ABA forms** that convey **expressive intent**.	**MU:Cr1.1.7a** Generate rhythmic, melodic, and harmonic **phrases** and *variations over harmonic accompaniments* within **AB**, **ABA,** or ***theme and variation*** **forms** that convey **expressive intent**.	**MU:Cr1.1.8a** Generate rhythmic, melodic and harmonic **phrases** *and harmonic accompaniments* within ***expanded forms*** *(including introductions, transitions, and codas*) that convey **expressive intent**.				
	MU:Re7.2.PKa With substantial **guidance**, **explore** musical contrasts in music.	**MU:Re7.2.Ka** With **guidance**, ***demonstrate*** *how a specific music* ***concept*** *(such as* ***beat*** *or* ***melodic direction*** *) is used in music.*	**MU:Pr4.2.1a** With limited **guidance**, **demonstrate** *knowledge* of music **concepts** (such as **beat** *and* ***melodic contour*** *)* in music from a variety of **cultures** selected for **performance**.	**MU:Pr4.2.2a Demonstrate** knowledge of music **concepts** *(such as* ***tonality*** *and* ***meter*** *)* in music from a variety of **cultures** selected for **performance**.	**MU:Pr4.2.3c** Describe how **context** (such as **personal** and **social**) can inform a **performance**.	*MU:Pr4.2.4c Explain* how **context** (such as **social** and ***cultural***) informs a **performance**.	MU:Pr4.2.5cExplain how **context** (such as **social**, **cultural**, and ***historical***) informs **performances**.	MU:Pr4.2.6c Identify how **cultural** and **historical context** inform the **performances**.	**MU:Pr4.2.7c** Identify how **cultural** and **historical context** inform **performance** and results in *different music* ***interpretations*** .	**MU:Pr4.2.8c** Identity how **cultural** and **historical context** inform **performance** and results in different *musical effects* .				
	MU:Re9.1.PKa With substantial **guidance**, talk about their personal and expressive preferences in music.	**MU:Re9.1.Ka** With **guidance**, *apply personal and expressive preferences in the evaluation of music* .	**MU:Pr6.1.1a** With limited **guidance**, **perform** music for a specific ***purpose*** with **expression**.	**MU:Pr6.1.2a Perform** music for a specific **purpose** with **expression** and ***technical accuracy*** .	**MU:Pr6.1.3b Demonstrate** ***performance decorum*** *and* ***audience etiquette*** *appropriate for the* ***context*** ***and*** ***venue.***	**MU:Pr6.1.4b Demonstrate** **performance decorum** and **audience etiquette** appropriate for the **context**, **venue**, *and* ***genre*** .	**MU:Pr6.1.5b Demonstrate** **performance decorum** and **audience etiquette** appropriate for the **context**, **venue**, **genre**, *and* ***style*** .	**MU:Pr6.1.6b Demonstrate** **performance decorum** (*such as stage presence, attire, and behavior)* and **audience etiquette** appropriate for **venue** and **purpose**.	**MU:Pr6.1.7b Demonstrate** **performance decorum** (such as stage presence, attire, and behavior) and **audience etiquette** appropriate for **venue**, **purpose**, and ***context*** .	**MU:Pr6.1.8b Demonstrate** **performance decorum** (such as stage presence, attire, and behavior) and **audience etiquette** appropriate for **venue**, **purpose**, **context**, and ***style*** .				

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		MU:Re7.2.1a With limited **guidance**, **demonstrate** *and identify* how specific music **concepts** (such as **beat** *or pitch)* is *used in various styles of music for a* ***purpose*** .	**MU:Re7.2.** *Describe* how specific music-***concepts*** are used *to support a specific* ***purpose*** *in music.*	**MU:Re7.2.3a 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*** *).*	**MU:Re7.2.4a Demonstrate** *and explain* how responses to music *are* informed by the **structure**, the use of the **elements of music,** and **context** (such as **social** and ***cultural*** *).*	**MU:Re7.2.5a Demonstrate** and explain, *citing evidence* , how responses to music are informed by the **structure**, the use of the **elements of music,** and **context** (such as **social, cultural**, and ***historical***).	**MU:Re7.2.6b** Identify the **context** of music from a variety of **genres, cultures**, and **historical periods**.	MU:Re7.2.7b Identify and *compare* the **context** of music from a variety of **genres**, **cultures**, and **historical periods**.	MU:Re7.2.8b Identify and compare the **context** of ***programs*** of music from a variety of **genres**, **cultures**, and **historical periods**.		
		MU:Re9.1.1a With limited **guidance**, apply personal and expressive preferences in the evaluation of music for specific **purposes**.	**MU:Re9.1.2a** *Apply* personal and expressive preferences in the evaluation of music for specific **purposes**.	**MU:Re9.1.3a** Evaluate ***musical works*** *and* ***performances*** *, applying* ***established criteria*** *, and describe appropriateness to the* ***context*** *.*	MU:Re9.1.4a Evaluate **musical works** and ***performances*** **,** applying **established criteria**, and *explain* appropriateness to the **context**.	**MU:Re9.1.5a** Evaluate **musical works** and **performances**, applying **established criteria**, and explain appropriateness to the **context**, *citing evidence from the* ***elements of music*** *.*	**MU:Re9.1.6a** Apply ***teacher-provided*** **criteria** to evaluate **musical works** or **performances**.	**MU:Re9.1.7a** Select from ***teacher-provided*** **criteria** to evaluate **musical works** or **performances**.	**MU:Re9.1.8a** Apply appropriate ***personally-developed*** **criteria** to evaluate musical works or **performances**.		

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Music - Composition and Theory Strand

	HS Proficient	HS Accomplished	HS Advanced	
CREATING	**Anchor Standard 1: Generate and conceptualize artistic ideas and work.** **Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.** **Essential Question(s): How do musicians generate creative ideas?**			
Imagine	MU:Cr1.1.C.Ia Describe how sounds and short **musical ideas** can be used to represent personal experiences, **moods**, visual images, and/or **storylines**.	MU:Cr1.1.C.IIa Describe *and demonstrate* how sounds and **musical ideas** can be used to represent ***sonic events*** *, memories* , visual images, *concepts, texts* , or **storylines**.	MU:Cr1.1.C.IIIa Describe and demonstrate *multiple ways in which* sounds and **musical ideas** can be used to represent *extended* ***sonic experiences*** *or abstract ideas* .	Imagine
CREATING	**Anchor Standard 2: Organize and develop artistic ideas and work.** **Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.** **Essential Question(s): How do musicians make creative decisions?**			
Plan and Make	MU:Cr2.1.C.Ia Assemble and organize sounds or short **musical ideas** to **create** initial **expressions** of selected experiences, **moods**, images, or **storylines**.	MU:Cr2.1.C.IIa Assemble and organize multiple sounds or **musical ideas** to **create** initial expressive statements of selected ***sonic events*** *, memories,* images, *concepts, texts,* or **storylines**.	MU:Cr2.1.C.IIIa Assemble and organize multiple sounds or extended **musical ideas** to **create** initial expressive statements of selected *extended* ***sonic experiences*** *or abstract ideas* .	Plan and Make
	MU:Cr2.1.C.Ib 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**).	MU:Cr2.1.C.IIb Describe and explain the development of sounds and **musical ideas** in drafts of music within a variety of **simple** or ***moderately complex forms*** *(such as* **binary***,* ***rondo*** *, or* ***ternary*** *)* .	MU:Cr2.1.C.IIIb 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.** **Enduring Understanding: Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.** **Essential Question(s): How do musicians improve the quality of their creative work?**			
Evaluate and Refine	MU:Cr3.1.C.Ia Identify, describe, and apply **teacher-provided criteria** to assess and **refine** the **technical** and **expressive aspects** of evolving drafts leading to final versions.	MU:Cr3.1.C.IIa 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.	MU:Cr3.1.C.IIIa *Research,* identify, *explain* , and apply **personally-developed criteria** to assess and **refine** the **technical** and **expressive aspects** of evolving drafts leading to final versions.	Evaluate and Refine
	Enduring Understanding: Musicians' presentation of creative work is the culmination of a process of creation and communication **Essential Question(s): When is creative work ready to share?**			
Present	MU:Cr3.2.C.Ia **Share** music through the use of notation, **performance**, or technology, and demonstrate how the **elements of music** have been employed to realize **expressive intent**.	MU:Cr3.2.C.IIa **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**.	MU:Cr3.2.C.IIIa **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**.	Present
	MU:Cr3.2.C.Ib Describe the given **context** and performance medium for presenting personal works, and how they impact the final **composition** and presentation.	MU:Cr3.2.C.IIb Describe the *selected* ***contexts*** and performance mediums for presenting personal works, and *explain why* they *successfully* impact the final **composition** and presentation.	MU:Cr3.2.C.IIIb Describe a *variety of possible* ***contexts*** *and mediums* for presenting personal works, and explain *and compare how each could impact the success of* the final **composition** and presentation.	

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Music - Composition and Theory Strand

	HS Proficient	HS Accomplished	HS Advanced	
PERFORMING	**Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.** **Enduring Understanding: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.** **Essential Question(s): How do performers select repertoire?**			
Select	MU:Pr4.1.C.Ia Identify and select specific excerpts, passages, or **sections in musical works** that express a personal experience, **mood**, visual image, or **storyline** in simple **forms** (such as **one-part**, **cyclical**, **binary**).	MU:Pr4.1.C.IIa Identify and select specific passages, **sections**, *or movements in* ***musical works*** that express personal experiences and interests, **moods**, visual images, concepts, texts, or **storylines** in **simple forms** *(such as* **binary***,* ***ternary****,* ***rondo****) or* ***moderately complex forms***.	MU:Pr4.1.C.IIIa Identify and select specific **sections**, movements*, or entire works* that express personal experiences and interests, **moods**, visual images, concepts, texts, or **storylines** in **moderately complex** or ***complex*** **forms**.	**Select**
	Enduring Understanding: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance. **Essential Question(s): How does understanding the structure and context of musical works inform performance?**			
	HS Proficient	**HS Accomplished**	**HS Advanced**	
Analyze	MU:Pr4.2.C.Ia **Analyze** how the **elements of music** (including **form**) of selected works relate to **style** and **mood**, and explain the implications for rehearsal or **performance**.	MU:Pr4.2.C.IIa **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**.	MU:Pr4.2.C.IIIa **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**.	**Analyze**
	Enduring Understanding: Performers make interpretive decisions based on their understanding of context and expressive intent. **Essential Question(s): How do performers interpret musical works?**			
	HS Proficient	**HS Accomplished**	**HS Advanced**	
Interpret	MU:Pr4.3.C.Ia 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**.	MU:Pr4.3.C.IIa 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**.	MU:Pr4.3.C.IIIa 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**.	**Interpret**
PERFORMING	**Anchor Standard 5: Develop and refine artistic techniques and work for presentation.** **Enduring Understanding: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.** **Essential Question(s): How do musicians improve the quality of their performance?**			
	HS Proficient	**HS Accomplished**	**HS Advanced**	
Rehearse, Evaluate and Refine	MU:Pr5.1.C.Ia Create rehearsal plans for works, identifying repetition and variation within the **form**.	MU:Pr5.1.C.IIa Create rehearsal plans for works, identifying the ***form*** , repetition and variation within the form, and *the* ***style*** *and* ***historical*** *or* ***cultural context*** *of the work* .	MU:Pr5.1.C.IIIa Create rehearsal plans for works, identifying the **form**, repetition and variation within the form, ***compositional techniques*** , and the **style** and **historical** or **cultural context** of the work.	**Rehearse, Evaluate and Refine**
	MU:Pr5.1.C.Ib Using **established criteria** and feedback, identify the way(s) in which **performances** convey the **elements of music**, **style**, and **mood**.	MU:Pr5.1.C.IIb Using **established criteria** and feedback, identify the ways in which performances convey the ***formal design*** , **style***, and* ***historical/cultural context*** of the works.	MU:Pr5.1.C.IIIb 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.	
	MU:Pr5.1.C.Ic Identify and implement strategies for improving the **technical** and **expressive aspects** of multiple works.	MU:Pr5.1.C.IIc Identify and implement strategies for improving the **technical** and **expressive aspects** of *varied* works.	MU:Pr5.1.C.IIIc 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.** **Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience reponse.** **Essential Question(s): When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?**			
	HS Proficient	**HS Accomplished**	**HS Advanced**	
Present	MU:Pr6.1.C.Ia Share live or recorded **performances** of works (both personal and others'), and explain how the **elements of music** are used to convey **intent**.	MU:Pr6.1.C.IIa 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**.	MU:Pr6.1.C.IIIa 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.	**Present**
	MU:Pr6.1.C.Ib Identify how **compositions** are appropriate for an audience or **context**, and how this will shape future compositions.	MU:Pr6.1.C.IIb *Explain* how **compositions** are appropriate for *both* audience *and* **context**, and how this will shape future compositions.	MU:Pr6.1.C.IIIb Explain how **compositions** are appropriate for a *variety of audiences and* ***contexts*** **,** and how this will shape future compositions.	

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Music - Composition and Theory Strand

RESPONDING	**Anchor Standard 7: Perceive and analyze artistic work** **Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.** **Essential Question(s): How do individuals choose music to experience?**			
	HS Proficient	**HS Accomplished**	**HS Advanced**	
Select	MU:Re7.1.C.Ia 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**.	MU:Re7.1.C.IIa 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**.	MU:Re7.1.C.IIIa 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**.	Select
	Enduring Understanding: Response to music is informed by analyzing context (social, cultural, and historial) and how creators and performers manipulate the elements of music. **Essential Question(s): How does understanding the structure and context of music inform a response?**			
	HS Proficient	**HS Accomplished**	**HS Advanced**	
Analyze	MU:Re7.2.C.Ia **Analyze** aurally the **elements of music** (including **form**) of **musical works**, relating them to **style**, **mood**, and **context**, and describe how the **analysis** provides models for personal growth as **composer**, performer, and/or listener.	MU:Re7.2.C.IIa **Analyze** aurally *and/or by reading the* ***scores*** *of* **musical works** the ***elements of music*** *(including* ***form*** *)* , ***compositional techniques*** *and* ***procedures*** , relating them to **style**, **mood**, and **context**; and *explain* how the **analysis** provides models for personal growth as **composer**, performer, and/or listener.	MU:Re7.2.C.IIIa **Analyze** aurally and/or by reading the **scores** of **musical works** the **elements of music** (including **form**), **compositional techniques** and **procedures**, relating them to *aesthetic effectiveness* , **style**, **mood**, and **context**; and explain how the **analysis** provides models for personal growth as **composer**, performer, and/or listener.	Analyze
RESPONDING	**Anchor Standard 8: Interpret intent and meaning in artistic work.** **Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.** **Essential Question(s): How do we discern the musical creators' and performers' expressive intent?**			
	HS Proficient	**HS Accomplished**	**HS Advanced**	
Interpret	MU:Re8.1.C.Ia 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.	MU:Re8.1.C.IIa 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.	MU:Re8.1.C.IIIa 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.	Interpret
RESPONDING	**Anchor Standard 9: Apply criteria to evaluate artistic work.** **Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.** **Essential Question(s): How do we judge the quality of musical work(s) and performance(s)?**			
	HS Proficient	**HS Accomplished**	**HS Advanced**	
Evaluate	MU:Re9.1.C.Ia Describe the effectiveness of the **technical** and **expressive aspects** of selected music and **performances**, demonstrating understanding of **fundamentals of music theory**.	MU:Re9.1.C.IIa *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*** .	MU:Re9.1.C.IIIa 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**.	Evaluate
	MU:Re9.1.C.Ib Describe the way(s) in which critiquing others' work and receiving feedback from others can be applied in the personal creative process.	MU:Re9.1.C.IIb Describe ways in which critiquing others' work and receiving feedback from others *have been specifically* applied in the personal creative process.	MU:Re9.1.C.IIIb Describe *and evaluate* ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.	

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Music - Composition and Theory Strand

CONNECTING

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.
Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
Essential Question(s): How do musicians make meaningful connections to creating, performing, and responding?

HS Proficient MU:Cn10.0.C.Ia	HS Accomplished MU:Cn10.0.C.IIa	HS Advanced MU:Cn10.0.C.IIIa
Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music**.** **Embedded within:** *MU:Cr1.1.C.Ia Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.* *MU:Cr3.2.C.Ia Share music through the use of notation, performance, or technology, and demonstrate how the elements of music have been employed to realize expressive intent.* *MU:Pr4.1.C.Ia Identify and select specific excerpts, passages, or sections in musical works that express a personal experience, mood, visual image, or storyline in simple forms (such as one-part, cyclical, binary).* *MU:Re8.1.C.Ia 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.*	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. **Embedded within***:* *MU:Cr1.1.C.IIa Describe and demonstrate how sounds and musical ideas can be used to represent sonic events, memories, visual images, concepts, texts, or storylines.* *MU:Cr3.2.C.IIa 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.* *MU:Pr4.1.C.IIa Identify and select specific passages, sections, or movements in musical works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple forms (such as binary, ternary, rondo) or moderately complex forms.* *MU:Re8.1.C.IIa Develop and support interpretations of varied works, demonstrating an understanding of the composers' intent by citing their use of elements of music (including form), compositional techniques, and the style/genre and context of each work.*	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. **Embedded within:** *MU:Cr1.1.C.IIIa Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended sonic experiences or abstract ideas.* *MU:Cr3.2.C.IIIa Share music through the use of notation, solo or group performance, or technology and demonstrate and explain how the elements of music, compositional techniques and processes have been employed to realize expressive intent.* *MU:Pr4.1.C.IIIa Identify and select specific sections, movements, or entire works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in moderately complex or complex forms.* *MU:Re8.1.C.IIIa Develop, justify, and defend interpretations of varied works, demonstrating an understanding of the composers' musical and expressive intent by citing their use of elements of music (including form), compositional techniques, and the style/genre and context of each work.*

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding
Enduring Understanding: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.
Essential Question(s): How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

HS Proficient MU:Cn11.0.C.Ia	HS Accomplished MU:Cn11.0.C.IIa	HS Advanced MU:Cn11.0.C.IIIa
Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. **Embedded within:** *MU:Cr2.1.C.Ia Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images, or storylines.* *MU:Pr4.2.C.Ia Analyze how the elements of music (including form) of the selected work(s) relate to the style and mood, and explain the implications for rehearsal or performance.* *MU:Pr6.1.C.Ib Identify how compositions are appropriate for an audience or context, and how this will shape future compositions.* *MU:Re7.2.C.Ia Analyze aurally the elements of music (including form) of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as composer, performer, and/or listener.*	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. **Embedded within:** *MU:Cr2.1.C.Ia Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images, or storylines.* *MU:Pr4.2.C.Ia Analyze how the elements of music (including form) of the selected work(s) relate to the style and mood, and explain the implications for rehearsal or performance.* *MU:Pr6.1.C.Ib Identify how compositions are appropriate for an audience or context, and how this will shape future compositions.* *MU:Re7.2.C.Ia Analyze aurally the elements of music (including form) of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as composer, performer, and/or listener.*	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. **Embedded within:** *MU:Cr2.1.C.IIIa Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended sonic experiences or abstract ideas.* *MU:Pr4.2.C.IIIa Analyze how the elements of music (including form) and compositional techniques of the selected work(s) relate to the style, function, and context, and explain and support the analysis and its implications for rehearsal and performance.* *MU:Pr6.1.C.IIIb Explain how compositions are appropriate for a variety of audiences and contexts, and how this will shape future compositions.* *MU:Re7.2.C.IIIa Analyze aurally and/or by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to aesthetic effectiveness, style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.*

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Attachment C

Music - Harmonizing Instruments Strand

CREATING

Anchor Standard 1: Generate and conceptualize artistic ideas and work.
Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
Essential Question(s): How do musicians generate creative ideas?

	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Imagine	MU:Cr1.1.H.5a Generate melodic, rhythmic, and harmonic ideas for simple **melodies** (such as two-**phrase**) and chordal accompaniments for given melodies.	MU:Cr1.1.H.8a 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.	MU:Cr1.1.H.Ia Generate melodic, rhythmic, and harmonic ideas for ***improvisations***, ***compositions*** (**forms** *such as* ***theme and variation*** *or 12-bar blues*), *and three-or-more-* chord accompaniments in a *variety of patterns* (*such as arpeggio, country and gallop strumming, finger picking patterns*).	MU:Cr1.1.H.IIa Generate melodic, rhythmic, and harmonic ideas for **compositions** (**forms** such as *rounded* ***binary*** *or* ***rondo***), **improvisations**, *accompaniment patterns in a variety of* ***styles***, *and* ***harmonizations*** for given **melodies**.	MU:Cr1.1.H.IIIa 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.**	Imagine

CREATING

Anchor Standard 2: Organize and develop artistic ideas and work.
Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.
Essential Question(s): How do musicians make creative decisions?

	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Plan and Make	MU:Cr2.1.H.5a Select, develop, and use **standard notation** or audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of simple **melodies** (such as two-**phrase)** and chordal accompaniments for given melodies.	MU:Cr2.1.H.8a Select, develop, and use **standard notation** *and* audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of **melodies** *(created over specified* ***chord progressions*** *or* ***AB / ABA forms****)* and *two-to-three-chord* accompaniments for given melodies.	MU:Cr2.1.H.Ia Select, develop, and use **standard notation** and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of ***improvisations***, ***compositions*** (***forms*** *such as* ***theme and variation*** *or 12-bar blues)*, and *three-or-more-* chord accompaniments in a *variety of patterns* (*such as arpeggio, country and gallop strumming, finger picking patterns).*	MU:Cr2.1.H.IIa Select, develop, and use **standard notation** and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of **compositions** (**forms** such as *rounded* ***binary*** *or* ***rondo***), **improvisations**, *accompaniment patterns in a variety of* ***styles***, *and* ***harmonizations*** for given **melodies**.	MU:Cr2.1.H.IIIa 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.**	Plan and Make

CREATING

Anchor Standard 3: Refine and complete artistic work.
Enduring Understanding: Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
Essential Question(s): How do musicians improve the quality of their creative work?

	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Evaluate and Refine	MU:Cr3.1.H.5a Apply **teacher-provided criteria** to critique, improve, and **refine** drafts of simple **melodies** (such as two-**phrase**) and chordal accompaniments for given melodies.	MU:Cr3.1.H.8a 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.	MU:Cr3.1.H.Ia Develop and apply **criteria** to critique, improve, and **refine** drafts of ***improvisations***, ***compositions*** (**forms** such as ***theme and variation*** *or 12-bar blues*) and three-*or-more-*chord accompaniments in a *variety of patterns* (*such as arpeggio, country and gallop strumming, finger picking patterns).*	MU:Cr3.1.H.IIa Develop and apply **criteria** to critique, improve, and **refine** drafts of **compositions** (**forms** such as *rounded* ***binary*** *or* ***rondo***), **improvisations**, *accompaniment patterns in a variety of* ***styles***, and ***harmonizations*** for given **melodies**.	MU:Cr3.1.H.IIIa 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**.	Evaluate and Refine

Enduring Understanding: Musicians' presentation of creative work is the culmination of a process of creation and communication
Essential Question(s): When is creative work ready to share?

	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Present	MU:Cr3.2.H.5a **Share** final versions of simple **melodies** (such as two-**phrase**) and chordal accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal **musical ideas**.	MU:Cr3.2.H.8a **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**.	MU:Cr3.2.H.Ia ***Perform*** final versions of ***improvisations***, ***compositions*** (**forms** such as ***theme and variation*** *or 12-bar blues)*, and *three-or-more-*chord accompaniments *in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns*), demonstrating ***technical skill*** *in applying principles of composition/improvisation and originality* in developing and organizing **musical ideas**.	MU:Cr3.2.H.IIa **Perform** final versions of **compositions** (**forms** such as *rounded* ***binary*** *or* ***rondo***), **improvisations,** accompaniment patterns *in a variety of* ***styles***, and ***harmonizations*** *for given* ***melodies***, demonstrating **technical skill** in applying principles of composition/improvisation and originality in developing and organizing **musical ideas**.	MU:Cr3.2.H.IIIa **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**.	Present

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NATIONALCOREARTSSTANDARDS

Music - Harmonizing Instruments Strand

PERFORMING

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.
Enduring Understanding: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
Essential Question(s): How do performers select repertoire?

	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Select	MU:Pr4.1.H.5a Describe and demonstrate how a varied **repertoire** of music that includes **melodies,** repertoire pieces, and chordal accompaniments is selected, based on personal interest, music reading skills, and **technical skill,** as well as the **context** of the **performances**.	MU:Pr4.1.H.8a Describe and demonstrate how a varied **repertoire** of music that includes **melodies**, repertoire pieces, and chordal accompaniments is selected, based on personal interest, music reading skills, and **technical skill** (*citing **technical challenges** that need to be addressed)* , as well as the **context** of the **performances**.	MU:Pr4.1.H.Ia *Explain the **criteria** used* when selecting a varied **repertoire** of music for *individual or small group **performances*** that include **melodies**, repertoire pieces, ***improvisations*** , and chordal accompaniments *in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns).*	MU:Pr4.1.H.IIa *Develop and apply* **criteria** for selecting a varied **repertoire** of music for individual and small group **performances** that include **melodies**, repertoire pieces, **improvisations**, and chordal accompaniments *in a variety of **styles*** .	MU:Pr4.1.H.IIIa Develop and apply **criteria** for selecting a varied **repertoire** for a ***program*** *of music* for individual and small group **performances** that include **melodies**, repertoire pieces, *stylistically appropriate accompaniments,* and **improvisations** *in a variety of contrasting **styles*** .	Select

Enduring Understanding: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.
Essential Question(s): How does understanding the structure and context of musical works inform performance?

	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Analyze	MU:Pr4.2.H.5a Identify prominent melodic and harmonic characteristics in a varied **repertoire** of music that includes **melodies**, repertoire pieces, and chordal accompaniments selected for **performance,** including at least some based on reading **standard notation**.	MU:Pr4.2.H.8a Identify prominent melodic, harmonic, and ***structural*** characteristics and ***context*** *(**social**, **cultural**, or **historical**)* in a varied **repertoire** of music that includes **melodies**, repertoire pieces, and chordal accompaniments selected for **performance,** including at least some based on reading **standard notation**.	MU:Pr4.2.H.Ia Identify *and describe important **theoretical*** and **structural** *characteristics* and **context** (**social**, **cultural**, or **historical**) in a varied **repertoire** of music that includes **melodies**, repertoire pieces, ***improvisations*** , and chordal accompaniments *in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns*).	MU:Pr4.2.H.IIa Identify and describe important **theoretical** and **structural** characteristics and **context** (**social**, **cultural**, *and* **historical**) in a varied **repertoire** of music that includes **melodies**, repertoire pieces, **improvisations**, and chordal accompaniments *in a variety of **styles*** .	MU:Pr4.2.H.IIIa Identify and describe important **theoretical** and **structural** characteristics and **context** (**social**, **cultural**, and **historical**) in a varied **repertoire** of music selected for **performance** ***programs*** that includes **melodies**, repertoire pieces, *stylistically appropriate accompaniments,* and **improvisations** in a variety of *contrasting **styles*** .	Analyze

Enduring Understanding: Performers make interpretive decisions based on their understanding of context and expressive intent.
Essential Question(s): How do performers interpret musical works?

	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Interpret	MU:Pr4.3.H.5a Demonstrate and describe in **interpretations** an understanding of the **context** and **expressive intent** in a varied **repertoire** of music selected for **performance** that includes **melodies,** repertoire pieces, and chordal accompaniments.	MU:Pr4.3.H.8a Demonstrate and describe in **interpretations** an understanding of the **context** *(**social**, **cultural**, or **historical**)* and **expressive intent** in a varied **repertoire** of music selected for **performance** that includes **melodies**, repertoire pieces, and chordal accompaniments.	MU:Pr4.3.H.Ia Describe in **interpretations** the **context** (**social**, **cultural**, or **historical**) and **expressive intent** in a varied **repertoire** of music selected for **performance** that includes **melodies**, repertoire pieces, ***improvisations*** **,** and chordal accompaniments in a *variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns)* .	MU:Pr4.3.H.IIa *Explain* in **interpretations** the **context** (**social**, **cultural**, *and* **historical**) and **expressive intent** in a varied **repertoire** of music selected for **performance** that includes **melodies**, repertoire pieces, **improvisations**, and chordal accompaniments in a *variety of **styles*** .	MU:Pr4.3.H.IIIa Explain and *present* **interpretations** that demonstrate and describe the **context** (**social**, **cultural**, and **historical**) and *an understanding of the creator's **intent** in **repertoire** for varied **programs** of music* that include **melodies**, repertoire pieces, *stylistically appropriate* accompaniments, and **improvisations** in a variety of *contrasting* **styles**.	Interpret

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PERFORMING	**Anchor Standard 5: Develop and refine artistic techniques and work for presentation.** **Enduring Understanding: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.** **Essential Question(s): How do musicians improve the quality of their performance?**					
	Novice	**Intermediate**	**HS Proficient**	**HS Accomplished**	**HS Advanced**	
Rehearse, Evaluate and Refine	MU:Pr5.1.H.5a Apply **teacher-provided criteria** to critique individual **performances** of a varied **repertoire** of music that includes **melodies**, repertoire pieces, and chordal accompaniments selected for performance, and apply practice strategies to address performance challenges and **refine** the performances.	MU:Pr5.1.H.8a Apply **teacher-provided criteria** to critique individual **performances** of a varied **repertoire** of music that includes **melodies**, repertoire pieces, and chordal accompaniments selected for performance, and *identify* practice strategies to address performance challenges and **refine** the performances.	MU:Pr5.1.H.Ia Develop and apply **criteria** to critique individual *and small group* **performances** of a varied **repertoire** of music that includes **melodies**, repertoire pieces, ***improvisations*** , and chordal accompaniments *in a variety of patterns* (*such as arpeggio, country and gallop strumming, finger picking patterns*), and *create rehearsal strategies* to address performance challenges and **refine** the performances.	MU:Pr5.1.H.IIa Develop and apply **criteria** to critique individual and small group **performances** of a varied **repertoire** of music that includes **melodies,** repertoire pieces, **improvisations,** and chordal accompaniments in a *variety of* ***styles*** , and create rehearsal strategies to address performance challenges and **refine** the performances.	MU:Pr5.1.H.IIIa Develop and apply **criteria**, including *feedback from multiple sources* , to critique varied ***programs*** of music **repertoire** (**melodies**, repertoire pieces, *stylistically appropriate* accompaniments, **improvisations** *in a variety of contrasting* ***styles*** *)* selected for individual and small group performance, and create rehearsal strategies to address performance challenges and **refine** the performances.	Rehearse, Evaluate and Refine
PERFORMING	**Anchor Standard 6: Convey meaning through the presentation of artistic work.** **Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.** **Essential Question(s): When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?**					
	Novice	**Intermediate**	**HS Proficient**	**HS Accomplished**	**HS Advanced**	
Present	MU:Pr6.1.H.5a **Perform** with **expression** and **technical accuracy** in individual **performances** of a varied **repertoire** of music that includes **melodies**, repertoire pieces, and chordal accompaniments, demonstrating understanding of the audience and the **context**.	MU:Pr6.1.H.8a **Perform** with **expression** and **technical accuracy** in individual **performances** of a varied **repertoire** of music that includes **melodies**, repertoire pieces, and chordal accompaniments, demonstrating *sensitivity* to the audience and an *understanding of the* ***context*** *(****social*** *,* ***cultural*** *, or* ***historical*** *)* .	MU:Pr6.1.H.Ia **Perform** with **expression** and **technical accuracy**, in individual and *small group* ***performance*** **s**, a varied **repertoire** of music that includes **melodies**, repertoire pieces, ***improvisations*** , and chordal accompaniments i*n a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns),* demonstrating sensitivity to the audience and an understanding of the **context** (**social**, **cultural**, or **historical**).	MU:Pr6.1.H.IIa **Perform** with **expression** and **technical accuracy**, in individual and small group **performances**, a varied **repertoire** of music that includes **melodies**, repertoire pieces, **improvisations**, and chordal accompaniments in a *variety of* ***styles*** , demonstrating sensitivity to the audience and an understanding of the **context** (**social**, **cultural**, *and* **historical**).	MU:Pr6.1.H.IIIa **Perform** with **expression** and **technical accuracy**, in individual and small group **performances**, a varied **repertoire** for ***programs*** of music that includes **melodies**, repertoire pieces, *stylistically appropriate* accompaniments, and **improvisations** *in a variety of contrasting* ***styles*** **,** demonstrating sensitivity to the audience and an understanding of the **context** (**social**, **cultural**, and **historical**).	Present

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Music - Harmonizing Instruments Strand

RESPONDING

Anchor Standard 7: Perceive and analyze artistic work
Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.
Essential Question(s): How do individuals choose music to experience?

	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Select	MU:Re7.1.H.5a Demonstrate and describe reasons for selecting music, based on characteristics founf in the music and **connections** to interest, **purpose** or personal experience.	MU:Re7.1.H.8a *Explain* reasons for selecting music *citing* characteristics found in the music and **connections** to interest, **purpose,** and context.	MU:Re7.1.H.Ia Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified **purpose** and **context.**	MU:Re7.1.H.IIa Apply criteria to select music for a variety of purpose, justifying choices citing knowledge of music and specified **purpose** and **context.**	MU:Re6.1.H.IIIa Select, describe, and compare a variety of individual and small group musical **programs** from varied **cultures**, **genres**, and **historical periods**.	Select

Enduring Understanding: Response to music is informed by analyzing context(social, cultural, and historical) and how creator(s) or performer(s) manipulate the elements of music.
Essential Question(s): How does understanding the structure and context of music inform a response?

	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Analyze	MU:Re7.2.H.5a Demonstrate and explain, citing evidence, the use of repetition, similarities and contrasts in musical selections and how these and knowledge of the **context** (**social** or **cultural**) inform the response.	MU:Re7.2.H.8a *Describe* how *the way that the* ***elements of music*** *are manipulated* and knowledge of the **context** (**social** *and* **cultural**) inform the response.	MU:Re7.2.H.Ia *Compare passages in musical selections* and explain how the **elements of music** and **context** (**social**, **cultural**, *or* ***historical*** *)* inform the response.	MU:Re7.2.H.IIa *Explain how the* ***analysis*** *of the* ***structures*** and **context** (**social**, **cultural**, *and* **historical**) of *contrasting* musical selections inform the response.	MU:Re7.2.H.IIIa *Demonstrate and justify* how the ***structural*** *characteristics function* within a v*ariety of* musical selections, and distinguish how **context** (**social**, **cultural**, and **historical**) and *creative decisions* inform the response.	Analyze

RESPONDING

Anchor Standard 8: Interpret intent and meaning in artistic work.
Essential Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
Essential Question(s): How do we discern the musical creators' and performers' expressive intent?

	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Interpret	MU:Re8.1.H.5a Identify-**interpretations** of the **expressive intent** and meaning of musical selections, referring to the **elements of music**, **context** (**personal** or **social**), and (when appropriate) the **setting of the text**.	MU:Re8.1.H.8a Identify *and support* **interpretations** of the **expressive intent** and meaning of musical selections, *citing as evidence the treatment* of the **elements of music**, **context**, and (when appropriate) the **setting of the text.**	MU:Re8.1.H.Ia *Explain* and support **interpretations** of the **expressive intent** and meaning of musical selections, citing as evidence the treatment of the **elements of music**, **context** (**personal**, **social**, *and* ***cultural***), and (when appropriate) the **setting of the text**, *and outside sources* .	MU:Re8.1.H.IIa Explain and support **interpretations** of the **expressive intent** and meaning of musical selections, citing as evidence the treatment of the **elements of music**, **context** (**personal**, **social**, and **cultural**), and (when appropriate) the **setting of the text**, and *varied researched* sources.	MU:Re8.1.H.IIIa *Establish and justify* **interpretations** of the **expressive intent** and meaning of musical selections by comparing and synthesizing varied researched sources, *including reference to examples from other art forms* .	Interpret

RESPONDING

Anchor Standard 9: Apply criteria to evaluate artistic work.
Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
Essential Question(s): How do we judge the quality of musical work(s) and performance(s)?

	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Evaluate	MU:Re9.1.H.5a Identify and describe how interest, experiences, and **contexts** (**personal** or **social**) effect the evaluation of music.	MU:Re9.1.H.8a *Explain the influence* of experiences and **contexts** (**personal**, **social**, or ***cultural*** *)* on interest in and the evaluation of a *varied* ***repertoire*** *of music.*	MU:Re9.1.H.Ia *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 for listening.*	MU:Re9.1.H.IIa Apply ***personally-developed*** and **established criteria** based on *research* , personal preference, **analysis**, ***interpretation, expressive intent*** *, and* ***musical qualitie*** **s** to evaluate *contrasting* individual and small group musical selections for listening.	MU:Re9.1.H.IIIa *Develop and justify* evaluations of a variety of individual and small group musical selections for listening based on **personally-developed** and **established criteria**, *personal decision making, and knowledge and understanding of* ***context*** .	Evaluate

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Music - Harmonizing Instruments Strand

CONNECTING

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.
Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
Essential Question(s): How do musicians make meaningful connections to creating, performing, and responding?

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
MU:Cn10.H.5a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. **Embedded within:** *MU:Cr3.2.H.5a Share final versions of simple melodies (such as two-phrase) and chordal accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas.* *MU:Pr4.1.H.5a Describe and demonstrate how a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments is selected, based on personal interest, music reading skills, and technical skills, as well as the context of the performances.* *MU:Re7.1.H.5a Demonstrate and describe reasons for choosing musical selections, based on characteristics found in the music and connections to interest, purpose, or experiences.*	MU:Cn10.0.H.8a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. **Embedded within:** *MU:Cr3.2.H.8a 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.* *MU:Pr4.1.H.8a Describe and demonstrate how a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments is selected, based on personal interest, music reading skills, and technical skills (citing technical challenges that need to be addressed), as well as the context of the performances.* *MU:Re7.1.H.8a Cite reasons for how the musical selections use the elements of music and make connections to specific interests, purposes, and experiences.*	MU:Cn10.0.H.Ia Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. **Embedded within:** *MU:Cr3.2.H.Ia Perform final versions of improvisations, compositions (forms such as theme and variation or 12-bar blues) and three-or-more-chord accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns), demonstrating technical skills in applying principles of composition/improvisation and originality in developing and organizing musical ideas.* *MU:Pr4.1.H.Ia Explain the criteria used when selecting a varied repertoire of music, based on personal interest and technical skills for individual or small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns).* *MU:Re7.1.H.Ia Cite reasons for choosing individual and small group musical selections for listening, based on characteristics found in the music, connections to interest, purpose, and context.*	MU:Cn10.0.H.IIa Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. **Embedded within:** *MU:Cr3.2.H.IIa Perform final versions of compositions (forms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies, demonstrating technical skills in applying principles of composition/improvisation and originality in developing and organizing musical ideas.* *MU:Pr4.1.H.IIa Develop and apply criteria for selecting a varied repertoire of music, based on personal interest and technical skills for individual and small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.*	MU:Cn10.0.H.IIIa Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. **Embedded within:** MU:Cr3.2.H.IIIa 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 skills in applying principles of composition/ improvisation and originality in developing and organizing musical ideas. MU:Pr4.1.H.IIIa Develop and apply criteria for selecting a varied repertoire of music for a program of music, based on personal interest and technical skills, for individual and small group performances that include melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in several different styles.

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Music - Harmonizing Instruments Strand

CONNECTING

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding
Enduring Understanding: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.
Essential Question(s): How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
MU:Cn11.0.H.5a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. **Embedded within:** *MU:Pr4.3.H.5a Demonstrate and describe in interpretations an understanding of the context and expressive intent in a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance.* *MU:Re7.2.H.5a Demonstrate and explain, citing evidence, the use of repetition, similarities and contrasts in musical selections and how these and knowledge of the context (social or cultural) influence the response.* *MU:Re9.1.H.5a Identify and describe how interest, experiences and contexts (personal or social) effect the evaluation of music.*	MU:Cn11.0.H.8a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. **Embedded within:** *MU:Pr4.3.H.8a Demonstrate and describe in interpretations an understanding of the context (social, cultural, or historical) and expressive intent in a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance.* *MU:Re7.2.H.8a Describe how the way that the elements of music are manipulated and knowledge of the context (social and cultural) influence the response.* *MU:Re9.1.H.8a Explain the influence of experiences and contexts (personal, social, or cultural) on interest in and the evaluation of a varied repertoire of music.*	MU:Cn11.0.H.Ia Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. **Embedded within:** *MU:Pr4.3.H.Ia Describe in interpretations the context (social, cultural, or historical) and expressive intent in a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns) selected for performance.* *MU:Re7.2.H.Ia Compare passages in musical selections and explain how the elements of music and context (social, cultural, or historical) influence the response.* *MU:Re9.1.H.Ia 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 for listening.*	MU:Cn11.0.H.IIa Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. **Embedded within:** *MU:Pr4.3.H.IIa Explain in interpretations the context (social, cultural, and historical) and expressive intent in a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles selected for performance.* *MU:Re7.2.H.IIa Explain how the analysis of the structures and context (social, cultural, and historical) from contrasting musical selections influence the response.* *MU:Re9.1.H.IIa Apply personally-developed and established criteria based on research, personal preference, analysis, interpretation, expressive intent, and musical qualities to evaluate contrasting individual and small group musical selections for listening.*	MU:Cn11.0.H.IIIa Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. **Embedded within:** *MU:Pr4.3.H.IIIa Explain and present interpretations that demonstrate and describe the context (social, cultural, and historical) and an understanding of the creator's intent in varied repertoire for a program of music that includes melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in several different styles.* *MU:Re7.2.H.IIIa Demonstrate and justify how the structural characteristics function within a variety of musical selections, and distinguish how context (social, cultural, and historical) and creative decisions influence the response.* *MU:Re9.1.H.IIIa Develop and justify evaluations of a variety of individual and small group musical selections for listening based on personally-developed and established criteria, personal decision making, and knowledge and understanding of context.*

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Music - Music Technology Strand

CREATING	**Anchor Standard 1: Generate and conceptualize artistic ideas and work.** **Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.** **Essential Question(s): How do musicians generate creative ideas?**		
	HS Proficient	**HS Accomplished**	**HS Advanced**
Imagine	MU:Cr1.1.T.Ia Generate melodic, rhythmic, and harmonic ideas for **compositions** or **improvisations** using **digital tools**.	MU:Cr1.1.T.IIa Generate melodic, rhythmic, and harmonic ideas for **compositions** *and* **improvisations** using **digital tools** and ***resources*** .	MU:Cr1.1.T.IIIa Generate melodic, rhythmic, and harmonic ideas for **compositions** and **improvisations** that incorporate **digital tools**, **resources**, *and* ***systems*** .
CREATING	**Anchor Standard 2: Organize and develop artistic ideas and work.** **Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.** **Essential Question(s): How do musicians make creative decisions?**		
	HS Proficient	**HS Accomplished**	**HS Advanced**
Plan and Make	MU:Cr2.1.T.Ia Select melodic, rhythmic, and harmonic ideas to develop into a larger work using **digital tools** and **resources**.	MU:Cr2.1.T.IIa Select melodic, rhythmic, and harmonic ideas to develop into a larger work *that exhibits* ***unity*** *and* ***variety*** using **digital** and ***analog tools***.	MU:Cr2.1.T.IIIa 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.** **Enduring Understanding: Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.** **Essential Question(s): How do musicians improve the quality of their creative work?**		
	HS Proficient	**HS Accomplished**	**HS Advanced**
Evaluate and Refine	MU:Cr3.1.T.Ia 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**.	MU:Cr3.1.T.IIa *Develop and implement varied strategies to improve* and **refine** the **technical** and **expressive aspects** of draft **compositions** and **improvisations**.	MU:Cr3.1.T.IIIa Develop and implement varied strategies *and apply appropriate* ***criteria*** to improve and **refine** the **technical** and **expressive aspects** of draft **compositions** and **improvisations**.
	Enduring Understanding: Musicians' presentation of creative work is the culmination of a process of creation and communication **Essential Question(s): When is creative work ready to share?**		
	HS Proficient	**HS Accomplished**	**HS Advanced**
Present	MU:Cr3.2.T.Ia **Share compositions** or **improvisations** that demonstrate a proficient level of musical and technological **craftsmanship** as well as the use of **digital tools** and **resources** in developing and organizing **musical ideas**.	MU:Cr3.2.T.IIa **Share compositions** and **improvisations** that demonstrate an *accomplished* level of musical and technological **craftsmanship** *as well as the use of* **digital** and **analog tools** and **resources** in developing and organizing **musical ideas**.	MU:Cr3.2.T.IIIa ***Share*** *a portfolio of musical creations representing varied* ***styles*** *and* ***genres*** *that demonstrates an advanced* level of musical and technological **craftsmanship** as well as the use of **digital** and **analog tools**, **resources** *and* ***systems*** in developing and organizing **musical ideas**.

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NATIONALCOREARTSSTANDARDS

Music - Music Technology Strand

PERFORMING

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

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

Essential Question(s): How do performers select repertoire?

Select

HS Proficient	HS Accomplished	HS Advanced
MU:Pr4.I.T.Ia 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**.	MU:Pr4.I.T.IIa 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**.	MU:Pr4.I.T.IIIa 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**.

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

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

Analyze

HS Proficient	HS Accomplished	HS Advanced
MU:Pr4.2.T.Ia Describe how **context**, **structural** aspects of the music, and **digital** media/**tools** inform prepared and improvised **performances**.	MU:Pr4.2.T.IIa Describe and demonstrate how **context**, ***theoretical*** and **structural** aspects of the music and **digital** media/**tools** inform *and influence* prepared and improvised **performances**.	MU:Pr4.2.T.IIIa *Examine, evaluate and critique* how **context**, **theoretical** and **structural** aspects of the music and **digital** media/**tools** inform and influence prepared and improvised **performances**.

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

Essential Question(s): How do performers interpret musical works?

Interpret

HS Proficient	HS Accomplished	HS Advanced
MU:Pr4.3.T.Ia Demonstrate how understanding the **context,** expressive challenges, and use of **digital tools** in a varied **repertoire** of music influence prepared or improvised **performances**.	MU:Pr4.3.T.IIa 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.	MU:Pr4.3.T.IIIa 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.

Enduring Understanding: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence,

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

Rehearse, Evaluate and Refine

HS Proficient	HS Accomplished	HS Advanced
MU:Pr5.1.T.Ia Identify and implement rehearsal strategies to improve the **technical** and **expressive aspects** of prepared and improvised **performances** in a varied **repertoire** of music.	MU:Pr5.1.T.IIa *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.	MU:Pr5.1.T.IIIa *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.

Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures.

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

Present

HS Proficient	HS Accomplished	HS Advanced
MU:Pr6.1.T.Ia Using **digital tools**, demonstrate attention to **technical accuracy** and **expressive qualities** in prepared and improvised **performances** of a varied **repertoire** of music.	MU:Pr6.1.T.IIa 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***.	MU:Pr6.1.T.IIIa *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***.
MU:Pr6.1.T.Ib Demonstrate an understanding of the **context** of music through prepared and improvised **performances**.	MU:Pr6.1.T.IIb *Demonstrate an understanding of the* ***expressive intent*** *when connecting with an audience* through prepared and improvised **performances**.	MU:Pr6.1.T.IIIb *Demonstrate an* ***ability*** *to connect with audience members before, and engaging with and responding to them* during prepared and improvised **performances**.

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Music - Music Technology Strand

RESPONDING	**Anchor Standard 7: Perceive and analyze artistic work** **Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.** **Essential Question(s): How do individuals choose music to experience?**			
	HS Proficient	**HS Accomplished**	**HS Advanced**	
Select	MU:Re7.I.T.Ia Cite reasons for choosing music based on the use of the **elements of music**, digital and electronic aspects, and **connections** to interest or **purpose**.	MU:Re7.I.T.IIa *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.*	MU:Re7.I.T.IIIa Select, *describe and compare a variety of musical selections* based on *characteristics* and knowledge of the music, *understanding of* digital and electronic aspects*, and the* ***purpose*** *and* ***context*** of the works.	Select
	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(s): How do individuals choose music to experience?**			
	HS Proficient	**HS Accomplished**	**HS Advanced**	
Analyze	MU:Re7.2.T.Ia Explain how knowledge of the **structure** (repetition, similarities, contrasts), technological aspects, and **purpose** of the music informs the response.	MU:Re7.2.T.IIa Explain how an ***analysis*** of the **structure**, ***context*** , and technological aspects of the music informs the response.	MU:Re7.2.T.IIIa *Demonstrate and justify* how an **analysis** of the **structural** characteristics, **context,** and *technological and creative decisions, informs interest in and response to the music* .	Analyze
RESPONDING	**Anchor Standard 8: Interpret intent and meaning in artistic work.** **Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.** **Essential Question(s): How do we discern the musical creators' and performers' expressive intent?**			
	HS Proficient	**HS Accomplished**	**HS Advanced**	
Interpret	MU:Re8.1.T.Ia 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**.	MU:Re8.1.T.IIa *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**.	MU:Re8.1.T.IIIa *Examine, cite research and multiple sources* to connect the influence of the treatment of the **elements of music**, digital and electronic features, **context**, **purpose**, and other art forms to the **expressive intent** of **musical works**.	Interpret
RESPONDING	**Anchor Standard 9: Apply criteria to evaluate artistic work.** **Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.** **Essential Question(s): How do we judge the quality of musical work(s) and performance(s)?**			
	HS Proficient	**HS Accomplished**	**HS Advanced**	
Evaluate	MU:Re9.1.T.Ia Evaluate music using **criteria** based on **analysis**, **interpretation**, digital and electronic features, and personal interests.	MU:Re9.1.T.IIa *Apply* ***criteria*** *to evaluate music* based on **analysis**, **interpretation**, *artistic* ***intent*** *,* digital, electronic, and *analog* features, and ***musical qualities*** *.*	MU:Re9.1.T.IIIa *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*** *.*	Evaluate

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Music - Music Technology Strand

CONNECTING	**Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.** **Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.** **Essential Question(s): How do musicians make meaningful connections to creating, performing, and responding?**			
	HS Proficient	**HS Accomplished**	**HS Advanced**	
	MU:Cn10.0.T.Ia Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	MU:Cn10.0.T.IIa Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	MU:Cn10.0.T.IIIa Demonstrate how interests, knowledge, and skills relate to personal 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** **Enduring Understanding: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.** **Essential Question(s): How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?**			
	HS Proficient	**HS Accomplished**	**HS Advanced**	
	MU:Cn11.0.T.Ia Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	MU:Cn11.0.T.IIa Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	MU:Cn11.0.T.IIIa Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	

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Music - Traditional and Emerging Ensembles Strand

CREATING

Anchor Standard 1: Generate and conceptualize artistic ideas and work.
Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
Essential Question(s): How do musicians generate creative ideas?

	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Imagine	MU:Cr1.1.E.5a Compose and **improvise** melodic and rhythmic ideas or **motives** that reflect characteristic(s) of music or text(s) studied in rehearsal.	MU:Cr1.1.E.8a Compose and **improvise** ideas for ***melodies*** *and* ***rhythmic passages*** *based on* characteristic(s) of music or text(s) studied in rehearsal.	MU:Cr1.1.E.Ia 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.	MU:Cr1.1.E.IIa 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.	MU:Cr1.1.E.IIIa Compose and **improvise musical ideas** *for a variety of* ***purposes*** *and* ***contexts***.	Imagine

CREATING

Anchor Standard 2: Organize and develop artistic ideas and work.
Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.
Essential Question(s): How do musicians make creative decisions?

	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Plan and Make	MU:Cr2.1.E.5a Select and develop draft melodic and rhythmic ideas or **motives** that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.	MU:Cr2.1.E.8a Select and develop draft ***melodies*** *and* ***rhythmic passages*** that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.	MU:Cr2.1.E.Ia 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.	MU:Cr2.1.E.IIa 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.	MU:Cr2.1.E.IIIa Select and develop composed and improvised ideas into draft ***musical works*** organized for a *variety of* ***purpose****s* *and* ***contexts***.	Plan and Make
	MU:Cr2.1.E.5b Preserve draft **compositions** and **improvisations** through **standard notation** and audio recording.	MU:Cr2.1.E.8b Preserve draft **compositions** and **improvisations** through **standard notation** and audio recording.	MU:Cr2.1.E.Ib Preserve draft **compositions** and **improvisations** through **standard notation** and audio recording.	MU:Cr2.1.E.IIb Preserve draft **compositions** and **improvisations** through **standard notation,** audio, *or video* recording.	MU:Cr2.1.E.IIIb Preserve draft ***musical works*** through **standard notation**, audio, or video recording.	

CREATING

Anchor Standard 3: Refine and complete artistic work.
Enduring Understanding: Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
Essential Question(s): How do musicians improve the quality of their creative work?

	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Evaluate and Refine	MU:Cr3.1.E.5a Evaluate and **refine** draft **compositions** and **improvisations** based on knowledge, skill, and **teacher-provided criteria**.	MU:Cr3.1.E.8a Evaluate and **refine** draft **compositions** and **improvisations** based on knowledge, skill, and ***collaboratively-developed criteria***.	MU:Cr3.1.E.Ia Evaluate and **refine** draft **melodies**, **rhythmic passages**, ***arrangements***, and **improvisations** based on ***established criteria***, *including the extent to which they address identified* ***purposes***.	MU:Cr3.1.E.IIa Evaluate and **refine** draft **arrangements**, ***sections***, *short* ***compositions***, and **improvisations** based on ***personally-developed criteria***, including the extent to which they address identified **purposes.**	MU:Cr3.1.E.IIIa Evaluate and **refine** varied draft ***musical works*** based on *appropriate* **criteria**, *including the extent to which they address* identified **purposes** *and* ***contexts***.	Evaluate and Refine

Enduring Understanding: Musicians' presentation of creative work is the culmination of a process of creation and communication
Essential Question(s): When is creative work ready to share?

	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Present	MU:Cr3.2.E.5a **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.	MU:Cr3.2.E.8a **Share** personally-developed ***melodies*** *and* ***rhythmic passages*** – individually or as an **ensemble** – that demonstrate understanding of characteristics of music or texts studied in rehearsal.	MU:Cr3.2.E.Ia **Share** personally-developed **melodies**, **rhythmic passages**, and ***arrangements*** – individually or as an **ensemble** – that *address identified* ***purposes***.	MU:Cr3.2.E.IIa **Share** personally-developed **arrangements**, ***sections***, *and short* ***compositions*** – individually or as an **ensemble** – that address identified **purposes.**	MU:Cr3.2.E.IIIa **Share** varied, personally-developed ***musical works*** – individually or as an **ensemble** – that address identified **purposes** *and* ***contexts***.	Present

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NATIONALCOREARTSSTANDARDS

Music - Traditional and Emerging Ensembles Strand

PERFORMING

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

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

Essential Question(s): How do performers select repertoire?

	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Select	MU:Pr4.1.E.5a 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**.	MU:Pr4.1.E.8a 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**.	MU:Pr4.1.E.Ia *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*** *.*	MU:Pr4.1.E.IIa *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**.	MU:Pr4.1.E.IIIa 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**.	Select

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

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

	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Analyze	MU:Pr4.2.E.5a Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in **musical works** inform prepared or improvised **performances**.	MU:Pr4.2.E.8a 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**.	MU:Pr4.2.E.Ia Demonstrate, using music reading skills where appropriate, *how* ***compositional devices*** *employed and* ***theoretica*** *l and* ***structural*** *aspects of* **musical works** *impact and inform* prepared or improvised **performances.**	MU:Pr4.2.E.IIa *Document and* demonstrate, using music reading skills where appropriate, how **compositional devices** employed and **theoretical** and **structural** aspects of **musical work**s *may* impact and inform prepared *and* improvised **performances**.	MU:Pr4.2.E.IIIa *Examine, evaluate, and critique,* using music reading skills where appropriate, how the **structure** and **context** impact and inform prepared and improvised **performances**.	Analyze

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

Essential Question(s): How do performers interpret musical works?

	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Interpret	MU:Pr4.3.E.5a Identify **expressive qualities** in a varied **repertoire** of music that can be demonstrated through prepared and improvised **performances**.	MU:Pr4.3.E.8a *Demonstrate understanding and application of* ***expressive qualities*** in a varied **repertoire** of music through prepared and improvised **performances.**	MU:Pr4.3.E.Ia Demonstrate an understanding of ***context*** in a varied **repertoire** of music through prepared and improvised **performances**.	MU:Pr4.3.E.IIa 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.*	MU:Pr4.3.E.IIIa 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.	Interpret

PERFORMING

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

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

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

	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Rehearse, Evaluate and Refine	MU:Pr5.3.E.5a Use self-reflection and peer feedback to **refine** individual and **ensemble performances** of a varied **repertoire** of music.	MU:Pr5.1.E.8a *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**.	MU:Pr5.1.E.Ia 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**.	MU:Pr5.1.E.IIa Develop *and apply appropriate rehearsal strategies to address individual and* ***ensemble*** *challenges* in a varied **repertoire** of music, and evaluate their success.	MU:Pr5.1.E.IIIa Develop, apply, and ***refine*** appropriate rehearsal strategies to address individual and **ensemble** challenges in a varied **repertoire** of music.	Rehearse, Evaluate and Refine

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PERFORMING	Anchor Standard 6: Convey meaning through the presentation of artistic work. Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures. Essential Question(s): When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?					
	Novice	**Intermediate**	**HS Proficient**	**HS Accomplished**	**HS Advanced**	
Present	MU:Pr6.1.E.5a Demonstrate attention to **technical accuracy** and **expressive qualities** in prepared and improvised **performances** of a varied **repertoire** of music.	MU:Pr6.1.E.8a Demonstrate attention to **technical accuracy** and **expressive qualities** in prepared and improvised **performances** of a varied **repertoire** of music representing diverse ***cultures*** *and* ***styles*** *.*	MU:Pr6.1.E.Ia 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*** *.*	MU:Pr6.1.E.IIa 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*** *.*	MU:Pr6.1.E.IIIa 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* ***ensemble*** *s.*	Present
	MU:Pr6.1.E.5b Demonstrate an awareness of the **context** of the music through prepared and improvised **performances**.	MU:Pr6.1.E.8b Demonstrate *an understanding* of the **context** of the music through prepared and improvised **performances**.	MU:Pr6.1.E.Ib Demonstrate an understanding *of* ***expressive intent*** *by connecting with an audience* through prepared and improvised **performances***.*	MU:Pr6.1.E.IIb Demonstrate an understanding of ***intent*** *as a means for connecting with an audience* through prepared and improvised **performances**.	MU:Pr6.1.E.IIIb *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**.	

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Music - Traditional and Emerging Ensembles Strand

RESPONDING

Anchor Standard 7: Perceive and analyze artistic work
Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.
Essential Question(s): How do individuals choose music to experience?

	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Select	MU:Re7.1.E.5a Identify reasons for selecting music based on characteristics found in the music, **connection** to interest, and **purpose** or **context**.	MU:Re7.1.E.8a *Explain* reasons for selecting music *citing* characteristics found in the music and **connections** to interest, **purpose**, and **context**.	MU:Re7.1.E.Ia *Apply* ***criteria*** *to select music for specified purposes , supporting choices by* citing characteristics found in the music and **connections** to interest, **purpose**, and **context.**	MU:Re7.1.E.IIa Apply **criteria** to select music for a *variety of purposes , justifying choices citing knowledge of the music and the specified* **purpose** and **context**.	MU:Re7.1.E.IIIa *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**.	Select

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(s): How do individuals choose music to experience?

	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Analyze	MU:Re7.2.E.5a Identify how knowledge of **context** and the use of repetition, similarities, and contrasts inform the response to music.	MU:Re7.2.E.8a Describe how *understanding* **context** and the way the ***elements of music*** are manipulated inform the response to music.	MU:Re7.2.E.Ia *Explain* how *the* ***analysis*** *of passages* and understanding the way the **elements of music** are manipulated inform the response to music.	MU:Re7.2.E.IIa Explain how the **analysis** of ***structures*** *and* ***contexts*** inform the response to music.	MU:Re7.2.E.IIIa *Demonstrate and justify* how the **analysis** of **structures**, **contexts**, and *performance decisions* inform the response to music.	Analyze

RESPONDING

Anchor Standard 8: Interpret intent and meaning in artistic work.
Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
Essential Question(s): How do we discern the musical creators' and performers' expressive intent?

	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Interpret	MU:Re8.1.E.5a 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**.	MU:Re8.1.E.8a 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**.	MU:Re8.1.E.Ia *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.*	MU:Re8.1.E.IIa 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.	MU:Re8.1.E.IIIa *Justify* **interpretations** of the **expressive intent** and meaning of **musical works** by *comparing and synthesizing* varied researched sources, *including reference to other art forms* .	Interpret

RESPONDING

Anchor Standard 9: Apply criteria to evaluate artistic work.
Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
Essential Question(s): How do we judge the quality of musical work(s) and performance(s)?

	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Evaluate	MU:Re9.1.E.5a Identify and describe the effect of interest, experience, analysis, and **context** on the evaluation of music.	MU:Re9.1.E.8a *Explain the influence* of experiences, analysis, and ***context*** *on interest in* and evaluation of music.	MU:Re9.1.E.Ia *Evaluate works and* ***performances*** *based on* ***personally-*** *or* ***collaboratively-developed criteria*** , including analysis of the **structure** and **context.**	MU:Re9.1.E.IIa Evaluate works and **performances** based on *research* as well as **personally-** *and* **collaboratively-developed criteria**, including **analysis** and ***interpretation*** of the **structure** and **context**.	MU:Re9.1.E.IIIa *Develop and justify* evaluations of music, ***programs*** *of music, and* ***performances*** based on **criteria**, *personal decision-making, research, and understanding of* ***contexts*** .	Evaluate

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Music - Traditional and Emerging Ensembles Strand

CONNECTING

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.
Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
Essential Question(s): How do musicians make meaningful connections to creating, performing, and responding?

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
MU:Cn10.0.E.5a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. **Embedded within:** *MU:Cr3.2.E.5a 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.* *MU:Pr4.1.E.5a 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 skills of the individual or ensemble.* *MU:Pr4.3.E.5a Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.* *MU:Re7.1E.5a Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.*	MU:Cn10.0.E.8a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. **Embedded within:** *MU:Cr3.2.E.8a Share personally-developed melodies and rhythmic passages – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.* *MU:Pr4.2.E.8a 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.* *MU:Pr4.3.E.8a Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.* *MU:Re7.1.E.8a Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.*	MU:Cn10.0.E.Ia Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. **Embedded within:** *MU:Cr3.2.E.Ia Share personally-developed melodies, rhythmic passages, and arrangements – individually or as an ensemble – that address identified purposes.* *MU:Pr4.1.E.Ia 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 skills of the individual or ensemble, and the purpose or context of the performance.* *MU:Pr4.3.E.Ia Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.* *MU:Re7.1.E.Ia Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.*	MU:Cn10.0.E.IIa Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. **Embedded within:** *MU:Re7.1.E.IIa Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.* *MU:Cr3.2.E.IIa Share personally-developed arrangements, sections, and short compositions – individually or as an ensemble – that address identified purposes.* *MU:Pr4.1.E.IIa 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 skills of the individual or ensemble, and the purpose and context of the performance.* *MU:Pr4.3.E.IIa 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.*	MU:Cn10.0.E.IIIa Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. **Embedded within:** *MU:Cr3.2.E.IIIa Share varied, personally-developed musical works – individually or as an ensemble – that address identified purposes and contexts.* *MU:Pr4.1.E.IIIa 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 skills of the individual or ensemble, and the purpose and context of the performance.* *MU:Pr4.3.E.IIIa 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* *MU:Re7.1.E.IIIa 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.*

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Music - Traditional and Emerging Ensembles Strand

CONNECTING

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding
Enduring Understanding: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.
Essential Question(s): How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
MU:Cn11.0.E.5a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. **Embedded within:** *MU:Cr1.1.E.5a Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.* *MU:Cr3.2.E.5a 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.* *MU:Pr6.1.E.5b Demonstrate an awareness of the context of the music through prepared and improvised performances.* *MU:Re9.1.E.5a Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.*	MU:Cn11.0.E.8a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. **Embedded within:** *MU:Cr1.1.E.8a Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.* *MU:Cr3.2.E.8a Share personally-developed melodies and rhythmic passages – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.* *MU:Pr6.1.E.5b Demonstrate an understanding of the context of the music through prepared and improvised performances.* *MU:Re9.1.E.8a Explain the influence of experiences, analysis, and context on interest in and evaluation of music.*	MU:Cn11.0.E.Ia Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. **Embedded within:** *MU:Cr1.1.E.Ia 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.* *MU:Cr3.2.E.Ia Share personally-developed melodies, rhythmic passages, and arrangements – individually or as an ensemble – that address identified purposes.* *MU:Pr6.1.E.Ib Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.* *MU:Re9.1.E.Ia Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.*	MU:Cn11.0.E.IIa Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. **Embedded within:** *MU:Cr1.1.E.IIa 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.* *MU:Cr3.2.E.IIa Share personally-developed arrangements, sections, and short compositions – individually or as an ensemble – that address identified purposes.* *MU:Pr6.1.E.IIb Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.* *MU:Re9.1.E.IIa Evaluate works and performances based on research as well as personally- and collaboratively-developed criteria, including analysis and interpretation of the structure and context.*	MU:Cn11.0.E.IIIa Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. **Embedded within:** *MU:Cr1.1.E.IIIa Compose and improvise musical ideas for a variety of purposes and contexts.* *MU:Cr3.2.E.IIIb Share varied, personally-developed musical works – individually or as an ensemble – that address identified purposes and contexts.* *MU:Pr6.1.E.IIIb 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.* *MU:Re9.1.E.IIIa Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.*

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THEATRE

CREATING

Anchor Standard 1: Generate and conceptualize artistic ideas and work.
Enduring Understanding: Theatre artists rely on intuition, curiosity, and critical inquiry.
Essential Question(s): What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?

Envision/Conceptualize

PreK TH:Cr1.1.PK.	K TH:Cr1.1.K.	1 TH:Cr1.1.1.	2 TH:Cr1.1.2.	3 TH:Cr1.1.3.	4 TH:Cr1.1.4.	5 TH:Cr.1.1.5.	6 TH:Cr1.1.6	7 TH:Cr.1.1.7.	8 TH:Cr1.1.8.	HS Proficient TH:Cr1.1.I.	HS Accomplished TH:Cr1.1.II.	HS Advanced TH:Cr1.1.III.
a. With prompting and support, transition between imagination and reality in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, invent and inhabit an imaginary elsewhere in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. Propose potential choices characters could make in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Propose potential new details to plot and story in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Create roles, imagined worlds, and improvised stories in a drama/theatre work.	a. Articulate the visual details of imagined worlds, and improvised stories that support the given circumstances in a drama/theatre work.	a. Identify physical qualities that might reveal a character's inner traits in the imagined world of a drama/theatre work.	a. Identify possible solutions to staging challenges in a drama/theatre work.	a. Investigate multiple perspectives and solutions to staging challenges in a drama/theatre work.	a. Imagine and explore multiple perspectives and solutions to staging problems in a drama/ theatre work.	a. Apply basic research to construct ideas about the visual composition of a drama/theatre work.	a. Investigate historical and cultural conventions and their impact on the visual composition of a drama/theatre work.	a. Synthesize knowledge from a variety of dramatic forms, theatrical conventions, and technologies to create the visual composition of a drama/ theatre work.
b. With prompting and support, use non-representational materials to create props, puppets, and costume pieces for dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	b. With prompting and support, use non-representational materials to create props, puppets, and costume pieces for dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	b. Collaborate with peers to conceptualize costumes and props in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Collaborate with peers to conceptualize scenery in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Imagine and articulate ideas for costumes, props and sets for the environment and characters in a drama/theatre work.	b. Visualize and design technical elements that support the story and given circumstances in a drama/theatre work.	b. Propose design ideas that support the story and given circumstances in a drama/theatre work.	b. Identify solutions to design challenges in a drama/theatre work.	b. Explain and present solutions to design challenges in a drama/ theatre work.	b. Imagine and explore solutions to design challenges of a performance space in a drama/theatre work.	b. Explore the impact of technology on design choices in a drama/theatre work.	b. Understand and apply technology to design solutions for a drama/theatre work.	b. Create a complete design for a drama/theatre work that incorporates all elements of technology.
		c. Identify ways in which gestures and movement may be used to create or retell a story in guided drama experiences (e.g., process drama, story drama, creative drama).	c. Identify ways in which voice and sounds may be used to create or retell a story in guided drama experiences (e.g., process drama, story drama, creative drama).	c. Collaborate to determine how characters might move and speak to support the story and given circumstances in drama/theatre work.	c. Imagine how a character might move to support the story and given circumstances in a drama/theatre work.	c. Imagine how a character's inner thoughts impact the story and given circumstances in a drama/ theatre work	c. Explore a scripted or improvised character by imagining the given circumstances in a drama/theatre work.	c. Envision and describe a scripted or improvised character's inner thoughts and objectives in a drama/theatre work.	c. Develop a scripted or improvised character by articulating the character's inner thoughts, objectives, and motivations in a drama/theatre work.	c. Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.	c. Use personal experiences and knowledge to develop a character that is believable and authentic in a drama/theatre work.	c. Integrate cultural and historical contexts with personal experiences to create a character that is believable and authentic, in a drama/theatre work.

CREATING (duplicate)

Envision/Conceptualize (duplicate)

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Anchor Standard 2: Organize and develop artistic ideas and work.
Enduring Understanding: Theatre artists work to discover different ways of communicating meaning.
Essential Question(s): How, when, and why do theatre artists' choices change?

CREATING	PreK TH:Cr2-PK.	K TH:Cr2-K.	1 TH:Cr2-1.	2 TH:Cr2-2.	3 TH:Cr2-3.	4 TH:Cr2-4.	5 TH:Cr2-5.	6 TH:Cr2-6.	7 TH:Cr2-7.	8 TH:Cr2-8.	HS Proficient TH:Cr2-I.	HS Accomplished TH:Cr2-II.	HS Advanced TH:Cr2-III.	CREATING
Develop	a. With prompting and support, contribute through gestures and words to dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, interact with peers and contribute to dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. Contribute to the development of a sequential plot in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Collaborate with peers to devise meaningful dialogue in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Participate in methods of investigation to devise original ideas for a drama/theatre work.	a. Collaborate to devise original ideas for a drama/theatre work by asking questions about characters and plots.	a. Devise original ideas for a drama/theatre work that reflect collective inquiry about characters and their given circumstances.	a. Use critical analysis to improve, refine, and evolve original ideas and artistic choices in a devised or scripted drama/theatre work.	a. Examine and justify original ideas and artistic choices in a drama/theatre work based on critical analysis, background knowledge, and historical and cultural context.	a. Articulate and apply critical analysis, background knowledge, research, and historical and cultural context to the development of original ideas for a drama/theatre work.	a. Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.	a. Refine a dramatic concept to demonstrate a critical understanding of historical and cultural influences of original ideas applied to a drama/theatre work.	a. Develop and synthesize original ideas in a drama/theatre work utilizing critical analysis, historical and cultural context, research, and western or non-western theatre traditions.	Develop
	b. With prompting and support, express original ideas in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	b. With prompting and support, express original ideas in dramatic play or a guided drama experience (e.g., creative drama, process drama, story drama).	b. With prompting and support, participate in group decision making in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Contribute ideas and make decisions as a group to advance a story in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Compare ideas with peers and make selections that will enhance and deepen group drama/theatre work.	b. Make and discuss group decisions and identify responsibilities required to present a drama/theatre work to peers.	b. Participate in defined responsibilities required to present a drama/theatre work informally to an audience.	b. Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work.	b. Demonstrate mutual respect for self and others and their roles in preparing or devising drama/theatre work.	b. Share leadership and responsibilities to develop collaborative goals when preparing or devising drama/theatre work.	b. Investigate the collaborative nature of the actor, director, playwright, and designers and explore 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.	

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Anchor Standard 3: Refine and complete artistic work.
Enduring Understanding: Theatre artists refine their work and practice their craft through rehearsal.
Essential Question(s): How do theatre artists transform and edit their initial ideas?

CREATING / Rehearse

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

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THEATRE

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.
Enduring Understanding: Theatre artists make strong choices to effectively convey meaning.
Essential Question(s): Why are strong choices essential to interpreting a drama or theatre piece?

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

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Performing

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.
Enduring Understanding: Theatre artists develop personal processes and skills for a performance or design.
Essential Question(s): What can I do to fully prepare a performance or technical design?

	PreK TH:Pr5.1.PK.	K TH:Pr5.1.K.	1 TH:Pr5.1.1.	2 TH:Pr5.1.2.	3 TH:Pr5.1.3.	4 TH:Pr5.1.4.	5 TH:Pr5.1.5.	6 TH:Pr5.1.6.	7 TH:Pr5.1.7.	8 TH:Pr5.1.8.	HS Proficient TH:Pr5.1.I.	HS Accomplished TH:Pr5.1.II.	HS Advanced TH:Pr5.1.III.
Prepare	a. With prompting and support, understand that imagination is fundamental to dramatic play and guided drama experiences (e.g., process drama, story drama, creative drama).	a. With prompting and support, understand that voice and sound are fundamental to dramatic play and guided drama experiences (e.g., process drama, story drama, creative drama).	a. With prompting and support, identify and understand that physical movement is fundamental to guided drama experiences (e.g., process drama, story drama, creative drama).	a. Demonstrate the relationship between and among body, voice, and mind in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Participate in a variety of physical, vocal, and cognitive exercises that can be used in a group setting for drama/theatre work.	a. Practice selected exercises that can be used in a group setting for drama/theatre work.	a. Choose acting exercises that can be applied to a drama/theatre work.	a. Recognize how acting exercises and techniques can be applied to a drama/theatre work.	a. Participate in a variety of acting exercises and techniques that can be applied in a rehearsal or drama/theatre performance.	a. Use a variety of acting techniques to increase skills in a rehearsal or drama/theatre performance.	a. Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.	a. Refine a range of acting skills to build a believable and sustainable drama/theatre performance.	a. Use and justify a collection of acting exercises from reliable resources to prepare a believable and sustainable performance.
	b. With prompting and support, explore and experiment with various technical elements in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	b. With prompting and support, explore and experiment with various technical elements in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	b. With prompting and support, identify technical elements that can be used in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Explore technical elements in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Identify the basic technical elements that can be used in drama/theatre work.	b. Propose the use of technical elements in a drama/theatre work.	b. Demonstrate the use of technical elements in a drama/theatre work.	b. Articulate how technical elements are integrated into a drama/ theatre work.	b. Choose a variety of technical elements that can be applied to a design in a drama/theatre work.	b. Use a variety of technical elements to create a design for a rehearsal or drama/theatre production.	b. Use researched technical elements to increase the impact of design for a drama/theatre production.	b. Apply technical elements and research to create a design that communicates the concept of a drama/theatre production.	b. Explain and justify the selection of technical elements used to build a design that communicates the concept of a drama/theatre production.

Performing

Anchor Standard 6: Convey meaning through the presentation of artistic work.
Enduring Understanding: Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.
Essential Question(s): What happens when theatre artists and audiences share a creative experience?

	PreK TH:Pr6.1.PK.	K TH:Pr6.1.K.	1 TH:Pr6.1.1.	2 TH:Pr6.1.2.	3 TH:Pr6.1.3.	4 TH:Pr6.1.4.	5 TH:Pr6.1.5.	6 TH:Pr6.1.6.	7 TH:Pr6.1.7.	8 TH:Pr6.1.8.	HS Proficient TH:Pr6.1.I.	HS Accomplished TH:Pr6.1.II.	HS Advanced TH:Pr6.1.III.
Share, Present	a. With prompting and support, engage in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, use voice and sound in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, use movement and gestures to communicate emotions in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Contribute to group guided drama experiences (e.g., process drama, story drama, creative drama) and informally share with peers.	a. Practice drama/theatre work and share reflections individually and in small groups.	a. Share small-group drama/theatre work, with peers as audience.	a. Present drama/theatre work informally to an audience.	a. Adapt a drama/theatre work and present it informally for an audience.	a. Participate in rehearsals for a drama/theatre work that will be shared with an audience.	a. Perform a rehearsed drama/theatre work for an audience.	a. Perform a scripted drama/theatre work for a specific audience.	a. Present a drama/theatre work using creative processes that shape the production for a specific audience.	a. Present a drama/theatre production for a specific audience that employs research and analysis grounded in the creative perspectives of the playwright, director, designer, and dramaturg.

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THEATRE

Anchor Standard 7: Perceive and analyze artistic work
Enduring Understanding: Theatre artists reflect to understand the impact of drama processes and theatre experiences.
Essential Question(s): How do theatre artists comprehend the essence of drama processes and theatre experiences?

Responding	PreK TH:Re7.1.PK.	K TH:Re7.1.K.	1 TH:Re7.1.1.	2 TH:Re7.1.2.	3 TH:Re7.1.3.	4 TH:Re7.1.4.	5 TH:Re7.1.5.	6 TH:Re7.1.6.	7 TH:Re7.1.7.	8 TH:Re7.1.8.	HS Proficient TH: Re7.1.I.	HS Accomplished TH: Re7.1.II.	HS Advanced TH: Re7.1.-III.	Responding
Reflect	a. With prompting and support, recall an emotional response in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, express an emotional response to characters in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. Recall choices made in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Recognize when artistic choices are made in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Understand why artistic choices are made in a drama/theatre work.	a. Identify artistic choices made in a drama/theatre work through participation and observation.	a. Explain personal reactions to artistic choices made in a drama/theatre work through participation and observation.	a. Describe and record personal reactions to artistic choices in a drama/theatre work.	a. Compare recorded personal and peer reactions to artistic choices in a drama/ theatre work.	a. Apply criteria to the evaluation of artistic choices in a drama/theatre work.	a. Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.	a. Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of a drama/theatre work.	a. Use historical and cultural context to structure and justify personal responses to a drama/theatre work.	Reflect

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Anchor Standard 8: Interpret intent and meaning in artistic work.
Enduring Understanding: Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.
Essential Question(s): How can the same work of art communicate different messages to different people?

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

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Anchor Standard 9: Apply criteria to evaluate artistic work.
Enduring Understanding: Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.
Essential Question(s): How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?

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

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THEATRE

Connecting

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.
Enduring Understanding: Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.
Essential Question(s): What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?

	PreK	K	1	2	3	4	5	6	7	8	HS Proficient	HS Accomplished	HS Advanced
	TH:Cn10.1.PK.	TH:Cn10.1.K.	TH:Cn10.1.1.	TH:Cn10.1.2.	TH:Cn10.1.3.	TH:Cn10.1.4.	TH:Cn10.1.5.	TH:Cn10.1.6.	TH:Cn10.1.7.	TH:Cn10.1.8.	TH:Cn10.1.I.	TH:Cn10.1.II.	TH:Cn10.1.III.
Empathize	a. With prompting and support, identify similarities between a story and personal experience in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, identify similarities between characters and oneself in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. Identify character emotions in a guided drama experience (e.g., process drama, story drama, creative drama) and relate it to personal experience.	a. Relate character experiences to personal experiences in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Use personal experiences and knowledge to make connections to community and culture in a drama/theatre work.	a. Identify the ways drama/theatre work reflects the perspectives of a community or culture.	a. Explain how drama/theatre connects oneself to a community or culture.	a. Explain how the actions and motivations of characters in a drama/theatre work impact perspectives of a community or culture.	a. Incorporate multiple perspectives and diverse community ideas in a drama/theatre work.	a. Examine a community issue through multiple perspectives in a drama/theatre work.	a. Investigate how cultural perspectives, community ideas and personal beliefs impact a drama/theatre work.	a. Choose and interpret a drama/theatre work to reflect or question personal beliefs.	a. Collaborate on a drama/theatre work that examines a critical global issue using multiple personal, community, and cultural perspectives.

Connecting

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding
Enduring Understanding: Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.
Essential Question(s): What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?

	PreK	K	1	2	3	4	5	6	7	8	HS Proficient	HS Accomplished	HS Advanced
	TH:Cn11.1.PK.	TH:Cn11.1.K.	TH:Cn11.1.1.	TH:Cn11.1.2.	TH:Cn11.1.3.	TH:Cn11.1.4.	TH:Cn11.1.5.	TH:Cn11.1.6.	TH:Cn11.1.7.	TH:Cn11.1.8.	TH:Cn11.1.I.	TH:Cn11.1.II.	TH:Cn11.1.III.
Interrelate	a. With prompting and support, use skills and knowledge from other areas in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, identify skills and knowledge from other areas in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. Apply skills and knowledge from different art forms and content areas in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Determine appropriate skills and knowledge from different art forms and content areas to apply in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Identify connections to community, social issues and other content areas in drama/theatre work.	a. Respond to community and social issues and incorporate other content areas in drama/theatre work.	a. Investigate historical, global and social issues expressed in drama/theatre work.	a. Identify universal themes or common social issues and express them through a drama/theatre work.	a. Incorporate music, dance, art, and/or media to strengthen the meaning and conflict in a drama/theatre work with a particular cultural, global, or historic context.	a. Use different forms of drama/theatre work to examine contemporary social, cultural, or global issues.	a. Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.	a. Integrate conventions and knowledge from different art forms and other disciplines to develop a cross-cultural drama/theatre work.	a. Develop a drama/theatre work that identifies and questions cultural, global, and historic belief systems.

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Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding
Enduring Understanding: Theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work.
Essential Question(s): In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?

Connecting	PreK	K	1	2	3	4	5	6	7	8	HS Proficient	HS Accomplished	HS Advanced	Connecting
	TH:Cn11.2.PK.	TH:Cn11.2.K.	TH:Cn11.2.-1.	TH:Cn11.2.2.	TH:Cn11.2.3.	TH:Cn11.2.4.	TH:Cn11.2.5.	TH:Cn11.2.6.	TH:Cn11.2.7.	TH:Cn11.2.8.	TH:Cn11.2.I.	TH:Cn11.2.II.	TH:Cn11.2.III.	
Research	a. With prompting and support, identify stories that are similar to one another in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, identify stories that are different from one another in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. Identify similarities and differences in stories from one's own community in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Identify similarities and differences in stories from multiple cultures in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Explore how stories are adapted from literature to drama/theatre work.	a. Investigate 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.	a. Research and analyze two different versions of the same drama/theatre story to determine differences and similarities in the visual and aural world of each story.	a. Research and discuss how a playwright might have intended a drama/theatre work to be produced.	a. Research the story elements of a staged drama/theatre work and compare them to another production of the same work.	a. Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.	a. Formulate creative choices for a devised or scripted drama/theatre work based on theatre research about the selected topic.	a. Justify the creative choices made in a devised or scripted drama/theatre work, based on a critical interpretation of specific data from theatre research.	Research
	b. With prompting and support, tell a short story in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	b. With prompting and support, tell a short story in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	b. Collaborate on the creation of a short scene based on a fictional literary source in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Collaborate on the creation of a short scene based on a non-fiction literary source in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Examine how artists have historically presented the same stories using different art forms, genres, or drama/theatre conventions.	b. Compare the drama/theatre conventions of a given time period with those of the present.	b. Identify historical sources that explain drama/theatre terminology and conventions.	b. Investigate the time period and place of a drama/theatre work to better understand performance and design choices.	b. Examine artifacts from a time period and geographic location to better understand performance and design choices in a drama/theatre work.	b. Identify and use artifacts from a time period and place to develop performance and design choices in a drama/theatre work.	b. Use basic theatre research methods to better understand the social and cultural background of a drama/theatre work.	b. Explore how personal beliefs and biases can affect the interpretation of research data applied in drama/theatre work.	b. Present and support an opinion about the social, cultural, and historical understandings of a drama/theatre work, based on critical research.	

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VISUAL ARTS - Creating

Anchor Standard 1: Generate and conceptualize artistic ideas and work.
Enduring Understanding: Creativity and innovative thinking are essential life skills that can be developed.
Essential Question(s): 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?

Investigate - Plan - Make

Pre K VA:Cr1.1.PKa	Kindergarten VA:Cr1.1.Ka	1st VA:Cr1.1.1a	2nd VA:Cr1.1.2a	3rd VA:Cr1.1.3a	4th VA:Cr1.1.4a	5th VA:Cr1.1.5a	6th VA:Cr1.1.6a	7th VA:Cr1.1.7a	8th VA:Cr1.1.8a	HS Proficient VA:Cr1.1.Ia	HS Accomplished VA:Cr1.1.IIa	HS Advanced VA:Cr1.1.IIIa
Engage in self-directed play with materials.	Engage in exploration and imaginative play with materials.	Engage collaboratively in exploration and imaginative play with materials.	Brainstorm collaboratively multiple approaches to an art or design problem.	Elaborate on an imaginative idea.	Brainstorm multiple approaches to a creative art or design problem.	Combine ideas to generate an innovative idea for art-making.	Combine concepts collaboratively to generate innovative ideas for creating art.	Apply methods to overcome creative blocks.	Document early stages of the creative process visually and/or verbally in traditional or new media.	Use multiple approaches to begin creative endeavors.	Individually or collaboratively formulate new creative problems based on student's existing artwork.	Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change.

Enduring Understanding: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.
Essential Question(s): 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?

Pre K VA:Cr1.2.PKa	Kindergarten VA:Cr1.2.Ka	1st VA:Cr1.2.1a	2nd VA:Cr1.2.2a	3rd VA:Cr1.2.3a	4th VA:Cr1.2.4a	5th VA:Cr1.2.5a	6th VA:Cr1.2.6a	7th VA:Cr1.2.7a	8th VA:Cr1.2.8a	HS Proficient VA:Cr1.2.Ia	HS Accomplished VA:Cr1.2.IIa	HS Advanced VA:Cr1.2.IIIa
Engage in self-directed, creative making.	Engage collaboratively in creative art-making in response to an artistic problem.	Use observation and investigation in preparation for making a work of art.	Make art or design with various materials and tools to explore personal interests, questions, and curiosity.	Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process.	Collaboratively set goals and create artwork that is meaningful and has purpose to the makers.	Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.	Formulate an artistic investigation of personally relevant content for creating art.	Develop criteria to guide making a work of art or design to meet an identified goal.	Collaboratively shape an artistic investigation of an aspect of present-day life using a contemporary practice of art 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.

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Anchor Standard 2: Organize and develop artistic ideas and work.

Enduring Understanding: Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches

Essential Question(s): 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?

	Pre K VA:Cr2.1.PKa	Kindergarten VA:Cr2.1.Ka	1st VA:Cr2.1.1a	2nd VA:Cr2.1.2a	3rd VA:Cr2.1.3a	4th VA:Cr2.1.4a	5th VA:Cr2.1.5a	6th VA:Cr2.1.6a	7th VA:Cr2.1.7a	8th VA:Cr2.1.8a	HS Proficient VA:Cr2.1.Ia	HS Accomplished VA:Cr2.1.IIa	HS Advanced VA:Cr2.1.IIIa
Investigate	Use a variety of art-making tools	Through experimentation, build skills in various media and approaches to art-making.	Explore uses of materials and tools to create works of art or design.	Experiment with various materials and tools to explore personal interests in a work of art or design.	Create personally satisfying artwork using a variety of artistic processes and materials.	Explore and invent art-making techniques and approaches.	Experiment and develop skills in multiple art-making techniques and approaches through practice.	Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.	Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.	Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of art-making or designing.	Engage in making a work of art or design without having 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.

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

Essential Question(s): 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?

	Pre K VA:Cr2.2.PKa	Kindergarten VA:Cr2.2.Ka	1st VA:Cr2.2.1a	2nd VA:Cr2.2.2a	3rd VA:Cr2.2.3a	4th VA:Cr2.2.4a	5th VA:Cr2.2.5a	6th VA:Cr2.2.6a	7th VA:Cr2.2.7a	8th VA:Cr2.2.8a	HS Proficient VA:Cr2.2.Ia	HS Accomplished VA:Cr2.2.IIa	HS Advanced VA:Cr2.2.IIIa
Investigate	a. Share materials with others.	a. Identify safe and non-toxic art materials, tools, and equipment.	Demonstrate safe and proper procedures for using materials, tools, and equipment while making art.	Demonstrate safe procedures for using and cleaning art tools, equipment, and studio spaces.	Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes.	When making works of art, utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself and others.	Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment.	Explain environmental implications of conservation, care, and clean-up of art materials, tools, and equipment.	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 non-traditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment.	Demonstrate awareness of ethical implications of making and distributing creative work.	Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.

Enduring Understanding: People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

Essential Question(s): How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?

	Pre K VA:Cr2.3.PKa	Kindergarten VA:Cr2.3.Ka	1st VA:Cr2.3.1a	2nd VA:Cr2.3.2a	3rd VA:Cr2.3.3a	4th VA:Cr2.3.4a	5th VA:Cr2.3.5a	6th VA:Cr2.3.6a	7th VA:Cr2.3.7a	8th VA:Cr2.3.8a	HS Proficient VA:Cr2.3.Ia	HS Accomplished VA:Cr2.3.IIa	HS Advanced VA:Cr2.3.IIIa
	Create and tell about art that communicates a story about a familiar place or object.	Create art that represents natural and constructed environments.	Identify and classify uses of everyday objects through drawings, diagrams, sculptures, or other visual means.	Repurpose objects to make something new.	Individually or collaboratively construct representations, diagrams, or maps of places that are part of everyday life.	Document, describe, and represent regional constructed environments.	Identify, describe, and visually document places and/or objects of personal significance.	Design or redesign objects, places, or systems that meet the identified needs of diverse users.	Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.	Select, organize, and design images and words to make visually clear and compelling presentations.	Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.	Redesign 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.

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Anchor Standard 3: Refine and complete artistic work.
Enduring Understanding: Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.
Essential Question(s): 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?

	Pre K VA:Cr3.1.PKa	Kindergarten VA:Cr3.1.Ka	1st VA:Cr3.1.1a	2nd VA:Cr3.1.2a	3rd VA:Cr3.1.3a	4th VA:Cr3.1.4a	5th VA:Cr3.1.5a	6th VA:Cr3.1.6a	7th VA:Cr3.1.7a	8th VA:Cr3.1.8a	HS Proficient VA:Cr3.1.Ia	HS Accomplished VA:Cr3.1.IIa	HS Advanced VA:Cr3.1.IIIa	
Reflect - Refine - Continue	Share and talk about personal artwork.	Explain the process of making art while creating.	Use art vocabulary to describe choices while creating art.	Discuss and reflect with peers about choices made in creating artwork.	Elaborate visual information by adding details in an artwork to enhance emerging meaning.	Revise artwork in progress on the basis of insights gained through peer discussion.	Create artist statements using art vocabulary to describe personal choices in art-making.	Reflect on whether personal artwork conveys the intended meaning and revise accordingly.	Reflect on and explain important information about personal artwork in an artist statement or another format.	Apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design in progress.	Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.	Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.	Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.	

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VISUAL ARTS - Presenting

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.
Enduring Understanding: Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation.
Essential Question(s): 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?

	Pre K VA:Pr4.1.PKa	Kindergarten VA:Pr4.1.Ka	1st VA:Pr4.1.1a	2nd VA:Pr4.1.2a	3rd VA:Pr4.1.3a	4th VA:Pr4.1.4a	5th VA:Pr4.1.5a	6th VA:Pr4.1.6a	7th VA:Pr4.1.7a	8th VA:Pr4.1.8a	HS Proficient VA:Pr4.1.Ia	HS Accomplished VA:Pr4.1.IIa	HS Advanced VA:Pr4.1.IIIa
Select	Identify reasons for saving and displaying objects, artifacts, and artwork.	Select art objects for personal portfolio and display, explaining why they were chosen.	Explain why some objects, artifacts, and artwork are valued over others.	Categorize artwork based on a theme or concept for an exhibit.	Investigate and discuss possibilities and limitations of spaces, including electronic, for exhibiting artwork.	Analyze how past, present, and emerging technologies have impacted the preservation and presentation of artwork.	Define the roles and responsibilities of a curator, explaining the skills and knowledge needed in preserving, maintaining, and presenting objects, artifacts, and artwork.	Analyze similarities and differences associated with preserving and presenting two-dimensional, three-dimensional, and digital artwork.	Compare and contrast how technologies have changed the way artwork is preserved, presented, and experienced.	Develop and apply criteria for evaluating a collection of artwork for presentation.	Analyze, select, and curate artifacts and/or artworks for presentation and preservation.	Analyze, select, and critique personal artwork for a collection or portfolio presentation.	Critique, justify, and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.
Enduring Understanding: Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.
Essential Question(s): What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?

	Pre K VA:Pr5.1.PKa	Kindergarten VA:Pr5.1.Ka	1st VA:Pr5.1.1a	2nd VA:Pr5.1.2a	3rd VA:Pr5.1.3a	4th VA:Pr5.1.4a	5th VA:Pr5.1.5a	6th VA:Pr5.1.6a	7th VA:Pr5.1.7a	8th VA:Pr5.1.8a	HS Proficient VA:Pr5.1.Ia	HS Accomplished VA:Pr5.1.IIa	HS Advanced VA:Pr5.1.IIIa
Analyze	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.	Individually or collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit.	Based on criteria, analyze and evaluate methods for preparing and presenting art.	Collaboratively prepare and present selected theme-based artwork for display, and formulate exhibition narratives for the viewer.	Analyze and evaluate the reasons and ways an exhibition is presented.	Evaluate, select, and apply methods or processes appropriate to display artwork in a specific place.	Investigate, compare, and contrast methods for preserving and protecting art.

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Anchor Standard 6: Convey meaning through the presentation of artistic work.

Enduring Understanding: Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.

Essential Question(s):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 collected, preserved, or presented, cultivate appreciation and understanding?

	Pre K VA:Pr6.1.PKa	Kindergarten VA:Pr6.1.Ka	1st VA:Pr6.1.1a	2nd VA:Pr6.1.2a	3rd VA:Pr6.1.3a	4th VA:Pr6.1.4a	5th VA:Pr6.1.5a	6th VA:Pr6.1.6a	7th VA:Pr6.1.7a	8th VA:Pr6.1.8a	HS Proficient VA:Pr6.1.Ia	HS Accomplished VA:Pr6.1.IIa	HS Advanced VA:Pr6.1.IIIa
Share	Identify where art is displayed both inside and outside of school.	Explain what an art museum is and distinguish how an art museum is different from other buildings.	Identify the roles and responsibilities of people who work in and visit museums and other art venues.	Analyze how art exhibited inside and outside of schools (such as in museums, galleries, virtual spaces, and other venues) contributes to communities.	Identify and explain how and where different cultures record and illustrate stories and history of life through art.	Compare and contrast purposes of art museums, art galleries, and other venues, as well as the types of personal experiences they provide.	Cite evidence about how an exhibition in a museum or other venue presents ideas and provides information about a specific concept or topic.	Assess, explain, and provide evidence of how museums or other venues reflect history and values of a community.	Compare and contrast viewing and experiencing collections and exhibitions in different venues.	Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences.	Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.	Make, explain, and justify connections between artists or artwork and social, cultural, and political history.	Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural, and/or political experiences.

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VISUAL ARTS - Responding

Anchor Standard 7: Perceive and analyze artistic work
Enduring Understanding: Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.
Essential Question(s): 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?

Perceive

Pre K VA:Re.7.1.Pka	Kindergarten VA:Re.7.1.Ka	1st VA:Re.7.1.1a	2nd VA:Re.7.1.2a	3rd VA:Re.7.1.3a	4th VA:Re.7.1.4a	5th VA:Re.7.1.5a	6th VA:Re.7.1.6a	7th VA:Re.7.1.7a	8th VA:Re.7.1.8a	HS Proficient VA:Re.7.1.Ia	HS Accomplished VA:Re.7.1.IIa	HS Advanced VA:Re.7.1.IIIa
Recognize art in one's environment.	Identify uses of art within one's personal environment.	Select and describe works of art that illustrate daily life experiences of one's self and others.	Perceive and describe aesthetic characteristics of one's natural world and constructed environments.	Speculate about processes an artist uses to create a work of art.	Compare responses to a work of art before and after working in similar media.	Compare one's own interpretation of a work of art with the interpretation of others.	Identify and interpret works of art or design that reveal how people live around the world and what they value.	Explain how the method of display, the location, and the experience of an artwork influence how it is perceived and valued.	Explain how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.	Hypothesize ways in which art influences perception and understanding of human experiences.	Recognize and describe personal aesthetic and 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.

Enduring Understanding: Visual imagery influences understanding of and responses to the world.
Essential Question(s): What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?

Pre K VA:Re.7.2.Pka	Kindergarten VA:Re.7.2.Ka	1st VA:Re.7.2.1a	2nd VA:Re.7.2.2a	3rd VA:Re.7.2.3a	4th VA:Re.7.2.4a	5th VA:Re.7.2.5a	6th VA:Re.7.2.6a	7th VA:Re.7.2.7a	8th VA:Re.7.2.8a	HS Proficient VA:Re.7.2.Ia	HS Accomplished VA:Re.7.2.IIa	HS Advanced VA:Re.7.2.IIIa
Distinguish between images and real objects.	Describe what an image represents.	Compare images that represent the same subject.	Categorize images based on expressive properties.	Determine messages communicated by an image.	Analyze components in visual imagery that convey messages.	Identify and analyze cultural associations suggested by visual imagery.	Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions.	Analyze multiple ways that images influence specific audiences.	Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.	Analyze how one's understanding of the world is affected by experiencing visual imagery.	Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.	Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture.

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Anchor Standard 8: Interpret intent and meaning in artistic work.
Enduring Understanding: People gain insights into meanings of artworks by engaging in the process of art criticism.
Essential Question(s): What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art?

	Pre K VA:Re8.1.Pka	Kindergarten VA:Re8.1.Ka	1st VA:Re8.1.1a	2nd VA:Re8.1.2a	3rd VA:Re8.1.3a	4th VA:Re8.1.4a	5th VA:Re8.1.5a	6th VA:Re8.1.6a	7th VA:Re8.1.7a	8th VA:Re8.1.8a	HS Proficient VA:Re8.1.Ia	HS Accomplished VA:Re8.1.IIa	HS Advanced VA:Re8.1.IIIa
Analyze	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 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.	Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and structure, and use of media to identify ideas and mood conveyed.	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.

Anchor Standard 9: Apply criteria to evaluate artistic work.
Enduring Understanding: People evaluate art based on various criteria.
Essential Question(s): 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?

	Pre K VA:Re9.1.Pka	Kindergarten VA:Re9.1.Ka	1st VA:Re9.1.1a	2nd VA:Re9.1.2a	3rd VA:Re9.1.3a	4th VA:Re9.1.4a	5th VA:Re9.1.5a	6th VA:Re9.1.6a	7th VA:Re9.1.7a	8th VA:Re9.1.8a	HS Proficient VA:Re9.1.Ia	HS Accomplished VA:Re9.1.IIa	HS Advanced VA:Re9.1.IIIa
Interpret	Select a preferred artwork.	Explain reasons for selecting a preferred artwork.	Classify artwork based on different reasons for preferences.	Use learned art vocabulary to express preferences about artwork.	Evaluate an artwork based on given criteria.	Apply one set of criteria to evaluate more than one work of art.	Recognize differences in criteria used to evaluate works of art depending on styles, genres, and media as well as historical and cultural contexts.	Develop and apply relevant criteria to evaluate a work of art.	Compare and explain the difference between an evaluation of an artwork based on personal criteria and an evaluation of an artwork based on a set of established criteria.	Create a convincing and logical argument to support an evaluation of art.	Establish relevant criteria in order to evaluate a work of art or collection of works.	Determine the relevance of criteria used by others to evaluate a work of art or collection of works.	Construct evaluations of a work of art or collection of works based on differing sets of criteria.

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VISUAL ARTS - Connecting

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.
Enduring Understanding: Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.
Essential Question(s): How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?

	Pre K VA:Cn10.1.Pka	Kindergarten VA:Cn10.1.Ka	1st VA:Cn10.1.1a	2nd VA:Cn10.1.2a	3rd VA:Cn10.1.3a	4th VA:Cn10.1.4a	5th VA:Cn10.1.5a	6th VA:Cn10.1.6a	7th VA:Cn10.1.7a	8th VA:Cn10.1.8a	HS Proficient VA:Cn10.1.Ia	HS Accomplished VA:Cn10.1.IIa	HS Advanced VA:Cn10.1.IIIa
Synthesize	Explore the world using descriptive and expressive words and art-making.	Create art that tells a story about a life experience.	Identify times, places, and reasons by which students make art outside of school.	Create works of art about events in home, school, or community life.	Develop a work of art based on observations of surroundings.	Create works of art that reflect community cultural traditions.	Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art-making.	Generate a collection of ideas reflecting current interests and concerns that could be investigated in art-making.	Individually or collaboratively create visual documentation of places and times in which people gather to make and experience art or design in the community.	Make art collaboratively to reflect on and reinforce positive aspects of group identity.	Document the process of developing ideas from early stages to fully elaborated ideas.	Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art-making.	Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding
Enduring Understanding: People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.
Essential Question(s): 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?

	Pre K VA:Cn11.1.Pka	Kindergarten VA:Cn11.1.Ka	1st VA:Cn11.1.1a	2nd VA:Cn11.1.2a	3rd VA:Cn11.1.3a	4th VA:Cn11.1.4a	5th VA:Cn11.1.5a	6th VA:Cn11.1.6a	7th VA:Cn11.1.7a	8th VA:Cn11.1.8a	HS Proficient VA:Cn11.1.Ia	HS Accomplished VA:Cn11.1.IIa	HS Advanced VA:Cn11.1.IIIa
Relate	Recognize that people make art.	Identify a purpose of an artwork.	Understand that people from different places and times have made art for a variety of reasons.	Compare and contrast cultural uses of artwork from different times and places.	Recognize that responses to art change depending on knowledge of the time and place in which it was made.	Through observation, infer information about time, place, and culture in which a work of art was created.	Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society.	Analyze how art reflects changing times, traditions, resources, and cultural uses.	Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and cultural uses.	Distinguish different ways art is used to represent, establish, reinforce, and reflect group identity.	Describe how knowledge of culture, traditions, and history may influence personal responses to art.	Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.	Appraise the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.

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Fine Arts Education Stakeholder Presentations, Meetings, and Feedback Opportunities

Year	Presentation, Meetings, and Feedback Opportunities
2016	Arts Education Hui Meetings
	Fine Arts Department Chairpersons' Meeting
	Hawaii Arts Alliance Meetings
	Hawaii Music Educators Association
	Hawaii State Foundation on Culture and the Arts
	Honolulu Museum of Art School
	Performing Arts Department Chairpersons' Meeting
	Puuhale Elementary School - Grade Level 3 Elements of Art Session
	Visual Arts Department Chairpersons' Meeting
2017	Arts Education Hui Meetings
	Hawaii Art Educators Association
	Hawaii Arts Alliance Meetings
	Honolulu Museum of Art - Art and Literacy Poster Session
	Honolulu Museum of Art - Arts Integration Session
	Integrating Health Education and Arts Literacy Session
	Kalihi Kai Elementary School - Turnaround Arts Meeting
	Kapolei High School - Fine Arts Exhibition Meeting
	Nanakuli Elementary School - Young Artist of Hawaii
	Nanakuli-Waianae Learning Summit - "Creativity and Discovery: Integrating Arts and Health" Session
	Pukalani Elementary School - Artist in Public Places
	Shangri La Hawaii - Art and Health Session
	The ARTS FIRST Steering Committee Meetings
	Waipahu High School - Fine Arts Department

YEAR	Presentation, Meetings, and Feedback Opportunities
2018	Aliiolani Elementary School: Art, Social and Emotional Learning (SEL) and Literacy Presentation
	Arts Education Hui Meetings
	Hawaii Arts Alliance Meetings
	Honolulu Museum of Art: Arts Integration "Using Visual Arts to Build Knowledge"
	Honolulu Museum of Art School: Teaching Artist “Multicultural and the Arts”
	Kau-Keaau-Pahoa Learning Summit: “Art Foundation and Standards”
	Maui Arts and Cultural Center - Arts Integration Summer Institute
	Nanakuli-Waianae Learning Summit: "Art Foundation" Session
	Nanakuli-Waianae Learning Summit: "Art and SEL” Session
	Performing Arts Department Chairperson Training
	Professional Development: Arts Integration "Music Education in the Classroom"
	The ARTS FIRST Steering Committee Meetings
	University of Hawaii at Manoa, Music Department: “Music Education and Standards”
	University of Hawaii at Manoa, College of Education, Teacher Education Committee for Fine Arts Education
	Visual Arts Department Chairperson Training
2019	Art Foundation: Elements of Art 100 Session
	Hawaii Arts Alliance Meetings
	Health Education Workgroup
	Kalani High School: Articulation and Collaboration for the Fine Arts Department
	McKinley High School: Fine Arts Department
	Mele Mural Estria Foundation
	Niu Valley Middle School: Fine Arts Department
	Pre-Advanced Placement Art Session
	Servco Pacific Instrument Donation: Introduction to Ukulele Session

YEAR	Presentation, Meetings, and Feedback Opportunities
	Stakeholder Survey for the Adoption of the National Core Arts Standards
	State Student Council Meeting: Art and Health National Standards
	The ARTS FIRST Steering Committee Meetings
	West Hawaii District: Arts Integration Session
2020	Hawaii Arts Organization Meeting
	Hawaii Arts Alliance Meetings
	Hawaii Pacific University, Music Department
	Hawaii Symphony Orchestra
	Kailua-Kalaheo Complex Area
	Liliuokalani Trust - Olina Art
	Moanalua High School Band Program
	Moanalua Middle School Band Program
	Multilingualism and Arts 101 Session
	Pearl City-Waipahu Complex Area
	The ARTS FIRST Steering Committee Meetings
	University of Hawaii at Manoa, Music Department
	Waipahu Intermediate School - Project-Based Learning
2021	Art Foundation - Principles of Design 200 session
	Chamber Music Hawaii
	Complex Area Teams
	HIDOE Dance Educators Professional Development
	HIDOE Music Educators Professional Development
	HIDOE Theatre/Drama Educators Professional Development
	HIDOE Visual Arts Educators Professional Development
	The Arts First Partners Group
	University of Hawaii at Manoa College of Education
	University of Hawaii at Manoa Drama Department