

# Kentucky Academic Standards



## Visual and Performing Arts

June 2024

## Table of Contents

|  |    |
|--|----|
| <b>INTRODUCTION</b> .....  | 2  |
| <b>Background</b> .....  | 2  |
| <b>Kentucky’s Vision for Students</b> .....                                      | 2  |
| <b>Legal Basis</b> .....   | 4  |
| <b>Standards Creation Process</b> .....  | 5  |
| <b>Writers’ Vision Statement</b> .....   | 5  |
| <b>Foundational Documents</b> .....  | 6  |
| <b>Design Considerations</b> .....   | 6  |
| <br>   |    |
| <b>STANDARDS USE AND DEVELOPMENT</b> .....                                       | 7  |
| <b>The Kentucky Academic Standards (KAS) are Standards, Not Curriculum</b> ..... | 7  |
| <b>Translating the Standards into Curriculum</b> .....                           | 7  |
| <b>Organization of the Standards</b> .....                                       | 7  |
| <b>Artistic Literacy</b> .....   | 8  |
| <b>Artistic Processes</b> .....  | 8  |
| <b>Performance Standards</b> .....   | 9  |
| <b>Anchor Standards</b> .....  | 9  |
| <b>Grade Level Overview</b> .....  | 11 |
| <b>How to Read the Standards</b> .....   | 13 |
| <b>Coding of the Standards</b> .....   | 15 |

|  |     |
|--|-----|
| <b>Dance Standards</b> .....   | 18  |
| <b>Elementary Dance Standards Grades K - 5</b> .....                                   | 20  |
| <b>Middle School Dance Standards Grades 6 - 8</b> .....                                | 44  |
| <b>High School Dance Standards</b> .....   | 56  |
| <b>Dance Glossary:</b> .....   | 68  |
|  |     |
| <b>Media Arts Standards</b> .....  | 72  |
| <b>Elementary Media Arts Standards</b> .....   | 74  |
| <b>Middle School Media Arts Standards</b> .....  | 98  |
| <b>High School Media Arts Standards</b> .....  | 110 |
| <b>Media Arts Glossary:</b> .....  | 122 |
|  |     |
| <b>Music Standards</b> .....   | 126 |
| <b>Elementary Music Standards Grades K - 5</b> .....                                   | 130 |
| <b>Middle School Music Standards Grades 6 - 8</b> .....                                | 162 |
| <b>High School Music Standards</b> .....   | 178 |
| <b>High School: Composition and Theory Strand Proficiency Levels</b> .....             | 180 |
| <b>High School: Traditional and Emerging Ensembles Strand Proficiency Levels</b> ..... | 196 |
| <b>Traditional and Emerging Ensembles: Middle School At-A-Glance</b> .....             | 213 |
| <b>High School: Harmonizing Instruments Strand Proficiency Levels</b> .....            | 220 |
| <b>Harmonizing Instruments: Middle School At-A-Glance</b> .....                        | 237 |
| <b>Music Glossary</b> .....  | 243 |

|   |     |
|---|-----|
| <b>Theatre Standards</b> .....                                | 248 |
| <b>Elementary Theatre Standards Grades K - 5</b> .....        | 250 |
| <b>Middle School Theatre Standards</b> .....                  | 276 |
| <b>High School Theatre Standards</b> .....                    | 290 |
| <b>Theatre Glossary:</b> .....                                | 303 |
| <br>  |     |
| <b>Visual Arts Standards</b> .....                            | 306 |
| <b>Elementary Visual Arts Standards Grades K -5</b> .....     | 310 |
| <b>Middle School Visual Arts Standards Grades 6 - 8</b> ..... | 342 |
| <b>High School Visual Arts Standards</b> .....                | 358 |
| <b>Visual Arts Glossary</b> .....                             | 374 |
| <br>  |     |
| <b>Appendix</b> .....   | 376 |

# Kentucky Academic Standards for Visual and Performing Arts

## INTRODUCTION

### Background

The mission of visual and performing arts education in Kentucky is to understand the arts as a vehicle that shapes and reflects every culture and individual on Earth. By providing the framework for a rigorous visual and performing arts education, the *Kentucky Academic Standards (KAS) for Visual and Performing Arts* is designed to promote a student's ability to become a lifelong, artistically literate citizen who actively engages in creating, performing and responding to the arts. To be artistically literate, students must be able to develop new ideas for works that convey meaning and make connections between artistic ideas and external context. The writers' vision is that the implementation of these standards will help Kentucky students become artistically literate people who support the arts in their local, regional and global communities to gain a greater understanding of the human experience.

### Kentucky's Vision for Students

The connective nature of the arts in all its forms, dance, media arts, music, theatre and visual arts, involves both looking inward and outward. Students learn to relate artistic ideas with the world around them which directly aligns with the vision of the Kentucky Board of Education (KBE). The board's vision is that each and every student will become an engaged citizen and empowered learner prepared to lead a life filled with purpose. To engage and empower students, the following capacity and goal statements frame instructional programs in Kentucky schools. These statements were established by the Kentucky Reform Act (KERA) of 1990, as found in Kentucky Revised Statute (KRS) 158.645 and KRS 158.6451 stating that all students shall have the opportunity to acquire the following capacities and learning goals:

- Communication skills necessary to function in a complex and changing civilization:
- Knowledge to make economic, social and political choices;
- Core values and qualities of good character to make moral and ethical decisions throughout life;
- Understanding of governmental processes as they affect the community, the state and the nation;
- Sufficient self-knowledge and knowledge of their mental and physical wellness;
- Sufficient grounding in the arts to enable each student to appreciate their cultural and historical heritage;
- Sufficient preparation to choose and pursue their life's work intelligently; and
- Skills to enable them to compete favorably with students in other states.

Furthermore, schools shall:

- Expect a high level of achievement from all students.
- Develop their students' ability to:
  - Use basic communication and mathematics skills for purposes and situations they will encounter throughout their lives;
  - Apply core concepts and principles from mathematics, the sciences, the arts, the humanities, social studies and practical living studies to situations they will encounter throughout their lives;
  - Become self-sufficient individuals of good character exhibiting the qualities of altruism, citizenship, courtesy, hard work, honesty, human worth, justice, knowledge, patriotism, respect, responsibility and self-discipline;
  - Become responsible members of a family, work group or community, including demonstrating effectiveness in community service;
  - Think and solve problems in school situations and in a variety of situations they will encounter in life;
  - Connect and integrate experiences and new knowledge from all subject matter fields with what they have previously learned and build on past learning experiences to acquire new information through various media sources; and
  - Express their creative talents and interests in visual arts, music, dance and dramatic arts.
- Increase student attendance rates.
- Increase students' graduation rates and reduce dropout and retention rates.
- Reduce physical and mental health barriers to learning.
- Be measured on the proportion of students who make a successful transition to work, postsecondary education and the military.

To ensure legal requirements of visual and performing arts classes are met, the Kentucky Department of Education (KDE) encourages schools to use the "Model Curriculum Framework" to ensure curricular coherence in the development of curricula that meet the grade-level expectations set forth by standards. The "Model Curriculum Framework" describes curricular coherence as the "local alignment of standards, curriculum, instructional resources and practices, assessment, and professional learning within and across grade-levels in a district or school to help students meet grade-level expectations," (p. 6).

## Legal Basis

The following Kentucky Revised Statutes (KRS) and Kentucky Administrative Regulations (KAR) provide the legal basis for this publication:

### **KRS 156.160 Promulgation of administrative regulations by the Kentucky Board of Education**

With the advice of the Local Superintendents Advisory Council (LSAC), the Kentucky Board of Education (KBE) shall promulgate administrative regulations establishing standards that public school districts shall meet in student, program, service and operational performance. These regulations shall comply with the expected outcomes for students and schools set forth in KRS 158.6451. KRS 156.160(1)(a) requires the Kentucky Board of Education to establish courses of study for the different grades and kinds of common schools with the courses of study to comply with the expected goals, outcomes, and assessments developed under KRS 158.645, 158.6451, and 158.6453.

### **KRS 158.6453 Review of academic standards and assessments**

(18)(a) Beginning in fiscal year 2017-2018, and every six (6) years thereafter, the Kentucky Department of Education shall implement a comprehensive process for reviewing and revising the academic standards in visual and performing arts and practical living skills and career studies for all levels and in foreign language for middle and high schools. The department shall develop review committees for the standards for each of the content areas that include representation from certified specialist public school teachers and postsecondary teachers in those subject areas.

### **704 KAR 3:305 Minimum high school graduation requirements**

This administrative regulation establishes the minimum high school graduation requirements necessary for entitlement to a public high school diploma.

### **704 KAR 8:130 Kentucky Academic Standards for Visual and Performing Arts**

This administrative regulation adopts into law the *Kentucky Academic Standards for Visual and Performing Arts*.

## Standards Creation Process

Per KRS 158.6453, the *KAS for Visual and Performing Arts* was entirely conceived and written by teams of Kentucky educators. Kentucky teachers understand the importance of a rigorous arts education from elementary and secondary to postsecondary readiness. This focus helps ensure that students are prepared for the jobs of the future and can compete with students from other states and nations.

The Visual and Performing Arts Advisory Panels (AP) were composed of 15 teachers, three public post-secondary professors from institutes of higher education and three community members. The function of the AP was to review public comments on the existing standards and make recommendations for changes to a Review Committee (RC). The Visual and Performing Arts RC was composed of six teachers, one public post-secondary professor from an institute of higher education and two community members. The function of the Visual and Performing Arts RC was to review the work and findings from the APs and make recommendations to revise or replace existing standards.

The team was selected based on their expertise in the field of visual and performing arts and their role as practicing arts teachers and artists. When choosing writers, the selection committee considered statewide representation of all five arts disciplines (dance, media arts, music, theatre and visual arts) for public elementary, middle and high school teachers as well as higher education instructors and community members.

## Writers' Vision Statement

Intentional inclusion of a rigorous visual and performing arts education is imperative to attaining the vision of the KBE where “each and every Kentucky learner will become an engaged citizen.” In order to cultivate this significant interdisciplinary connection, the writing team envisioned student-focused standards that engage and empower all to explore the arts processes of creating, performing/producing/presenting, responding and connecting through:

- Creativity,
- Critical thinking,
- Communication,
- Collaboration,
- Problem Solving, and
- Investigating the past, present and future.

Through arts standards and content-specific professional learning rooted in equitable access to the arts, educators will provide a meaningful, high-quality arts education for all K-12 students. Equity in the arts includes identifying and eliminating conditions that prevent the ability of all students, including those in underserved communities, to reach their full potential. This foundation considers the needs and initiatives of students and enables young artists to become change agents now and in the future.

The study of diverse processes, people and backgrounds in the arts disciplines of dance, media arts, music, theatre and visual arts will directly impact the engagement, inclusivity and growth of all students and encourage the development of authentic, life-long connections to the arts as consumers, curators and creators.



## Foundational Documents

The KDE provided the following foundational documents to inform the writing team's work:

- KAS for Visual and Performing Arts (2015). Kentucky Academic Standards for Visual and performing Arts. Retrieved from [https://www.education.ky.gov/curriculum/standards/kyacadstand/Documents/Kentucky\\_Academic\\_Standards\\_Arts\\_and\\_Humanities.pdf](https://www.education.ky.gov/curriculum/standards/kyacadstand/Documents/Kentucky_Academic_Standards_Arts_and_Humanities.pdf)
- National Coalition for Core Arts Standards (2014). National Core Arts Standards: A Conceptual Framework for Arts Learning. Retrieved from <https://www.nationalartsstandards.org/sites/default/files/Conceptual%20Framework%2007-21-16.pdf>
- National Coalition for Core Arts Standards (2014). National Arts Standards. Retrieved from <https://www.nationalartsstandards.org/>
- National Coalition for Core Arts Standards (2014). Process Component. Retrieved from <https://www.nationalartsstandards.org/sites/default/files/NCCAS%20N2KN%20Vol1%20Issue%206%20Process%20Components.pdf>
- National Coalition for Core Arts Standards (2014). Essential Questions and Enduring Understandings. Retrieved from <https://www.nationalartsstandards.org/sites/default/files/NCCAS%20N2KN%20Vol1%20Issue%205%20EU%27s%20%26%20EQ%27s.pdf>
- National Coalition for Core Arts Standards (2012). Child Development and Arts Education: A Review of Current Research and Best Practices. Retrieved from <https://www.nationalartsstandards.org/sites/default/files/College%20Board%20Research%20-%20Child%20Development%20Report.pdf>
- Review of state academic standards documents (Arkansas, California, Ohio, New York and Tennessee)

Additionally, participants brought their own knowledge to the process. The writers also thoughtfully considered feedback from the public and visual and performing arts community.

## Design Considerations

Design decisions were informed by reviews of current evidence-based practices, state visual and performing arts standards and public comments regarding the 2015 *KAS for Visual and Performing Arts*.

## STANDARDS USE AND DEVELOPMENT

### The Kentucky Academic Standards (KAS) are Standards, Not Curriculum

*The KAS for Visual and Performing Arts* outlines the minimum standards Kentucky students should learn in each grade level kindergarten through 8th grade or high school grade-span. The standards address what is to be learned, but do not address how learning experiences are to be designed or what resources should be used.

A standard represents a goal or outcome of an educational program; standards are vertically aligned, expected outcomes for all students. The standards do not dictate the design of a lesson plan or how units should be organized. The standards establish a statewide baseline of what students should know and be able to do at the conclusion of a grade or grade-span. The instructional program should emphasize the development of students' abilities to acquire and apply the standards. The curriculum must ensure that appropriate accommodations are made for diverse populations of students found within Kentucky schools.

These standards are not a set of instructional or assessment tasks, but rather statements of what students should be able to do after instruction. Decisions on how best to help students meet these program goals are left to local school districts and teachers. Curriculum includes the vast array of instructional materials, readings, learning experiences and local mechanisms of assessment, including the full body of content knowledge to be covered, all of which are to be selected at the local level according to Kentucky law.

### Translating the Standards into Curriculum

The KDE does not require specific curricula or strategies to be used to engage students in the *Kentucky Academic Standards*. Local schools and districts choose to meet the minimum required standards using a locally adopted curriculum according to KRS 160.345, which outlines the method by which the curriculum is to be determined. As educators implement academic standards, they, along with community members, must guarantee postsecondary readiness that will ensure all learners are transition ready. To achieve this, Kentucky students need a curriculum designed and structured for a rigorous, relevant and personalized learning experience, including a wide variety of learning opportunities. The *Kentucky Model Curriculum Framework* is a resource to support districts and schools in the continuous process of developing and reviewing local curriculum.

### Organization of the Standards

*The KAS for Visual and Performing Arts* is designed to engage students in artistic processes and creative expression. Performance standards are discipline-specific grade-by-grade articulations of student achievement in the arts (dance, media arts, music, theatre, visual arts). Standards for all grade levels, K-8, and at three high school proficiency levels indicate what students should know and be able to do. The overarching anchor standards are common throughout all five arts disciplines and the performance standards translate the anchor standards into specific, measurable goals for learning.

*The KAS for Visual and Performing Arts* was written using enduring understandings and essential questions to help educators, students and families understand the information, skills and experiences within artistic processes. The addition of identified key vocabulary brings clarity to discipline-specific terminology while clarification statements are provided as needed to further explain specific aspects of the standards.

## Artistic Literacy:

Literacy of the arts includes speaking, listening, observing/viewing, reading, writing and creating practices that students use to access, understand, analyze and communicate their knowledge about all disciplines of the visual performing arts (dance, media arts, music, theatre and visual arts). Infusing technology in the visual and performing arts classroom can help students achieve artistic literacy as they develop creativity, critical thinking and arts skills while also preparing them for success in a tech-rich world of work and artistic possibility.

## Artistic Processes:

The *KAS for Visual and Performing Arts* focuses on nurturing artistic literacy through student engagement in the four artistic processes of creating, performing/presenting/producing, responding and connecting.

1. **Creating:** Conceiving and developing new artistic ideas and work. Standards within the Creating process are color-coded blue.

**Creating** involves planning and creating new dance, media arts, music, theatre, or visual arts. Creating may involve improvising in music, dance or theatre. Improvising is the composing of new music, reciting/acting new dramatic material or creating new dance movements on the spur of the moment.

2. **Performing/Producing/Presenting:** Realizing artistic ideas and work through interpretation and presentation. Standards within the Performing/Producing/Presenting process are color-coded purple.

**Performing** is displayed in the performing arts of music, dance and theatre. Performing generally involves sharing previously created works with an audience. Although the process of performing involves following a creative plan conceived by a composer, playwright or choreographer, there is still opportunity for creative interpretations within the performance.

**Producing** is the process of sharing work through media arts. Since media arts productions do not result in performances, the sharing process is different from the performing arts. Media artists still follow the same steps in the creation of works and preparation of works for sharing with others; however, the result is more often a product that could include, but is not limited to, a video or video game.

**Presenting** is often associated with sharing in more formal settings that could include, but is not limited to, an exhibition in the visual arts. When preparing works for presenting, considerations are made for the audience, venue and communication aspects of a presentation.

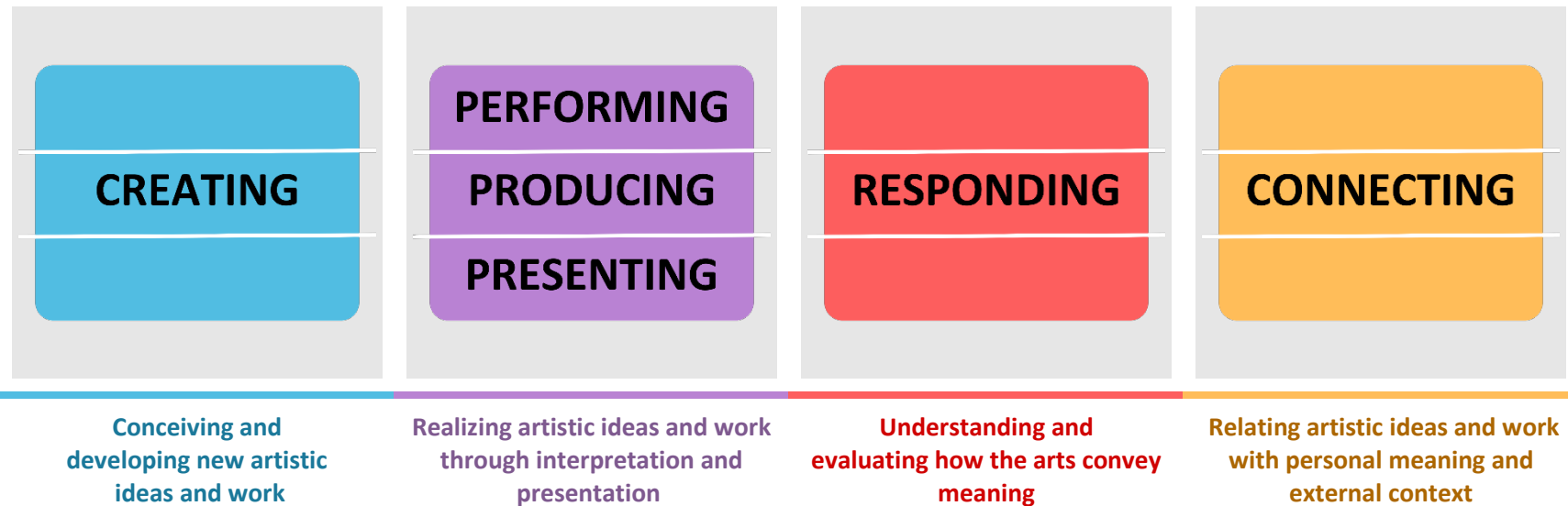
3. **Responding:** Understanding and evaluating how the arts convey meaning. Standards within the Responding process are color-coded coral.

**Responding** to the arts involves having the viewer interpret the meanings in artist works. The arts are created for the purpose of communication. Responding to the arts enables the viewer and/or audience to gather the intent of the work and the message being shared by the artist.

4. **Connecting:** Relating artistic ideas and work with personal meaning and external context. Standards within the Connecting process are color-coded yellow.

**Connecting** involves both looking inward and outward. Artists use personal experiences and gained knowledge to inform their own creative works. They also relate artistic ideas with the world around them by making connections to society, culture and history. This deepens the understanding of the work and appreciation of those who create the arts.

## Overview of the four Artistic Processes:



## Performance Standards:

Each arts discipline includes a set of performance standards. These standards illustrate what each of the anchor standards might look like as students engage in the artistic processes within an arts discipline. Performance standards are written for grades K-8 as grade level standards, and at the high school in three proficiency levels; proficient, accomplished and advanced. All performance standards align to the eleven overarching anchor standards.

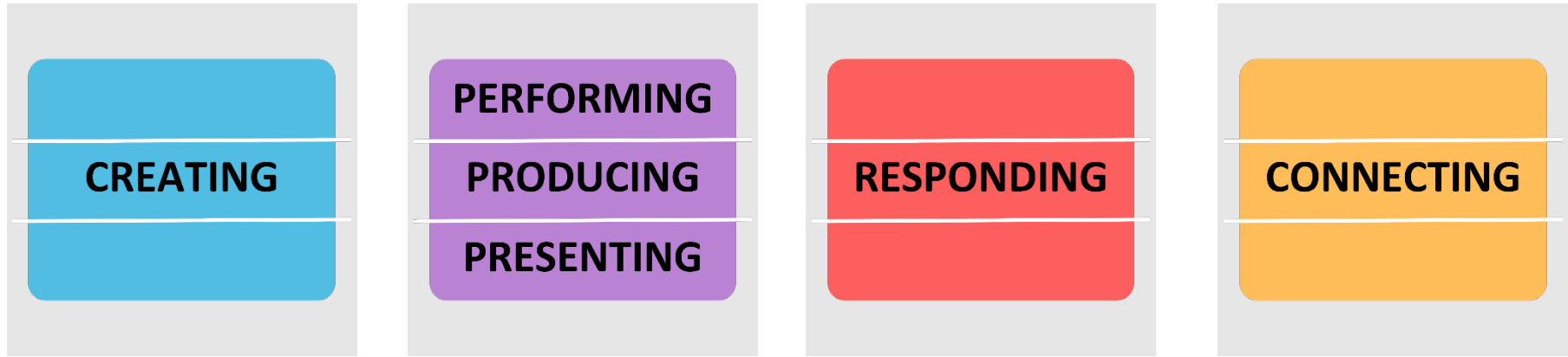
## Anchor Standards:

The 11 anchor standards are a unifying element across the arts disciplines that describe the artistic literacy that students should demonstrate throughout their education. These are not to be confused with the discipline-specific performance standards, which express individual measurable goals for learning in dance, media arts, music, theatre and visual arts. Collectively, the inclusion of the anchor standards creates a cohesive and aligned system that allows for both commonality across the disciplines and specificity within each discipline.

There are 11 anchor standards: three anchor standards describe learning in creating, performing/presenting/producing and responding while the artistic process of connecting has two anchors.

The anchor standards describe the general knowledge and skill that teachers expect students to demonstrate throughout their education in the arts. These anchor standards are parallel across arts disciplines and grade levels and serve as the tangible educational expression of artistic literacy.

**Overview of Anchor Standards:**



| <p><b>Conceiving and developing new artistic ideas and work</b></p>  | <p><b>Realizing artistic ideas and work through interpretation and presentation</b></p>  | <p><b>Understanding and evaluating how the arts convey meaning</b></p>   | <p><b>Relating artistic ideas and work with personal meaning and external context</b></p>   |
|--|--|--|---|
| <p><b>Anchor Standards</b></p> <ol style="list-style-type: none"> <li>1. Generate and conceptualize artistic ideas and work.</li> <li>2. Organize and develop artistic ideas and work.</li> <li>3. Refine and complete artistic work.</li> </ol> | <p><b>Anchor Standards</b></p> <ol style="list-style-type: none"> <li>4. Select, analyze and interpret artistic work for presentation.</li> <li>5. Develop and refine artistic technique and work for presentation.</li> <li>6. Convey meaning through the presentation of artistic work.</li> </ol> | <p><b>Anchor Standards</b></p> <ol style="list-style-type: none"> <li>7. Perceive and analyze artistic work.</li> <li>8. Interpret intent and meaning in artistic work.</li> <li>9. Apply criteria to evaluate artistic work.</li> </ol> | <p><b>Anchor Standards</b></p> <ol style="list-style-type: none"> <li>10. Synthesize and relate knowledge and personal experiences to make art.</li> <li>11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.</li> </ol> |

## **Grade Level Overview:**

### **Elementary Level – Grades K-5**

The visual and performing arts program at the primary level, grades K-2, centers on an exploration of the arts disciplines of dance, media arts, music, theatre and visual arts. Instructional emphasis at the primary level should be placed on exposing students to a variety of arts through active experiences. This exploration includes the beginning of arts literacy development, simple analysis and critique of the arts, and active sharing of their work with others. Students should begin making connections between the arts and their own personal experiences, along with beginning to realize how the arts convey meaning and reflect human experience. Students can begin to learn how they can use the arts to communicate meaning through their choices in the use of arts elements and principles.

At the intermediate level, grades 3-5, students continue exploration of the arts disciplines of dance, media arts, music, theatre and visual arts. Instructional emphasis at the intermediate level should continue to expose students to a variety of arts through active experiences. This exploration includes the continuation of arts literacy development, simple analysis and critique of the arts, and active sharing of their work with others. Students should be making connections between the arts and their own personal experiences, along with connections to how the arts convey meaning and reflect human experience. Students demonstrate more confidence in applying the arts to communicate meaning and through their choices in the use of arts elements and principles.

### **Middle Level – Grades 6-8**

The visual and performing arts program at the middle level, grades 6-8, provides a grounding in the arts so that students are able to communicate at a basic level in each of the arts disciplines of dance, media arts, music, theatre and visual arts. Emphasis should be placed on exposing students to a variety of arts through active experiences. Students may have already begun or may choose to focus on one art discipline for more in-depth study. This more in-depth study will support students in the future if they choose to specialize in an art form at the high school level. Working toward this grounding in the arts engages students in arts literacy development, analysis and critique of the arts, and active sharing of their own work with others.

### **High School – Proficiency Levels**

The visual and performing arts program at the high school level allows students to specialize in one or more arts discipline. Specialization enables students to study an arts discipline (dance, media arts, music, theatre or visual arts) in an in-depth manner and work toward achieving the more rigorous proficiency levels of accomplished or advanced in creating, performing and responding to their chosen arts discipline. Students who specialize in an arts discipline will participate in performance-based arts courses designed to develop skills and understanding that will allow students to use the arts discipline as a high-level communication tool. This is accomplished through the development of skills in the processes that artists engage in to make the arts.

Students choosing not to specialize in an arts discipline will move beyond the grounding in the arts achieved at the middle school level toward proficiency in the arts. Achieving proficiency in the arts requires that students are exposed to a variety of arts disciplines through active experiences. While connecting to the arts is a natural outcome of this more general approach to arts education, engagement in the creating, performing and responding aspects of the arts remains critical in the general education of all students and promotes deep understanding and appreciation of the arts.

## Descriptors for High School Proficiency levels for Performance Standards

| Proficient  | Accomplished   | Advanced   |
|---|--|--|
| <p>Students at the <b>Proficient</b> level have developed the foundational understandings and technical and expressive skills necessary to solve assigned problems or prepare assigned repertoires for presentation in an arts discipline. Students might address these challenges by making appropriate choices with some support.</p> <p>They understand an arts discipline to be an important form of personal realization and wellbeing and make connections between all the arts disciplines and other content areas.</p> <p>Students might be prepared for active engagement in their community by seeking artistic experiences and supporting the arts in their local, state, national and global communities.</p> <p>Students who have demonstrated the <b>Proficient</b> level find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing and responding to the arts beyond high school.</p> | <p>Students at the <b>Accomplished</b> level demonstrate the knowledge and skills of an arts discipline beyond the Proficient level. Accomplished students are able to identify or solve arts problems based on their interest or for a specific purpose, with minimal assistance. Students might conduct research to inform artistic decisions. Furthermore, these students might create and refine arts products, performances or presentations that demonstrate technical proficiency, personal communication and expression.</p> <p>Students might use a variety of artistic media, symbols and metaphors to independently create and perform work that expresses and communicates their own ideas and are able to respond by analyzing and interpreting the artistic communications of others.</p> <p>Students who have demonstrated the <b>Accomplished</b> level use an arts discipline for personal realization and wellbeing. Students might find joy, intellectual stimulation, and other life-enhancing qualities through participation in all arts disciplines. These students have the necessary skills for, and interest in, participation in arts activities beyond the school environment.</p> | <p>Students at the <b>Advanced</b> level demonstrate the knowledge and skills in an arts discipline beyond the Accomplished level. Advanced students independently investigate challenging arts problems and bring creativity and insight to finding artistic solutions. They effortlessly use at least one arts discipline as an effective avenue for personal communication. In addition, these students demonstrate a higher level of technical and expressive demonstration in their performances or presentations.</p> <p>Students use their personal strengths and apply strategies to overcome personal challenges as arts learners. They can take a leadership role in arts activities within and beyond the school environment.</p> <p>Students who have demonstrated the <b>Advanced</b> level rigorously and substantially expand their knowledge, skills and understandings throughout their engagement with an arts discipline.</p> |

## How to Read the Standards

|   |  |                          |   |                               |   |                           |   |                       |                                   |  |
|---|--|--------------------------|---|-------------------------------|---|---------------------------|---|-----------------------|-----------------------------------|--|
| <p><b>Identification Information:</b></p> <ol style="list-style-type: none"> <li>1. Arts Discipline</li> <li>2. Artistic Process</li> <li>3. Process Component</li> </ol> | <table border="1" style="margin: auto; border-collapse: collapse;"> <tr><td style="background-color: #0070C0; color: white; padding: 5px;">DANCE</td></tr> <tr><td style="background-color: #0070C0; color: white; padding: 5px; font-weight: bold; font-size: 1.2em;">CREATING</td></tr> <tr><td style="background-color: #0070C0; color: white; padding: 5px; font-size: 0.8em;">PROCESS COMPONENT:<br/>EXPLORE</td></tr> </table>   | DANCE                    | CREATING  | PROCESS COMPONENT:<br>EXPLORE | <p><b>Foundational Information:</b></p> <ol style="list-style-type: none"> <li>4. Anchor Standard</li> <li>5. Enduring Understanding</li> <li>6. Essential Question</li> <li>7. Key Vocabulary</li> </ol> |                           |   |                       |                                   |  |
| DANCE   |  |                          |   |                               |   |                           |   |                       |                                   |  |
| CREATING  |  |                          |   |                               |   |                           |   |                       |                                   |  |
| PROCESS COMPONENT:<br>EXPLORE   |  |                          |   |                               |   |                           |   |                       |                                   |  |
|   | <table border="1" style="margin: auto; border-collapse: collapse;"> <tr> <td style="background-color: #0070C0; color: white; padding: 5px;"><b>Anchor Standard 1</b></td> <td style="padding: 5px;">Generate and conceptualize artistic ideas and work.</td> </tr> <tr> <td style="background-color: #0070C0; color: white; padding: 5px;"><b>Enduring Understanding</b></td> <td style="padding: 5px;">Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.</td> </tr> <tr> <td style="background-color: #0070C0; color: white; padding: 5px;"><b>Essential Question</b></td> <td style="padding: 5px;">Where do choreographers get ideas for dances?</td> </tr> <tr> <td style="background-color: #0070C0; color: white; padding: 5px;"><b>Key Vocabulary</b></td> <td style="padding: 5px;">Locomotor, Non-locomotor, Stimuli</td> </tr> </table> | <b>Anchor Standard 1</b> | Generate and conceptualize artistic ideas and work. | <b>Enduring Understanding</b> | Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.  | <b>Essential Question</b> | Where do choreographers get ideas for dances? | <b>Key Vocabulary</b> | Locomotor, Non-locomotor, Stimuli |  |
| <b>Anchor Standard 1</b>  | Generate and conceptualize artistic ideas and work.  |                          |   |                               |   |                           |   |                       |                                   |  |
| <b>Enduring Understanding</b>   | Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.   |                          |   |                               |   |                           |   |                       |                                   |  |
| <b>Essential Question</b>   | Where do choreographers get ideas for dances?  |                          |   |                               |   |                           |   |                       |                                   |  |
| <b>Key Vocabulary</b>   | Locomotor, Non-locomotor, Stimuli  |                          |   |                               |   |                           |   |                       |                                   |  |

| <p><b>Standards Information:</b></p> <ol style="list-style-type: none"> <li>8. Grade/Proficiency Level</li> <li>9. Standards Coding</li> <li>10. Standards Language</li> <li>7. Key Vocabulary</li> </ol>   | <table border="1" style="margin: auto; border-collapse: collapse;"> <thead> <tr style="background-color: #0070C0; color: white;"> <th colspan="3">Standards</th> </tr> <tr style="background-color: #0070C0; color: white;"> <th>Kindergarten</th> <th>Grade 1</th> <th>Grade 2</th> </tr> </thead> <tbody> <tr> <td style="padding: 5px;"> <p><b>DA:Cr1.1.K.a)</b> Respond in movement to a variety of <u>stimuli</u>.</p> <p><b>DA:Cr1.1.K.b)</b> Explore different ways to do basic <u>locomotor</u> and <u>non-locomotor</u> movements by changing at least one of the elements of dance.</p> </td> <td style="padding: 5px;"> <p><b>DA:Cr1.1.1.a)</b> Explore movement inspired by a variety of <u>stimuli</u> and identify the source</p> <p><b>DA:Cr1.1.1.b)</b> Explore a variety of <u>locomotor</u> and <u>non-locomotor</u> movements by experimenting with and changing the elements of dance.</p> </td> <td style="padding: 5px;"> <p><b>DA:Cr1.1.2.a)</b> Explore movement inspired by a variety of <u>stimuli</u> and suggest additional sources for movement ideas.</p> <p><b>DA:Cr1.1.2.b)</b> Combine a variety of movements while manipulating the elements of dance.</p> </td> </tr> </tbody> </table> | Standards  |  |  | Kindergarten | Grade 1 | Grade 2 | <p><b>DA:Cr1.1.K.a)</b> Respond in movement to a variety of <u>stimuli</u>.</p> <p><b>DA:Cr1.1.K.b)</b> Explore different ways to do basic <u>locomotor</u> and <u>non-locomotor</u> movements by changing at least one of the elements of dance.</p> | <p><b>DA:Cr1.1.1.a)</b> Explore movement inspired by a variety of <u>stimuli</u> and identify the source</p> <p><b>DA:Cr1.1.1.b)</b> Explore a variety of <u>locomotor</u> and <u>non-locomotor</u> movements by experimenting with and changing the elements of dance.</p> | <p><b>DA:Cr1.1.2.a)</b> Explore movement inspired by a variety of <u>stimuli</u> and suggest additional sources for movement ideas.</p> <p><b>DA:Cr1.1.2.b)</b> Combine a variety of movements while manipulating the elements of dance.</p> |
|---|--|--|--|--|--------------|---------|---------|---|---|--|
| Standards   |  |  |  |  |              |         |         |   |   |  |
| Kindergarten  | Grade 1  | Grade 2  |  |  |              |         |         |   |   |  |
| <p><b>DA:Cr1.1.K.a)</b> Respond in movement to a variety of <u>stimuli</u>.</p> <p><b>DA:Cr1.1.K.b)</b> Explore different ways to do basic <u>locomotor</u> and <u>non-locomotor</u> movements by changing at least one of the elements of dance.</p> | <p><b>DA:Cr1.1.1.a)</b> Explore movement inspired by a variety of <u>stimuli</u> and identify the source</p> <p><b>DA:Cr1.1.1.b)</b> Explore a variety of <u>locomotor</u> and <u>non-locomotor</u> movements by experimenting with and changing the elements of dance.</p>  | <p><b>DA:Cr1.1.2.a)</b> Explore movement inspired by a variety of <u>stimuli</u> and suggest additional sources for movement ideas.</p> <p><b>DA:Cr1.1.2.b)</b> Combine a variety of movements while manipulating the elements of dance.</p> |  |  |              |         |         |   |   |  |

|   |   |   |   |
|---|---|---|---|
| <b>Clarifications</b>   |   |   |   |
| <p><b>DA:Cr1.1.K.a)</b> Stimuli might include music/sound, text, objects, images, symbols, and/or an observed dance.</p> <p><b>DA:Cr1.1.K.b)</b> Examples might include changing levels from high to low while walking or changing the tempo of a run initiated through teacher modeling.</p> | <p><b>DA:Cr1.1.1.b)</b> Examples might include changing levels from high to low while walking or changing the tempo of a run.</p> | <p><b>DA:Cr1.1.2.b)</b> An example might be changing a sharp movement to a smooth movement.</p> | <p><b>Clarifications:</b></p> <ol style="list-style-type: none"> <li>9. Standards Coding</li> <li>11. *Clarification Statement</li> </ol> |
| <p>*The identified disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.</p>  |   |   |   |



## Annotated Standards Chart Key:

1. The **Arts Disciplines** of visual and performing arts includes dance, media arts, music, theatre and visual arts.
2. Artistic **Processes** are the cognitive and physical actions by which arts learning and making are realized and include creating, performing/producing/presenting, responding and connecting. These processes define and organize the relationship between the art and the learner.
3. **Process Components** are the actions artists carry out as they complete each artistic process. Students' ability to carry out these operational verbs empowers them to work through the artistic process independently.
4. **Anchor Standards** describe the general knowledge and skill that teachers expect students to demonstrate throughout their education in the arts. These anchor standards are parallel across arts disciplines and grade levels and serve as the tangible educational expression of artistic literacy.
5. **Enduring Understandings** summarize important ideas and processes that are central to an arts discipline. They allow the standards to be steeped in rigor and focused on students' ability to demonstrate understanding through performance.
6. **Essential Questions** guide students as they uncover enduring understandings. These questions are open-ended, designed to stimulate thought and empower students to work through the artistic processes independently.
7. **Key Vocabulary** terms are specific to their use in the standards and the artistic discipline. They are defined in the discipline-specific glossary and are not the only terms that may be used in instruction. Demonstrating mastery of the standards requires students to go beyond knowing the definition of these terms. Key vocabulary is denoted within the standards language as an underlined term, which links to the discipline-specific glossary at the end of each discipline's set of performance standards.
8. The **Grade/Proficiency Levels** are indicated for Kindergarten (K) to grade 8. High school is organized by these proficiency levels: proficient (prof), accomplished (acc) and advanced (adv).
9. **Standards Coding** is shorthand identification (*see pg. 15, Example A*) for each performance standard, which reflects the arts discipline, artistic process, anchor standard, process component, grade level or proficiency level. Within the clarification section of the standards layout, standards coding appears only when there is a need to indicate the specific part of a multi-part standard for which clarification is being provided (*see pg. 15, Example B*).
10. **Standards Language** is the discipline-specific grade-by-grade or proficiency level articulation of student achievement in the arts discipline. They indicate what students should know and be able to do in grades K-8 and at three proficiency levels in high school.
11. **Clarification Statements** are one or two sentences that provide examples or particular emphasis that can assist in further understanding the expectations of the standard. The provided disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards. Not all standards include a clarification statement.

## Coding of the Standards:

Performance standards are coded to reflect the **Arts Discipline**, **Artistic Process**, **Anchor Standard**, **Process Component** and **Grade Level** or **High School Proficiency** level.

**Example A.** The table below uses the standard **DA:Cn10.1.K** to explain the coding (Elementary):

| <b>DA:</b>                       | <b>Cn</b>                              | <b>10.</b>                       | <b>1.</b>                          | <b>K</b>                            |
|----------------------------------|--|----------------------------------|------------------------------------|-------------------------------------|
| Arts Discipline:<br><i>Dance</i> | Artistic Process:<br><i>Connecting</i> | Anchor Standard:<br><i>AS-10</i> | Process Component:<br><i>first</i> | Grade Level:<br><i>Kindergarten</i> |

**Example B.** The table below uses the standard **MA:Cr3.1.2** to explain the coding for a multi-part standard (Elementary):

| <b>MA:</b>                            | <b>Cr</b>                            | <b>3.</b>                       | <b>1.</b>                          | <b>2.</b>                      | <b>a</b>                      |
|---------------------------------------|--------------------------------------|---------------------------------|------------------------------------|--------------------------------|-------------------------------|
| Arts Discipline:<br><i>Media Arts</i> | Artistic Process:<br><i>Creating</i> | Anchor Standard:<br><i>AS-3</i> | Process Component:<br><i>first</i> | Grade Level:<br><i>Grade 2</i> | Multi-part:<br><i>Part a.</i> |

| <b>MA:</b>                            | <b>Cr</b>                            | <b>3.</b>                       | <b>1.</b>                          | <b>2.</b>                      | <b>b</b>                      |
|---------------------------------------|--------------------------------------|---------------------------------|------------------------------------|--------------------------------|-------------------------------|
| Arts Discipline:<br><i>Media Arts</i> | Artistic Process:<br><i>Creating</i> | Anchor Standard:<br><i>AS-3</i> | Process Component:<br><i>first</i> | Grade Level:<br><i>Grade 2</i> | Multi-part:<br><i>Part b.</i> |

**Example C.** The table below uses the standard **TH:Pr6.1.7** to explain the coding (Middle School):

| <b>TH:</b>                         | <b>Pr</b>                              | <b>6.</b>                       | <b>1.</b>                          | <b>7</b>                       |
|------------------------------------|--|---------------------------------|------------------------------------|--------------------------------|
| Arts Discipline:<br><i>Theatre</i> | Artistic Process:<br><i>Performing</i> | Anchor Standard:<br><i>AS-6</i> | Process Component:<br><i>first</i> | Grade Level:<br><i>Grade 7</i> |

**Example D.** The table below uses the standard **VA:Cr2.3.Acc** to explain the coding (High School):

| <b>VA:</b>                             | <b>Cr</b>                            | <b>2.</b>                       | <b>3.</b>                          | <b>Acc</b>                             |
|--|--------------------------------------|---------------------------------|------------------------------------|--|
| Arts Discipline:<br><i>Visual Arts</i> | Artistic Process:<br><i>Creating</i> | Anchor Standard:<br><i>AS-2</i> | Process Component:<br><i>third</i> | HS Proficiency:<br><i>Accomplished</i> |

**Example E.** The table below uses the standard **MU:E.Re7.1.Adv** to explain the coding for a High School Music strand:

| <b>MU:</b>                       | <b>E.</b>  | <b>Re</b>                              | <b>7.</b>                       | <b>1.</b>                          | <b>Adv</b>                         |
|----------------------------------|--|--|---------------------------------|------------------------------------|------------------------------------|
| Arts Discipline:<br><i>Music</i> | HS Music Strand:<br><i>Traditional and Emerging Ensemble</i> | Artistic Process:<br><i>Responding</i> | Anchor Standard:<br><i>AS-7</i> | Process Component:<br><i>first</i> | HS Proficiency:<br><i>Advanced</i> |

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## Dance Standards



Kentucky Department of  
**EDUCATION**

### **Kentucky Academic Standards Visual and Performing Arts**

# Dance Standards

## **Introduction**

Dance is the rhythmic movement of the body in time and space. It may be the oldest art form, as humans are able to dance before they can speak. People dance to move, to communicate, to connect and to share emotions. Dance can be a social activity, physical exercise, a part of cultural heritage and a form of artistic expression. Dance education seeks to develop the knowledge and skills students need to create, perform, communicate and respond in this art discipline. In learning about dance, students read symbol systems, work collaboratively, exchange ideas, engage in critical thinking and employ nonverbal reasoning and communication skills while applying intra- and interpersonal knowledge of self and others. Intentional inclusion of a rigorous dance education program that emphasizes using movement to communicate about the human experience will support students in becoming authentic, life-long consumers, curators and creators of the arts.

## **Dance Literacy**

**Dance Literacy** is the total experience of dance learning that includes the doing and knowing about dance: dance skills and techniques, dance making, knowledge and understanding of dance vocabulary, dance history, dance from different cultures, dance genres, repertory, performers and choreographers, dance companies and dance notation and preservation. To be literate in dance, students need the knowledge and skills of this discipline to develop fluency and deep understanding.

These dance standards describe expectations for learning in dance regardless of style or genre and impart the breadth and depth of the dance experience through the art-making processes. They are the impetus for dance educators to inspire their students to explore the many facets of dance, including social and cultural. In addition, through the dance standards, students will discover their personal connection to the deep human tradition of dance and embrace the lifelong enjoyment that creating, performing, studying and viewing dance can bring.

## **Dance Foundations**

For effective implementation of the dance standards, there are foundational pieces that must be fully understood to reach the depth of study in dance. These foundational pieces include the Elements of Dance.

### **Elements of Dance**

The key components of movement; movement of the body using space, time and energy/force.

When a **Dance Foundations** term appears, it will be **bolded**. When implementing these standards, all components of the terms above should be included.

**Elementary Dance Standards**  
**Grades K - 5**



**Kentucky Academic Standards**  
**Visual and Performing Arts**

# DANCE

## CREATING

PROCESS COMPONENT:  
**EXPLORE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 1</b>      | Generate and conceptualize artistic ideas and work.  |
| <b>Enduring Understanding</b> | Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression. |
| <b>Essential Question</b>     | Where do choreographers get ideas for dances?  |
| <b>Key Vocabulary</b>         | Locomotor, Non-locomotor, Stimuli  |

### Standards

| Kindergarten  | Grade 1  | Grade 2  |
|---|--|--|
| <p><b>DA:Cr1.1.K.a)</b> Respond in movement to a variety of <a href="#">stimuli</a>.</p> <p><b>DA:Cr1.1.K.b)</b> Explore different ways to do basic <a href="#">locomotor</a> and <a href="#">non-locomotor</a> movements by changing at least one of the <b>Elements of Dance</b>.</p> | <p><b>DA:Cr1.1.1.a)</b> Explore movement inspired by a variety of <a href="#">stimuli</a> and identify the source.</p> <p><b>DA:Cr1.1.1.b)</b> Explore a variety of <a href="#">locomotor</a> and <a href="#">non-locomotor</a> movements by experimenting with and changing the <b>Elements of Dance</b>.</p> | <p><b>DA:Cr1.1.2.a)</b> Explore movement inspired by a variety of <a href="#">stimuli</a> and suggest additional sources for movement ideas.</p> <p><b>DA:Cr1.1.2.b)</b> Combine a variety of movements while manipulating the <b>Elements of Dance</b>.</p> |

### Clarifications

|  |  |  |
|--|--|--|
| <p><b>DA:Cr1.1.K.a)</b> <i>Stimuli might include music/sound, text, objects, images, symbols and/or an observed dance.</i></p> <p><b>DA:Cr1.1.K.b)</b> <i>Examples might include changing levels from high to low while walking or changing the tempo of a run initiated through teacher modeling.</i></p> | <p><b>DA:Cr1.1.1.b)</b> <i>Examples might include changing levels from high to low while walking or changing the tempo of a run.</i></p> | <p><b>DA:Cr1.1.2.b)</b> <i>An example might be changing a sharp movement to a smooth movement.</i></p> |
|--|--|--|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*



# DANCE

## CREATING

PROCESS COMPONENT:  
**EXPLORE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 1</b>      | Generate and conceptualize artistic ideas and work.  |
| <b>Enduring Understanding</b> | Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression. |
| <b>Essential Question</b>     | Where do choreographers get ideas for dances?  |
| <b>Key Vocabulary</b>         | Choreography, Movement Problem, Stimuli  |

### Standards

| Grade 3   | Grade 4  | Grade 5   |
|---|--|---|
| <p><b>DA:Cr1.1.3.a)</b> Experiment with a variety of self-identified <a href="#">stimuli</a> for movement.</p> <p><b>DA:Cr1.1.3.b)</b> Using the <b>Elements of Dance</b>, solve a given <a href="#">movement problem</a>. Select and demonstrate a solution.</p> | <p><b>DA:Cr1.1.4.a)</b> Identify ideas for <a href="#">choreography</a> generated from a variety of <a href="#">stimuli</a>.</p> <p><b>DA:Cr1.1.4.b)</b> Develop a <a href="#">movement problem</a> and manipulate the <b>Elements of Dance</b> as tools to find a solution.</p> | <p><b>DA:Cr1.1.5.a)</b> Build content for <a href="#">choreography</a> using several <a href="#">stimuli</a>.</p> <p><b>DA:Cr1.1.5.b)</b> Construct and solve multiple <a href="#">movement problems</a> using the <b>Elements of Dance</b> to develop choreographic content.</p> |

### Clarifications

|  |   |  |
|--|---|--|
| <p><b>DA:Cr1.1.3.b)</b> <i>Students might work in pairs, groups or individuals to explore and solve movement problems.</i></p> | <p><b>DA:Cr1.1.4.a)</b> <i>Students might brainstorm and list ideas for a dance before exploring movement.</i></p> <p><b>DA:Cr1.1.4.b)</b> <i>Students might explore how manipulating the element of energy/force changes the solution to a movement problem.</i></p> | <p><b>DA:Cr1.1.5.a)</b> <i>Students might use music/sound, text, objects, images, notation, observed dance, experiences, literary forms, natural phenomena, current news or social events to form choreographic ideas.</i></p> <p><b>DA:Cr1.1.5.b)</b> <i>Students might create a dance using opposite concepts such as smooth/sharp, heavy/light and/or bound/free-flowing in an original work.</i></p> |
|--|---|--|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# DANCE

## CREATING

PROCESS COMPONENT:  
**PLAN**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 2</b>      | Organize and develop artistic ideas and work.  |
| <b>Enduring Understanding</b> | The <b>Elements of Dance</b> , dance structures and choreographic devices serve as both a foundation and a departure point for choreographers. |
| <b>Essential Question</b>     | What influences choice-making in creating choreography?  |
| <b>Key Vocabulary</b>         | Dance Phrase, Improvise, Improvised  |

### Standards

| Kindergarten   | Grade 1  | Grade 2  |
|--|--|--|
| <p><b>DA:Cr2.1.K.a)</b> <a href="#">Improvise</a> dance that has a beginning, middle and end.</p> <p><b>DA:Cr2.1.K.b)</b> Express an idea, feeling or image through <a href="#">improvised</a> movement, moving alone or with a partner.</p> | <p><b>DA:Cr2.1.1.a)</b> <a href="#">Improvise</a> a series of movements that have a beginning, middle and end, and describe movement choices.</p> <p><b>DA:Cr2.1.1.b)</b> Choose movements that express an idea or emotion or follow a musical phrase.</p> | <p><b>DA:Cr2.1.2.a)</b> <a href="#">Improvise</a> a <a href="#">dance phrase</a> with a beginning, a middle that has a main idea and a clear end.</p> <p><b>DA:Cr2.1.2.b)</b> Choose movements that express a main idea or emotion or follow a musical phrase.</p> |

### Clarifications

|  |  |  |
|--|--|--|
|  |  |  |
|--|--|--|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# DANCE

## CREATING

PROCESS COMPONENT:  
**PLAN**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 2</b>      | Generate and conceptualize artistic ideas and work.  |
| <b>Enduring Understanding</b> | The <b>Elements of Dance</b> , dance structures and choreographic devices serve as both a foundation and a departure point for choreographers. |
| <b>Essential Question</b>     | What influences choice-making in creating choreography?  |
| <b>Key Vocabulary</b>         | Choreographic Devices, Dance Structures, Dance Study, Dance Phrase, Movement Vocabulary  |

### Standards

| Grade 3  | Grade 4  | Grade 5  |
|--|--|--|
| <p><b>DA:Cr2.1.3.a)</b> Identify and experiment with <a href="#">choreographic devices</a> to create simple movement patterns and <a href="#">dance structures</a>.</p> <p><b>DA:Cr2.1.3.b)</b> Develop a <a href="#">dance phrase</a> that expresses and communicates an idea or feeling.</p> | <p><b>DA:Cr2.1.4.a)</b> Use a choreographic device to expand movement possibilities and create a variety of movement patterns and structures. Discuss movement choices.</p> <p><b>DA:Cr2.1.4.b)</b> Develop a <a href="#">dance study</a> that expresses and communicates a main idea.</p> | <p><b>DA:Cr2.1.5.a)</b> Manipulate or modify a variety of <a href="#">choreographic devices</a> to expand choreographic possibilities and develop a main idea. Explain reasons for movement choices.</p> <p><b>DA:Cr2.1.5.b)</b> Develop a <a href="#">dance study</a> by selecting a specific <a href="#">movement vocabulary</a> to communicate a main idea.</p> |

### Clarifications

|  |  |  |
|--|--|--|
| <p><b>DA:Cr2.1.3.a)</b> <i>Examples of choreographic devices might include repetition, reversing or embellishment of a movement.</i></p> |  |  |
|--|--|--|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# DANCE

## CREATING

PROCESS COMPONENT:  
**REVISE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 3</b>      | Refine and complete artistic work.  |
| <b>Enduring Understanding</b> | Choreographers analyze, evaluate, refine and document their work to communicate meaning.                                |
| <b>Essential Question</b>     | How do choreographers use self-reflection, feedback from others and documentation to improve the quality of their work? |
| <b>Key Vocabulary</b>         | Improvisation, Improvisational  |

### Standards

| Kindergarten  | Grade 1  | Grade 2  |
|---|--|--|
| <p><b>DA:Cr3.1.K.a)</b> Apply suggestions for changing movement through guided <a href="#">improvisational</a> experiences.</p> <p><b>DA:Cr3.1.K.b)</b> Depict a dance movement by drawing a picture or using a symbol.</p> | <p><b>DA:Cr3.1.1.a)</b> Explore suggestions to change movement from guided <a href="#">improvisation</a> and/or short remembered sequences.</p> <p><b>DA:Cr3.1.1.b)</b> Depict several different types of movements of a dance by drawing a picture or using a symbol.</p> | <p><b>DA:Cr3.1.2.a)</b> Explore suggestions and make choices to change movement from guided <a href="#">improvisation</a> and/or short remembered sequences.</p> <p><b>DA:Cr3.1.2.b)</b> Depict the levels of movements in a variety of dance movements by drawing a picture or using symbols.</p> |

### Clarifications

|   |  |  |
|---|--|--|
| <p><b>DA:Cr3.1.K.a)</b> The teacher might read a word, poem or story to facilitate a guided improvisational experience for students.</p> <p><b>DA:Cr3.1.K.b)</b> Students might choose the drawing or symbol.</p> | <p><b>DA:Cr3.1.1.b)</b> For example, jump, turn, slide, bend, reach could be drawn using stick figures or lines.</p> | <p><b>DA:Cr3.1.2.b)</b> For example, high, middle and/or low symbols designed by students to indicate level changes.</p> |
|---|--|--|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# DANCE

## CREATING

PROCESS COMPONENT:  
**REVISE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 3</b>      | Refine and complete artistic work.  |
| <b>Enduring Understanding</b> | Choreographers analyze, evaluate, refine and document their work to communicate meaning.                                |
| <b>Essential Question</b>     | How do choreographers use self-reflection, feedback from others and documentation to improve the quality of their work? |
| <b>Key Vocabulary</b>         | Artistic Intent, Dance Phrase, Dance Sequence, Dance Study  |

### Standards

| Grade 3   | Grade 4  | Grade 5   |
|---|--|---|
| <p><b>DA:Cr3.1.3.a)</b> Revise movement choices in response to feedback to improve a short <a href="#">dance study</a>.</p> <p><b>DA:Cr3.1.3.b)</b> Depict directions or spatial pathways in a <a href="#">dance phrase</a> by drawing a picture map or using a symbol.</p> | <p><b>DA:Cr3.1.4.a)</b> Revise movement based on guided peer feedback and self-reflection to improve communication of <a href="#">artistic intent</a> in a short <a href="#">dance study</a>. Explain choices made in the process.</p> <p><b>DA:Cr3.1.4.b)</b> Depict the relationships between two or more dancers in a <a href="#">dance phrase</a> by drawing a picture or using symbols.</p> | <p><b>DA:Cr3.1.5.a)</b> Explore through movement the feedback from others to expand choreographic possibilities for a short <a href="#">dance study</a> that communicates <a href="#">artistic intent</a>.</p> <p><b>DA:Cr3.1.5.b)</b> Record changes in a <a href="#">dance sequence</a> through writing, symbols or a form of recording technology.</p> |

### Clarifications

|  |   |  |
|--|---|--|
| <p><b>DA:Cr3.1.3.a)</b> <i>Feedback could come from a teacher or peer. For example, students could describe the changes made in the movements.</i></p> | <p><b>DA:Cr3.1.4.a)</b> <i>Guided peer feedback and self-reflection is used in addition to teacher feedback through the process.</i></p> <p><b>DA:Cr3.1.4.b)</b> <i>Examples of relationships between two or more dancers might include next to, above, below, behind or in front of. Symbols might include arrows, dots and student self-selected symbols.</i></p> |  |
|--|---|--|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# DANCE

## PERFORMING

PROCESS COMPONENT:  
**EXPRESS**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 4</b>      | Select, analyze, and interpret artistic work for presentation.   |
| <b>Enduring Understanding</b> | Space, time and energy are basic <b>Elements of Dance</b> .  |
| <b>Essential Question</b>     | How do dancers work with space, time and energy to communicate artistic expression?  |
| <b>Key Vocabulary</b>         | Kinesthetic Awareness, Locomotor, Movement Characteristics, Movement Vocabulary, Non-locomotor, Space, Stimuli, Symmetrical and Asymmetrical, Tempi, Tempo, Time |

### Standards

| Kindergarten   | Grade 1   | Grade 2   |
|--|---|---|
| <p><b>DA:Pr4.1.K.a)</b> Make still and moving body shapes that show lines.</p> <p><b>DA:Pr4.1.K.b)</b> Demonstrate <a href="#">tempo</a> contrasts with movements that match to <a href="#">tempo</a> of sound <a href="#">stimuli</a>.</p> <p><b>DA:Pr4.1.K.c)</b> Identify and apply different characteristics to movements.</p> | <p><b>DA:Pr4.1.1.a)</b> Demonstrate <a href="#">locomotor</a> and <a href="#">non-locomotor</a> movements that change body shapes and explore the element of <a href="#">space</a>.</p> <p><b>DA:Pr4.1.1.b)</b> Relate quick, moderate and slow movements to duration in <a href="#">time</a> recognizing steady beat and move to varying <a href="#">tempi</a>.</p> <p><b>DA:Pr4.1.1.c)</b> Demonstrate <a href="#">movement characteristics</a> along with <a href="#">movement vocabulary</a>.</p> | <p><b>DA:Pr4.1.2.a)</b> Demonstrate clear directionality and intent when performing <a href="#">locomotor</a> and <a href="#">non-locomotor</a> movements using the element of <a href="#">space</a>. Identify <a href="#">symmetrical and asymmetrical</a> body shapes and examine relationships between the parts of the body.</p> <p><b>DA:Pr4.1.2.b)</b> Identify the length of <a href="#">time</a> a move or phrase takes.</p> <p><b>DA:Pr4.1.2.c)</b> Demonstrate <a href="#">kinesthetic awareness</a> and apply appropriate characteristics to movement.</p> |

### Clarifications

|   |  |  |
|---|--|--|
| <p><b>DA:Pr4.1.K.c)</b> Characteristics of movement might include smooth, sharp, strong, light, heavy, bound, free-flow, fast and slow.</p> | <p><b>DA:Pr4.1.1.c)</b> For example, use adverbs and adjectives that apply to movement such as a bouncy leap, a floppy fall, a jolly jump and joyful spin.</p> |  |
|---|--|--|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# DANCE

## PERFORMING

PROCESS COMPONENT:  
**EXPRESS**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 4</b>      | Select, analyze, and interpret artistic work for presentation.  |
| <b>Enduring Understanding</b> | Space, time and energy are basic <b>Elements of Dance</b> .   |
| <b>Essential Question</b>     | How do dancers work with space, time and energy to communicate artistic expression?   |
| <b>Key Vocabulary</b>         | Bound and Free-Flowing Movement, Dance Sequence, Energy, Improvised, Locomotor, Movement Phrase, Non-Locomotor, Positive and Negative Space, Rhythms, Space, Static and Dynamic Shapes, Tempo, Time |

### Standards

| Grade 3  | Grade 4  | Grade 5   |
|--|--|---|
| <p><b>DA:Pr4.1.3.a)</b> Perform movement sequences in and through <a href="#">space</a> with intentionality and focus. Demonstrate shapes with <a href="#">positive and negative space</a>.</p> <p><b>DA:Pr4.1.3.b)</b> Fill specified duration of <a href="#">time</a> with <a href="#">improvised locomotor</a> and <a href="#">non-locomotor</a> movements. Differentiate between “in time” and “out of time” to music. Perform movements that are the same or of a different <a href="#">time</a> orientation to accompaniment. Use metric and kinesthetic phrasing.</p> <p><b>DA:Pr4.1.3.c)</b> Fill specified duration of <a href="#">time</a> with <a href="#">improvised locomotor</a> and <a href="#">non-locomotor</a> movements and differentiate between “in time” and “out of time” to music.</p> | <p><b>DA:Pr4.1.4.a)</b> Make <a href="#">static and dynamic shapes</a> with <a href="#">positive and negative space</a> in movement sequences alone and with others, establishing relationships with other dancers through focus of eyes.</p> <p><b>DA:Pr4.1.4.b)</b> Respond in movement to even and uneven <a href="#">rhythms</a> and to <a href="#">tempo</a> changes as they occur in music.</p> <p><b>DA:Pr4.1.4.c)</b> Analyze movements and phrases for use of <a href="#">energy</a> and dynamic changes.</p> | <p><b>DA:Pr4.1.5.a)</b> Integrate <a href="#">static and dynamic shapes</a> and floor and elevated pathways into <a href="#">dance sequences</a>. Establish relationships with other dancers through focus of eyes and other parts of the body.</p> <p><b>DA:Pr4.1.5.b)</b> Dance to a variety of <a href="#">rhythms</a> generated and perform <a href="#">movement phrases</a> that show the ability to respond to changes in <a href="#">time</a>.</p> <p><b>DA:Pr4.1.5.c)</b> Contrast <a href="#">bound and free-flowing movements</a> while motivating movement from both central (torso) and peripheral (distal) initiation.</p> |

### Clarifications

|  |  |  |
|--|--|--|
| <p><b>DA:Pr4.1.3.a)</b> <i>Space is three-dimensional. Intentionality in space can be defined as correct distance traveled within a dance. In addition to three-dimensional, the dance element of space can also be manipulated.</i></p> |  |  |
|--|--|--|

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# DANCE

## PERFORMING

PROCESS COMPONENT:  
**EMBODY**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 5</b>      | Develop and refine artistic technique and work for presentation.   |
| <b>Enduring Understanding</b> | Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression. |
| <b>Essential Question</b>     | What must a dancer do to prepare the mind and body for artistic expression?                                      |
| <b>Key Vocabulary</b>         | Body Patterning, Dance Sequence, General Space, Locomotor, Non-locomotor, Personal Space, Space                  |

### Standards

| Kindergarten  | Grade 1   | Grade 2   |
|---|---|---|
| <p><b>DA:Pr5.1.K.a)</b> Demonstrate same-side and crossbody <a href="#">locomotor</a> and <a href="#">non-locomotor</a> movements, <a href="#">body patterning</a> movements, body shapes and directionality.</p> <p><b>DA:Pr5.1.K.b)</b> Move safely in <a href="#">general space</a> and start and stop on cue during activities, group formations and creative explorations while maintaining <a href="#">personal space</a>.</p> <p><b>DA:Pr5.1.K.c)</b> Move parts of the body in relation to other parts of the body and repeat and recall movements.</p> | <p><b>DA:Pr5.1.1.a)</b> Demonstrate a range of <a href="#">locomotor</a> and <a href="#">non-locomotor</a> movements, <a href="#">body patterning</a>, body shapes and directionality.</p> <p><b>DA:Pr5.1.1.b)</b> Safely travel and maintain <a href="#">personal space</a> in group formations and formation changes while dancing in <a href="#">general space</a>.</p> <p><b>DA:Pr5.1.1.c)</b> Modify movements and spatial arrangements.</p> | <p><b>DA:Pr5.1.2.a)</b> Demonstrate a range of <a href="#">locomotor</a> and <a href="#">non-locomotor</a> movements, <a href="#">body patterning</a> and <a href="#">dance sequences</a> that require moving through <a href="#">space</a> using a variety of pathways.</p> <p><b>DA:Pr5.1.2.b)</b> Move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining <a href="#">personal space</a>.</p> <p><b>DA:Pr5.1.2.c)</b> Repeat movements, with an awareness of self and others in <a href="#">space</a>. Self-adjust and modify movements or placement.</p> |

### Clarifications

|  |  |  |
|--|--|--|
|  | <p><b>DA:Pr5.1.1.b)</b> <i>Group formations in dance can include lines, triangles, clumps, partners or any way dancers are grouped together.</i></p> |  |
|--|--|--|

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# DANCE

## PERFORMING

PROCESS COMPONENT:  
**EMBODY**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 5</b>      | Develop and refine artistic technique and work for presentation.   |
| <b>Enduring Understanding</b> | Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression. |
| <b>Essential Question</b>     | What must a dancer do to prepare the mind and body for artistic expression?                                      |
| <b>Key Vocabulary</b>         | Alignment, Dance Phrase, Dance Sequence, Movement Characteristics, Stimuli                                       |

### Standards

| Grade 3  | Grade 4  | Grade 5  |
|--|--|--|
| <p><b>DA:Pr5.1.3.a)</b> Replicate body shapes, <a href="#">movement characteristics</a> and movement patterns in a <a href="#">dance sequence</a> with awareness of body <a href="#">alignment</a> and core support.</p> <p><b>DA:Pr5.1.3.b)</b> Adjust body-use to coordinate with a partner or other dancers to safely change levels, directions and pathways.</p> <p><b>DA:Pr5.1.3.c)</b> Recall movement sequences with a partner or in group dance activities. Apply constructive feedback from teacher and self-check to improve dance skills.</p> | <p><b>DA:Pr5.1.4.a)</b> Demonstrate fundamental dance skills and movement qualities when replicating and recalling patterns and sequences.</p> <p><b>DA:Pr5.1.4.b)</b> Execute techniques that extend movement range, build strength and develop endurance. Explain the relationship between execution of technique, safe body-use and healthful nutrition.</p> <p><b>DA:Pr5.1.4.c)</b> Coordinate phrases and timing with other dancers by cueing off each other and responding to <a href="#">stimuli</a>. Reflect on feedback from others to inform personal dance performance goals.</p> | <p><b>DA:Pr5.1.5.a)</b> Recall and execute a series of <a href="#">dance phrases</a> using fundamental dance skills.</p> <p><b>DA:Pr5.1.5.b)</b> Demonstrate safe body-use practices during technical exercises and movement combinations. Discuss basic anatomy and how these practices, along with healthful eating habits, promote strength, flexibility, endurance and injury prevention.</p> <p><b>DA:Pr5.1.5.c)</b> 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.</p> |

### Clarifications

|   |   |   |
|---|---|---|
| <p><b>DA:Pr5.1.3.a)</b> <i>Body alignment in dance looks like straight back (following the natural curve of the spine), centered head and weight balanced evenly on feet. Knees, hips, and shoulders should be aligned. Core support is actively engaging core muscles to support proper alignment and balance.</i></p> | <p><b>DA:Pr5.1.4.c)</b> <i>Examples of stimuli cues might include the use of musical cues, spatial cues and movement cues of other dancers.</i></p> | <p><b>DA:Pr5.1.5.c)</b> <i>Collaboration could include rehearsal for a performance. Feedback can come from a teacher, peers and/or self-reflection.</i></p> |
|---|---|---|

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# DANCE

## PERFORMING

PROCESS COMPONENT:  
**PRESENT**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 6</b>      | Convey meaning through the presentation of artistic work.   |
| <b>Enduring Understanding</b> | Dance performance is an interaction between performer, production elements and audience that heightens and amplifies artistic expression. |
| <b>Essential Question</b>     | How does a dancer heighten artistry in a public performance?  |
| <b>Key Vocabulary</b>         | Etiquette, Performance Etiquette, Production Elements, Space  |

### Standards

| Kindergarten   | Grade 1  | Grade 2   |
|--|--|---|
| <p><b>DA:Pr6.1.K.a)</b> Dance for and with others in a designated <a href="#">space</a>. Identify appropriate <a href="#">etiquette</a> in dance class.</p> <p><b>DA:Pr6.1.K.b)</b> Select a prop to use as part of a dance.</p> | <p><b>DA:Pr6.1.1.a)</b> Dance for others in a <a href="#">space</a> where audience and performers occupy different areas. Select appropriate <a href="#">performance etiquette</a> in dance class and rehearsal.</p> <p><b>DA:Pr6.1.1.b)</b> Explore the use of simple props to enhance performance.</p> | <p><b>DA:Pr6.1.2.a)</b> Dance for and with others in a <a href="#">space</a> where the audience and performers occupy different areas. Explore appropriate <a href="#">performance etiquette</a> in dance class and rehearsal.</p> <p><b>DA:Pr6.1.2.b)</b> Use limited <a href="#">production elements</a>.</p> |

### Clarifications

|   |  |   |
|---|--|---|
| <p><b>DA:Pr6.1.K.a)</b> - Examples of etiquette in a dance class might include keeping personal space, respecting the dance space, having a safe body, waiting patiently for others to take a turn, respectful comments and being a respectful audience member.</p> <p><b>DA:Pr6.1.K.b)</b> - Props might include scarves, ribbons or hats.</p> |  | <p><b>DA:Pr6.1.2.a)</b> Performances might occur in a classroom or gym or on a stage.</p> <p><b>DA:Pr6.1.2.b)</b> Limited production elements might include hand props, simple scenery, simple costumes and/or media projections.</p> |
|---|--|---|

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# DANCE

## PERFORMING

PROCESS COMPONENT:  
**PRESENT**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 6</b>      | Convey meaning through the presentation of artistic work.   |
| <b>Enduring Understanding</b> | Dance performance is an interaction between performer, production elements and audience that heightens and amplifies artistic expression. |
| <b>Essential Question</b>     | How does a dancer heighten artistry in a public performance?  |
| <b>Key Vocabulary</b>         | Artistic Intent, Etiquette, Performance Etiquette, Production Elements  |

### Standards

| Grade 3  | Grade 4   | Grade 5   |
|--|---|---|
| <p><b>DA:Pr6.1.3.a)</b> Identify the main areas of a performance space using production terminology. Apply appropriate <a href="#">performance etiquette</a> in dance class, rehearsal and performance.</p> <p><b>DA:Pr6.1.3.b)</b> Explore simple <a href="#">production elements</a> for a dance performed for an audience in a designated specific performance space.</p> | <p><b>DA:Pr6.1.4.a)</b> Consider how to establish a formal performance space from an informal setting. Use appropriate <a href="#">performance etiquette</a> in dance class, rehearsal and performance.</p> <p><b>DA:Pr6.1.4.b)</b> Identify, explore and experiment with a variety of <a href="#">production elements</a> to heighten the <a href="#">artistic intent</a> and audience experience.</p> | <p><b>DA:Pr6.1.5.a)</b> Adapt dance to alternative performance venues by modifying spacing and movements to the performance space. Demonstrate performance practices and <a href="#">etiquette</a> during class, rehearsal and performance.</p> <p><b>DA:Pr6.1.5.b)</b> Identify, explore and select <a href="#">production elements</a> that heighten and intensify the <a href="#">artistic intent</a> of a dance and are adaptable for various performance spaces.</p> |

### Clarifications

|   |  |   |
|---|--|---|
| <p><b>DA:Pr6.1.3.a)</b> For example, the use of stage directions such as stage right, stage left, center stage, upstage and downstage.</p> <p><b>DA:Pr6.1.3.b)</b> Production elements could include costumes, props, music, scenery, lighting, or media.</p> | <p><b>DA:Pr6.1.4.a)</b> A performance space could be a Gymnasium or grassy area.</p> | <p><b>DA:Pr6.1.5.a)</b> An example of an alteration could be changing choreography to be low impact due to hard ground performance space.</p> |
|---|--|---|

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# DANCE

## RESPONDING

PROCESS COMPONENT:  
**ANALYZE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 7</b>      | Perceive and analyze artistic work.                        |
| <b>Enduring Understanding</b> | Dance is perceived and analyzed to comprehend its meaning. |
| <b>Essential Question</b>     | How is a dance understood?                                 |
| <b>Key Vocabulary</b>         | Genre  |

### Standards

| Kindergarten  | Grade 1   | Grade 2   |
|---|---|---|
| <p><b>DA:Re7.1.K.a)</b> Find a movement that repeats in a dance.</p> <p><b>DA:Re7.1.K.b)</b> Demonstrate or describe observed or performed dance movements.</p> | <p><b>DA:Re7.1.1.a)</b> Find a movement that repeats in a dance to make a pattern.</p> <p><b>DA:Re7.1.1.b)</b> Demonstrate and describe observed or performed dance movements from a specific <a href="#">genre</a> or culture.</p> | <p><b>DA:Re7.1.2.a)</b> Find movements in a dance that develop a pattern.</p> <p><b>DA:Re7.1.2.b)</b> Demonstrate and describe movements in dances from different <a href="#">genres</a> or cultures.</p> |

### Clarifications

|  |  |  |
|--|--|--|
|  |  | <p><b>DA:Re7.1.2.b)</b> <i>Genres can include, but are not limited to ballet, tap, jazz, modern or hip hop. Cultures can include, but are not limited to, West African, Appalachian, Latin, East Indian or Polynesian.</i></p> |
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# DANCE

## RESPONDING

PROCESS COMPONENT:  
**ANALYZE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 7</b>      | Perceive and analyze artistic work.  |
| <b>Enduring Understanding</b> | Dance is perceived and analyzed to comprehend its meaning.                 |
| <b>Essential Question</b>     | How is a dance understood?   |
| <b>Key Vocabulary</b>         | Artistic Intent, Cultural Movement Practice, Genre, Movement Phrase, Style |

### Standards

| Grade 3   | Grade 4   | Grade 5   |
|---|---|---|
| <p><b>DA:Re7.1.3.a)</b> Find a movement pattern that creates a <a href="#">movement phrase</a> in a dance work.</p> <p><b>DA:Re7.1.3.b)</b> Demonstrate and explain how one dance <a href="#">genre</a> is different from another, or how one <a href="#">cultural movement practice</a> is different from another.</p> | <p><b>DA:Re7.1.4.a)</b> Find patterns of movement in dance works that create a <a href="#">style</a> or theme.</p> <p><b>DA:Re7.1.4.b)</b> Demonstrate and explain how dance <a href="#">styles</a> differ within a <a href="#">genre</a> or within cultural dance movements.</p> | <p><b>DA:Re7.1.5.a)</b> Find meaning or <a href="#">artistic intent</a> from the patterns of movement in a dance work.</p> <p><b>DA:Re7.1.5.b)</b> Describe, using basic dance terminology, the qualities and characteristics of <a href="#">style</a> used in a dance from one’s own <a href="#">cultural movement practice</a>.</p> |

### Clarifications

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# DANCE

## RESPONDING

PROCESS COMPONENT:  
**INTERPRET**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 8</b>      | Interpret intent and meaning in artistic work.  |
| <b>Enduring Understanding</b> | Dance is interpreted by considering intent, meaning and artistic expression as communicated through the use of the body, <b>Elements of Dance</b> , dance technique, dance structure and context. |
| <b>Essential Question</b>     | How is dance interpreted?   |
| <b>Key Vocabulary</b>         | Context Cues  |

### Standards

| Kindergarten   | Grade 1  | Grade 2  |
|--|--|--|
| <b>DA:Re8.1.K)</b> Observe movement and describe it. | <b>DA:Re8.1.1)</b> Select movements from a dance that suggests ideas and explain how the movement captures the idea. | <b>DA:Re8.1.2)</b> Use <a href="#">context cues</a> from movement to identify meaning and intent in a dance. |

### Clarifications

|  |  |  |
|--|--|--|
|  | <p><i>Students might identify body language, shape, postures that communicate a thought or feeling. Dance could be observed through in class peer performance or through viewing of professional performance examples.</i></p> |  |
|--|--|--|

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# DANCE

## RESPONDING

PROCESS COMPONENT:  
**INTERPRET**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 8</b>      | Interpret intent and meaning in artistic work.  |
| <b>Enduring Understanding</b> | Dance is interpreted by considering intent, meaning and artistic expression as communicated through the use of the body, <b>Elements of Dance</b> , dance technique, dance structure and context. |
| <b>Essential Question</b>     | How is dance interpreted?   |
| <b>Key Vocabulary</b>         | Context Cues  |

### Standards

| Grade 3   | Grade 4  | Grade 5   |
|---|--|---|
| <b>DA:Re8.1.3)</b> Select specific <a href="#">context cues</a> from movement. Explain how they relate to the main idea of the dance. | <b>DA:Re8.1.4)</b> Relate movements, ideas and context to decipher meaning in a dance. | <b>DA:Re8.1.5)</b> Interpret meaning in a dance based on its movements. Explain how the movements communicate the main idea of the dance. |

### Clarifications

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# DANCE

## RESPONDING

PROCESS COMPONENT:  
**CRITIQUE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 9</b>      | Apply criteria to evaluate artistic work.                             |
| <b>Enduring Understanding</b> | Criteria for evaluating dance vary across genres, styles and cultures |
| <b>Essential Question</b>     | What criteria are used to evaluate dance?                             |
| <b>Key Vocabulary</b>         | Genre   |

### Standards

| Kindergarten  | Grade 1  | Grade 2  |
|---|--|--|
| <b>DA:Re9.1.K)</b> Find a movement that was interesting in a dance. | <b>DA:Re9.1.1)</b> Identify and describe the characteristics that make the movements interesting in a dance. | <b>DA:Re9.1.2)</b> Observe and describe dance from a <a href="#">genre</a> or culture. Using the <b>Elements of Dance</b> , discuss movements that make the dance interesting. |

### Clarifications

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# DANCE

## RESPONDING

PROCESS COMPONENT:  
**CRITIQUE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 9</b>      | Apply criteria to evaluate artistic work.                              |
| <b>Enduring Understanding</b> | Criteria for evaluating dance vary across genres, styles and cultures. |
| <b>Essential Question</b>     | What criteria are used to evaluate dance?                              |
| <b>Key Vocabulary</b>         | Cultural Movement Practices, Genre, Style                              |

### Standards

| Grade 3  | Grade 4  | Grade 5   |
|--|--|---|
| <b>DA:Re9.1.3)</b> Select dance movements from specific <a href="#">genres</a> , <a href="#">styles</a> or cultures. Compare characteristic movements using the <b>Elements of Dance</b> . | <b>DA:Re9.1.4)</b> Discuss the characteristics that make a dance interesting and convey meaning. | <b>DA:Re9.1.5)</b> Define the characteristics of a dance that make it interesting and convey meaning. Relate them to the <b>Elements of Dance</b> in <a href="#">genres</a> , <a href="#">styles</a> or <a href="#">cultural movement practices</a> . |

### Clarifications

|  |  |  |
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# DANCE

## CONNECTING

PROCESS COMPONENT:  
**SYNTHESIZE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 10</b>     | Synthesize and relate knowledge and personal experiences to make art.  |
| <b>Enduring Understanding</b> | As dance is experienced, all personal experiences, knowledge and contexts are integrated and synthesized to interpret meaning. |
| <b>Essential Question</b>     | How does dance deepen our understanding of ourselves, other knowledge and events around us?                                    |
| <b>Key Vocabulary</b>         |  |

### Standards

| Kindergarten   | Grade 1  | Grade 2  |
|--|--|--|
| <b>DA:Cn10.1.K)</b> Recognize and name an emotion that is experienced when watching or performing a dance. | <b>DA:Cn10.1.1)</b> Find an experience expressed or portrayed in a dance. Identify the movements that communicate this experience. | <b>DA:Cn10.1.2)</b> Describe, create and/or perform a dance that expresses personal meaning. |

### Clarifications

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|--|--|--|

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# DANCE

## CONNECTING

PROCESS COMPONENT:  
**SYNTHESIZE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 10</b>     | Synthesize and relate knowledge and personal experiences to make art.  |
| <b>Enduring Understanding</b> | As dance is experienced, all personal experiences, knowledge and contexts are integrated and synthesized to interpret meaning. |
| <b>Essential Question</b>     | How does dance deepen our understanding of ourselves, other knowledge and events around us?                                    |
| <b>Key Vocabulary</b>         |  |

### Standards

| Grade 3  | Grade 4  | Grade 5   |
|--|--|---|
| <b>DA:Cn10.1.3)</b> Compare the relationships expressed in dance to relationships with others. | <b>DA:Cn10.1.4)</b> Relate the main idea or content in a dance to other experiences. | <b>DA:Cn10.1.5)</b> Compare two dances with contrasting themes. |

### Clarifications

|  |  |  |
|--|--|--|
|  | <i>Students might explain how the main idea of a dance is similar to or different from one's own experiences, relationship, ideas or perspectives.</i> | <i>Students might discuss feelings and ideas evoked by each dance or describe how themes and movements relate to points of view and experiences.</i> |
|--|--|--|

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# DANCE

## CONNECTING

PROCESS COMPONENT:  
**RELATE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 11</b>     | Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.              |
| <b>Enduring Understanding</b> | Dance literacy includes deep knowledge and perspectives about societal, cultural, historical and community contexts. |
| <b>Essential Question</b>     | How does knowing about societal, cultural, historical and community experiences expand dance literacy?               |
| <b>Key Vocabulary</b>         |  |

### Standards

| Kindergarten   | Grade 1  | Grade 2  |
|--|--|--|
| <b>DA:Cn11.1.K)</b> Demonstrate the movements in a social, cultural or historical dance that was observed. | <b>DA:Cn11.1.1)</b> Observe and/or perform a dance from a different culture and discuss or demonstrate the types of movement danced. | <b>DA:Cn11.1.2)</b> Observe a dance and relate the movement to the people or environment in which the dance was created and performed. |

### Clarifications

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*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# DANCE

## CONNECTING

PROCESS COMPONENT:  
**RELATE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 11</b>     | Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.              |
| <b>Enduring Understanding</b> | Dance literacy includes deep knowledge and perspectives about societal, cultural, historical and community contexts. |
| <b>Essential Question</b>     | How does knowing about societal, cultural, historical and community experiences expand dance literacy?               |
| <b>Key Vocabulary</b>         | Genre, Movement Characteristics, Style   |

### Standards

| Grade 3   | Grade 4  | Grade 5   |
|---|--|---|
| <b>DA:Cn11.1.3)</b> Find a relationship between movement in a dance from a culture, society or community and the culture from which the dance is derived. | <b>DA:Cn11.1.4)</b> Select and describe movements in a specific <a href="#">genre</a> or <a href="#">style</a> and explain how the movements relate to the culture, society, historical period or community from which the dance originated. | <b>DA:Cn11.1.5)</b> Describe how the <a href="#">movement characteristics</a> and qualities of a dance in a specific <a href="#">genre</a> or <a href="#">style</a> communicate the ideas and perspectives of the culture, historical period or community from which the <a href="#">genre</a> or <a href="#">style</a> originated. |

### Clarifications

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*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

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**Middle School Dance Standards**  
**Grades 6 - 8**



**Kentucky Academic Standards**  
**Visual and Performing Arts**

# DANCE

## CREATING

PROCESS COMPONENT:  
**EXPLORE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 1</b>      | Generate and conceptualize artistic ideas and work.  |
| <b>Enduring Understanding</b> | Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression. |
| <b>Essential Question</b>     | Where do choreographers get ideas for dances?  |
| <b>Key Vocabulary</b>         | Artistic Expression, Artistic Intent, Choreograph, Choreography, Dance Study, Movement Vocabulary, Stimuli                     |

### Standards

| Grade 6   | Grade 7  | Grade 8  |
|---|--|--|
| <p><b>DA:Cr1.1.6.a)</b> Relate similar or contrasting ideas to develop <a href="#">choreography</a> using a variety of <a href="#">stimuli</a>.</p> <p><b>DA:Cr1.1.6.b)</b> Explore the <b>Elements of Dance</b> to transfer ideas into <a href="#">choreography</a>.</p> | <p><b>DA:Cr1.1.7.a)</b> Compare a variety of <a href="#">stimuli</a> and make selections to expand <a href="#">movement vocabulary</a> and <a href="#">artistic expression</a>.</p> <p><b>DA:Cr1.1.7.b)</b> Explore the <b>Elements of Dance</b> to express an <a href="#">artistic intent</a> in <a href="#">choreography</a>. Explain and discuss the choices made using genre-specific dance terminology.</p> | <p><b>DA:Cr1.1.8.a)</b> Implement movement from a variety of <a href="#">stimuli</a> to develop dance content for an original <a href="#">dance study</a> or dance.</p> <p><b>DA:Cr1.1.8.b)</b> Explore and experiment to <a href="#">choreograph</a> an original <a href="#">dance study</a> or dance. Use the <b>Elements of Dance</b> to articulate and justify choices made in movement development to communicate intent.</p> |

### Clarifications

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|---|--|--|
| <p><b>DA:Cr1.1.6.a)</b> <i>Examples of stimuli might include music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events.</i></p> |  |  |
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# DANCE

## CREATING

PROCESS COMPONENT:  
**PLAN**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 2</b>      | Organize and develop artistic ideas and work.  |
| <b>Enduring Understanding</b> | The <b>Elements of Dance</b> , dance structures and choreographic devices serve as both a foundation and a departure point for choreographers. |
| <b>Essential Question</b>     | What influences choice-making in creating choreography?  |
| <b>Key Vocabulary</b>         | Artistic Criteria, Artistic Intent, Choreograph, Choreographic Devices, Dance Structures, Dance Study  |

### Standards

| Grade 6  | Grade 7   | Grade 8  |
|--|---|--|
| <p><b>DA:Cr2.1.6.a)</b> Explore <a href="#">choreographic devices</a> and <a href="#">dance structures</a> to develop a <a href="#">dance study</a> that supports an <a href="#">artistic intent</a>.</p> <p><b>DA:Cr2.1.6.b)</b> Determine <a href="#">artistic criteria</a> to <a href="#">choreograph</a> a <a href="#">dance study</a> that communicates personal or cultural meaning.</p> | <p><b>DA:Cr2.1.7.a)</b> Use a variety of <a href="#">choreographic devices</a> and <a href="#">dance structures</a> to develop a <a href="#">dance study</a> with a clear <a href="#">artistic intent</a>.</p> <p><b>DA:Cr2.1.7.b)</b> Determine <a href="#">artistic criteria</a> to <a href="#">choreograph</a> a <a href="#">dance study</a> that communicates personal or cultural meaning.</p> | <p><b>DA:Cr2.1.8.a)</b> Collaboratively apply a variety of <a href="#">choreographic devices</a> and <a href="#">dance structures</a> to <a href="#">choreograph</a> an original <a href="#">dance study</a> or dance with <a href="#">artistic intent</a>.</p> <p><b>DA:Cr2.1.8.b)</b> Apply <a href="#">artistic criteria</a> to <a href="#">choreograph</a> a dance that communicates personal or cultural meaning.</p> |

### Clarifications

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|---|--|--|
| <p><b>DA:Cr2.1.6.a)</b> <i>Examples of choreographic devices might include repetition, reversing, embellishment of a movement, inversion, retrograde or transposition. Examples of dance structures might include theme and variation, narrative, AB/ABA, call and response and chance.</i></p> <p><b>DA:Cr2.1.6.b)</b> <i>Examples of artistic criteria in choreography might include the use of choreographic devices or manipulating the <b>Elements of Dance</b> to create a dance which is unique and interesting to view.</i></p> |  |  |
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# DANCE

## CREATING

PROCESS COMPONENT:  
**REVISE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 3</b>      | Refine and complete artistic work.  |
| <b>Enduring Understanding</b> | Choreographers analyze, evaluate, refine and document their work to communicate meaning.                                |
| <b>Essential Question</b>     | How do choreographers use self-reflection, feedback from others and documentation to improve the quality of their work? |
| <b>Key Vocabulary</b>         | Artistic Criteria, Choreography, Dance Sequence   |

### Standards

| Grade 6   | Grade 7  | Grade 8   |
|---|--|---|
| <p><b>DA:Cr3.1.6.a)</b> Revise dance compositions using collaboratively developed <a href="#">artistic criteria</a>.</p> <p><b>DA:Cr3.1.6.b)</b> Explore a <a href="#">dance sequence</a> through writing, symbols or a form of recording technology.</p> | <p><b>DA:Cr3.1.7.a)</b> Evaluate possible revisions of dance compositions and consider revisions of <a href="#">artistic criteria</a> based on self-reflection and feedback of others.</p> <p><b>DA:Cr3.1.7.b)</b> Investigate a recognized system to document a <a href="#">dance sequence</a> by using words, symbols or recording technologies.</p> | <p><b>DA:Cr3.1.8.a)</b> Revise <a href="#">choreography</a> collaboratively or independently based on <a href="#">artistic criteria</a>, self-reflection and the feedback of others.</p> <p><b>DA:Cr3.1.8.b)</b> Experiment with aspects of a recognized system to document a section of a dance by using words, symbols or recording technologies.</p> |

### Clarifications

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|--|--|---|
|  | <p><b>DA:Cr3.1.7.a)</b> Feedback might be provided by a teacher, peer or outside source.</p> <p><b>DA:Cr3.1.7.b)</b> Labanotation is an example of a widely recognized system used to document dances.</p> | <p><b>DA:Cr3.1.8.a)</b> Students might articulate the reasons for choices and revisions and explain how they clarify and enhance the artistic intent.</p> |
|--|--|---|

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# DANCE

## PERFORMING

PROCESS COMPONENT:  
**EXPRESS**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 4</b>      | Select, analyze and interpret artistic work for presentation.  |
| <b>Enduring Understanding</b> | Space, time and energy are basic <b>Elements of Dance</b> .  |
| <b>Essential Question</b>     | How do dancers work with space, time and energy to communicate artistic expression?  |
| <b>Key Vocabulary</b>         | Bound and Free-Flowing Movements, Dance Phrase, Dynamics, Energy, Force, Genre, Movement Characteristics, Movement Vocabulary, Space, Spatial Design, Style, Tempi |

### Standards

| Grade 6   | Grade 7   | Grade 8   |
|---|---|---|
| <p><b>DA:Pr4.1.6.a)</b> Establish diverse pathways, levels and patterns in <a href="#">space</a>. Refine partner and ensemble skills while judging distance and <a href="#">spatial design</a>. Maintain focus with a partner or group.</p> <p><b>DA:Pr4.1.6.b)</b> Use combinations of sudden and sustained timing. Accurately use accented and unaccented beats.</p> <p><b>DA:Pr4.1.6.c)</b> Use the internal body <a href="#">force</a> created by varying tensions within one’s musculature for movement initiation and dynamic expression. Distinguish between <a href="#">bound and free-flowing movements</a> and appropriately apply them to technique exercises and <a href="#">dance phrases</a>.</p> | <p><b>DA:Pr4.1.7.a)</b> Expand <a href="#">movement vocabulary</a> of floor and air pattern designs. Incorporate and modify body designs from different dance <a href="#">genres</a> and <a href="#">styles</a> to add interest and contrast.</p> <p><b>DA:Pr4.1.7.b)</b> Vary durational approach in dance phrasing by using timing accents and variations within a phrase to add interest kinesthetically, rhythmically and visually.</p> <p><b>DA:Pr4.1.7.c)</b> Compare and demonstrate contrasting <a href="#">movement characteristics</a> from a variety of dance <a href="#">genres</a> and <a href="#">styles</a>.</p> | <p><b>DA:Pr4.1.8.a)</b> Design body shapes which include other dancers, objects and environment. Use focus of eyes during complex floor and air patterns or direct and indirect pathways.</p> <p><b>DA:Pr4.1.8.b)</b> Analyze and select metric, kinetic and breath phrasing and apply appropriately to <a href="#">dance phrases</a>. Perform <a href="#">dance phrases</a> of different lengths that use various timings within the same section. Use different <a href="#">tempi</a> in different parts of the body at the same time.</p> <p><b>DA:Pr4.1.8.c)</b> Incorporate <a href="#">energy</a> and <a href="#">dynamics</a> to technique exercises and dance performances using them to enhance and project movements.</p> |

### Clarifications

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# DANCE

## PERFORMING

PROCESS COMPONENT:  
**EMBODY**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 5</b>      | Develop and refine artistic technique and work for presentation.  |
| <b>Enduring Understanding</b> | Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.                  |
| <b>Essential Question</b>     | What must a dancer do to prepare the mind and body for artistic expression?   |
| <b>Key Vocabulary</b>         | Alignment, Dance Phrase, Kinesthetic Awareness, Movement Problem, Proprioceptive Feedback, Spatial Design, Technical Dance Skills |

### Standards

| Grade 6   | Grade 7  | Grade 8  |
|---|--|--|
| <p><b>DA:Pr5.1.6.a)</b> Apply <a href="#">technical dance skills</a> to accurately execute changes of direction, levels, facings, pathways, elevations and landings, extensions of limbs and movement transitions.</p> <p><b>DA:Pr5.1.6.b)</b> Implement basic anatomical knowledge, <a href="#">proprioceptive feedback</a>, spatial awareness and nutrition to promote safe and healthful strategies when warming up and dancing.</p> <p><b>DA:Pr5.1.6.c)</b> Collaborate as an ensemble to refine dances by identifying what works and does not work in executing complex patterns, sequences and formations. Solve <a href="#">movement problems</a> to dances by experimentation. Reflect self-improvements over time.</p> | <p><b>DA:Pr5.1.7.a)</b> Demonstrate <a href="#">technical dance skills</a> to show balance, coordination, <a href="#">alignment</a>, <a href="#">kinesthetic awareness</a>, core support, weight shifts and flexibility/range of motion.</p> <p><b>DA:Pr5.1.7.b)</b> Discuss the benefits of using healthful practices and sound nutrition and how choices enhance performance.</p> <p><b>DA:Pr5.1.7.c)</b> Collaborate with peers to practice and refine dances. Develop group performance expectations through observation and analysis.</p> | <p><b>DA:Pr5.1.8.a)</b> Embody <a href="#">technical dance skills</a> to replicate, recall and execute <a href="#">spatial designs</a> and musical or rhythmical <a href="#">dance phrases</a>.</p> <p><b>DA:Pr5.1.8.b)</b> Evaluate personal healthful practices in dance activities and everyday life including nutrition and injury prevention.</p> <p><b>DA:Pr5.1.8.c)</b> Collaborate with peers to discover strategies for achieving performance accuracy, clarity and expressiveness. Articulate personal performance goals and practice to reach goals. Reflect on personal improvement over time.</p> |

### Clarifications

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|  | <p><b>DA:Pr5.1.7.c)</b> <i>Students might view live or recorded professional dancers or student performers and collaboratively develop group performance expectations based on information gained from observations.</i></p> | <p><b>DA:Pr5.1.8.c)</b> <i>Documenting personal improvement over time might occur through journaling, portfolio or timeline.</i></p> |
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# DANCE

## PERFORMING

PROCESS COMPONENT:  
**PRESENT**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 6</b>      | Convey meaning through the presentation of artistic work.   |
| <b>Enduring Understanding</b> | Dance performance is an interaction between performer, production elements and audience that heightens and amplifies artistic expression. |
| <b>Essential Question</b>     | How does a dancer heighten artistry in a public performance?  |
| <b>Key Vocabulary</b>         | Artistic Intent, Etiquette, Production Elements   |

### Standards

| Grade 6   | Grade 7   | Grade 8  |
|---|---|--|
| <p><b>DA:Pr6.1.6.a)</b> Recognize the need for technical skill, stage presence and adapting movements to the performance area. Consistently demonstrate performance practices and <a href="#">etiquette</a> during class, rehearsal and performance.</p> <p><b>DA:Pr6.1.6.b)</b> Compare a variety of possible <a href="#">production elements</a> that would intensify and heighten the <a href="#">artistic intent</a> of the work.</p> | <p><b>DA:Pr6.1.7.a)</b> Recommend changes to adapt movements to performance area. Discuss how technique and stage presence can impact an artistic work.</p> <p><b>DA:Pr6.1.7.b)</b> Explore possibilities of producing dance in a variety of venues or for different audiences and, using production terminology, explain how the <a href="#">production elements</a> would be handled in different situations.</p> | <p><b>DA:Pr6.1.8.a)</b> Revise and implement changes needed to adapt movement to performance area as well as technique and stage presence.</p> <p><b>DA:Pr6.1.8.b)</b> Collaborate to design and execute <a href="#">production elements</a> that would intensify and heighten the <a href="#">artistic intent</a> of a dance performed on a stage, in a different venue or for different audiences.</p> |

### Clarifications

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|  | <p><b>DA:Pr6.1.7.a)</b> <i>Students might accept notes post-performance from choreographer and apply corrections to future performances.</i></p> |  |
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# DANCE

## RESPONDING

PROCESS COMPONENT:  
**ANALYZE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 7</b>      | Perceive and analyze artistic work.                        |
| <b>Enduring Understanding</b> | Dance is perceived and analyzed to comprehend its meaning. |
| <b>Essential Question</b>     | How is a dance understood?                                 |
| <b>Key Vocabulary</b>         | Artistic Intent, Genre, Style                              |

### Standards

| Grade 6  | Grade 7  | Grade 8  |
|--|--|--|
| <p><b>DA:Re7.1.6.a)</b> Describe or demonstrate recurring patterns of movement and their relationships in dance.</p> <p><b>DA:Re7.1.6.b)</b> Using genre-specific terminology, explain how the <b>Elements of Dance</b> are used in a variety of dance <a href="#">genres</a>, <a href="#">styles</a> or cultural dance movements.</p> | <p><b>DA:Re7.1.7.a)</b> Compare and discuss patterns of movement and their relationships in dance.</p> <p><b>DA:Re7.1.7.b)</b> Using genre-specific terminology, compare how the <b>Elements of Dance</b> are used in a variety of <a href="#">genres</a>, <a href="#">styles</a> or cultural dance movements.</p> | <p><b>DA:Re7.1.8.a)</b> Describe, demonstrate and discuss patterns of movement and their relationships in dance in context of <a href="#">artistic intent</a>.</p> <p><b>DA:Re7.1.8.b)</b> Using genre-specific terminology, explain how the <b>Elements of Dance</b> are used in a variety of <a href="#">genres</a>, <a href="#">styles</a> or cultural dance movements to communicate intent.</p> |

### Clarifications

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# DANCE

## RESPONDING

PROCESS COMPONENT:  
**INTERPRET**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 8</b>      | Interpret intent and meaning in artistic work.  |
| <b>Enduring Understanding</b> | Dance is interpreted by considering intent, meaning and artistic expression as communicated through the use of the body, <b>Elements of Dance</b> , dance technique, dance structure and context. |
| <b>Essential Question</b>     | How is dance interpreted?   |
| <b>Key Vocabulary</b>         | Artistic Expression, Dance Structure  |

### Standards

| Grade 6  | Grade 7  | Grade 8   |
|--|--|---|
| <b>DA:Re8.1.6)</b> Explain how the <a href="#">artistic expression</a> of a dance is achieved through the <b>Elements of Dance</b> , use of body, dance technique, <a href="#">dance structure</a> and context. Explain how these communicate the intent of the dance. | <b>DA:Re8.1.7)</b> Compare the meaning of different dances. Explain how the <a href="#">artistic expression</a> of each dance is achieved through the <b>Elements of Dance</b> , use of body, dance technique and context. | <b>DA:Re8.1.8)</b> Select a dance and explain how <a href="#">artistic expression</a> is achieved through relationships among the <b>Elements of Dance</b> , use of body, dance technique and context. Cite evidence in the dance to support an interpretation. |

### Clarifications

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# DANCE

## RESPONDING

PROCESS COMPONENT:  
**CRITIQUE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 9</b>      | Apply criteria to evaluate artistic work.  |
| <b>Enduring Understanding</b> | Criteria for evaluating dance vary across genres, styles and cultures.                                 |
| <b>Essential Question</b>     | What criteria are used to evaluate dance?  |
| <b>Key Vocabulary</b>         | Artistic Criteria, Artistic Intent, Cultural Movement Practice, Genre, Movement Characteristics, Style |

### Standards

| Grade 6   | Grade 7  | Grade 8  |
|---|--|--|
| <b>DA:Re9.1.6)</b> Discuss the characteristics and <a href="#">artistic intent</a> of a dance from a <a href="#">genre</a> , <a href="#">style</a> or <a href="#">cultural movement practice</a> and develop <a href="#">artistic criteria</a> to critique the dance using the <b>Elements of Dance</b> . | <b>DA:Re9.1.7)</b> Compare <a href="#">artistic intent</a> , content and context from dances. Discuss the characteristics of <a href="#">genre</a> , <a href="#">style</a> or <a href="#">cultural movement practice</a> . | <b>DA:Re9.1.8)</b> Observe <a href="#">movement characteristics</a> or qualities in a specific dance <a href="#">genre</a> and compare to one's personal movement. |

### Clarifications

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# DANCE

## CONNECTING

PROCESS COMPONENT:  
**SYNTHESIZE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 10</b>     | Synthesize and relate knowledge and personal experiences to make art.  |
| <b>Enduring Understanding</b> | As dance is experienced, all personal experiences, knowledge and contexts are integrated and synthesized to interpret meaning. |
| <b>Essential Question</b>     | How does dance deepen our understanding of ourselves, other knowledge and events around us?                                    |
| <b>Key Vocabulary</b>         | Genre, Movement Characteristics  |

### Standards

| Grade 6   | Grade 7   | Grade 8  |
|---|---|--|
| <b>DA:Cn10.1.6)</b> Observe <a href="#">movement characteristics</a> or qualities in a specific dance <a href="#">genre</a> and compare to one's personal movement. | <b>DA:Cn10.1.7)</b> Compare the <a href="#">movement characteristics</a> or qualities found in a variety of dance <a href="#">genres</a> . Discuss how the <a href="#">movement characteristics</a> or qualities differ from one's own <a href="#">movement characteristics</a> or qualities and how different perspectives are communicated. | <b>DA:Cn10.1.8)</b> Relate connections found between different dances and discuss the relevance of the connections to one's personal perspectives. |

### Clarifications

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# DANCE

## CONNECTING

PROCESS COMPONENT:  
**RELATE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 11</b>     | Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.              |
| <b>Enduring Understanding</b> | Dance literacy includes deep knowledge and perspectives about societal, cultural, historical and community contexts. |
| <b>Essential Question</b>     | How does knowing about societal, cultural, historical and community experiences expand dance literacy?               |
| <b>Key Vocabulary</b>         |  |

### Standards

| Grade 6   | Grade 7  | Grade 8  |
|---|--|--|
| <b>DA:Cn11.1.6)</b> Interpret and demonstrate how the movement and qualities of a dance communicate its cultural, historical and/or community purpose or meaning. | <b>DA:Cn11.1.7)</b> Compare 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. | <b>DA:Cn11.1.8)</b> Analyze and discuss how dances from a variety of cultures, societies, historical periods or communities reveal the ideas and perspectives of the people. |

### Clarifications

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**High School Dance Standards**  
**Proficiency Levels**



**Kentucky Academic Standards**  
**Visual and Performing Arts**

# DANCE

## CREATING

PROCESS COMPONENT:  
**EXPLORE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 1</b>      | Generate and conceptualize artistic ideas and work.  |
| <b>Enduring Understanding</b> | Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.                     |
| <b>Essential Question</b>     | Where do choreographers get ideas for dances?  |
| <b>Key Vocabulary</b>         | Artistic Intent, Choreograph, Choreographed, Choreographer, Choreography, Dance Study, Genre, Improvisational, Movement Vocabulary, Stimuli, Style |

### Standards

| HS Proficient  | HS Accomplished  | HS Advanced   |
|--|--|---|
| <p><b>DA:Cr1.1.Prof.a)</b> Explore a variety of <a href="#">stimuli</a> for sourcing movement to develop an <a href="#">improvisational</a> or <a href="#">choreographed dance study</a>.</p> <p><b>DA:Cr1.1.Prof.b)</b> Experiment with the <b>Elements of Dance</b> to explore personal movement preferences and strengths, and select movements that challenge skills and build on strengths in an original <a href="#">dance study</a> or dance.</p> | <p><b>DA:Cr1.1.Acc.a)</b> Synthesize content generated from a variety of <a href="#">stimuli</a> to <a href="#">choreograph dance studies</a> or dances using original or codified movement.</p> <p><b>DA:Cr1.1.Acc.b)</b> Apply personal movement preferences and strengths with the <a href="#">movement vocabulary</a> of several dance <a href="#">styles</a> or <a href="#">genres</a> to <a href="#">choreograph</a> an original <a href="#">dance study</a> or dance that communicates an <a href="#">artistic intent</a>. Compare personal choices to those made by well-known <a href="#">choreographers</a>.</p> | <p><b>DA:Cr1.1.Adv.a)</b> Synthesize content generated from stimulus material. Experiment and take risks to discover a personal voice to communicate <a href="#">artistic intent</a>.</p> <p><b>DA:Cr1.1.Adv.b)</b> Expand personal movement preferences and strengths to discover unexpected solutions that communicate the <a href="#">artistic intent</a> of an original dance. Analyze the unexpected solutions and explain why they were effective in expanding <a href="#">artistic intent</a>.</p> |

### Clarifications

|  |  |  |
|--|--|--|
|  | <p><b>DA:Cr1.1.Acc.b)</b> <i>Well-known choreographers might include, but are not limited to, Alvin Ailey, Bob Fosse, Martha Graham, George Balanchine, Jose Limon or Twyla Tharp.</i></p> |  |
|--|--|--|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# DANCE

## CREATING

PROCESS COMPONENT:  
**PLAN**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 2</b>      | Organize and develop artistic ideas and work.  |
| <b>Enduring Understanding</b> | The <b>Elements of Dance</b> , dance structures and choreographic devices serve as both a foundation and a departure point for choreographers. |
| <b>Essential Question</b>     | What influences choice-making in creating choreography?  |
| <b>Key Vocabulary</b>         | Aesthetic, Artistic Statement, Choreograph, Choreographed, Choreographic Devices, Choreographing, Choreography, Dance Structures, Dance Study  |

### Standards

| HS Proficient   | HS Accomplished  | HS Advanced  |
|---|--|--|
| <p><b>DA:Cr2.1.Prof.a)</b> Collaborate to design a dance using <a href="#">choreographic devices</a> and <a href="#">dance structures</a> to support an <a href="#">artistic intent</a>.</p> <p><b>DA:Cr2.1.Prof.b)</b> Develop an <a href="#">artistic statement</a> for an original <a href="#">dance study</a> or dance.</p> | <p><b>DA:Cr2.1.Acc.a)</b> Work individually and collaboratively to design and implement a variety of <a href="#">choreographic devices</a> and <a href="#">dance structures</a> to develop original dances.</p> <p><b>DA:Cr2.1.Acc.b)</b> Develop an <a href="#">artistic statement</a> that reflects a personal <a href="#">aesthetic</a> for an original <a href="#">dance study</a> or dance. Select and demonstrate movements that support the <a href="#">artistic statement</a>.</p> | <p><b>DA:Cr2.1.Adv.a)</b> Demonstrate fluency and personal voice in designing and <a href="#">choreographing</a> original dances.</p> <p><b>DA:Cr2.1.Adv.b)</b> Construct an <a href="#">artistic statement</a> that communicates a personal, cultural and artistic perspective.</p> |

### Clarifications

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# DANCE

## CREATING

PROCESS COMPONENT:  
**REVISE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 3</b>      | Refine and complete artistic work.  |
| <b>Enduring Understanding</b> | Choreographers analyze, evaluate, refine and document their work to communicate meaning.                                |
| <b>Essential Question</b>     | How do choreographers use self-reflection, feedback from others and documentation to improve the quality of their work? |
| <b>Key Vocabulary</b>         | Artistic Criteria, Artistic Intent, Choreographic Devices, Dance Structures   |

### Standards

| HS Proficient  | HS Accomplished   | HS Advanced   |
|--|---|---|
| <p><b>DA:Cr3.1.Prof.a)</b> Clarify the <a href="#">artistic intent</a> of a dance by manipulating <a href="#">choreographic devices</a> and <a href="#">dance structures</a> based on established <a href="#">artistic criteria</a> and feedback from others.</p> <p><b>DA:Cr3.1.Prof.b)</b> Compare recognized systems to document a section of a dance using writing, symbols or recording technologies.</p> | <p><b>DA:Cr3.1.Acc.a)</b> Clarify the <a href="#">artistic intent</a> of a dance by refining <a href="#">choreographic devices</a> and <a href="#">dance structures</a>, collaboratively or independently, using established <a href="#">artistic criteria</a>, self-reflection and the feedback of others.</p> <p><b>DA:Cr3.1.Acc.b)</b> Develop a strategy to record a dance using recognized systems of dance documentation.</p> | <p><b>DA:Cr3.1.Adv.a)</b> Clarify the <a href="#">artistic intent</a> of a dance by manipulating and refining <a href="#">choreographic devices</a>, <a href="#">dance structures</a> and <a href="#">artistic criteria</a> using self-reflection and feedback from others.</p> <p><b>DA:Cr3.1.Adv.b)</b> Document a dance using a recognized or personally developed method of documentation, which could include writing, symbols or media with annotation.</p> |

### Clarifications

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|---|--|---|
| <p><b>DA:Cr3.1.Prof.a)</b> <i>Students might analyze and evaluate the impact of choices made in the revision process.</i></p> | <p><b>DA:Cr3.1.Acc.a)</b> <i>Students might keep a record or log of choices and changes made.</i></p> <p><b>DA:Cr3.1.Acc.b)</b> <i>Students might self-select a strategy of dance documentation. Examples might include writing, a form of notation symbols or using media technologies.</i></p> | <p><b>DA:Cr3.1.Adv.a)</b> <i>Students might explain choices made in the revision process and justify how the refinements support artistic intent.</i></p> |
|---|--|---|

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# DANCE

## PERFORMING

PROCESS COMPONENT:  
**EXPRESS**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 4</b>      | Select, analyze and interpret artistic work for presentation.   |
| <b>Enduring Understanding</b> | Space, time and energy are basic <b>Elements of Dance</b> .   |
| <b>Essential Question</b>     | How do dancers work with space, time and energy to communicate artistic expression?   |
| <b>Key Vocabulary</b>         | Choreography, Dance Phrase, Dance Studies, Dynamics, Energy, Movement Phrase, Rhythm, Rhythmic, Space, Spatial Design, Tempi, Tempo, Time |

### Standards

| HS Proficient  | HS Accomplished  | HS Advanced  |
|--|--|--|
| <p><b>DA:Pr4.1.Prof.a)</b> Develop partner and ensemble skills that enable contrasting level changes through lifts, balances or other means while maintaining a sense of <a href="#">spatial design</a> and relationship. Use <a href="#">space</a> intentionally during phrases and through transitions between phrases.</p> <p><b>DA:Pr4.1.Prof.b)</b> Use syncopation and accent movements related to different <a href="#">tempi</a>. Take <a href="#">rhythmic</a> cues from different aspects of accompaniment. Integrate breath phrasing with metric and kinesthetic phrasing.</p> <p><b>DA:Pr4.1.Prof.c)</b> Connect <a href="#">energy</a> and <a href="#">dynamics</a> to movements by applying them in and through all parts of the body. Develop total body awareness so that <a href="#">movement phrases</a> demonstrate variances of <a href="#">energy</a> and <a href="#">dynamics</a>.</p> | <p><b>DA:Pr4.1.Acc.a)</b> Dance alone and with others with spatial intention. Expand partner and ensemble skills to greater ranges and skill level. Execute complex floor and air sequences with others while maintaining relationships through focus and intentionality.</p> <p><b>DA:Pr4.1.Acc.b)</b> Perform <a href="#">dance studies</a> and compositions that use <a href="#">time</a> and <a href="#">tempo</a> in unpredictable ways. Use internal <a href="#">rhythms</a> and kinetics as phrasing tools.</p> <p><b>DA:Pr4.1.Acc.c)</b> Initiate <a href="#">movement phrases</a> by applying <a href="#">energy</a> and <a href="#">dynamics</a>. Vary <a href="#">energy</a> and <a href="#">dynamics</a> 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 <a href="#">energy</a>.</p> | <p><b>DA:Pr4.1.Adv.a)</b> Modulate and use the broadest range of movement in <a href="#">space</a> 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.</p> <p><b>DA:Pr4.1.Adv.b)</b> Modulate <a href="#">time</a> factors for artistic interest and expressive acuity. Demonstrate <a href="#">time</a> complexity in phrasing with and without musical accompaniment. Use multiple and complex <a href="#">rhythms</a>.</p> <p><b>DA:Pr4.1.Adv.c)</b> Modulate <a href="#">dynamics</a> to clearly express intent while performing <a href="#">dance phrases</a> and <a href="#">choreography</a>. Perform movement sequences expressively using a broad dynamic range and employ dynamic skills for establishing relationships with others.</p> |

### Clarifications

|   |  |  |
|---|--|--|
| <p><b>DA:Pr4.1.Prof.b)</b> For example, contrapuntal and/or polyrhythmic at the same time. Work with and against rhythm of accompaniment or sound environments.</p> |  |  |
|---|--|--|

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# DANCE

## PERFORMING

PROCESS COMPONENT:  
**EMBODY**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 5</b>      | Develop and refine artistic technique and work for presentation.   |
| <b>Enduring Understanding</b> | Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression. |
| <b>Essential Question</b>     | What must a dancer do to prepare the mind and body for artistic expression?                                      |
| <b>Key Vocabulary</b>         | Artistic Expression, Body-Mind Principles, Choreography, Genres, Rhythm, Rhythmic, Style, Technical Dance Skills |

### Standards

| HS Proficient   | HS Accomplished   | HS Advanced   |
|---|---|---|
| <p><b>DA:Pr5.1.Prof.a)</b> Embody <a href="#">technical dance skills</a> to retain and execute <a href="#">choreography</a>.</p> <p><b>DA:Pr5.1.Prof.b)</b> Develop a plan for healthful practices in dance activities and everyday life including nutrition and injury prevention.</p> <p><b>DA:Pr5.1.Prof.c)</b> 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.</p> | <p><b>DA:Pr5.1.Acc.a)</b> Perform <a href="#">technical dance skills</a> with artistry in concert with other dancers executing complex spatial, <a href="#">rhythmic</a> and dynamic sequences to meet performance goals.</p> <p><b>DA:Pr5.1.Acc.b)</b> Apply anatomical principles and healthful practices to a range of technical dance skills for achieving fluency of movement. Follow a personal nutrition plan that supports health for everyday life.</p> <p><b>DA:Pr5.1.Acc.c)</b> Plan and execute collaborative and independent practice and rehearsal processes with attention to technique and artistry informed by personal performance goals.</p> | <p><b>DA:Pr5.1.Adv.a)</b> Apply <a href="#">body-mind principles</a> to <a href="#">technical dance skills</a> in complex <a href="#">choreography</a> when performing solo, partnering or dancing in ensemble works in a variety of dance <a href="#">genres</a> and <a href="#">styles</a>.</p> <p><b>DA:Pr5.1.Adv.b)</b> Research healthful and safe practices for dancers and modify personal practice based on findings.</p> <p><b>DA:Pr5.1.Adv.c)</b> Initiate, plan and direct rehearsals with attention to technical details and fulfilling <a href="#">artistic expression</a>. Use a range of rehearsal strategies to achieve performance excellence.</p> |

### Clarifications

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# DANCE

## PERFORMING

PROCESS COMPONENT:  
**PRESENT**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 6</b>      | Convey meaning through the presentation of artistic work.   |
| <b>Enduring Understanding</b> | Dance performance is an interaction between performer, production elements and audience that heightens and amplifies artistic expression. |
| <b>Essential Question</b>     | How does a dancer heighten artistry in a public performance?  |
| <b>Key Vocabulary</b>         | Artistic Intent, Choreographer, Etiquette, Production Elements  |

### Standards

| HS Proficient  | HS Accomplished  | HS Advanced   |
|--|--|---|
| <p><b>DA:Pr6.1.Prof.a)</b> Model performance practices and <a href="#">etiquette</a> during class, rehearsal and performance. Post-performance, accept notes from the <a href="#">choreographer</a> and apply corrections to future performances.</p> <p><b>DA:Pr6.1.Prof.b)</b> Evaluate the <a href="#">production elements</a> of a performance and select the elements that portray the <a href="#">artistic intent</a>.</p> | <p><b>DA:Pr6.1.Acc.a)</b> Implement performance strategies to enhance projection. Post-performance, accept notes from the <a href="#">choreographer</a> and apply corrections to future performances. Document the rehearsal and performance process and evaluate methods and strategies using dance and production terminology.</p> <p><b>DA:Pr6.1.Acc.b)</b> Work collaboratively to produce a dance concert on a stage or in an alternative performance venue and plan the <a href="#">production elements</a> that would be necessary to fulfill the <a href="#">artistic intent</a> of the dance works.</p> | <p><b>DA:Pr6.1.Adv.a)</b> Demonstrate leadership qualities when preparing for performances. Enhance performance using a broad repertoire of strategies for dynamic projection.</p> <p><b>DA:Pr6.1.Adv.b)</b> Work collaboratively to produce dance concerts in a variety of venues and design and organize the <a href="#">production elements</a> that would be necessary to fulfill the <a href="#">artistic intent</a> of the dance works in each of the venues.</p> |

### Clarifications

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|  |  | <p><b>DA:Pr6.1.Adv.a)</b> <i>Examples of leadership qualities might include commitment, dependability, responsibility and cooperation.</i></p> |
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# DANCE

## RESPONDING

PROCESS COMPONENT:  
**ANALYZE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 7</b>      | Perceive and analyze artistic work.                        |
| <b>Enduring Understanding</b> | Dance is perceived and analyzed to comprehend its meaning. |
| <b>Essential Question</b>     | How is a dance understood?                                 |
| <b>Key Vocabulary</b>         | Aesthetic, Artistic Intent, Choreography, Genre, Style     |

### Standards

| HS Proficient   | HS Accomplished   | HS Advanced  |
|---|---|--|
| <p><b>DA:Re7.1.Prof.a)</b> Analyze recurring patterns of movement and their relationships in dance in context of <a href="#">artistic intent</a>.</p> <p><b>DA:Re7.1.Prof.b)</b> Analyze the use of <b>Elements of Dance</b> in a variety of <a href="#">genres</a>, <a href="#">styles</a> or cultural dance movement practices within its cultural context to communicate intent. Use genre-specific dance terminology.</p> | <p><b>DA:Re7.1.Acc.a)</b> Analyze dance works and provide examples of recurring patterns of movement and their relationships that create structure and meaning in dance.</p> <p><b>DA:Re7.1.Acc.b)</b> Analyze and compare the movement patterns and their relationships in a variety of <a href="#">genres</a>, <a href="#">styles</a> or cultural dance movement practices and explain how their differences impact communication and intent within a cultural context. Use genre-specific dance terminology.</p> | <p><b>DA:Re7.1.Adv.a)</b> Analyze dance works from a variety of dance <a href="#">genres</a> and <a href="#">styles</a> and explain how recurring patterns of movement and their relationships create well-structured and meaningful <a href="#">choreography</a>.</p> <p><b>DA:Re7.1.Adv.b)</b> Explain how dance communicates <a href="#">aesthetic</a> and cultural values in a variety of <a href="#">genres</a>, <a href="#">styles</a> or cultural dance movement practices. Use genre-specific dance terminology.</p> |

### Clarifications

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# DANCE

## RESPONDING

PROCESS COMPONENT:  
**INTERPRET**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 8</b>      | Interpret intent and meaning in artistic work.  |
| <b>Enduring Understanding</b> | Dance is interpreted by considering intent, meaning and artistic expression as communicated through the use of the body, <b>Elements of Dance</b> , dance technique, dance structure and context. |
| <b>Essential Question</b>     | How is dance interpreted?   |
| <b>Key Vocabulary</b>         | Artistic Expression, Cultural Movement Practices, Genre, Style  |

### Standards

| HS Proficient   | HS Accomplished  | HS Advanced  |
|---|--|--|
| <b>DA:Re8.1.Prof)</b> Select and compare different dances and discuss their intent and <a href="#">artistic expression</a> . Explain how the relationships among the <b>Elements of Dance</b> , use of body, dance technique and context enhance meaning. | <b>DA:Re8.1.Acc)</b> Analyze and discuss how the <b>Elements of Dance</b> , execution of dance movement principles and context contribute to <a href="#">artistic expression</a> . | <b>DA:Re8.1.Adv)</b> Analyze and interpret how the <b>Elements of Dance</b> , execution of dance movement principles and context contribute to <a href="#">artistic expression</a> across different <a href="#">genres</a> , <a href="#">styles</a> or <a href="#">cultural movement practices</a> . |

### Clarifications

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# DANCE

## RESPONDING

PROCESS COMPONENT:  
**CRITIQUE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 9</b>      | Apply criteria to evaluate artistic work.                              |
| <b>Enduring Understanding</b> | Criteria for evaluating dance vary across genres, styles and cultures. |
| <b>Essential Question</b>     | What criteria are used to evaluate dance?                              |
| <b>Key Vocabulary</b>         | Artistic Expression, Cultural Movement Practices, Genre, Style         |

### Standards

| HS Proficient   | HS Accomplished   | HS Advanced  |
|---|---|--|
| <b>DA:Re9.1.Prof)</b> Analyze the <a href="#">artistic expression</a> of a dance considering content, context, <a href="#">genre</a> , <a href="#">style</a> or <a href="#">cultural movement practice</a> to convey meaning. Discuss insights using evaluative criteria and dance terminology. | <b>DA:Re9.1.Acc)</b> Compare two or more dances using evaluative criteria to critique <a href="#">artistic expression</a> . | <b>DA:Re9.1.Adv)</b> Define personal artistic preferences to critique dance. Discuss perspectives with peers and justify views while considering societal and personal values. |

### Clarifications

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# DANCE

## CONNECTING

PROCESS COMPONENT:  
**SYNTHESIZE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 10</b>     | Synthesize and relate knowledge and personal experiences to make art.  |
| <b>Enduring Understanding</b> | As dance is experienced, all personal experiences, knowledge and contexts are integrated and synthesized to interpret meaning. |
| <b>Essential Question</b>     | How does dance deepen our understanding of ourselves, other knowledge and events around us?                                    |
| <b>Key Vocabulary</b>         | Choreographer, Choreography  |

### Standards

| HS Proficient  | HS Accomplished  | HS Advanced   |
|--|--|---|
| <b>DA:Cn10.1.Prof)</b> Analyze a dance to determine the ideas expressed by the <a href="#">choreographer</a> . | <b>DA:Cn10.1.Acc)</b> 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. | <b>DA:Cn10.1.Adv)</b> Review original <a href="#">choreography</a> developed over time with respect to its content and context and its relationship to personal perspectives. |

### Clarifications

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| <i>Students might explain how the perspectives expressed by the choreographer impact one’s own interpretation.</i> |  |  |
|--|--|--|

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# DANCE

## CONNECTING

PROCESS COMPONENT:  
**RELATE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 11</b>     | Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.              |
| <b>Enduring Understanding</b> | Dance literacy includes deep knowledge and perspectives about societal, cultural, historical and community contexts. |
| <b>Essential Question</b>     | How does knowing about societal, cultural, historical and community experiences expand dance literacy?               |
| <b>Key Vocabulary</b>         | Artistic Criteria, Genre, Movement Characteristics, Style  |

### Standards

| HS Proficient   | HS Accomplished  | HS Advanced  |
|---|--|--|
| <p><b>DA:Cn11.1.Prof)</b> Analyze and discuss dances from selected <a href="#">genres</a> or <a href="#">styles</a> and/or historical time periods. Formulate reasons for the similarities and differences between them in relation to the ideas and perspectives of the peoples from which the dances originate.</p> | <p><b>DA:Cn11.1.Acc)</b> Analyze dances from several <a href="#">genres</a> or <a href="#">styles</a>, historical time periods and/or world dance forms. Discuss how dance <a href="#">movement characteristics</a>, techniques and <a href="#">artistic criteria</a> relate to the ideas and perspectives of the peoples from which the dances originate.</p> | <p><b>DA:Cn11.1.Adv)</b> Analyze dances from several <a href="#">genres</a> or <a href="#">styles</a>, historical time periods and/or world dance forms. Discuss how dance <a href="#">movement characteristics</a>, techniques and <a href="#">artistic criteria</a> relate to the ideas and perspectives of the people from which the dances originate and how the analysis has expanded one’s dance literacy.</p> |

### Clarifications

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## Dance Glossary:

Key Vocabulary terms are used throughout the *KAS for Visual and Performing Arts*. The dance terms defined in this glossary include only those terms identified in the key vocabulary section of the standards architecture. The meaning of each term is specific to its use in the standards and the artistic discipline and are commonly accepted definitions. The key vocabulary for dance included here are not the only terms that may be used in instruction. Demonstrating mastery of the standards requires students to go beyond knowing the definitions of these terms.

**Aesthetic:** A set of principles concerned with nature and appreciation of beauty.

**Alignment:** The process of adjusting the skeletal and muscular system to support functionality.

**Artistic Criteria:** Aspects of craft and skill used to fulfill artistic intent.

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

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

**Artistic Intent:** Referring to the purposes of dance: ceremonial, artistic and recreational/social.

**Body Patterning:** Neuromuscular patterns.

*For example: core-distal, head-tail, homologous (upper-lower), homo-lateral (same-side), cross-lateral (crossing the body midline).*

**Body-Mind Principles:** Concepts explored and/or employed to support body-mind connections.

*For example: breath, awareness of the environment, grounding, movement initiation, use of imagery, intention, inner-outer, stability-mobility.*

**Bound and Free-Flowing Movement:** Bound movements are constricted, as opposed to free-flowing movements, which are continuous.

**Choreography:** The practice of creating a dance or dance sequence.

*Also appears as: Choreograph, Choreographed, Choreographic, Choreographically*

**Choreographers:** People who create dances.

**Choreographic Devices:** Tools to change, improve or manipulate dances.

**Accumulation:** New movements added to existing movement(s) in a successive manner (A, AB, ABC, ABCD).

**Augmentation:** Movements made larger in space and time.

**Embellishment:** A detail added to a movement, such as a gesture.

**Inversion:** Upside down.

**Repetition:** To repeat a movement, series of movements or part of a phrase as many times or ways as you want.

**Retrograde:** A sequence performed backwards in time and direction - like watching a phrase in rewind.

**Reverse:** Reverse order of movements but not backwards in direction.

**Transpose:** To perform a movement or gesture with a different part of the body.

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

**Cultural Movement Practice:** Physical movements of a dance that are associated with a particular country, community or people.

**Dance Phrase:** A small section of a dance or a short dance sequence that has a sense of continuity or of being complete.

*Also appears as: Dance Sequence*

**Dance Structure:** Forms for an entire piece of choreography. Also known as compositional forms.

**ABA:** A three-part form with an “A” theme and a contrasting “B” theme. The third section restates the first section in a condensed, abbreviated or extended form.

**Call and Response:** A form in which one dancer or group performs, followed by a second dancer, or group whose performance responds to the first.

**Canon:** A form in which a dance phrase is performed by more than one dancer or group and begins at different times so that the phrases overlap (like a round in music).

**Chance:** A process and form in which elements are specifically chosen and defined but randomly structured to create a movement phrase or entire dance.

**Narrative:** A form that follows or tells a story.

**Rondo:** A form which expands on ABA form to ABACADA (lengthened indefinitely), in which the theme “A” is repeated or varied.

**Theme and Variation:** A form that starts with an original movement idea that is repeated with various modifications due to the application of choreographic devices and elements (e.g., performed faster or slower, with lighter or stronger movements, in a new place) while still maintaining its structure and sequence.

**Dance Study:** A short dance composed of several dance phrases based on an artistic idea.

**Dynamics:** The qualities or characteristics of movement which lend expression and style; also called “efforts” or “energy.”

*For example: lyrical, sustained, quick, light, or strong.*

**Energy:** An element of dance; how a movement is performed.

*For example: Weight (strong vs. light), Flow (free vs. bound) and Energy (sharp vs. smooth).*

*Also appears as: Force*

**Etiquette:** Established expectations followed by dancers.

*For example: keeping personal space, respecting the dance space, having a safe body, waiting patiently for others to take a turn, respectful and constructive comments, and being a respectful audience member.*



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

**Genre:** A category of dance characterized by similarities in form, style, purpose, or subject matter.

*For example: ballet, hip hop, modern, ballroom, cultural practices.*

*Also appears as: Genres.*

**Improvise:** Spontaneously creating movement without pre-planning any steps or choreography.

*Also appears as: Improvised, Improvisation, Improvisational*

**Kinesthetic Awareness:** The ability to sense the position and movement of one's own body.

**Locomotor:** Movement that travels from one location to another in a pathway through space.

*For example: walk, run, roll, crawl, hop, jump, march, gallop, skip, slide, leap.*

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

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

*Also appears as: Movement Phrases*

**Movement Problem:** A specific focus that requires one to find a solution to complete a task.

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

**Non-locomotor:** Movement that stays in one place.

*For example: bend, twist, turn, swing, sway, reach, pull.*

**Performance Etiquette:** Performance values and expected behaviors when rehearsing or performing.

*For example: Not talking while the dance is in progress, not chewing gum, neat and appropriate appearance and not calling out to audience members from the stage.*

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

**Positive and Negative Space:** Refers to the space occupied by dancers and negative space is the area around and between the dancer(s) or dance image(s) in dance.

**Production Elements:** Aspects of performance that produce theatrical effects.

*For example: costumes, make up, sound, lighting and props.*

**Proprioceptive Feedback:** Understanding where parts of the body are in relation to one another.

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

*Also appears as: Rhythms, Rhythmic, Rhythmical, Rhythmically*

**Space:** An element of dance, which describes where the dance is happening and could include place, pathways, directions, size, level, focus.

[Table of Contents](#)

**Spatial Design:** Predetermined use of directions, levels, pathways, formations and body shapes.

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

*For example: Music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events.*

**Static and Dynamic Shapes:** Static shapes are still as opposed to dynamic shapes which demonstrate movement.

**Style:** Dance that has specific movement characteristics, qualities, or principles that give it a distinctive identity.

*For example: Graham technique is a style of Modern Dance; rhythm tap is a style of Percussive Dance; Macedonian Folk dance is a style of International Folk dance; Congolese dance is a style of African dance.*

**Symmetrical and Asymmetrical:** A dancer's shape is symmetrical if it can be divided into two or more identical halves. When dancers move both sides of their bodies together to create symmetrical shapes, they balance each other in space and produce visual symmetry.

Asymmetry is where the two halves of the body are unmatched and/or unbalanced.

**Technical Dance Skills:** The degree of physical proficiency a dancer achieves within a dance style or technique.

*For example: Coordination, form, strength, speed and range.*

**Tempo:** The pace or speed of a pulse or beat underlying music or movement.

*Also appears as: Tempi.*

**Time:** Tempo (fast, medium, slow) and rhythm (even and uneven patterns).

**Contrapuntal:** Musical term meaning countertime. Multiple layers of melody happening simultaneously.

## Media Arts Standards



Kentucky Department of  
**E D U C A T I O N**

### **Kentucky Academic Standards Visual and Performing Arts**

## Media Arts Standards

### **Introduction:**

Media arts is technology-based creative production and design. Media arts is fundamental to how humans experience, understand and engage with the contemporary world. Students are increasingly inundated with media as they spend more time in the virtual world. Media arts education seeks to transform students from passive consumers of media to critical creators, performers and responders to media arts experiences. In learning about media arts, students become integrated thinkers, apply real world learning, develop critical literacies and implement multimodal laboratories and tools. Intentional inclusion of a rigorous media arts education program that emphasizes student use of media forms for creative expression and critical analysis will support students in becoming authentic, life-long consumers, curators and creators of the arts.

### **Media Arts Literacy:**

**Media Arts Literacy** encompasses a series of communication competencies, including the ability to access, analyze, evaluate and communicate information in a variety of forms, including print and non-print messages.

The media arts standards are intended to address the diverse forms and categories of media arts, including imaging, sound, animation, video, web design, graphic design, virtual design, interactive design, as well as their combinations and emerging forms, such as multimedia and virtual design. Literacy in media arts is broad, diverse and addresses creative, conceptual and technical competencies that exist globally. To be literate in media arts, students need the knowledge and skills of this discipline to develop fluency and understanding.

### **Media Arts Foundations:**

Media arts classrooms come in many forms, therefore, the standards for media arts do not address the use of specific media, but rather, allow for a great diversity of instruction, methodology and circumstance. They are adaptive to the wide range of conditions that exist currently for the form, but students should gain experience in production and design that has real-world relevance and applications that may include the following:

**Interdisciplinary Integration:** Projects that incorporate multiple content areas and artistic disciplines, such as a video broadcast of student-produced documentaries, dramatic stories or informational bulletins for the school campus.

**Multimedia Communication:** The ability to communicate and express in a variety of media forms or combined media, using various tools and processes, for specific purposes, intentions and audiences.

**Elements of Media Arts:** Students creatively employ the elements of space, time, light, motion, color and sound to express their perspectives, feelings and ideas.

**Principles of Media Arts:** These principles include hybridization, interactivity, duration and point-of-view.

**Foundational Principles:** The appropriate discipline-specific elements and principles needed for the particular form of a media arts production or media artwork.

When a **Media Arts Foundations** term appears, it will be **bolded**. When implementing these standards, all components of the terms above should be included.

**Elementary Media Arts Standards**  
**Grades K - 5**



**Kentucky Academic Standards**  
**Visual and Performing Arts**

# MEDIA ARTS

## CREATING

PROCESS COMPONENT:  
**CONCEIVE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 1</b>      | Generate and conceptualize artistic ideas and work.  |
| <b>Enduring Understanding</b> | Media arts ideas, works and processes are shaped by the imagination, creative processes and by experiences, both within and outside of the arts. |
| <b>Essential Question</b>     | How can media artists generate and develop ideas for media arts productions to be effective and original?  |
| <b>Key Vocabulary</b>         | Modeling   |

### Standards

| Kindergarten   | Grade 1  | Grade 2   |
|--|--|---|
| <b>MA:Cr1.1.K)</b> Discover and share ideas for media artworks using play and experimentation. | <b>MA:Cr1.1.1)</b> Express and share ideas for media artworks through sketching and <a href="#">modeling</a> . | <b>MA:Cr1.1.2)</b> Explore multiple ideas for media artworks through brainstorming and improvising. |

### Clarifications

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|--|--|--|
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|--|--|--|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# MEDIA ARTS

## CREATING

PROCESS COMPONENT:  
**CONCEIVE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 1</b>      | Generate and conceptualize artistic ideas and work.  |
| <b>Enduring Understanding</b> | Media arts ideas, works and processes are shaped by the imagination, creative processes and by experiences, both within and outside of the arts. |
| <b>Essential Question</b>     | How can media artists generate and develop ideas for media arts productions to be effective and original?  |
| <b>Key Vocabulary</b>         |  |

### Standards

| Grade 3  | Grade 4   | Grade 5   |
|--|---|---|
| <b>MA:Cr1.1.3)</b> Demonstrate multiple ideas for media artworks using a variety of tools, methods and/or materials. | <b>MA:Cr1.1.4)</b> Conceive original artistic goals for media artworks using a variety of creative methods. | <b>MA:Cr1.1.5)</b> Generate original ideas and innovations for media artworks using personal experiences and/or the work of others. |

### Clarifications

|  |   |  |
|--|---|--|
|  | <i>Creative methods might include brainstorming and modeling.</i> |  |
|--|---|--|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# MEDIA ARTS

## CREATING

PROCESS COMPONENT:  
**DEVELOP**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 2</b>      | Organize and develop artistic ideas and work.  |
| <b>Enduring Understanding</b> | Media artists plan, organize and develop creative ideas, goals and models into process structures that can effectively expand the artistic idea. |
| <b>Essential Question</b>     | How do media artists organize and develop ideas and models into process structures to achieve the desired end product?                           |
| <b>Key Vocabulary</b>         |  |

### Standards

| Kindergarten  | Grade 1   | Grade 2  |
|---|---|--|
| <b>MA:Cr2.1.K)</b> With guidance, explore ideas to form plans or models for media arts productions. | <b>MA:Cr2.1.1)</b> Use identified ideas to form plans and/or models for media arts productions. | <b>MA:Cr2.1.2)</b> Select ideas to create plans and models for media arts productions. |

### Clarifications

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# MEDIA ARTS

## CREATING

PROCESS COMPONENT:  
**DEVELOP**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 2</b>      | Generate and conceptualize artistic ideas and work.  |
| <b>Enduring Understanding</b> | Media artists plan, organize and develop creative ideas, goals and models into process structures that can effectively expand the artistic idea. |
| <b>Essential Question</b>     | How do media artists organize and develop ideas and models into process structures to achieve the desired end product?                           |
| <b>Key Vocabulary</b>         |  |

### Standards

| Grade 3   | Grade 4  | Grade 5  |
|---|--|--|
| <b>MA:Cr2.1.3)</b> Develop and share ideas, plans and models to prepare for media arts productions. | <b>MA:Cr2.1.4)</b> Create, discuss and test ideas, plans and models for media arts productions, considering the artistic goals and the presentation. | <b>MA:Cr2.1.5)</b> Develop, present and test ideas, plans, models and proposals for media arts productions, considering the artistic goals and audience. |

### Clarifications

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|--|--|--|
|  | <i>Presentations might include pitching ideas and plans to peer groups, teachers and/or community members to receive feedback.</i> |  |
|--|--|--|

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# MEDIA ARTS

## CREATING

PROCESS COMPONENT:  
**CONSTRUCT**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 3</b>      | Refine and complete artistic work.   |
| <b>Enduring Understanding</b> | The forming, integration and refinement of aesthetic components, principles and processes creates purpose, meaning and artistic quality in media artworks. |
| <b>Essential Question</b>     | What is required to produce and improve a media artwork that conveys purpose, meaning and artistic quality?  |
| <b>Key Vocabulary</b>         |  |

### Standards

| Kindergarten   | Grade 1  | Grade 2   |
|--|--|---|
| <p><b>MA:Cr3.1.K.a)</b> With guidance, capture media arts content for expression and meaning.</p> <p><b>MA:Cr3.1.K.b)</b> With guidance, make changes to the media arts content and share results.</p> | <p><b>MA:Cr3.1.1.a)</b> With limited guidance, create, capture and assemble content for media arts productions, identifying <b>Foundational Principles</b>.</p> <p><b>MA:Cr3.1.1.b)</b> With limited guidance, make changes to the content, form or presentation and identify the effects of those changes in order to improve and/or complete media artworks.</p> | <p><b>MA:Cr3.1.2.a)</b> Construct and assemble content for unified media arts productions by applying basic <b>Foundational Principles</b>.</p> <p><b>MA:Cr3.1.2.b)</b> Test and describe expressive effects in altering, refining and completing media artworks.</p> |

### Clarifications

|  |  |  |
|--|--|--|
| <p><b>MA:Cr3.1.K.a)</b> <i>Students might capture Media Arts content through formats such as photography, video, animation or print media.</i></p> |  |  |
|--|--|--|

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# MEDIA ARTS

## CREATING

PROCESS COMPONENT:  
**CONSTRUCT**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 3</b>      | Refine and complete artistic work  |
| <b>Enduring Understanding</b> | The forming, integration and refinement of aesthetic components, principles and processes creates purpose, meaning and artistic quality in media artworks. |
| <b>Essential Question</b>     | What is required to produce and improve a media artwork that conveys purpose, meaning, and artistic quality?   |
| <b>Key Vocabulary</b>         | Components, Emphasis   |

### Standards

| Grade 3   | Grade 4   | Grade 5  |
|---|---|--|
| <p><b>MA:Cr3.1.3.a)</b> Construct and arrange various content into unified, purposeful media arts productions, describing and applying a defined set of <b>Foundational Principles</b>.</p> <p><b>MA:Cr3.1.3.b)</b> Analyze how the <a href="#">emphasis</a> of <a href="#">components</a> alters the effect and purpose in refining and completing media artworks.</p> | <p><b>MA:Cr3.1.4.a)</b> Organize various content and <a href="#">components</a> to convey purpose and meaning in different media arts productions, applying sets of associated <b>Foundational Principles</b>.</p> <p><b>MA:Cr3.1.4.b)</b> Demonstrate expressive effects in refining media artworks, emphasizing <a href="#">components</a> for a purpose.</p> | <p><b>MA:Cr3.1.5.a)</b> Create content and combine <a href="#">components</a> to convey expression, purpose, and meaning in a variety of media arts productions, utilizing sets of associated <b>Foundational Principles</b>.</p> <p><b>MA:Cr3.1.5.b)</b> Evaluate how <a href="#">components</a> can be intentionally altered using expressive effects to communicate meaning, and refine media artworks, emphasizing <a href="#">components</a> for clarity and purpose.</p> |

### Clarifications

|  |  |   |
|--|--|---|
|  |  | <p><b>MA:Cr3.1.5.b)</b> <i>Expressive effects include the creative choices made for a specific purpose utilizing components within media arts production.</i></p> |
|--|--|---|

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# MEDIA ARTS

## PRODUCING

PROCESS COMPONENT:  
**INTEGRATE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 4</b>      | Select, analyze and interpret artistic work for presentation.                            |
| <b>Enduring Understanding</b> | Media artists integrate various forms and contents to develop complex, unified artworks. |
| <b>Essential Question</b>     | How are complex media arts experiences constructed?                                      |
| <b>Key Vocabulary</b>         |  |

### Standards

| Kindergarten  | Grade 1   | Grade 2   |
|---|---|---|
| <b>MA:Pr4.1.K)</b> With guidance, combine arts disciplines and media content to form a media artwork. | <b>MA:Pr4.1.1)</b> With limited guidance, combine academic, arts and media content in media artworks. | <b>MA:Pr4.1.2)</b> Practice combining academic, arts and media content into unified media artworks. |

### Clarifications

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# MEDIA ARTS

## PRODUCING

PROCESS COMPONENT:  
**INTEGRATE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 4</b>      | Select, analyze and interpret artistic work for presentation.                            |
| <b>Enduring Understanding</b> | Media artists integrate various forms and contents to develop complex, unified artworks. |
| <b>Essential Question</b>     | How are complex media arts experiences constructed?                                      |
| <b>Key Vocabulary</b>         |  |

### Standards

| Grade 3  | Grade 4  | Grade 5  |
|--|--|--|
| <b>MA:Pr4.1.3)</b> Combine academic, arts and media forms and content into unified media artworks. | <b>MA:Pr4.1.4)</b> Demonstrate how a variety of academic, arts and media forms and content may be coordinated and mixed into media artworks. | <b>MA:Pr4.1.5)</b> Create media artworks through the integration of multiple contents and forms. |

### Clarifications

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## MEDIA ARTS

# PRODUCING

PROCESS COMPONENT:  
**PRACTICE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 5</b>      | Develop and refine artistic technique and work for presentation.   |
| <b>Enduring Understanding</b> | Media artists require a range of skills and abilities to creatively solve problems within and through media arts productions.  |
| <b>Essential Question</b>     | How does the development and refinement of skills, techniques and tools directly affect the ability to creatively problem solve through and within media arts productions? |
| <b>Key Vocabulary</b>         | Creative Skills, Soft Skills   |

### Standards

| Kindergarten  | Grade 1   | Grade 2  |
|---|---|--|
| <p><b>MA:Pr5.1.K.a)</b> Identify and demonstrate basic skills and <a href="#">creative skills</a> within media arts productions.</p> <p><b>MA:Pr5.1.K.b)</b> Discover how media arts creation tools work.</p> | <p><b>MA:Pr5.1.1.a)</b> Describe and demonstrate various artistic skills and basic <a href="#">creative skills</a> in media arts productions.</p> <p><b>MA:Pr5.1.1.b)</b> Experiment with and share different ways to use tools and techniques to construct media artworks.</p> | <p><b>MA:Pr5.1.2.a)</b> Demonstrate basic ability in various identified artistic, design, technical and <a href="#">soft skills</a> in media arts productions.</p> <p><b>MA:Pr5.1.2.b)</b> Demonstrate and explore identified methods to use tools to capture and form media artworks.</p> |

### Clarifications

|  |  |  |
|--|--|--|
| <p><b>MA:Pr5.1.K.b)</b> Tools might include devices and applications that support production, props and/or costumes.</p> | <p><b>MA:Pr5.1.1.a)</b> Artistic skills could be tools, technical steps, planning and collaborating. Creative skills might include the elements of storytelling such as purpose, meaning and expressive qualities.</p> | <p><b>MA:Pr5.1.2.b)</b> Methods might include playful practice, trial and error and experimentation.</p> |
|--|--|--|

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# MEDIA ARTS

## PRODUCING

PROCESS COMPONENT:  
**PRACTICE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 5</b>      | Develop and refine artistic technique and work for presentation.   |
| <b>Enduring Understanding</b> | Media artists require a range of skills and abilities to creatively solve problems within and through media arts productions.  |
| <b>Essential Question</b>     | How does the development and refinement of skills, techniques and tools directly affect the ability to creatively problem solve through and within media arts productions? |
| <b>Key Vocabulary</b>         | Creative Skills  |

### Standards

| Grade 3  | Grade 4   | Grade 5   |
|--|---|---|
| <p><b>MA:Pr5.1.3.a)</b> Develop ability in a variety of roles and exhibit basic <a href="#">creative skills</a> to invent new content and solutions in media arts productions.</p> <p><b>MA:Pr5.1.3.b)</b> Exhibit standard use of tools and techniques while constructing media artworks.</p> | <p><b>MA:Pr5.1.4.a)</b> Enact identified roles and practice foundational skills and innovative thinking in addressing problems in media arts productions.</p> <p><b>MA:Pr5.1.4.b)</b> Demonstrate use of tools and techniques in standard and novel ways while constructing media artworks.</p> | <p><b>MA:Pr5.1.5.a)</b> Enact various roles to practice foundational skills with innovative and creative thinking in addressing problems in media arts productions.</p> <p><b>MA:Pr5.1.5.b)</b> Demonstrate use of tools and techniques in standard and novel ways while constructing media artworks.</p> |

### Clarifications

|  |  |  |
|--|--|--|
| <p><b>MA:Pr5.1.3.a)</b> Media arts productions might include various roles such as a director, videographer, actor, news anchor and graphic designer.</p> <p><b>MA:Pr5.1.3.b)</b> Techniques might include making compositional decisions, manipulating tools and/or group planning.</p> | <p><b>MA:Pr5.1.4.a)</b> Foundational skills might include design, technical and soft skills.</p> |  |
|--|--|--|

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# MEDIA ARTS

## PRODUCING

PROCESS COMPONENT:  
**PRESENT**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 6</b>      | Convey meaning through the presentation of artistic work.   |
| <b>Enduring Understanding</b> | Media artists purposefully present, share and distribute media artworks for various contexts.       |
| <b>Essential Question</b>     | How can presenting or sharing media artworks in a public format help a media artist learn and grow? |
| <b>Key Vocabulary</b>         |   |

### Standards

| Kindergarten   | Grade 1  | Grade 2  |
|--|--|--|
| <p><b>MA:Pr6.1.K.a)</b> With guidance, identify and share roles and the situation in presenting media artworks.</p> <p><b>MA:Pr6.1.K.b)</b> With guidance, identify and share reactions to the presentation of media artworks.</p> | <p><b>MA:Pr6.1.1.a)</b> With guidance, discuss presentation conditions and perform a task in presenting media artworks.</p> <p><b>MA:Pr6.1.1.b)</b> With guidance, discuss the experience of the presentation of media artworks.</p> | <p><b>MA:Pr6.1.2.a)</b> Identify and describe presentation conditions and perform task(s) in presenting media artworks.</p> <p><b>MA:Pr6.1.2.b)</b> Identify and describe the experience and share results of presenting media artworks.</p> |

### Clarifications

|  |  |  |
|--|--|--|
|  | <p><b>MA:Pr6.1.1.a)</b> <i>Presentation conditions might include the size of audience, distribution type and the duration of distribution.</i></p> |  |
|--|--|--|

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# MEDIA ARTS

## PRODUCING

PROCESS COMPONENT:  
**PRESENT**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 6</b>      | Convey meaning through the presentation of artistic work.   |
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| <b>Essential Question</b>     | How can presenting or sharing media artworks in a public format help a media artist learn and grow? |
| <b>Key Vocabulary</b>         |   |

### Standards

| Grade 3   | Grade 4   | Grade 5  |
|---|---|--|
| <p><b>MA:Pr6.1.3.a)</b> Identify and describe the presentation conditions and take on roles and processes in presenting or distributing media artworks.</p> <p><b>MA:Pr6.1.3.b)</b> Identify and describe the experience and share results of and improvements for presenting media artworks.</p> | <p><b>MA:Pr6.1.4.a)</b> Explain the presentation conditions and fulfill a role and processes in presenting or distributing media artworks.</p> <p><b>MA:Pr6.1.4.b)</b> Explain results of and improvements for presenting media artworks.</p> | <p><b>MA:Pr6.1.5.a)</b> Compare qualities and purposes of presentation formats and fulfill a role and associated processes in presentation and/or distribution of media artworks.</p> <p><b>MA:Pr6.1.5.b)</b> Compare results of and improvements for presenting media artworks.</p> |

### Clarifications

|  |  |  |
|--|--|--|
| <p><b>MA:Pr6.1.3.a)</b> <i>Presentation conditions might include the size of audience, distribution type and the duration of distribution.</i></p> |  |  |
|--|--|--|

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# MEDIA ARTS

## RESPONDING

PROCESS COMPONENT:  
**PERCEIVE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 7</b>      | Perceive and analyze artistic work.   |
| <b>Enduring Understanding</b> | Identifying the qualities and characteristics of media artworks improves one's artistic appreciation and production.  |
| <b>Essential Question</b>     | How do media artworks function to convey meaning and manage audience experience through the discernment of the relational components seen within a media artwork? |
| <b>Key Vocabulary</b>         | Components  |

### Standards

| Kindergarten   | Grade 1  | Grade 2  |
|--|--|--|
| <p><b>MA:Re7.1.K.a)</b> Recognize and share <a href="#">components</a> and messages in media artworks.</p> <p><b>MA:Re7.1.K.b)</b> Recognize and share how a variety of media artworks create different experiences.</p> | <p><b>MA:Re7.1.1.a)</b> Identify <a href="#">components</a> and messages in media artworks.</p> <p><b>MA:Re7.1.1.b)</b> Identify how a variety of media artworks create different experiences.</p> | <p><b>MA:Re7.1.2.a)</b> Identify and describe the <a href="#">components</a> and messages in media artworks.</p> <p><b>MA:Re7.1.2.b)</b> Identify and describe how a variety of media artworks create different experiences.</p> |

### Clarifications

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|--|--|--|

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# MEDIA ARTS

## RESPONDING

PROCESS COMPONENT:  
**PERCEIVE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 7</b>      | Perceive and analyze artistic work.   |
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| <b>Essential Question</b>     | How do media artworks function to convey meaning and manage audience experience through the discernment of the relational components seen within a media artwork? |
| <b>Key Vocabulary</b>         | Components  |

### Standards

| Grade 3   | Grade 4   | Grade 5  |
|---|---|--|
| <p><b>MA:Re7.1.3.a)</b> Identify and describe how messages are created by <a href="#">components</a> in media artworks.</p> <p><b>MA:Re7.1.3.b)</b> Identify and describe how various forms, methods and styles in media artworks <a href="#">manage audience experience</a>.</p> | <p><b>MA:Re7.1.4.a)</b> Describe and explain how messages are created by <a href="#">components</a> in media artworks.</p> <p><b>MA:Re7.1.4.b)</b> Describe and explain how various forms, methods and styles in media artworks <a href="#">manage audience experience</a>.</p> | <p><b>MA:Re7.1.5.a)</b> Interpret how message and meaning are created by <a href="#">components</a> in media artworks.</p> <p><b>MA:Re7.1.5.b)</b> Interpret how various forms, methods and styles in media artworks <a href="#">manage audience experience</a>.</p> |

### Clarifications

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*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# MEDIA ARTS

## RESPONDING

PROCESS COMPONENT:  
**INTERPRET**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 8</b>      | Interpret intent and meaning in artistic work.  |
| <b>Enduring Understanding</b> | Interpretation and appreciation require consideration of the intent, form and context of the media and artwork. |
| <b>Essential Question</b>     | How do people relate to and interpret media artworks?   |
| <b>Key Vocabulary</b>         | Context   |

### Standards

| Kindergarten  | Grade 1   | Grade 2   |
|---|---|---|
| <b>MA:Re8.1.K)</b> With guidance, share observations regarding a variety of media artworks. | <b>MA:Re8.1.1)</b> With limited guidance, identify the meanings of a variety of media artworks. | <b>MA:Re8.1.2)</b> Determine the purposes and meanings of media artworks, considering their <a href="#">context</a> . |

### Clarifications

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# MEDIA ARTS

## RESPONDING

PROCESS COMPONENT:  
**INTERPRET**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 8</b>      | Interpret intent and meaning in artistic work.  |
| <b>Enduring Understanding</b> | Interpretation and appreciation require consideration of the intent, form and context of the media and artwork. |
| <b>Essential Question</b>     | How do people relate to and interpret media artworks?   |
| <b>Key Vocabulary</b>         | Context   |

### Standards

| Grade 3   | Grade 4  | Grade 5   |
|---|--|---|
| <b>MA:Re8.1.3)</b> Determine the purposes and meanings of media artworks while describing their <a href="#">context</a> . | <b>MA:Re8.1.4)</b> Determine and explain reactions and interpretations to a variety of media artworks, considering their purpose and <a href="#">context</a> . | <b>MA:Re8.1.5)</b> Determine and compare personal and group interpretations of a variety of media artworks, considering their intention and <a href="#">context</a> . |

### Clarifications

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# MEDIA ARTS

## RESPONDING

PROCESS COMPONENT:  
**EVALUATE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 9</b>      | Apply criteria to evaluate artistic work.  |
| <b>Enduring Understanding</b> | Skillful evaluation and critique are critical components of experiencing, appreciating and producing media artworks. |
| <b>Essential Question</b>     | Why and when do artists and audiences evaluate media artworks and how should critique be used to improve them?       |
| <b>Key Vocabulary</b>         | Context  |

### Standards

| Kindergarten   | Grade 1   | Grade 2  |
|--|---|--|
| <b>MA:Re9.1.K)</b> Share appealing qualities and possible changes in media artworks. | <b>MA:Re9.1.1)</b> Identify the effective parts of and possible changes to media artworks, considering viewers. | <b>MA:Re9.1.2)</b> Discuss the effectiveness of and improvements for media artworks, considering their <a href="#">context</a> . |

### Clarifications

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# MEDIA ARTS

## RESPONDING

PROCESS COMPONENT:  
**EVALUATE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 9</b>      | Apply criteria to evaluate artistic work.  |
| <b>Enduring Understanding</b> | Skillful evaluation and critique are critical components of experiencing, appreciating and producing media artworks. |
| <b>Essential Question</b>     | Why and when do artists and audiences evaluate media artworks and how should critique be used to improve them?       |
| <b>Key Vocabulary</b>         | Context, Production Processes  |

### Standards

| Grade 3   | Grade 4   | Grade 5  |
|---|---|--|
| <b>MA:Re9.1.3)</b> Identify basic criteria for and evaluate media artworks, considering possible improvements and <a href="#">context</a> . | <b>MA:Re9.1.4)</b> Identify and apply basic criteria for evaluating and improving media artworks and <a href="#">production processes</a> , considering <a href="#">context</a> . | <b>MA:Re9.1.5)</b> Determine and apply criteria for evaluating media artworks and <a href="#">production processes</a> , considering <a href="#">context</a> and practicing constructive feedback. |

### Clarifications

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# MEDIA ARTS

## CONNECTING

PROCESS COMPONENT:  
**SYNTHESIZE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 10</b>     | Synthesize and relate knowledge and personal experiences to make art.                     |
| <b>Enduring Understanding</b> | Media artworks synthesize meaning and inform cultural experiences.                        |
| <b>Essential Question</b>     | How do we relate knowledge and experiences to understanding and producing media artworks? |
| <b>Key Vocabulary</b>         |   |

### Standards

| Kindergarten  | Grade 1  | Grade 2  |
|---|--|--|
| <p><b>MA:Cn10.1.K.a)</b> Use personal experiences and choices in making media artworks.</p> <p><b>MA:Cn10.1.K.b)</b> Share memorable experiences of media artworks.</p> | <p><b>MA:Cn10.1.1.a)</b> Use personal experiences, interests and models in creating media artworks.</p> <p><b>MA:Cn10.1.1.b)</b> Share meaningful experiences of media artworks.</p> | <p><b>MA:Cn10.1.2.a)</b> Use personal experiences, interests, information and models in creating media artworks.</p> <p><b>MA:Cn10.1.2.b)</b> Discuss experiences of media artworks, describing their meaning and purpose.</p> |

### Clarifications

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# MEDIA ARTS

## CONNECTING

PROCESS COMPONENT:  
**SYNTHESIZE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 10</b>     | Synthesize and relate knowledge and personal experiences to make art.                     |
| <b>Enduring Understanding</b> | Media artworks synthesize meaning and inform cultural experiences.                        |
| <b>Essential Question</b>     | How do we relate knowledge and experiences to understanding and producing media artworks? |
| <b>Key Vocabulary</b>         | Culture   |

### Standards

| Grade 3  | Grade 4  | Grade 5  |
|--|--|--|
| <p><b>MA:Cn10.1.3.a)</b> Use personal and external resources to create media artworks.</p> <p><b>MA:Cn10.1.3.b)</b> Identify and show how media artworks create meanings, situations and/or <a href="#">culture</a>.</p> | <p><b>MA:Cn10.1.4.a)</b> Select and use personal and external resources to create media artworks.</p> <p><b>MA:Cn10.1.4.b)</b> Examine and show how media artworks create meaning, situations and/or cultural experiences.</p> | <p><b>MA:Cn10.1.5.a)</b> Integrate internal and external resources to create media artworks.</p> <p><b>MA:Cn10.1.5.b)</b> Examine and show how media artworks create intended meanings, situations and cultural experiences.</p> |

### Clarifications

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|---|--|--|
| <p><b>MA:Cn10.1.3.a)</b> <i>External resources might include current events, community members, peers, local events and other sources of information.</i></p> |  |  |
|---|--|--|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# MEDIA ARTS

## CONNECTING

PROCESS COMPONENT:  
**RELATE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 11</b>     | Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.                      |
| <b>Enduring Understanding</b> | Media artworks and ideas are better understood and produced by relating them to their purposes, values and various contexts. |
| <b>Essential Question</b>     | How does investigating, context, purpose and value inform and deepen the media artist’s understanding of media artworks?     |
| <b>Key Vocabulary</b>         | Fairness, Safety   |

### Standards

| Kindergarten  | Grade 1   | Grade 2   |
|---|---|---|
| <p><b>MA:Cn11.1.K.a)</b> With guidance, share ideas in relating media artworks and everyday life, such as daily activities.</p> <p><b>MA:Cn11.1.K.b)</b> With guidance, interact safely and appropriately with media arts tools and environments.</p> | <p><b>MA:Cn11.1.1.a)</b> With guidance, discuss and describe media artworks in everyday life.</p> <p><b>MA:Cn11.1.1.b)</b> Interact appropriately with media arts tools and environments, considering <a href="#">safety</a>, rules and <a href="#">fairness</a>.</p> | <p><b>MA:Cn11.1.2.a)</b> Discuss how media artworks and ideas relate to everyday and cultural life.</p> <p><b>MA:Cn11.1.2.b)</b> Interact appropriately with media arts tools and environments, considering <a href="#">safety</a>, rules and <a href="#">fairness</a>.</p> |

### Clarifications

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# MEDIA ARTS

## CONNECTING

PROCESS COMPONENT:  
**RELATE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 11</b>     | Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.                      |
| <b>Enduring Understanding</b> | Media artworks and ideas are better understood and produced by relating them to their purposes, values and various contexts. |
| <b>Essential Question</b>     | How does investigating, context, purpose and value inform and deepen the media artist’s understanding of media artworks?     |
| <b>Key Vocabulary</b>         | Ethics, Fairness, Safety   |

### Standards

| Grade 3  | Grade 4  | Grade 5  |
|--|--|--|
| <p><b>MA:Cn11.1.3.a)</b> Identify how media artworks and ideas relate to everyday and cultural life and can influence online behavior.</p> <p><b>MA:Cn11.1.3.b)</b> Examine and interact appropriately with media arts tools and environments, considering <a href="#">safety</a>, rules and <a href="#">fairness</a>.</p> | <p><b>MA:Cn11.1.4.a)</b> Explain through media artworks how ideas within the works relate to everyday and cultural life.</p> <p><b>MA:Cn11.1.4.b)</b> Examine and interact appropriately with media arts tools and environments, considering <a href="#">ethics</a>, rules and <a href="#">fairness</a>.</p> | <p><b>MA:Cn11.1.5.a)</b> Research and show how media artworks and ideas relate to personal, social and community life.</p> <p><b>MA:Cn11.1.5.b)</b> Discuss and interact appropriately with media arts tools and environments, considering <a href="#">ethics</a>, rules and media literacy.</p> |

### Clarifications

|  |  |  |
|--|--|--|
|  | <p><b>MA:Cn11.1.4.a)</b> <i>Media artworks might be created by the students or curated by the teacher.</i></p> |  |
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**Middle School Media Arts Standards**  
**Grades 6 - 8**



**Kentucky Academic Standards**  
**Visual and Performing Arts**

# MEDIA ARTS

## CREATING

PROCESS COMPONENT:  
**CONCEIVE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 1</b>      | Generate and conceptualize artistic ideas and work.  |
| <b>Enduring Understanding</b> | Media arts ideas, works and processes are shaped by the imagination, creative processes and by experiences, both within and outside of the arts. |
| <b>Essential Question</b>     | How can media artists generate and develop ideas for media arts productions to be effective and original?  |
| <b>Key Vocabulary</b>         |  |

### Standards

| Grade 6  | Grade 7  | Grade 8  |
|--|--|--|
| <b>MA:Cr1.1.6)</b> Investigate a variety of goals for media artworks using creative processes. | <b>MA:Cr1.1.7)</b> Produce a variety of ideas for media artworks through the application of chosen innovative processes. | <b>MA:Cr1.1.8)</b> Generate ideas and goals for original media artworks through the application of focused creative processes. |

### Clarifications

|   |   |   |
|---|---|---|
| <i>Creative processes might include sketching, improvising and brainstorming.</i> | <i>Innovative processes might include generating ideas, concept modeling and prototyping.</i> | <i>Focused creative processes might include divergent thinking and experimenting.</i> |
|---|---|---|

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# MEDIA ARTS

## CREATING

PROCESS COMPONENT:  
**DEVELOP**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 2</b>      | Organize and develop artistic ideas and work.  |
| <b>Enduring Understanding</b> | Media artists plan, organize and develop creative ideas, goals and models into process structures that can effectively expand the artistic idea. |
| <b>Essential Question</b>     | How do media artists organize and develop ideas and models into process structures to achieve the desired end product?                           |
| <b>Key Vocabulary</b>         | Context, Production Processes, Prototypes  |

### Standards

| Grade 6   | Grade 7  | Grade 8   |
|---|--|---|
| <b>MA:Cr2.1.6)</b> Organize, propose and evaluate artistic ideas, plans, <a href="#">prototypes</a> and <a href="#">production processes</a> for media arts productions, considering purposeful intent. | <b>MA:Cr2.1.7)</b> Develop, propose and evaluate artistic ideas, plans, <a href="#">prototypes</a> and <a href="#">production processes</a> for media arts productions, considering purposeful intent and resources. | <b>MA:Cr2.1.8)</b> Design, critique and justify ideas, plans, <a href="#">prototypes</a> and <a href="#">production processes</a> for media arts productions, considering purposeful intent, resources and the presentation <a href="#">context</a> . |

### Clarifications

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# MEDIA ARTS

## CREATING

PROCESS COMPONENT:  
**CONSTRUCT**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 3</b>      | Refine and complete artistic work.   |
| <b>Enduring Understanding</b> | The forming, integration and refinement of aesthetic components, principles and processes creates purpose, meaning and artistic quality in media artworks. |
| <b>Essential Question</b>     | What is required to produce and improve a media artwork that conveys purpose, meaning and artistic quality?  |
| <b>Key Vocabulary</b>         | Components, Production Processes, Stylistic Convention   |

### Standards

| Grade 6   | Grade 7   | Grade 8  |
|---|---|--|
| <p><b>MA:Cr3.1.6.a)</b> Experiment with multiple approaches to produce content and <a href="#">components</a> for a determined purpose and meaning in media arts productions, utilizing a range of <b>Foundational Principles</b>.</p> <p><b>MA:Cr3.1.6.b)</b> Analyze how content and <a href="#">components</a> can be altered for intentional effects and audience, and refine media artworks to reflect purpose and audience.</p> | <p><b>MA:Cr3.1.7.a)</b> Coordinate <a href="#">production processes</a> to integrate content and <a href="#">components</a> for a determined purpose and meaning in media arts productions, demonstrating understanding of <b>Foundational Principles</b>.</p> <p><b>MA:Cr3.1.7.b)</b> Improve and refine media artworks by intentionally emphasizing particular expressive elements to reflect an understanding of purpose, audience or place.</p> | <p><b>MA:Cr3.1.8.a)</b> Implement <a href="#">production processes</a> to integrate content and <a href="#">stylistic conventions</a> for determined meaning in media arts productions, demonstrating understanding of <b>Foundational Principles</b>.</p> <p><b>MA:Cr3.1.8.b)</b> Refine media artworks, improving technical quality and intentionally accentuating selected stylistic and expressive elements, to reflect an understanding of purpose, audience and place.</p> |

### Clarifications

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# MEDIA ARTS

## PRODUCING

PROCESS COMPONENT:  
**INTEGRATE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 4</b>      | Select, analyze and interpret artistic work for presentation.                            |
| <b>Enduring Understanding</b> | Media artists integrate various forms and contents to develop complex, unified artworks. |
| <b>Essential Question</b>     | How are complex media arts experiences constructed?                                      |
| <b>Key Vocabulary</b>         | Perspective  |

### Standards

| Grade 6   | Grade 7  | Grade 8  |
|---|--|--|
| <b>MA:Pr4.1.6)</b> Interpret and discuss how integrating multiple contents and forms can support a central idea in a media artwork. | <b>MA:Pr4.1.7)</b> Integrate multiple contents and forms into unified media arts productions that convey consistent <a href="#">perspectives</a> and narratives. | <b>MA:Pr4.1.8)</b> Integrate multiple contents and forms into unified media arts productions that convey specific themes or ideas. |

### Clarifications

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# MEDIA ARTS

## PRODUCING

PROCESS COMPONENT:  
**PRACTICE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 5</b>      | Develop and refine artistic technique and work for presentation.   |
| <b>Enduring Understanding</b> | Media artists require a range of skills and abilities to creatively solve problems within and through media arts productions   |
| <b>Essential Question</b>     | How does the development and refinement of skills, techniques and tools directly affect the ability to creatively problem solve through and within media arts productions? |
| <b>Key Vocabulary</b>         |  |

### Standards

| Grade 6  | Grade 7  | Grade 8   |
|--|--|---|
| <p><b>MA:Pr5.1.6.a)</b> Develop a variety of creative and adaptive innovation abilities through performing various assigned roles in producing media artworks.</p> <p><b>MA:Pr5.1.6.b)</b> Demonstrate adaptability using tools and techniques in standard and experimental ways in constructing media artworks.</p> | <p><b>MA:Pr5.1.7.a)</b> Exhibit an increasing set of creative and adaptive innovation abilities through performing various roles in producing media artworks.</p> <p><b>MA:Pr5.1.7.b)</b> Demonstrate adaptability using tools and techniques in standard and experimental ways to achieve an assigned purpose in constructing media artworks.</p> | <p><b>MA:Pr5.1.8.a)</b> Demonstrate a defined range of skills and abilities through performing specified roles in producing media artworks.</p> <p><b>MA:Pr5.1.8.b)</b> Demonstrate adaptability using tools, techniques and content in standard and experimental ways to communicate intent in the production of media artworks.</p> |

### Clarifications

|   |  |  |
|---|--|--|
| <p><b>MA:Pr5.1.6.a)</b> <i>Creative and adaptive innovation abilities might include invention, formal technique, production, self-initiative and problem solving.</i></p> | <p><b>MA:Pr5.1.7.a)</b> <i>Adaptive innovation abilities might include creative problem-solving or organizing.</i></p> |  |
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# MEDIA ARTS

## PRODUCING

PROCESS COMPONENT:  
**PRESENT**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 6</b>      | Convey meaning through the presentation of artistic work.   |
| <b>Enduring Understanding</b> | Media artists purposefully present, share and distribute media artworks for various contexts.       |
| <b>Essential Question</b>     | How can presenting or sharing media artworks in a public format help a media artist learn and grow? |
| <b>Key Vocabulary</b>         | Context   |

### Standards

| Grade 6  | Grade 7  | Grade 8   |
|--|--|---|
| <p><b>MA:Pr6.1.6.a)</b> Analyze various presentation formats and fulfill various tasks and defined processes in the presentation and/or distribution of media artworks.</p> <p><b>MA:Pr6.1.6.b)</b> Analyze results of and improvements for presenting media artworks.</p> | <p><b>MA:Pr6.1.7.a)</b> Evaluate various presentation formats in order to fulfill various tasks and defined processes in the presentation and/or distribution of media artworks.</p> <p><b>MA:Pr6.1.7.b)</b> Evaluate the results of and improvements for presenting media artworks, considering impacts on personal growth.</p> | <p><b>MA:Pr6.1.8.a)</b> Design the presentation and distribution of media artworks through multiple formats and/or <a href="#">contexts</a>.</p> <p><b>MA:Pr6.1.8.b)</b> Evaluate the results of and implement improvements for presenting media artworks, considering impacts on personal growth and external effects.</p> |

### Clarifications

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# MEDIA ARTS

## RESPONDING

PROCESS COMPONENT:  
**PERCEIVE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 7</b>      | Perceive and analyze artistic work.   |
| <b>Enduring Understanding</b> | Identifying the qualities and characteristics of media artworks improves one's artistic appreciation and production.  |
| <b>Essential Question</b>     | How do media artworks function to convey meaning and manage audience experience through the discernment of the relational components seen within a media artwork? |
| <b>Key Vocabulary</b>         | Components, Manage Audience Experiences   |

### Standards

| Grade 6  | Grade 7   | Grade 8  |
|--|---|--|
| <p><b>MA:Re7.1.6.a)</b> Analyze and describe how message and meaning are created by <a href="#">components</a> in media artworks.</p> <p><b>MA:Re7.1.6.b)</b> Analyze and describe how various forms, methods and styles in media artworks <a href="#">manage audience experience</a>.</p> | <p><b>MA:Re7.1.7.a)</b> Compare the qualities of and relationships between the <a href="#">components</a> in media artworks.</p> <p><b>MA:Re7.1.7.b)</b> Compare how various forms, methods and styles in media artworks interact with personal preferences in influencing audience experience.</p> | <p><b>MA:Re7.1.8.a)</b> Evaluate the qualities of and relationships between the <a href="#">components</a> and style in media artworks.</p> <p><b>MA:Re7.1.8.b)</b> Evaluate how various forms, methods and styles in media artworks <a href="#">manage audience experience</a> and communicate intention.</p> |

### Clarifications

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# MEDIA ARTS

## RESPONDING

PROCESS COMPONENT:  
**INTERPRET**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 8</b>      | Interpret intent and meaning in artistic work.  |
| <b>Enduring Understanding</b> | Interpretation and appreciation require consideration of the intent, form and context of the media and artwork. |
| <b>Essential Question</b>     | How do people relate to and interpret media artworks?   |
| <b>Key Vocabulary</b>         | Context   |

### Standards

| Grade 6   | Grade 7  | Grade 8   |
|---|--|---|
| <b>MA:Re8.1.6)</b> Analyze the intent of a variety of media artworks, using given criteria. | <b>MA:Re8.1.7)</b> Analyze the intent and meaning of a variety of media artworks, using self-developed criteria. | <b>MA:Re8.1.8)</b> Analyze the intent and meanings of a variety of media artworks, focusing on intentions, forms and various <a href="#">contexts</a> . |

### Clarifications

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# MEDIA ARTS

## RESPONDING

PROCESS COMPONENT:  
**EVALUATE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 9</b>      | Apply criteria to evaluate artistic work.  |
| <b>Enduring Understanding</b> | Skillful evaluation and critique are critical components of experiencing, appreciating and producing media artworks. |
| <b>Essential Question</b>     | Why and when do artists and audiences evaluate media artworks and how should critique be used to improve them?       |
| <b>Key Vocabulary</b>         | Context, Production Processes  |

### Standards

| Grade 6  | Grade 7   | Grade 8   |
|--|---|---|
| <b>MA:Re9.1.6)</b> Determine and apply specific criteria to evaluate various media artworks and <a href="#">production processes</a> , considering <a href="#">context</a> and practicing constructive feedback. | <b>MA:Re9.1.7)</b> Develop and apply criteria to evaluate various media artworks and <a href="#">production processes</a> , considering <a href="#">context</a> and practicing constructive feedback. | <b>MA:Re9.1.8)</b> Evaluate media art works and <a href="#">production processes</a> with developed criteria, considering <a href="#">context</a> and artistic goals. |

### Clarifications

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# MEDIA ARTS

## CONNECTING

PROCESS COMPONENT:  
**SYNTHESIZE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 10</b>     | Synthesize and relate knowledge and personal experiences to make art.                     |
| <b>Enduring Understanding</b> | Media artworks synthesize meaning and inform cultural experiences.                        |
| <b>Essential Question</b>     | How do we relate knowledge and experiences to understanding and producing media artworks? |
| <b>Key Vocabulary</b>         |   |

### Standards

| Grade 6   | Grade 7   | Grade 8  |
|---|---|--|
| <p><b>MA:Cn10.1.6.a)</b> Integrate and evaluate internal and external resources to create media artworks.</p> <p><b>MA:Cn10.1.6.b)</b> Explain how media artworks create new meanings, situations and cultural experiences.</p> | <p><b>MA:Cn10.1.7.a)</b> Integrate and evaluate internal and external resources to inform the creation of media artworks.</p> <p><b>MA:Cn10.1.7.b)</b> Explain and show how media artworks create new meanings, knowledge, situations and cultural experiences.</p> | <p><b>MA:Cn10.1.8.a)</b> Justify and apply internal and external resources to inform the creation of media artworks.</p> <p><b>MA:Cn10.1.8.b)</b> Explain and demonstrate how media artworks expand meaning and knowledge and create cultural experiences.</p> |

### Clarifications

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*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# MEDIA ARTS

## CONNECTING

PROCESS COMPONENT:  
**RELATE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 11</b>     | Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.                      |
| <b>Enduring Understanding</b> | Media artworks and ideas are better understood and produced by relating them to their purposes, values and various contexts. |
| <b>Essential Question</b>     | How does investigating, context, purpose and value inform and deepen the media artist’s understanding of media artworks?     |
| <b>Key Vocabulary</b>         | Copyright, Ethics, Fair Use, Legal, Technological, Virtual Worlds  |

### Standards

| Grade 6   | Grade 7   | Grade 8  |
|---|---|--|
| <p><b>MA:Cn11.1.6.a)</b> Research how media artworks and ideas relate to personal life as well as social, community and cultural situations.</p> <p><b>MA:Cn11.1.6.b)</b> Analyze and interact appropriately with media arts tools and environments, considering <a href="#">fair use</a> and <a href="#">copyright</a>, <a href="#">ethics</a> and media literacy.</p> | <p><b>MA:Cn11.1.7.a)</b> Research and demonstrate how media artworks and ideas relate to various situations and purposes.</p> <p><b>MA:Cn11.1.7.b)</b> Analyze and responsibly interact with media arts tools and environments, considering <a href="#">copyright</a>, <a href="#">ethics</a>, media literacy and social media.</p> | <p><b>MA:Cn11.1.8.a)</b> Demonstrate and explain how media artworks and ideas relate to various contexts and purposes.</p> <p><b>MA:Cn11.1.8.b)</b> Responsibly interact with media arts tools, environments, <a href="#">legal</a> and <a href="#">technological</a> contexts, considering <a href="#">ethics</a>, media literacy, social media and <a href="#">virtual worlds</a>.</p> |

### Clarifications

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**High School Media Arts Standards**  
**Proficiency Levels**



**Kentucky Academic Standards**  
**Visual and Performing Arts**

# MEDIA ARTS

## CREATING

PROCESS COMPONENT:  
**CONCEIVE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 1</b>      | Generate and conceptualize artistic ideas and work.  |
| <b>Enduring Understanding</b> | Media arts ideas, works and processes are shaped by the imagination, creative processes and by experiences, both within and outside of the arts. |
| <b>Essential Question</b>     | How can media artists generate and develop ideas for media arts productions to be effective and original?  |
| <b>Key Vocabulary</b>         | Personal Aesthetic   |

### Standards

| HS Proficient  | HS Accomplished   | HS Advanced  |
|--|---|--|
| <b>MA:Cr1.1.Prof)</b> Use creative processes to generate multiple ideas, develop artistic goals and problem solve. | <b>MA:Cr1.1.Acc)</b> Strategically use creative processes to generate original ideas and refine artistic goals. | <b>MA:Cr1.1.Adv)</b> Integrate <a href="#">personal aesthetic</a> with a variety of creative processes to form and apply original ideas. |

### Clarifications

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# MEDIA ARTS

## CREATING

PROCESS COMPONENT:  
**DEVELOP**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 2</b>      | Organize and develop artistic ideas and work.  |
| <b>Enduring Understanding</b> | Media artists plan, organize and develop creative ideas, goals and models into process structures that can effectively expand the artistic idea. |
| <b>Essential Question</b>     | How do media artists organize and develop ideas and models into process structures to achieve the desired end product?                           |
| <b>Key Vocabulary</b>         | Constraints, Context, Personal Aesthetic, Production Processes, Prototypes   |

### Standards

| HS Proficient   | HS Accomplished  | HS Advanced   |
|---|--|---|
| <b>MA:Cr2.1.Prof)</b> Apply appropriate criteria in developing, proposing and refining artistic ideas, plans, <a href="#">prototypes</a> and <a href="#">production processes</a> for media arts productions, considering original inspirations, goals and presentation <a href="#">context</a> . | <b>MA:Cr2.1.Acc)</b> Apply a <a href="#">personal aesthetic</a> in designing, testing and refining original artistic ideas, <a href="#">prototypes</a> and production strategies for media arts productions, considering artistic intentions, project <a href="#">constraints</a> and presentation <a href="#">context</a> . | <b>MA:Cr2.1.Adv)</b> Integrate a sophisticated <a href="#">personal aesthetic</a> with creative problem-solving in forming, testing and proposing original artistic ideas, <a href="#">prototypes</a> and media arts production frameworks, considering complex project <a href="#">constraints</a> . |

### Clarifications

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*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# MEDIA ARTS

## CREATING

PROCESS COMPONENT:  
**CONSTRUCT**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 3</b>      | Refine and complete artistic work.   |
| <b>Enduring Understanding</b> | The forming, integration and refinement of aesthetic components, principles and processes creates purpose, meaning and artistic quality in media artworks. |
| <b>Essential Question</b>     | What is required to produce and improve a media artwork that conveys purpose, meaning and artistic quality?  |
| <b>Key Vocabulary</b>         | Components, Context, Production Processes, Stylistic Convention  |

### Standards

| HS Proficient  | HS Accomplished   | HS Advanced   |
|--|---|---|
| <p><b>MA:Cr3.1.Prof.a)</b> Consolidate <a href="#">production processes</a> to make informed choices in organizing and integrating content and <a href="#">stylistic conventions</a> in media arts productions.</p> <p><b>MA:Cr3.1.Prof.b)</b> Refine media artworks with intentional use of style and aesthetic, to reflect an understanding of personal goals and preferences.</p> | <p><b>MA:Cr3.1.Acc.a)</b> Consolidate <a href="#">production processes</a> to demonstrate deliberate choices in organizing and integrating content and <a href="#">stylistic conventions</a> in media arts production.</p> <p><b>MA:Cr3.1.Acc.b)</b> Refine and elaborate aesthetic and technical <a href="#">components</a> to intentionally form impactful expressions for specific purposes, intentions, audiences and <a href="#">contexts</a>.</p> | <p><b>MA:Cr3.1.Adv.a)</b> Synthesize content, <a href="#">production processes</a> and <a href="#">components</a> to express compelling meaning in complex media arts productions.</p> <p><b>MA:Cr3.1.Adv.b)</b> Intentionally and consistently refine and elaborate elements and <a href="#">components</a> to form impactful expressions in media artworks directed at specific purposes, audiences and <a href="#">contexts</a>.</p> |

### Clarifications

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# MEDIA ARTS

## PRODUCING

PROCESS COMPONENT:  
**INTEGRATE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 4</b>      | Select, analyze and interpret artistic work for presentation.                            |
| <b>Enduring Understanding</b> | Media artists integrate various forms and contents to develop complex, unified artworks. |
| <b>Essential Question</b>     | How are complex media arts experiences constructed?                                      |
| <b>Key Vocabulary</b>         | Continuity   |

### Standards

| HS Proficient   | HS Accomplished   | HS Advanced  |
|---|---|--|
| <b>MA:Pr4.1.Prof)</b> Integrate various arts, media arts forms and content into unified media arts productions, considering the reaction and interaction of the audience. | <b>MA:Pr4.1.Acc)</b> Integrate various arts, media arts forms and content into unified media arts productions that retain thematic integrity and stylistic <a href="#">continuity</a> . | <b>MA:Pr4.1.Adv)</b> Synthesize various arts, media arts forms and content into unified media arts productions that retain artistic fidelity across platforms. |

### Clarifications

|  |  |  |
|--|--|--|
|  |  | <i>Platforms might include social media, print media, web-based, video and/or photo sharing outlets.</i> |
|--|--|--|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# MEDIA ARTS

## PRODUCING

PROCESS COMPONENT:  
**PRACTICE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 5</b>      | Develop and refine artistic technique and work for presentation.   |
| <b>Enduring Understanding</b> | Media artists require a range of skills and abilities to creatively solve problems within and through media arts productions.  |
| <b>Essential Question</b>     | How does the development and refinement of skills, techniques and tools directly affect the ability to creatively problem solve through and within media arts productions? |
| <b>Key Vocabulary</b>         | Constraints, Interactivity, Soft Skills, Systems   |

### Standards

| HS Proficient   | HS Accomplished   | HS Advanced  |
|---|---|--|
| <p><b>MA:Pr5.1.Prof.a)</b> Demonstrate progression in artistic, design, technical and <a href="#">soft skills</a> as a result of selecting and fulfilling specified roles.</p> <p><b>MA:Pr5.1.Prof.b)</b> Develop and refine a determined range of creative and adaptive innovation abilities in addressing identified challenges and <a href="#">constraints</a> in media arts productions.</p> <p><b>MA:Pr5.1.Prof.c)</b> Demonstrate adaptation and innovation through the combination of tools, techniques and content, in standard and innovative ways, to communicate intent.</p> | <p><b>MA:Pr5.1.Acc.a)</b> Demonstrate effective command of artistic, design, technical and <a href="#">soft skills</a> in managing and producing media artworks.</p> <p><b>MA:Pr5.1.Acc.b)</b> Demonstrate effective creative and adaptive innovation abilities to address sophisticated challenges in media arts productions.</p> <p><b>MA:Pr5.1.Acc.c)</b> Demonstrate the skillful adaptation and combination of tools, styles, techniques and <a href="#">interactivity</a> to achieve specific expressive goals.</p> | <p><b>MA:Pr5.1.Adv.a)</b> Employ artistic, design, technical and <a href="#">soft skills</a> in managing and producing media artworks.</p> <p><b>MA:Pr5.1.Adv.b)</b> Employ creative and innovative adaptability to address complex challenges in media arts productions.</p> <p><b>MA:Pr5.1.Adv.c)</b> Utilize and adapt tools, styles and <a href="#">systems</a> in standard, innovative and experimental ways in the production of complex media artworks.</p> |

### Clarifications

|   |  |  |
|---|--|--|
| <p><b>MA:Pr5.1.Prof.b)</b> <i>Adaptive Innovation refers to the need to be resourceful based upon constraints and/or challenges. This might include using alternative programs, distribution methods and other options for capturing and creating media artworks.</i></p> |  |  |
|---|--|--|

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# MEDIA ARTS

## PRODUCING

PROCESS COMPONENT:  
**PRESENT**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 6</b>      | Convey meaning through the presentation of artistic work.   |
| <b>Enduring Understanding</b> | Media artists purposefully present, share and distribute media artworks for various contexts.       |
| <b>Essential Question</b>     | How can presenting or sharing media artworks in a public format help a media artist learn and grow? |
| <b>Key Vocabulary</b>         | Context   |

### Standards

| HS Proficient   | HS Accomplished   | HS Advanced   |
|---|---|---|
| <p><b>MA:Pr6.1.Prof.a)</b> Design the presentation and distribution of collections of media artworks, considering combinations of artworks, formats and audiences.</p> <p><b>MA:Pr6.1.Prof.b)</b> Evaluate and implement improvements in presenting media artworks, considering personal and local impacts.</p> | <p><b>MA:Pr6.1.Acc.a)</b> Curate and design the presentation and distribution of collections of media artworks through a variety of <a href="#">contexts</a>.</p> <p><b>MA:Pr6.1.Acc.b)</b> Evaluate and implement improvements in presenting media artworks, considering personal, local and social impacts.</p> | <p><b>MA:Pr6.1.Adv.a)</b> Curate, design and promote the presentation and distribution of media artworks for intentional impacts, through a variety of <a href="#">contexts</a>.</p> <p><b>MA:Pr6.1.Adv.b)</b> Independently evaluate, compare and integrate improvements in presenting media artworks, considering personal to global impacts.</p> |

### Clarifications

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| <p><b>MA:Pr6.1.Prof.a)</b> <i>Formats might include images, videos, posters and animation.</i></p> |  |  |
|--|--|--|

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# MEDIA ARTS

## RESPONDING

PROCESS COMPONENT:  
**PERCEIVE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 7</b>      | Perceive and analyze artistic work.   |
| <b>Enduring Understanding</b> | Identifying the qualities and characteristics of media artworks improves one's artistic appreciation and production.  |
| <b>Essential Question</b>     | How do media artworks function to convey meaning and manage audience experience through the discernment of the relational components seen within a media artwork? |
| <b>Key Vocabulary</b>         | Components, Manage Audience Experience, Multimodal Perception, Systemic Communications  |

### Standards

| HS Proficient   | HS Accomplished   | HS Advanced   |
|---|---|---|
| <p><b>MA:Re7.1.Prof.a)</b> Analyze the qualities of and relationships between the <a href="#">components</a>, style and preferences communicated by media artworks and artists.</p> <p><b>MA:Re7.1.Prof.b)</b> Analyze how a variety of media artworks <a href="#">manage audience experience</a> and create intention through <a href="#">multimodal perception</a>.</p> | <p><b>MA:Re7.1.Acc.a)</b> Analyze and synthesize the qualities and relationships of the <a href="#">components</a> in a variety of media artworks and how they impact the audience.</p> <p><b>MA:Re7.1.Acc.b)</b> Analyze how a broad range of media artworks <a href="#">manage audience experience</a> and create intention and persuasion through <a href="#">multimodal perception</a>.</p> | <p><b>MA:Re7.1.Adv.a)</b> Analyze and apply the qualities and relationships of the <a href="#">components</a> in a variety of media artworks and how they impact the audience.</p> <p><b>MA:Re7.1.Adv.b)</b> Survey an exemplary range of media artworks, analyzing methods for <a href="#">managing audience experience</a> through <a href="#">multimodal perception</a> and <a href="#">systemic communications</a>.</p> |

### Clarifications

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# MEDIA ARTS

## RESPONDING

PROCESS COMPONENT:  
**INTERPRET**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 8</b>      | Interpret intent and meaning in artistic work.  |
| <b>Enduring Understanding</b> | Interpretation and appreciation require consideration of the intent, form and context of the media and artwork. |
| <b>Essential Question</b>     | How do people relate to and interpret media artworks?   |
| <b>Key Vocabulary</b>         | Context   |

### Standards

| HS Proficient   | HS Accomplished   | HS Advanced   |
|---|---|---|
| <b>MA:Re8.1.Prof)</b> Analyze the intent, meanings and reception of a variety of media artworks, focusing on personal and cultural <a href="#">contexts</a> . | <b>MA:Re8.1.Acc)</b> Analyze the intent, meanings and influence of a variety of media artworks, based on personal, societal, historical and cultural <a href="#">contexts</a> . | <b>MA:Re8.1.Adv)</b> Analyze the intent, meanings and impacts of diverse media artworks, considering complex factors of <a href="#">context</a> and bias. |

### Clarifications

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# MEDIA ARTS

## RESPONDING

PROCESS COMPONENT:  
**EVALUATE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 9</b>      | Apply criteria to evaluate artistic work.  |
| <b>Enduring Understanding</b> | Skillful evaluation and critique are critical components of experiencing, appreciating and producing media artworks. |
| <b>Essential Question</b>     | Why and when do artists and audiences evaluate media artworks and how should critique be used to improve them?       |
| <b>Key Vocabulary</b>         | Context, Production Processes  |

### Standards

| HS Proficient  | HS Accomplished   | HS Advanced  |
|--|---|--|
| <b>MA:Re9.1.Prof)</b> Evaluate media artworks and <a href="#">production processes</a> at decisive stages, using identified criteria and considering <a href="#">context</a> and artistic goals. | <b>MA:Re9.1.Acc)</b> Form and apply defensible evaluations in the constructive and systematic critique of media artworks and <a href="#">production processes</a> . | <b>MA:Re9.1.Adv)</b> Independently develop rigorous evaluations of, and strategically seek feedback for media artworks and <a href="#">production processes</a> , considering complex goals and factors. |

### Clarifications

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# MEDIA ARTS

## CONNECTING

PROCESS COMPONENT:  
**SYNTHESIZE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 10</b>     | Synthesize and relate knowledge and personal experiences to make art.                     |
| <b>Enduring Understanding</b> | Media artworks synthesize meaning and inform cultural experiences.                        |
| <b>Essential Question</b>     | How do we relate knowledge and experiences to understanding and producing media artworks? |
| <b>Key Vocabulary</b>         |   |

### Standards

| HS Proficient  | HS Accomplished   | HS Advanced  |
|--|---|--|
| <p><b>MA:Cn10.1.Prof.a)</b> Justify and apply personal and external resources to inform the creation of original media artworks.</p> <p><b>MA:Cn10.1.Prof.b)</b> Explain and demonstrate the use of media artworks to expand meaning and knowledge and to create cultural experiences.</p> | <p><b>MA:Cn10.1.Acc.a)</b> Synthesize internal and external resources to enhance the creation of persuasive media artworks.</p> <p><b>MA:Cn10.1.Acc.b)</b> Explain and demonstrate the use of media artworks to synthesize new meaning and knowledge and reflect and form cultural experiences.</p> | <p><b>MA:Cn10.1.Adv.a)</b> Independently synthesize relevant resources to inform the creation of cogent media artworks.</p> <p><b>MA:Cn10.1.Adv.b)</b> Demonstrate and expound on the use of media artworks to synthesize new meaning, knowledge and impactful cultural experiences.</p> |

### Clarifications

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*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# MEDIA ARTS

## CONNECTING

PROCESS COMPONENT:  
**RELATE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 11</b>     | Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.                      |
| <b>Enduring Understanding</b> | Media artworks and ideas are better understood and produced by relating them to their purposes, values and various contexts. |
| <b>Essential Question</b>     | How does investigating, context, purpose and value inform and deepen the media artist’s understanding of media artworks?     |
| <b>Key Vocabulary</b>         | Digital Identity, Ethics, Interactivity, Legal, Technological, Virtual Worlds, Vocational                                    |

### Standards

| HS Proficient  | HS Accomplished  | HS Advanced   |
|--|--|---|
| <p><b>MA:Cn11.1.Prof.a)</b> Demonstrate and explain how media artworks and ideas relate to various <a href="#">contexts</a>, purposes and personal/cultural identity.</p> <p><b>MA:Cn11.1.Prof.b)</b> Critically evaluate and effectively interact with <a href="#">legal</a>, <a href="#">technological</a>, systemic and <a href="#">vocational</a> contexts of media arts, considering <a href="#">ethics</a>, media literacy, social media, <a href="#">virtual worlds</a> and <a href="#">digital identity</a>.</p> | <p><b>MA:Cn11.1.Acc.a)</b> Examine in depth and demonstrate the relationships of media arts ideas and works to various <a href="#">contexts</a> and purposes.</p> <p><b>MA:Cn11.1.Acc.b)</b> Critically investigate and ethically interact with <a href="#">legal</a>, <a href="#">technological</a>, systemic and <a href="#">vocational</a> contexts of media arts, considering artist/audience <a href="#">interactivity</a>.</p> | <p><b>MA:Cn11.1.Adv.a)</b> Demonstrate the relationships of media arts ideas and works to personal and global <a href="#">contexts</a>, purposes and values, through relevant and impactful media artworks.</p> <p><b>MA:Cn11.1.Adv.b)</b> Critically investigate and strategically interact with <a href="#">legal</a>, <a href="#">technological</a>, systemic and <a href="#">vocational</a> contexts of media arts.</p> |

### Clarifications

|  |  |  |
|--|--|--|
| <p><b>MA:Cn11.1.Prof.a)</b> <i>Contexts, purposes and personal/cultural identity might refer to social trends, power and equality.</i></p> |  |  |
|--|--|--|

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## **Media Arts Glossary:**

Key Vocabulary terms are used throughout the *KAS for Visual and Performing Arts*. The media arts terms defined in this glossary include only those terms identified in the key vocabulary section of the standards architecture. The meaning of each term is specific to its use in the standards and the artistic discipline and are commonly accepted definitions. The key vocabulary for media arts included here are not the only terms that may be used in instruction. Demonstrating mastery of the standards requires students to go beyond knowing the definitions of these terms.

**Components:** The discrete portions and aspects of media artworks, including, elements, principles, processes, parts and assemblies.

*For example: light, sound, space, time, shot, clip, scene, sequence, movie, narrative, lighting, cinematography and interactivity.*

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

**Continuity:** The maintenance of uninterrupted flow, continuous action or self-consistent detail across the various scenes or components of a media artwork.

*For example: game components, branding, movie timeline and series.*

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

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

**Creative Skills:** The ability to generate and apply innovative artistic skills.

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

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

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

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

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

**Fair Use:** Limitation in copyright law which sets out factors to be considered in determining whether a particular use of one's work is "fair," such as the purpose and character of the use, the amount of the work used and whether the use will affect the market for the work.

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

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

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

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

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

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

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

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

**Prototypes:** Creating a testable version, sketch or model of a media artwork such as a game, character, website and application.

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

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

**Stylistic Convention:** A common, familiar or even "formulaic" presentation form, style, technique or construct  
*For example: the use of tension building techniques in a suspense film.*

**Systemic Communications:** Socially or technologically organized and higher-order media arts communications

*For example: Networked multimedia, television formats and broadcasts, “viral videos”, social multimedia (videos), remixes and transmedia.*

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

*Also appears as: Systems.*

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

**Virtual Worlds:** Online, digital or synthetic environments

**Vocational:** The workforce aspects and contexts of media arts.

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## Music Standards



Kentucky Department of  
**E D U C A T I O N**

### **Kentucky Academic Standards Visual and Performing Arts**

# Music Standards

## Introduction

Music is the art of combining or arranging vocal and/or instrumental sounds to create forms and express emotions while adhering to cultural standards. Music is and always has been everywhere; it has been in all periods of history and in cultures throughout the world. It permeates human society. People engage with music because it connects people across time and cultures; it is an outlet for creative expression; and it supports an individual's well-being. Music education seeks to develop the knowledge and skills needed to create, perform, communicate and respond in this arts discipline. In learning about music, students develop artistically enhanced physical skills, learn another written language, use critical thinking skills, problem solve and work collaboratively to contribute to a larger group. Intentional inclusion of a rigorous music education program that emphasizes advanced skill development while producing artistic products will support students in becoming authentic, life-long consumers, curators and creators of the arts.

## Music Literacy

**Music Literacy** is the knowledge and understanding required to participate authentically in the discipline of music by independently carrying out the artistic processes of creating, performing and responding. Developing music literacy includes discovering the expressive **Elements of Music**, understanding basic concepts of music, knowing the terminology that is used to comprehend music, building the skills necessary to produce music and being able to reflect, critique and connect personal experience to music. To be literate in music, students need the knowledge and skills of this discipline to develop fluency and deep understanding.

Standards aim to equip students to achieve independent music literacy. They describe expectations for learning in music regardless of style or genre and are the impetus for music educators to inspire their students to explore the many facets of music and prepare them for a lifelong relationship with music.

Within the *KAS for Visual and Performing Arts*, there are five sets of performance standards in the arts discipline of music:

Kindergarten – Grade 5

Grade 6 – 8

High School:

Composition and Theory

Traditional and Emerging Ensembles

Harmonizing Instruments

The high school strands contain three proficiency levels: proficient, accomplished and advanced. Many students become involved in an instrumental or vocal ensemble before entering high school, therefore the 8th grade proficiency level of “intermediate” is provided in the “Middle School At-A-Glance” charts for Traditional and Emerging Ensembles and Harmonizing Instruments.

## Music Foundations

For effective implementation of the music standards, there are foundational concepts that must be fully understood to reach the depth of study in music. These foundational concepts include the following:

### **Elements of Music**

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

### **Fundamentals of Music Theory**

Basic Elements of Music, their subsets and how they interact; rhythm and meter; pitch and clefs; intervals; scales, keys and key signature; triads and seventh chords.

### **Music Composition and Theory**

Study of how music is composed and performed; analysis of the Elements of Music and the framework for understanding musical works.

### **Traditional and Emerging Ensembles**

Groupings of musicians organized to perform artistic work collaboratively. Ensembles can include bands, orchestras, choirs, duets, trios or quartets.

### **Harmonizing Instruments**

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

When a **Music Foundations** term appears, it will be **bolded**. When implementing these foundations, all components of the terms above should be included.

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# Elementary Music Standards

Grades K - 5



**Kentucky Academic Standards  
Visual and Performing Arts**

# MUSIC

## CREATING

PROCESS COMPONENT:  
**IMAGINE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 1</b>      | Generate and conceptualize artistic ideas and work.  |
| <b>Enduring Understanding</b> | The creative ideas, concepts and feelings that influence musicians’ work emerge from a variety of sources. |
| <b>Essential Question</b>     | How do musicians generate creative ideas?  |
| <b>Key Vocabulary</b>         | Context, Explore, Melodic Pattern, Meter, Musical Ideas, Purpose, Rhythmic Pattern, Tonality               |

### Standards

| Kindergarten   | Grade 1  | Grade 2   |
|--|--|---|
| <p><b>MU:Cr1.1.K.a)</b> With guidance, <a href="#">explore</a> and experience music concepts.</p> <p><b>MU:Cr1.1.K.b)</b> With guidance, generate <a href="#">musical ideas</a>.</p> | <p><b>MU:Cr1.1.1.a)</b> With limited guidance, create <a href="#">musical ideas</a> for a specific <a href="#">purpose</a>.</p> <p><b>MU:Cr1.1.1.b)</b> With limited guidance, generate <a href="#">musical ideas</a> in multiple <a href="#">tonalities</a> and <a href="#">meters</a>.</p> | <p><b>MU:Cr1.1.2.a)</b> Improvise <a href="#">rhythmic patterns</a>, <a href="#">melodic patterns</a> and <a href="#">musical ideas</a> for a specific <a href="#">purpose</a>.</p> <p><b>MU:Cr1.1.2.b)</b> Generate musical patterns and ideas within the <a href="#">context</a> of a given <a href="#">tonality</a> and <a href="#">meter</a>.</p> |

### Clarifications

|  |   |  |
|--|---|--|
| <p><b>MU:Cr1.1.K.a)</b> Music concepts might include high/low, fast/slow or short/long.</p> <p><b>MU:Cr1.1.K.b)</b> Students might improvise or echo short melodic or rhythmic patterns.</p> | <p><b>MU:Cr1.1.1.a)</b> Specific purposes might include answering a musical question or representing a character.</p> <p><b>MU:Cr1.1.1.b)</b> Multiple tonalities and meters may include major/minor or duple/triple meter.</p> | <p><b>MU:Cr1.1.2.a)</b> Specific purposes might include answering a musical question or representing a character.</p> <p><b>MU:Cr1.1.2.b)</b> Tonalities and meters may include major/minor or duple/triple meter.</p> |
|--|---|--|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# MUSIC

## CREATING

PROCESS COMPONENT:  
**IMAGINE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 1</b>      | Generate and conceptualize artistic ideas and work.  |
| <b>Enduring Understanding</b> | The creative ideas, concepts and feelings that influence musicians’ work emerge from a variety of sources. |
| <b>Essential Question</b>     | How do musicians generate creative ideas?  |
| <b>Key Vocabulary</b>         | Context, Meter, Musical Ideas, Purpose, Tonality   |

### Standards

| Grade 3  | Grade 4   | Grade 5   |
|--|---|---|
| <p><b>MU:Cr1.1.3.a)</b> Improvise rhythmic and melodic ideas and describe connection to specific <a href="#">purpose</a> and <a href="#">context</a>.</p> <p><b>MU:Cr1.1.3.b)</b> Generate <a href="#">musical ideas</a> within a given <a href="#">tonality</a> and/or <a href="#">meter</a>.</p> | <p><b>MU:Cr1.1.4.a)</b> Improvise rhythmic, melodic and harmonic ideas and explain connection to specific <a href="#">purpose</a> and <a href="#">context</a>.</p> <p><b>MU:Cr1.1.4.b)</b> Create <a href="#">musical ideas</a> within a chosen <a href="#">tonality</a> and <a href="#">meter</a>.</p> | <p><b>MU:Cr1.1.5.a)</b> Improvise rhythmic, melodic and harmonic ideas and explain connection to specific <a href="#">purpose</a> and <a href="#">context</a>.</p> <p><b>MU:Cr1.1.5.b)</b> Create <a href="#">musical ideas</a> within a specific <a href="#">tonality</a> and <a href="#">meter</a> with simple chord changes.</p> |

### Clarifications

|  |   |   |
|--|---|---|
| <b>MU:Cr1.1.3.a)</b> <i>Specific contexts might include cultural, historical, personal and social.</i> | <b>MU:Cr1.1.4.b)</b> <i>Students might compose melodies written in major/minor or duple/triple.</i> | <b>MU:Cr1.1.5.b)</b> <i>Simple chord changes may include I-V-I or I-IV-V-I.</i> |
|--|---|---|

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# MUSIC

## CREATING

PROCESS COMPONENT:  
**DEVELOP**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 2</b>      | Organize and develop artistic ideas and work.   |
| <b>Enduring Understanding</b> | Musicians' creative choices are influenced by their expertise, context and expressive intent. |
| <b>Essential Question</b>     | How do musicians make creative decisions?   |
| <b>Key Vocabulary</b>         | Explore, Expressive Intent, Musical Ideas, Notation   |

### Standards

| Kindergarten  | Grade 1   | Grade 2  |
|---|---|--|
| <p><b>MU:Cr2.1.K.a)</b> With guidance, <a href="#">explore</a> and choose favorite <a href="#">musical ideas</a>.</p> <p><b>MU:Cr2.1.K.b)</b> With guidance, organize personal <a href="#">musical ideas</a> using iconic <a href="#">notation</a> and/or recording technology.</p> | <p><b>MU:Cr2.1.1.a)</b> With limited guidance, <a href="#">explore</a> and choose favorite <a href="#">musical ideas</a>.</p> <p><b>MU:Cr2.1.1.b)</b> With limited guidance, use iconic or standard <a href="#">notation</a> and/or recording technology to document and organize personal <a href="#">musical ideas</a>.</p> | <p><b>MU:Cr2.1.2.a)</b> Create and explain personal reasons for selecting patterns and ideas for music that represent <a href="#">expressive intent</a>.</p> <p><b>MU:Cr2.1.2.b)</b> Use iconic or standard <a href="#">notation</a> and/or recording technology to combine, sequence and document personal <a href="#">musical ideas</a>.</p> |

### Clarifications

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# MUSIC

## CREATING

PROCESS COMPONENT:  
**DEVELOP**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 2</b>      | Generate and conceptualize artistic ideas and work.   |
| <b>Enduring Understanding</b> | Musicians’ creative choices are influenced by their expertise, context and expressive intent. |
| <b>Essential Question</b>     | How do musicians make creative decisions?   |
| <b>Key Vocabulary</b>         | Arrangement, Composition, Context, Improvisation, Musical Ideas, Notation, Purpose            |

### Standards

| Grade 3   | Grade 4   | Grade 5  |
|---|---|--|
| <p><b>MU:Cr2.1.3.a)</b> Create selected <a href="#">musical ideas</a> for a simple <a href="#">improvisation</a> or <a href="#">composition</a> to express intent and describe connection to a specific <a href="#">purpose</a> and <a href="#">context</a>.</p> <p><b>MU:Cr2.1.3.b)</b> Use standard and/or iconic <a href="#">notation</a> and/or recording technology to document personal rhythmic and melodic <a href="#">musical ideas</a>.</p> | <p><b>MU:Cr2.1.4.a)</b> Create selected and organized <a href="#">musical ideas</a> for an <a href="#">improvisation</a>, <a href="#">arrangement</a> or <a href="#">composition</a> to express intent and explain connection to <a href="#">purpose</a> and <a href="#">context</a>.</p> <p><b>MU:Cr2.1.4.b)</b> Use standard and/or iconic <a href="#">notation</a> and/or recording technology to document personal rhythmic, melodic and simple harmonic <a href="#">musical ideas</a>.</p> | <p><b>MU:Cr2.1.5.a)</b> Create selected and developed <a href="#">musical ideas</a> for <a href="#">improvisations</a>, <a href="#">arrangements</a> or <a href="#">compositions</a> to express intent and explain connection to <a href="#">purpose</a> and <a href="#">context</a>.</p> <p><b>MU:Cr2.1.5.b)</b> Use standard and/or iconic <a href="#">notation</a> and/or recording technology to document personal rhythmic, melodic and two-chord harmonic <a href="#">musical ideas</a>.</p> |

### Clarifications

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# MUSIC

## CREATING

PROCESS COMPONENT:  
**REFINE**

### Anchor Standard 3.1

Refine and complete artistic work.

### Enduring Understanding

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

### Essential Question

How do musicians improve the quality of their creative work?

### Key Vocabulary

Interpret, Musical Ideas, Refine

## Standards

| Kindergarten  | Grade 1   | Grade 2   |
|---|---|---|
| <b>MU:Cr3.1.K)</b> With guidance, apply various feedback to <a href="#">refine</a> personal <a href="#">musical ideas</a> . | <b>MU:Cr3.1.1)</b> With limited guidance, discuss and apply various feedback to <a href="#">refine</a> personal <a href="#">musical ideas</a> . | <b>MU:Cr3.1.2)</b> <a href="#">Interpret</a> and apply various feedback to revise personal music. |

## Clarifications

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|--|--|--|
| <i>Feedback might include personal, peer and/or teacher.</i> |  |  |
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# MUSIC

## CREATING

PROCESS COMPONENT:  
**REFINE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 3.1</b>    | Refine and complete artistic work.   |
| <b>Enduring Understanding</b> | Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria. |
| <b>Essential Question</b>     | How do musicians improve the quality of their creative work?   |
| <b>Key Vocabulary</b>         | Musical Ideas, Refine  |

### Standards

| Grade 3   | Grade 4  | Grade 5  |
|---|--|--|
| <b>MU:Cr3.1.3)</b> Evaluate, <a href="#">refine</a> and document revisions to personal <a href="#">musical ideas</a> , applying teacher-provided and collaboratively developed criteria and feedback. | <b>MU:Cr3.1.4)</b> Evaluate, <a href="#">refine</a> and document revisions to personal music, applying teacher-provided and collaboratively developed criteria and feedback to show improvement over time. | <b>MU:Cr3.1.5)</b> Evaluate, <a href="#">refine</a> and document revisions to personal music, applying teacher-provided and collaboratively developed criteria and feedback and explain rationale for changes. |

### Clarifications

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|--|--|--|
| <i>Forms of documentation might include written formats or recording technologies.</i> |  |  |
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# MUSIC

## CREATING

PROCESS COMPONENT:  
**PRESENT**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 3.2</b>    | Refine and complete artistic work.  |
| <b>Enduring Understanding</b> | Musicians' presentation of creative work is the culmination of a process of creation and communication. |
| <b>Essential Question</b>     | When is creative work ready to share?   |
| <b>Key Vocabulary</b>         | Expressive Intent, Musical Ideas, Present, Purpose  |

### Standards

| Kindergarten  | Grade 1   | Grade 2  |
|---|---|--|
| <b>MU:Cr3.2.K)</b> With guidance, <a href="#">present</a> a version of personal <a href="#">musical ideas</a> . | <b>MU:Cr3.2.1)</b> With limited guidance, <a href="#">present</a> a version of personal <a href="#">musical ideas</a> that conveys <a href="#">expressive intent</a> for a specific <a href="#">purpose</a> . | <b>MU:Cr3.2.2)</b> <a href="#">Present</a> a version of personal <a href="#">musical ideas</a> that conveys <a href="#">expressive intent</a> for a specific <a href="#">purpose</a> . |

### Clarifications

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# MUSIC

## CREATING

PROCESS COMPONENT:  
**PRESENT**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 3.2</b>    | Refine and complete artistic work.  |
| <b>Enduring Understanding</b> | Musicians' presentation of creative work is the culmination of a process of creation and communication. |
| <b>Essential Question</b>     | When is creative work ready to share?   |
| <b>Key Vocabulary</b>         | Craftsmanship, Expressive Intent, Present   |

### Standards

| Grade 3   | Grade 4  | Grade 5  |
|---|--|--|
| <b>MU:Cr3.2.3) Present</b> the final version of personally created music to others and describe <a href="#">expressive intent</a> . | <b>MU:Cr3.2.4) Present</b> the final version of personally created music to others and explain connection to <a href="#">expressive intent</a> . | <b>MU:Cr3.2.5) Present</b> the final version of personally created music to others that demonstrates <a href="#">craftsmanship</a> and explain connection to <a href="#">expressive intent</a> . |

### Clarifications

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# MUSIC

## PERFORMING

PROCESS COMPONENT:  
**SELECT**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 4.1</b>    | Select, analyze and interpret artistic work for presentation.   |
| <b>Enduring Understanding</b> | 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. |
| <b>Essential Question</b>     | How do performers select repertoire?  |
| <b>Key Vocabulary</b>         | Explore, Intent, Purpose  |

### Standards

| Kindergarten   | Grade 1  | Grade 2  |
|--|--|--|
| <b>MU:Pr4.1.K)</b> With guidance, <a href="#">explore</a> the <a href="#">intent</a> of various musical selections and state personal interests. | <b>MU:Pr4.1.1)</b> With limited guidance, <a href="#">explore</a> and discuss the <a href="#">purpose</a> of, and knowledge about, varied musical selections and personal interests. | <b>MU:Pr4.1.2)</b> Identify and explain the <a href="#">purpose</a> of, and knowledge about, varied musical selections and personal interests. |

### Clarifications

|   |  |  |
|---|--|--|
| <i>Students might choose their favorite song from class repertoire and explain why they chose it.</i> |  |  |
|---|--|--|

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# MUSIC

## PERFORMING

PROCESS COMPONENT:  
**SELECT**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 4.1</b>    | Select, analyze and interpret artistic work for presentation.   |
| <b>Enduring Understanding</b> | 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. |
| <b>Essential Question</b>     | How do performers select repertoire?  |
| <b>Key Vocabulary</b>         | Context, Purpose, Technical Skill   |

### Standards

| Grade 3  | Grade 4   | Grade 5  |
|--|---|--|
| <b>MU:Pr4.1.3)</b> Identify and explain how the selection of music to perform is influenced by personal interest, knowledge, <a href="#">purpose</a> and <a href="#">context</a> . | <b>MU:Pr4.1.4)</b> Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, <a href="#">context</a> and <a href="#">technical skill</a> . | <b>MU:Pr4.1.5)</b> Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge and <a href="#">context</a> , as well as their personal and others’ <a href="#">technical skill</a> . |

### Clarifications

|   |  |  |
|---|--|--|
| <i>Students might select a piece of music from a predetermined list and explain why the piece was chosen for performance.</i> |  | <i>Students might select a piece of music to perform based on the skill set of oneself and others.</i> |
|---|--|--|

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# MUSIC

## PERFORMING

PROCESS COMPONENT:  
**ANALYZE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 4.2</b>    | Select, analyze and interpret artistic work for presentation.  |
| <b>Enduring Understanding</b> | Analyzing creators’ context and how they manipulate <b>Elements of Music</b> provides insight into their intent and informs performance. |
| <b>Essential Question</b>     | How does understanding the structure and context of musical works inform performance?  |
| <b>Key Vocabulary</b>         | Explore, Melodic Pattern, Notation, Rhythmic Pattern   |

### Standards

| Kindergarten   | Grade 1   | Grade 2   |
|--|---|---|
| <b>MU:Pr4.2.K)</b> With guidance, <a href="#">explore</a> and demonstrate awareness of music contrasts in a variety of music selected for performance. | <p><b>MU:Pr4.2.1.a)</b> With limited guidance, demonstrate knowledge of music concepts in music from a variety of cultures selected for performance.</p> <p><b>MU:Pr4.2.1.b)</b> When analyzing selected music, read and perform <a href="#">rhythmic patterns</a> using iconic or standard <a href="#">notation</a>.</p> | <p><b>MU:Pr4.2.2.a)</b> Demonstrate knowledge of music concepts in music from a variety of cultures selected for performance.</p> <p><b>MU:Pr4.2.2.b)</b> When analyzing selected music, read and perform <a href="#">rhythmic patterns</a> and <a href="#">melodic patterns</a> using iconic or standard <a href="#">notation</a>.</p> |

### Clarifications

|   |   |  |
|---|---|--|
| <i>Students might demonstrate music contrasts (high/low, loud/soft, fast/slow or same/different) through observable behaviors such as moving, chanting, singing or playing instruments.</i> | <b>MU:Pr4.2.1.a)</b> <i>Students might demonstrate music concepts (beat and melodic contour) through observable behaviors such as moving, chanting, singing or playing instruments.</i> | <b>MU:Pr4.2.2.a)</b> <i>Students might demonstrate music concepts (happy/sad and meter) through observable behaviors such as moving, chanting, singing or playing instruments.</i> |
|---|---|--|

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# MUSIC

## PERFORMING

PROCESS COMPONENT:  
**ANALYZE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 4.2</b>    | Select, analyze and interpret artistic work for presentation.  |
| <b>Enduring Understanding</b> | Analyzing creators’ context and how they manipulate <b>Elements of Music</b> provides insight into their intent and informs performance. |
| <b>Essential Question</b>     | How does understanding the structure and context of musical works inform performance?  |
| <b>Key Vocabulary</b>         | Context, Form, Notation, Phrase, Rhythmic Pattern  |

### Standards

| Grade 3  | Grade 4   | Grade 5  |
|--|---|--|
| <p><b>MU:Pr4.2.3.a)</b> Demonstrate understanding of the <a href="#">form</a> in music selected for performance.</p> <p><b>MU:Pr4.2.3.b)</b> When analyzing selected music, read and perform <a href="#">rhythmic patterns</a> and <a href="#">melodic phrases</a> using iconic and standard <a href="#">notation</a>.</p> <p><b>MU:Pr4.2.3.c)</b> Describe how personal and social <a href="#">context</a> informs a performance.</p> | <p><b>MU:Pr4.2.4.a)</b> Demonstrate understanding of the <a href="#">form</a> and the <b>Elements of Music</b> in music selected for performance.</p> <p><b>MU:Pr4.2.4.b)</b> When analyzing selected music, read and perform using iconic and/or standard <a href="#">notation</a>.</p> <p><b>MU:Pr4.2.4.c)</b> Explain how social and cultural <a href="#">context</a> informs a performance.</p> | <p><b>MU:Pr4.2.5.a)</b> Demonstrate understanding of the <a href="#">form</a> and the <b>Elements of Music</b> in music selected for performance.</p> <p><b>MU:Pr4.2.5.b)</b> When analyzing selected music, read and perform using standard <a href="#">notation</a>.</p> <p><b>MU:Pr4.2.5.c)</b> Explain how social, cultural and historical <a href="#">context</a> informs performances.</p> |

### Clarifications

|   |  |  |
|---|--|--|
| <p><b>MU:Pr4.2.3.a)</b> <i>Understanding might be shown through observable behavior such as moving, chanting, singing or playing instruments.</i></p> |  |  |
|---|--|--|

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# MUSIC

## PERFORMING

PROCESS COMPONENT:  
**INTERPRET**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 4.3</b>    | Select, analyze and interpret artistic work for presentation.   |
| <b>Enduring Understanding</b> | Performers make interpretive decisions based on their understanding of context and expressive intent. |
| <b>Essential Question</b>     | How do performers interpret musical works?  |
| <b>Key Vocabulary</b>         | Expressive Intent, Expressive Qualities   |

### Standards

| Kindergarten   | Grade 1   | Grade 2  |
|--|---|--|
| <b>MU:Pr4.3.K)</b> With guidance, demonstrate awareness of <a href="#">expressive qualities</a> that support the creators’ <a href="#">expressive intent</a> . | <b>MU:Pr4.3.1)</b> With limited guidance, demonstrate and describe music’s <a href="#">expressive qualities</a> that support the creators’ expressive intent. | <b>MU:Pr4.3.2)</b> Demonstrate understanding of <a href="#">expressive qualities</a> and how creators use them to convey <a href="#">expressive intent</a> . |

### Clarifications

|  |  |  |
|--|--|--|
| <i>Students might demonstrate expressive qualities such as voice types (whisper, speaking or singing) dynamics and tempo through observable behavior such as moving, chanting, singing or playing instruments.</i> |  | <i>Students might demonstrate expressive qualities of dynamics and tempo through observable behavior such as moving, chanting, singing or playing instruments.</i> |
|--|--|--|

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# MUSIC

## PERFORMING

PROCESS COMPONENT:  
**INTERPRET**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 4.3</b>    | Select, analyze and interpret artistic work for presentation.   |
| <b>Enduring Understanding</b> | Performers make interpretive decisions based on their understanding of context and expressive intent. |
| <b>Essential Question</b>     | How do performers interpret musical works?  |
| <b>Key Vocabulary</b>         | Expressive Qualities, Intent  |

### Standards

| Grade 3   | Grade 4   | Grade 5   |
|---|---|---|
| <b>MU:Pr4.3.3)</b> Demonstrate and describe how <a href="#">intent</a> is conveyed through <a href="#">expressive qualities</a> including dynamics and tempo. | <b>MU:Pr4.3.4)</b> Demonstrate and explain how <a href="#">intent</a> is conveyed through interpretive decisions and <a href="#">expressive qualities</a> including dynamics, tempo and timbre. | <b>MU:Pr3.2.5)</b> Demonstrate and explain how <a href="#">intent</a> is conveyed through interpretive decisions and <a href="#">expressive qualities</a> including dynamics, tempo and articulation/style. |

### Clarifications

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| <i>Observable behavior might include moving, chanting, singing or playing instruments.</i> | <i>Observable behavior might include moving, chanting, singing or playing instruments.</i> | <i>Observable behavior might include moving, chanting, singing or playing instruments.</i> |
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*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# MUSIC

## PERFORMING

PROCESS COMPONENT:  
**REHEARSE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 5</b>      | Develop and refine artistic technique and work for presentation.   |
| <b>Enduring Understanding</b> | 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. |
| <b>Essential Question</b>     | How do musicians improve the quality of their performance?   |
| <b>Key Vocabulary</b>         | Expressive Qualities, Technical Challenges   |

### Standards

| Kindergarten   | Grade 1   | Grade 2   |
|--|---|---|
| <b>MU:Pr5.1.K)</b> With guidance, use feedback and suggested strategies in rehearsal to improve the <a href="#">expressive qualities</a> of music. | <b>MU:Pr5.1.1)</b> With guidance, use feedback and suggested strategies in rehearsal to address interpretive challenges of music. | <b>MU:Pr5.1.2)</b> Rehearse, identify and apply feedback and strategies to address interpretive, performance and <a href="#">technical challenges</a> of music. |

### Clarifications

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*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# MUSIC

## PERFORMING

PROCESS COMPONENT:  
**REHEARSE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 5</b>      | Develop and refine artistic technique and work for presentation.   |
| <b>Enduring Understanding</b> | 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. |
| <b>Essential Question</b>     | How do musicians improve the quality of their performance?   |
| <b>Key Vocabulary</b>         | Expressive Qualities, Refine, Technical Accuracy   |

### Standards

| Grade 3  | Grade 4   | Grade 5   |
|--|---|---|
| <b>MU:Pr5.1.3)</b> Apply teacher-provided and collaboratively developed criteria and feedback to <a href="#">refine technical accuracy</a> , <a href="#">expressive qualities</a> and identified performance challenges. | <b>MU:Pr5.1.4)</b> Apply teacher-provided and collaboratively developed criteria and feedback to <a href="#">refine technical accuracy</a> and <a href="#">expressive qualities</a> and address performance challenges. | <b>MU:Pr5.1.5)</b> Apply teacher-provided and established criteria and feedback to <a href="#">refine technical accuracy</a> and <a href="#">expressive qualities</a> to address challenges and show improvement over time. |

### Clarifications

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*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# MUSIC

## PERFORMING

PROCESS COMPONENT:  
**PERFORM**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 6</b>      | Convey meaning through the presentation of artistic work.   |
| <b>Enduring Understanding</b> | Musicians perform artistic works with expression and technical accuracy to convey meaning. Performer and audience etiquette impacts connection in various performance settings. |
| <b>Essential Question</b>     | How do context and the way musical work is presented influence performance and audience response?   |
| <b>Key Vocabulary</b>         | Expression, Purpose, Technical Accuracy   |

### Standards

| Kindergarten  | Grade 1  | Grade 2  |
|---|--|--|
| <p><b>MU:Pr6.1.K.a)</b> With guidance, perform music with <a href="#">expression</a>.</p> <p><b>MU:Pr6.1.K.b)</b> Perform appropriately for the audience.</p> | <p><b>MU:Pr6.1.1.a)</b> With limited guidance, perform music for a specific <a href="#">purpose</a> with <a href="#">expression</a>.</p> <p><b>MU:Pr6.1.1.b)</b> Perform appropriately for the audience and <a href="#">purpose</a>.</p> | <p><b>MU:Pr6.1.2.a)</b> Perform music for a specific <a href="#">purpose</a> with <a href="#">expression</a> and <a href="#">technical accuracy</a>.</p> <p><b>MU:Pr6.1.2.b)</b> Perform appropriately for the audience and <a href="#">purpose</a>.</p> |

### Clarifications

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*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# MUSIC

## PERFORMING

PROCESS COMPONENT:  
**PERFORM**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 6</b>      | Convey meaning through the presentation of artistic work.   |
| <b>Enduring Understanding</b> | Musicians perform artistic works with expression and technical accuracy to convey meaning. Performer and audience etiquette impacts connection in various performance settings. |
| <b>Essential Question</b>     | How do context and the way musical work is presented influence performance and audience response?   |
| <b>Key Vocabulary</b>         | Audience Etiquette, Context, Expression, Genre, Interpretation, Performance Decorum, Style, Technical Accuracy, Venue   |

### Standards

| Grade 3   | Grade 4   | Grade 5  |
|---|---|--|
| <p><b>MU:Pr6.1.3.a)</b> Perform music with <a href="#">expression</a> and <a href="#">technical accuracy</a>.</p> <p><b>MU:Pr6.1.3.b)</b> Demonstrate <a href="#">performance decorum</a> and <a href="#">audience etiquette</a> appropriate for the <a href="#">context</a> and <a href="#">venue</a>.</p> | <p><b>MU:Pr6.1.4.a)</b> Perform music, alone or with others, with <a href="#">expression</a> and <a href="#">technical accuracy</a>.</p> <p><b>MU:Pr6.1.4.b)</b> Demonstrate <a href="#">performance decorum</a> and <a href="#">audience etiquette</a> appropriate for the <a href="#">context</a>, <a href="#">venue</a> and <a href="#">genre</a>.</p> | <p><b>MU:Pr6.1.5.a)</b> Perform music, alone or with others, with <a href="#">expression</a>, <a href="#">technical accuracy</a> and appropriate <a href="#">interpretation</a>.</p> <p><b>MU:Pr6.1.5.b)</b> Demonstrate <a href="#">performance decorum</a> and <a href="#">audience etiquette</a> appropriate for the <a href="#">context</a>, <a href="#">venue</a>, <a href="#">genre</a> and <a href="#">style</a>.</p> |

### Clarifications

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# MUSIC

## RESPONDING

PROCESS COMPONENT:  
**SELECT**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 7.1</b>    | Perceive and analyze artistic work.   |
| <b>Enduring Understanding</b> | Individuals' selection of musical works is influenced by their interests, experiences, understandings and purposes. |
| <b>Essential Question</b>     | How do individuals choose music to experience?  |
| <b>Key Vocabulary</b>         | Purpose   |

### Standards

| Kindergarten   | Grade 1   | Grade 2   |
|--|---|---|
| <b>MU:Re7.1.K)</b> With guidance, list personal interests and experiences and demonstrate why some music selections are preferred over others. | <b>MU:Re7.1.1)</b> With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific <a href="#">purposes</a> . | <b>MU:Re7.1.2)</b> Explain how personal interests and experiences influence musical selection for specific <a href="#">purposes</a> . |

### Clarifications

|   |  |  |
|---|--|--|
| <i>Students might demonstrate through observable behavior such as moving, chanting, singing or playing instruments.</i> |  |  |
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*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*



# MUSIC

## RESPONDING

PROCESS COMPONENT:  
**SELECT**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 7.1</b>    | Perceive and analyze artistic work.   |
| <b>Enduring Understanding</b> | Individuals' selection of musical works is influenced by their interests, experiences, understandings and purposes. |
| <b>Essential Question</b>     | How do individuals choose music to experience?  |
| <b>Key Vocabulary</b>         | Context, Purpose  |

### Standards

| Grade 3   | Grade 4  | Grade 5  |
|---|--|--|
| <b>MU:Re7.1.3)</b> Describe how selected music connects to, and is influenced by, specific interests, experiences or <a href="#">purposes</a> . | <b>MU:Re7.1.4)</b> Explain how selected music connects to, and is influenced by, specific interests, experiences, <a href="#">purposes</a> or <a href="#">contexts</a> . | <b>MU:Re7.1.5)</b> Explain, citing evidence, how selected music connects to, and is influenced by, specific interests, experiences, <a href="#">purposes</a> or <a href="#">contexts</a> . |

### Clarifications

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# MUSIC

## RESPONDING

PROCESS COMPONENT:  
**ANALYZE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 7.2</b>    | Perceive and analyze artistic work.  |
| <b>Enduring Understanding</b> | Response to music is informed by analyzing context (social, cultural and historical) and how creators and performers manipulate the <b>Elements of Music</b> . |
| <b>Essential Question</b>     | How does understanding the structure and context of music inform a response?   |
| <b>Key Vocabulary</b>         | Purpose, Style   |

### Standards

| Kindergarten   | Grade 1  | Grade 2  |
|--|--|--|
| <b>MU:Re7.2.K)</b> With guidance, demonstrate how a specific music concept is used in music. | <b>MU:Re7.2.1)</b> With limited guidance, demonstrate and identify how specific music concepts are used in various <a href="#">styles</a> of music for a <a href="#">purpose</a> . | <b>MU:Re7.2.2)</b> Describe how specific music concepts are used to support a specific <a href="#">purpose</a> in music. |

### Clarifications

|  |   |   |
|--|---|---|
| <i>Students might demonstrate music concepts such as high/low, loud/soft, fast/slow or same/different through observable behaviors such as moving, chanting, singing or playing instruments.</i> | <i>Students might demonstrate music concepts such as beat, melodic contour and pitch through observable behaviors such as moving, chanting, singing or playing instruments.</i> | <i>Concepts might include tonality (happy/sad) and meter.</i> |
|--|---|---|

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# MUSIC

## RESPONDING

PROCESS COMPONENT:  
**ANALYZE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 7.2</b>    | Perceive and analyze artistic work.  |
| <b>Enduring Understanding</b> | Response to music is informed by analyzing context (social, cultural and historical) and how creators and performers manipulate the <b>Elements of Music</b> . |
| <b>Essential Question</b>     | How does understanding the structure and context of music inform a response?   |
| <b>Key Vocabulary</b>         | Context, Structure   |

### Standards

| Grade 3  | Grade 4   | Grade 5   |
|--|---|---|
| <b>MU:Re7.2.3)</b> Describe how a response to music can be informed by the <a href="#">structure</a> , the use of the <b>Elements of Music</b> and personal and social <a href="#">context</a> . | <b>MU:Re7.2.4)</b> Explain how responses to music are informed by the <a href="#">structure</a> , the use of the <b>Elements of Music</b> and social and cultural <a href="#">context</a> . | <b>MU:Re7.2.5)</b> Explain, citing evidence, how responses to music are informed by the <a href="#">structure</a> , the use of the <b>Elements of Music</b> and social, cultural and historical <a href="#">context</a> . |

### Clarifications

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# MUSIC

## RESPONDING

PROCESS COMPONENT:  
**INTERPRET**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 8</b>      | Interpret intent and meaning in artistic work.   |
| <b>Enduring Understanding</b> | Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. |
| <b>Essential Question</b>     | How do we discern the musical creators' and performers' expressive intent?   |
| <b>Key Vocabulary</b>         | Expressive Intent, Expressive Qualities  |

### Standards

| Kindergarten  | Grade 1  | Grade 2   |
|---|--|---|
| <b>MU:Re8.1.K)</b> With guidance, explore <a href="#">expressive qualities</a> that reflect creators'/performers' <a href="#">expressive intent</a> . | <b>MU:Re8.1.1)</b> With limited guidance, explore and identify <a href="#">expressive qualities</a> that reflect creators'/performers' <a href="#">expressive intent</a> . | <b>MU:Re8.1.2)</b> Share knowledge of <a href="#">expressive qualities</a> and how they support creators'/performers' <a href="#">expressive intent</a> . |

### Clarifications

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# MUSIC

## RESPONDING

PROCESS COMPONENT:  
**INTERPRET**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 8</b>      | Interpret intent and meaning in artistic work.   |
| <b>Enduring Understanding</b> | Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. |
| <b>Essential Question</b>     | How do we discern the musical creators' and performers' expressive intent?   |
| <b>Key Vocabulary</b>         | Expressive Intent, Expressive Qualities, Interpretation  |

### Standards

| Grade 3   | Grade 4   | Grade 5  |
|---|---|--|
| <b>MU:Re8.1.3)</b> Describe how the <a href="#">expressive qualities</a> are used in performers' <a href="#">interpretations</a> to reflect <a href="#">expressive intent</a> . | <b>MU:Re8.1.4)</b> Explain how the <a href="#">expressive qualities</a> are used in performers' and personal <a href="#">interpretations</a> to reflect <a href="#">expressive intent</a> . | <b>MU:Re8.1.5)</b> Explain, and cite evidence, how the <a href="#">expressive qualities</a> are used in performers and personal <a href="#">interpretations</a> to reflect <a href="#">expressive intent</a> . |

### Clarifications

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# MUSIC

## RESPONDING

PROCESS COMPONENT:  
**EVALUATE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 9</b>      | Apply criteria to evaluate artistic work.   |
| <b>Enduring Understanding</b> | The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation and established criteria. |
| <b>Essential Question</b>     | How do we judge the quality of musical work(s) and performance(s)?  |
| <b>Key Vocabulary</b>         | Purpose   |

### Standards

| Kindergarten  | Grade 1  | Grade 2   |
|---|--|---|
| <b>MU:Re9.1.K)</b> With guidance, apply personal and expressive preferences in the evaluation of music. | <b>MU:Re9.1.1)</b> With limited guidance, apply personal and expressive preferences in the evaluation of music for specific <a href="#">purposes</a> . | <b>MU:Re9.1.2)</b> Apply personal and expressive preferences in the evaluation of music for specific <a href="#">purposes</a> . |

### Clarifications

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*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# MUSIC

## RESPONDING

PROCESS COMPONENT:  
**EVALUATE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 9</b>      | Apply criteria to evaluate artistic work.   |
| <b>Enduring Understanding</b> | The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation and established criteria. |
| <b>Essential Question</b>     | How do we judge the quality of musical work(s) and performance(s)?  |
| <b>Key Vocabulary</b>         | Context, Musical Works  |

### Standards

| Grade 3  | Grade 4   | Grade 5   |
|--|---|---|
| <b>MU:Re9.1.3)</b> Evaluate <a href="#">musical works</a> and performances, applying established criteria, and describe appropriateness to the <a href="#">context</a> . | <b>MU:Re9.1.4)</b> Evaluate <a href="#">musical works</a> and performances, applying established criteria, and explain appropriateness to the <a href="#">context</a> . | <b>MU:Re9.1.5)</b> Evaluate <a href="#">musical works</a> and performances, applying established criteria, and explain appropriateness to the <a href="#">context</a> , citing evidence from the <b>Elements of Music</b> . |

### Clarifications

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# MUSIC

## CONNECTING

PROCESS COMPONENT:  
**CONNECT**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 10</b>     | Synthesize and relate knowledge and personal experiences to make art.  |
| <b>Enduring Understanding</b> | Musicians connect their personal interests, experiences, ideas and knowledge to creating, performing and responding. |
| <b>Essential Question</b>     | How do musicians make meaningful connections through creating, performing and responding?                            |
| <b>Key Vocabulary</b>         | Piece  |

### Standards

| Kindergarten  | Grade 1  | Grade 2  |
|---|--|--|
| <b>MU:Cn10.1.K)</b> Recognize an experience and/or emotion that is conveyed when listening to, improvising or performing music. | <b>MU:Cn10.1.1)</b> Relate a familiar experience and/or emotion expressed in a <a href="#">piece</a> of music. Identify the elements that communicate this connection. | <b>MU:Cn10.1.2)</b> Describe, create and/or perform a <a href="#">piece</a> of music that expresses personal meaning and explain how certain <b>Elements of Music</b> express this personal meaning. |

### Clarifications

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# MUSIC

## CONNECTING

PROCESS COMPONENT:  
**CONNECT**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 10</b>     | Synthesize and relate knowledge and personal experiences to make art.  |
| <b>Enduring Understanding</b> | Musicians connect their personal interests, experiences, ideas and knowledge to creating, performing and responding. |
| <b>Essential Question</b>     | How do musicians make meaningful connections through creating, performing and responding?                            |
| <b>Key Vocabulary</b>         | Piece  |

### Standards

| Grade 3   | Grade 4  | Grade 5   |
|---|--|---|
| <b>MU:Cn10.1.3)</b> Compare the musical relationships expressed in a <a href="#">piece</a> of music to relationships with another <a href="#">piece</a> of music. Explain how they are the same or different. | <b>MU:Cn10.1.4)</b> Compare the main idea of a <a href="#">piece</a> of music to personal experiences, relationships, ideas or perspectives. | <b>MU:Cn10.1.5)</b> Compare two <a href="#">pieces</a> of music with contrasting themes or musical material. Discuss emotions, feelings and ideas evoked by each. |

### Clarifications

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# MUSIC

## CONNECTING

PROCESS COMPONENT:  
**RELATE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 11</b>     | Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.   |
| <b>Enduring Understanding</b> | Artistic ideas and works can be better understood when we consider the societal, cultural and historical context in which they were created and/or performed. |
| <b>Essential Question</b>     | How do the other arts, disciplines, contexts and daily life inform creating, performing and responding to music?  |
| <b>Key Vocabulary</b>         | Piece   |

### Standards

| Kindergarten  | Grade 1  | Grade 2  |
|---|--|--|
| <b>MU:Cn11.1.K)</b> With guidance, describe and demonstrate the sounds in a <a href="#">piece</a> of music from various cultures. | <b>MU:Cn11.1.1)</b> With limited guidance, discuss and demonstrate the sounds in a <a href="#">piece</a> of music from various cultures. | <b>MU:Cn11.1.2)</b> Relate an observed musical performance to the culture or environment in which the music was created and performed. |

### Clarifications

|   |  |  |
|---|--|--|
| <i>Students might demonstrate through observable behavior such as moving, chanting, singing or playing instruments.</i> |  |  |
|---|--|--|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# MUSIC

## CONNECTING

PROCESS COMPONENT:  
**RELATE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 11</b>     | Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.   |
| <b>Enduring Understanding</b> | Artistic ideas and works can be better understood when we consider the societal, cultural and historical context in which they were created and/or performed. |
| <b>Essential Question</b>     | How do the other arts, disciplines, contexts and daily life inform creating, performing and responding to music?  |
| <b>Key Vocabulary</b>         | Expressive Qualities, Genre, Historical Period, Style   |

### Standards

| Grade 3  | Grade 4   | Grade 5  |
|--|---|--|
| <b>MU:Cn11.1.3)</b> Explain how a musical performance communicates authentic aspects of the culture, society or community from which the music originated. | <b>MU:Cn11.1.4)</b> Select and describe music from a specific <a href="#">genre</a> or style and explain how the music relates to the culture, society, community or <a href="#">historical period</a> from which the music originated. | <b>MU:Cn11.1.5)</b> Describe how the musical elements and <a href="#">expressive qualities</a> in a selected <a href="#">genre</a> or <a href="#">style</a> communicate the ideas and perspectives of the culture, community or <a href="#">historical period</a> from which the music originated. |

### Clarifications

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# Middle School Music Standards

Grades 6 - 8



**Kentucky Academic Standards  
Visual and Performing Arts**

# MUSIC

## CREATING

PROCESS COMPONENT:  
**IMAGINE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 1</b>      | Generate and conceptualize artistic ideas and work.  |
| <b>Enduring Understanding</b> | The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources. |
| <b>Essential Question</b>     | How do musicians generate creative ideas?  |
| <b>Key Vocabulary</b>         | AB Form, ABA Form, Expanded Forms, Expressive Intent, Phrase, Theme and Variation                          |

### Standards

| Grade 6  | Grade 7   | Grade 8  |
|--|---|--|
| <b>MU:Cr1.1.6)</b> Generate simple rhythmic, melodic and harmonic <a href="#">phrases</a> within <a href="#">AB</a> and <a href="#">ABA</a> forms. | <b>MU:Cr1.1.7)</b> Generate rhythmic, melodic and harmonic <a href="#">phrases</a> and variations over harmonic accompaniments within <a href="#">AB</a> , <a href="#">ABA</a> or <a href="#">theme and variation</a> forms that convey <a href="#">expressive intent</a> . | <b>MU:Cr1.1.8)</b> Generate rhythmic, melodic and harmonic <a href="#">phrases</a> and harmonic accompaniments within <a href="#">expanded forms</a> that convey <a href="#">expressive intent</a> . |

### Clarifications

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# MUSIC

## CREATING

PROCESS COMPONENT:  
**DEVELOP**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 2</b>      | Organize and develop artistic ideas and work.  |
| <b>Enduring Understanding</b> | Musicians' creative choices are influenced by their expertise, context and expressive intent.  |
| <b>Essential Question</b>     | How do musicians make creative decisions?  |
| <b>Key Vocabulary</b>         | Arrangement, Composition, Expanded forms, Expressive Intent, Harmonic Sequences, Musical Idea, Notation, Phrase, Tension and Release |

### Standards

| Grade 6   | Grade 7   | Grade 8  |
|---|---|--|
| <p><b>MU:Cr2.1.6.a)</b> Create personal <a href="#">musical ideas</a> for <a href="#">arrangements</a> and <a href="#">compositions</a> that demonstrate a beginning, middle and ending and convey <a href="#">expressive intent</a>.</p> <p><b>MU:Cr2.1.6.b)</b> Use standard and/or iconic <a href="#">notation</a> and/or recording technologies to document personal simple rhythmic <a href="#">phrases</a>, melodic phrases and two-chord harmonic <a href="#">musical ideas</a>.</p> | <p><b>MU:Cr2.1.7.a)</b> Create personal <a href="#">musical ideas</a> for <a href="#">arrangements</a>, songs and <a href="#">compositions</a> that demonstrate unity and variety and convey <a href="#">expressive intent</a>.</p> <p><b>MU:Cr2.1.7.b)</b> Use standard and/or iconic <a href="#">notation</a> and/or recording technologies recording to document personal simple rhythmic <a href="#">phrases</a>, melodic phrases and <a href="#">harmonic sequences</a>.</p> | <p><b>MU:Cr2.1.8.a)</b> Create personal <a href="#">musical ideas</a> for <a href="#">arrangements</a>, songs and <a href="#">compositions</a> within <a href="#">expanded forms</a> that demonstrate <a href="#">tension and release</a>, unity and variety, balance and convey <a href="#">expressive intent</a>.</p> <p><b>MU:Cr2.1.8.b)</b> Use standard and/or iconic <a href="#">notation</a> and/or recording technologies to document personal rhythmic <a href="#">phrases</a>, melodic phrases and <a href="#">harmonic sequences</a>.</p> |

### Clarifications

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*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# MUSIC

## CREATING

PROCESS COMPONENT:  
**REFINE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 3.1</b>    | Refine and complete artistic work.   |
| <b>Enduring Understanding</b> | Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria. |
| <b>Essential Question</b>     | How do musicians improve the quality of their creative work?   |
| <b>Key Vocabulary</b>         |  |

### Standards

| Grade 6  | Grade 7  | Grade 8   |
|--|--|---|
| <b>MU:Cr3.1.6)</b> Evaluate and rationalize revisions to their own work by applying teacher-provided criteria. | <b>MU:Cr3.1.7)</b> Evaluate and rationalize revisions to their own work by applying selected criteria. | <b>MU:Cr3.1.8)</b> Evaluate and rationalize revisions to their own work by selecting and applying criteria. |

### Clarifications

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| <i>Examples of revisions might include the application of selected <b>Elements of Music</b>, use of sound sources or compositional techniques.</i> |  |  |
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MUSIC

**CREATING**

PROCESS COMPONENT:  
**PRESENT**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 3.2</b>    | Refine and complete artistic work.  |
| <b>Enduring Understanding</b> | Musicians' presentation of creative work is the culmination of a process of creation and communication. |
| <b>Essential Question</b>     | When is creative work ready to share?   |
| <b>Key Vocabulary</b>         | Arrangement, Composition, Craftsmanship, Expressive Intent, Present                                     |

**Standards**

| Grade 6   | Grade 7   | Grade 8  |
|---|---|--|
| <b>MU:Cr3.2.6) <u>Present</u></b> the final version of personally created <a href="#">compositions</a> or <a href="#">arrangements</a> to others and describe the <a href="#">craftsmanship</a> and connection to <a href="#">expressive intent</a> . | <b>MU:Cr3.2.7) <u>Present</u></b> the final version of personally created <a href="#">compositions</a> or <a href="#">arrangements</a> to others and describe the <a href="#">craftsmanship</a> , originality and connection to <a href="#">expressive intent</a> . | <b>MU:Cr3.2.8) <u>Present</u></b> the final version of personally created <a href="#">compositions</a> or <a href="#">arrangements</a> to others that justifies <a href="#">craftsmanship</a> and originality and explains connection to <a href="#">expressive intent</a> . |

**Clarifications**

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# MUSIC

## PERFORMING

PROCESS COMPONENT:  
**SELECT**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 4.1</b>    | Select, analyze and interpret artistic work for presentation.   |
| <b>Enduring Understanding</b> | 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. |
| <b>Essential Question</b>     | How do performers select repertoire?  |
| <b>Key Vocabulary</b>         | Context, Expressive Qualities, Program, Purpose, Style, Technical Challenges  |

### Standards

| Grade 6  | Grade 7   | Grade 8  |
|--|---|--|
| <b>MU:Pr4.1.6)</b> Apply teacher-provided criteria for selecting music to perform for a specific <a href="#">purpose</a> and/or <a href="#">context</a> and explain why each was chosen. | <b>MU:Pr4.1.7)</b> Apply collaboratively developed criteria for selecting music of contrasting <a href="#">styles</a> for a <a href="#">program</a> with a specific <a href="#">purpose</a> and/or <a href="#">context</a> and, after discussion, identify <a href="#">expressive qualities</a> , <a href="#">technical challenges</a> and reasons for choices. | <b>MU:Pr4.1.8)</b> Apply personally developed criteria for selecting music of contrasting <a href="#">styles</a> for a <a href="#">program</a> with a specific <a href="#">purpose</a> and/or <a href="#">context</a> and explain <a href="#">expressive qualities</a> , <a href="#">technical challenges</a> and reasons for choices. |

### Clarifications

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# MUSIC

## PERFORMING

PROCESS COMPONENT:  
**ANALYZE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 4.2</b>    | Select, analyze and interpret artistic work for presentation.  |
| <b>Enduring Understanding</b> | Analyzing creators' context and how they manipulate <b>Elements of Music</b> provides insight into their intent and informs performance. |
| <b>Essential Question</b>     | How does understanding the structure and context of musical works inform performance?  |
| <b>Key Vocabulary</b>         | Articulation, Context, Dynamics, Form, Function, Interpretation, Notation, Piece, Pitch, Structure, Tempo                                |

### Standards

| Grade 6   | Grade 7  | Grade 8  |
|---|--|--|
| <p><b>MU:Pr4.2.6.a)</b> Explain how understanding the <a href="#">structure</a> and the <b>Elements of Music</b> are used in music selected for performance.</p> <p><b>MU:Pr4.2.6.b)</b> When analyzing selected music, read and identify by name or <a href="#">function</a>, standard symbols for rhythm, <a href="#">pitch</a>, <a href="#">articulation</a> and <a href="#">dynamics</a>.</p> <p><b>MU:Pr4.2.6.c)</b> Identify how cultural and historical <a href="#">context</a> inform performances.</p> | <p><b>MU:Pr4.2.7.a)</b> Explain and demonstrate the <a href="#">structure</a> of contrasting <a href="#">pieces</a> of music selected for performance and how <b>Elements of Music</b> are used.</p> <p><b>MU:Pr4.2.7.b)</b> When analyzing selected music, read and identify by name or <a href="#">function</a>, standard symbols for rhythm, <a href="#">pitch</a>, <a href="#">articulation</a>, <a href="#">dynamics</a>, <a href="#">tempo</a> and <a href="#">form</a>.</p> <p><b>MU:Pr4.2.7.c)</b> Identify how cultural and historical <a href="#">context</a> inform performances and result in different music <a href="#">interpretations</a>.</p> | <p><b>MU:Pr4.2.8.a)</b> Compare the <a href="#">structure</a> of contrasting <a href="#">pieces</a> of music selected for performance, explaining how the <b>Elements of Music</b> are used in each.</p> <p><b>MU:Pr4.2.8.b)</b> When analyzing selected music, sight-read in treble or bass clef simple rhythmic, melodic and/or harmonic <a href="#">notation</a>.</p> <p><b>MU:Pr4.2.8.c)</b> Identify how cultural and historical <a href="#">context</a> inform performances and result in different musical effects.</p> |

### Clarifications

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# MUSIC

## PERFORMING

PROCESS COMPONENT:  
**INTERPRET**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 4.3</b>    | Select, analyze and interpret artistic work for presentation.   |
| <b>Enduring Understanding</b> | Performers make interpretive decisions based on their understanding of context and expressive intent. |
| <b>Essential Question</b>     | How do performers interpret musical works?  |
| <b>Key Vocabulary</b>         | Expressive Qualities, Intent, Interpretation, Piece   |

### Standards

| Grade 6   | Grade 7   | Grade 8  |
|---|---|--|
| <b>MU:Pr4.3.6)</b> Perform a selected <a href="#">piece</a> of music demonstrating how their <a href="#">interpretations</a> of the <b>Elements of Music</b> and the <a href="#">expressive qualities</a> convey <a href="#">intent</a> . | <b>MU:Pr4.3.7)</b> Perform contrasting <a href="#">pieces</a> of music demonstrating their <a href="#">interpretations</a> of the <b>Elements of Music</b> and <a href="#">expressive qualities</a> convey <a href="#">intent</a> . | <b>MU:Pr4.3.8)</b> Perform contrasting <a href="#">pieces</a> of music, demonstrating as well as explaining how the music's <a href="#">intent</a> is conveyed by their <a href="#">interpretations</a> of the <b>Elements of Music</b> and <a href="#">expressive qualities</a> . |

### Clarifications

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# MUSIC

## PERFORMING

PROCESS COMPONENT:  
**REHEARSE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 5</b>      | Develop and refine artistic technique and work for presentation.   |
| <b>Enduring Understanding</b> | 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. |
| <b>Essential Question</b>     | How do musicians improve the quality of their performance?   |
| <b>Key Vocabulary</b>         | Piece, Refine  |

### Standards

| Grade 6   | Grade 7  | Grade 8   |
|---|--|---|
| <b>MU:Pr5.1.6)</b> Identify and apply teacher-provided criteria to rehearse, <a href="#">refine</a> and determine when a <a href="#">piece</a> is ready to perform. | <b>MU:Pr5.1.7)</b> Identify and apply collaboratively developed criteria to rehearse, <a href="#">refine</a> and determine when the <a href="#">piece</a> is ready to perform. | <b>MU:Pr5.1.8)</b> Identify and apply personally developed criteria to rehearse, <a href="#">refine</a> and determine when the <a href="#">piece</a> is ready to perform. |

### Clarifications

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|---|--|--|
| <i>Criteria might include demonstrating correct interpretation of notation, technical accuracy of the performer, originality, emotional impact, variety and interest.</i> |  |  |
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MUSIC

**PERFORMING**

PROCESS COMPONENT:  
**PERFORM**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 6</b>      | Convey meaning through the presentation of artistic work.   |
| <b>Enduring Understanding</b> | Musicians perform artistic works with expression and technical accuracy to convey meaning. Performer and audience etiquette impacts connection in various performance settings. |
| <b>Essential Question</b>     | How do context and the way musical work is presented influence performance and audience response?   |
| <b>Key Vocabulary</b>         | Audience Etiquette, Context, Intent, Performance Decorum, Purpose, Style, Stylistic Expression, Technical Accuracy, Venue   |

**Standards**

| Grade 6   | Grade 7   | Grade 8   |
|---|---|---|
| <p><b>MU:Pr6.1.6.a)</b> Perform the music with <a href="#">technical accuracy</a> to convey the creator’s <a href="#">intent</a>.</p> <p><b>MU:Pr6.1.6.b)</b> Demonstrate <a href="#">performance decorum</a> and <a href="#">audience etiquette</a> appropriate for <a href="#">venue</a> and <a href="#">purpose</a>.</p> | <p><b>MU:Pr6.1.7.a)</b> Perform the music with <a href="#">technical accuracy</a> and <a href="#">stylistic expression</a> to convey the creator’s <a href="#">intent</a>.</p> <p><b>MU:Pr6.1.7.b)</b> Demonstrate <a href="#">performance decorum</a> and <a href="#">audience etiquette</a> appropriate for <a href="#">venue</a>, <a href="#">purpose</a> and <a href="#">context</a>.</p> | <p><b>MU:Pr6.1.8.a)</b> Perform the music with <a href="#">technical accuracy</a>, <a href="#">stylistic expression</a> and culturally authentic practices in music to convey the creator’s <a href="#">intent</a>.</p> <p><b>MU:Pr6.1.8.b)</b> Demonstrate <a href="#">performance decorum</a> and <a href="#">audience etiquette</a> appropriate for <a href="#">venue</a>, <a href="#">purpose</a>, <a href="#">context</a> and <a href="#">style</a>.</p> |

**Clarifications**

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# MUSIC

## RESPONDING

PROCESS COMPONENT:  
**SELECT**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 7.1</b>    | Perceive and analyze artistic work.   |
| <b>Enduring Understanding</b> | Individuals' selection of musical works is influenced by their interests, experiences, understandings and purposes. |
| <b>Essential Question</b>     | How do individuals choose music to experience?  |
| <b>Key Vocabulary</b>         | Program, Purpose  |

### Standards

| Grade 6  | Grade 7  | Grade 8   |
|--|--|---|
| <b>MU:Re7.1.6)</b> Select or choose music to listen to and explain the connections to specific interests or experiences for a specific <a href="#">purpose</a> . | <b>MU:Re7.1.7)</b> Select or choose contrasting music to listen to and compare the connections to specific interests or experiences for a specific <a href="#">purpose</a> . | <b>MU:Re7.1.8)</b> Select <a href="#">programs</a> of music and demonstrate the connections to an interest or experience for a specific <a href="#">purpose</a> . |

### Clarifications

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# MUSIC

## RESPONDING

PROCESS COMPONENT:  
**ANALYZE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 7.2</b>    | Perceive and analyze artistic work.  |
| <b>Enduring Understanding</b> | Response to music is informed by analyzing context (social, cultural and historical) and how creators and performers manipulate the <b>Elements of Music</b> . |
| <b>Essential Question</b>     | How does understanding the structure and context of music inform a response?   |
| <b>Key Vocabulary</b>         | Context, Expressive Qualities, Genre, Historical Periods, Piece, Program, Structure  |

### Standards

| Grade 6  | Grade 7  | Grade 8  |
|--|--|--|
| <p><b>MU:Re7.2.6.a)</b> Describe how the <b>Elements of Music</b> and <a href="#">expressive qualities</a> relate to the <a href="#">structure</a> of the <a href="#">pieces</a>.</p> <p><b>MU:Re7.2.6.b)</b> Identify the <a href="#">context</a> of music from a variety of <a href="#">genres</a>, cultures and <a href="#">historical periods</a>.</p> | <p><b>MU:Re7.2.7.a)</b> Classify and explain how the <b>Elements of Music</b> and <a href="#">expressive qualities</a> relate to the <a href="#">structure</a> of contrasting <a href="#">pieces</a>.</p> <p><b>MU:Re7.2.7.b)</b> Identify and compare the <a href="#">context</a> of music from a variety of <a href="#">genres</a>, cultures and <a href="#">historical periods</a>.</p> | <p><b>MU:Re7.2.8.a)</b> Compare how the <b>Elements of Music</b> and <a href="#">expressive qualities</a> relate to the <a href="#">structure</a> within <a href="#">programs</a> of music.</p> <p><b>MU:Re7.2.8.b)</b> Identify and compare the <a href="#">context</a> of <a href="#">programs</a> of music from a variety of <a href="#">genres</a>, cultures and <a href="#">historical periods</a>.</p> |

### Clarifications

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# MUSIC

## RESPONDING

PROCESS COMPONENT:  
**INTERPRET**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 8</b>      | Interpret intent and meaning in artistic work.   |
| <b>Enduring Understanding</b> | Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. |
| <b>Essential Question</b>     | How do we discern the musical creators' and performers' expressive intent?   |
| <b>Key Vocabulary</b>         | Expressive Intent, Expressive Qualities, Interpretation, Program   |

### Standards

| Grade 6  | Grade 7  | Grade 8   |
|--|--|---|
| <b>MU:Re8.1.6)</b> Describe a personal <a href="#">interpretation</a> of how creators' and performers' application of the <b>Elements of Music</b> and <a href="#">expressive qualities</a> convey <a href="#">expressive intent</a> . | <b>MU:Re8.1.7)</b> Describe a personal <a href="#">interpretation</a> of contrasting works and explain how creators' and performers' application of the <b>Elements of Music</b> and <a href="#">expressive qualities</a> convey <a href="#">expressive intent</a> . | <b>MU:Re8.1.8)</b> Support personal <a href="#">interpretation</a> of contrasting <a href="#">programs</a> of music and explain how creators or performers apply the <b>Elements of Music</b> and <a href="#">expressive qualities</a> convey <a href="#">expressive intent</a> . |

### Clarifications

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# MUSIC

## RESPONDING

PROCESS COMPONENT:  
**EVALUATE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 9</b>      | Apply criteria to evaluate artistic work.   |
| <b>Enduring Understanding</b> | The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation and established criteria. |
| <b>Essential Question</b>     | How do we judge the quality of musical work(s) and performance(s)?  |
| <b>Key Vocabulary</b>         | Context, Musical Works  |

### Standards

| Grade 6   | Grade 7  | Grade 8   |
|---|--|---|
| <b>MU:Re9.1.6)</b> Apply teacher-provided criteria to evaluate <a href="#">musical works</a> or performances and explain appropriateness to the <a href="#">context</a> , citing evidence from the <b>Elements of Music</b> . | <b>MU:Re9.1.7)</b> Apply collaboratively developed criteria to evaluate <a href="#">musical works</a> or performances and explain appropriateness to the <a href="#">context</a> , citing evidence from the <b>Elements of Music</b> . | <b>MU:Re9.1.8)</b> Apply personally developed criteria to evaluate <a href="#">musical works</a> or performances and justify appropriateness to the <a href="#">context</a> , citing evidence from the <b>Elements of Music</b> . |

### Clarifications

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# MUSIC

## CONNECTING

PROCESS COMPONENT:  
**CONNECT**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 10</b>     | Synthesize and relate knowledge and personal experiences to make art.  |
| <b>Enduring Understanding</b> | Musicians connect their personal interests, experiences, ideas and knowledge to creating, performing and responding. |
| <b>Essential Question</b>     | How do musicians make meaningful connections through creating, performing and responding?                            |
| <b>Key Vocabulary</b>         | Genre  |

### Standards

| Grade 6   | Grade 7  | Grade 8   |
|---|--|---|
| <b>MU:Cn10.1.6)</b> Identify musical characteristics of specific music <a href="#">genres</a> and compare to personal perspectives and musical preferences. | <b>MU:Cn10.1.7)</b> Examine the musical characteristics in a variety of music <a href="#">genres</a> and compare to personal perspectives and musical preferences. | <b>MU:Cn10.1.8)</b> Investigate connections between different music <a href="#">genres</a> and discuss their relevance to the development of personal perspectives and musical preferences. |

### Clarifications

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# MUSIC

## CONNECTING

PROCESS COMPONENT:  
**RELATE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 11</b>     | Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.   |
| <b>Enduring Understanding</b> | Artistic ideas and works can be better understood when we consider the societal, cultural and historical context in which they were created and/or performed. |
| <b>Essential Question</b>     | How do the other arts, other disciplines, contexts and daily life inform creating, performing and responding to music?  |
| <b>Key Vocabulary</b>         | Context, Expressive Qualities   |

### Standards

| Grade 6  | Grade 7   | Grade 8  |
|--|---|--|
| <b>MU:Cn11.1.6)</b> Describe how musical elements and <a href="#">expressive qualities</a> communicate cultural, historical and/or community <a href="#">context</a> . | <b>MU:Cn11.1.7)</b> Compare how music is used to represent, establish and communicate cultural, historical and/or community <a href="#">context</a> . | <b>MU:Cn11.1.8)</b> Analyze how responses to music are influenced by understanding the cultural, historical and/or community <a href="#">context</a> . |

### Clarifications

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## High School Music Standards



### **Kentucky Academic Standards Visual and Performing Arts**

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**High School: Composition and Theory Strand**  
**Proficiency Levels**



**Kentucky Academic Standards**  
**Visual and Performing Arts**

# MUSIC

## CREATING

PROCESS COMPONENT:  
**IMAGINE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 1</b>      | Generate and conceptualize artistic ideas and work.  |
| <b>Enduring Understanding</b> | The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources. |
| <b>Essential Question</b>     | How do musicians generate creative ideas?  |
| <b>Key Vocabulary</b>         | Mood, Musical Idea, Storyline  |

### Standards: Composition and Theory

| HS Proficient  | HS Accomplished  | HS Advanced  |
|--|--|--|
| <b>MU:C.Cr1.1.Prof)</b> Describe how sounds and short <a href="#">musical ideas</a> can be used to represent personal experiences, <a href="#">moods</a> , visual images and/or <a href="#">storylines</a> . | <b>MU:C.Cr1.1.Acc)</b> Describe and demonstrate how sounds and <a href="#">musical ideas</a> can be used to represent memories, visual images, concepts, texts or <a href="#">storylines</a> . | <b>MU:C.Cr1.1.Adv)</b> Demonstrate and justify multiple ways in which <a href="#">musical ideas</a> can be used to represent extended sound experiences or abstract ideas. |

### Clarifications

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# MUSIC

## CREATING

PROCESS COMPONENT:  
**DEVELOP**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 2</b>      | Organize and develop artistic ideas and work.   |
| <b>Enduring Understanding</b> | Musicians' creative choices are influenced by their expertise, context and expressive intent. |
| <b>Essential Question</b>     | How do musicians make creative decisions?   |
| <b>Key Vocabulary</b>         | Complex forms, Expression, Moderately Complex Forms, Mood, Musical Idea, Storyline            |

### Standards: Composition and Theory

| HS Proficient  | HS Accomplished   | HS Advanced   |
|--|---|---|
| <p><b>MU:C.Cr2.1.Prof.a)</b> Identify and organize sounds or short <a href="#">musical ideas</a> to create initial <a href="#">expressions</a> of selected experiences, <a href="#">moods</a>, images or <a href="#">storylines</a>.</p> <p><b>MU:C.Cr2.1.Prof.b)</b> Categorize and describe the development of sounds or short <a href="#">musical ideas</a> in drafts of music within simple forms.</p> | <p><b>MU:C.Cr2.1.Acc.a)</b> Identify and organize multiple sounds or <a href="#">musical ideas</a> to create initial expressive statements of selected sounds, memories, images, concepts, texts or <a href="#">storylines</a>.</p> <p><b>MU:C.Cr2.1.Acc.b)</b> Categorize and explain the development of sounds and <a href="#">musical ideas</a> in drafts of music within a variety of simple or <a href="#">moderately complex forms</a>.</p> | <p><b>MU:C.Cr2.1.Adv.a)</b> Organize and develop multiple sounds or extended <a href="#">musical ideas</a> to create initial expressive statements of selected extended sound experiences or abstract ideas.</p> <p><b>MU:C.Cr2.1.Adv.b)</b> Analyze and demonstrate the development of sounds and extended <a href="#">musical ideas</a> in drafts of music within a variety of <a href="#">moderately complex</a> or <a href="#">complex forms</a>.</p> |

### Clarifications

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| <p><b>MU:C.Cr2.1.Prof.b)</b> <i>Students might capture drafts of music using composition software.</i></p> |  |  |
|--|--|--|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# MUSIC

## CREATING

PROCESS COMPONENT:  
**REFINE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 3.1</b>    | Refine and complete artistic work.   |
| <b>Enduring Understanding</b> | Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria. |
| <b>Essential Question</b>     | How do musicians improve the quality of their creative work?   |
| <b>Key Vocabulary</b>         | Refine   |

### Standards: Composition and Theory

| HS Proficient   | HS Accomplished   | HS Advanced   |
|---|---|---|
| <b>MU:C.Cr3.1.Prof)</b> Identify, describe and apply teacher-provided criteria to assess and <a href="#">refine</a> the technical and expressive aspects of evolving drafts, leading to final versions. | <b>MU:C.Cr3.1.Acc)</b> Identify, describe and apply selected teacher-provided or personally developed criteria to assess and <a href="#">refine</a> the technical and expressive aspects of evolving drafts, leading to final versions. | <b>MU:C.Cr3.1.Adv)</b> Research, identify, explain and apply personally developed criteria to assess and <a href="#">refine</a> the technical and expressive aspects of evolving drafts, leading to final versions. |

### Clarifications

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# MUSIC

## CREATING

PROCESS COMPONENT:  
**PRESENT**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 3.2</b>    | Refine and complete artistic work.  |
| <b>Enduring Understanding</b> | Musicians' presentation of creative work is the culmination of a process of creation and communication. |
| <b>Essential Question</b>     | When is creative work ready to share?   |
| <b>Key Vocabulary</b>         | Composition, Compositional techniques, Context, Expressive Intent, Notation                             |

### Standards: Composition and Theory

| HS Proficient  | HS Accomplished  | HS Advanced  |
|--|--|--|
| <p><b>MU:C.Cr3.2.Prof.a)</b> Share music using <a href="#">notation</a>, performance or technology, and demonstrate how the <b>Elements of Music</b> have been employed to realize <a href="#">expressive intent</a>.</p> <p><b>MU:C.Cr3.2.Prof.b)</b> Describe the given <a href="#">context</a> and performance medium for presenting personal works and how they impact the final <a href="#">composition</a> and presentation.</p> | <p><b>MU:C.Cr3.2.Acc.a)</b> Share music using <a href="#">notation</a>, solo or group performance or technology, and demonstrate and describe how the <b>Elements of Music</b> and <a href="#">compositional techniques</a> have been employed to realize <a href="#">expressive intent</a>.</p> <p><b>MU:C.Cr3.2.Acc.b)</b> Describe the selected <a href="#">contexts</a> and performance mediums for presenting personal works and explain why they successfully impact the final <a href="#">composition</a> and presentation.</p> | <p><b>MU:C.Cr3.2.Adv.a)</b> Share music using <a href="#">notation</a>, solo or group performance or technology, and demonstrate and justify how the <b>Elements of Music</b>, <a href="#">compositional techniques</a> and processes have been employed to realize <a href="#">expressive intent</a>.</p> <p><b>MU:C.Cr3.2.Adv.b)</b> Describe a variety of possible <a href="#">contexts</a> and mediums for presenting personal works, and explain and compare how each could impact the success of the final <a href="#">composition</a> and presentation.</p> |

### Clarifications

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| <p><b>MU:C.Cr3.2.Prof.b)</b> <i>Examples of performance mediums for which musical works can be conceived might include voices, instruments, electronics or other modalities.</i></p> |  |  |
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# MUSIC

## PERFORMING

PROCESS COMPONENT:  
**SELECT**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 4.1</b>    | Select, analyze and interpret artistic work for presentation.   |
| <b>Enduring Understanding</b> | 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. |
| <b>Essential Question</b>     | How do performers select repertoire?  |
| <b>Key Vocabulary</b>         | Complex Form, Moderately Complex Form, Mood, Movement, Musical Work, Section, Simple Form, Storyline  |

### Standards: Composition and Theory

| HS Proficient   | HS Accomplished  | HS Advanced   |
|---|--|---|
| <b>MU:C.Pr4.1.Prof)</b> Identify and select specific excerpts, passages or <a href="#">sections</a> in <a href="#">musical works</a> that express a personal experience, <a href="#">mood</a> , visual image or <a href="#">storyline</a> in <a href="#">simple forms</a> . | <b>MU:C.Pr4.1.Acc)</b> Identify and select specific passages, <a href="#">sections</a> or <a href="#">movements</a> in <a href="#">musical works</a> that express personal experiences and interests, <a href="#">moods</a> , visual images, concepts, texts or <a href="#">storylines</a> in simple forms or <a href="#">moderately complex forms</a> . | <b>MU:C.Pr4.1.Adv)</b> Identify and select specific <a href="#">sections</a> , <a href="#">movements</a> or entire works that express personal experiences and interests, <a href="#">moods</a> , visual images, concepts, texts or <a href="#">storylines</a> in <a href="#">moderately complex</a> or <a href="#">complex forms</a> . |

### Clarifications

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# MUSIC

## PERFORMING

PROCESS COMPONENT:  
**ANALYZE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 4.2</b>    | Select, analyze and interpret artistic work for presentation.  |
| <b>Enduring Understanding</b> | Analyzing creators' context and how they manipulate <b>Elements of Music</b> provides insight into their intent and informs performance. |
| <b>Essential Question</b>     | How does understanding the structure and context of musical works inform performance?  |
| <b>Key Vocabulary</b>         | Analysis, Compositional Techniques, Context, Form, Function, Mood, Style   |

### Standards: Composition and Theory

| HS Proficient  | HS Accomplished   | HS Advanced   |
|--|---|---|
| <b>MU:C.Pr4.2.Prof)</b> Analyze how <a href="#">form</a> and other <b>Elements of Music</b> , in selected works, relate to <a href="#">style</a> and <a href="#">mood</a> and explain the implications for rehearsal or performance. | <b>MU:C.Pr4.2.Acc)</b> Analyze how <a href="#">form</a> and other <b>Elements of Music</b> in selected works relate to the <a href="#">style</a> , <a href="#">function</a> and <a href="#">context</a> , and explain the implications for rehearsal and performance. | <b>MU:C.Pr4.2.Adv)</b> Analyze how <a href="#">form</a> and other <b>Elements of Music</b> and <a href="#">compositional techniques</a> in selected works relate to the <a href="#">style</a> , <a href="#">function</a> and <a href="#">context</a> , and explain and support the <a href="#">analysis</a> and its implications for rehearsal and performance. |

### Clarifications

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# MUSIC

## PERFORMING

PROCESS COMPONENT:  
**INTERPRET**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 4.3</b>    | Select, analyze and interpret artistic work for presentation.   |
| <b>Enduring Understanding</b> | Performers make interpretive decisions based on their understanding of context and expressive intent. |
| <b>Essential Question</b>     | How do performers interpret musical works?  |
| <b>Key Vocabulary</b>         | Compositional Techniques, Context, Intent, Function, Interpretation, Mood, Style                      |

### Standards: Composition and Theory

| HS Proficient   | HS Accomplished  | HS Advanced  |
|---|--|--|
| <b>MU:C.Pr4.3.Prof)</b> Develop <a href="#">interpretations</a> of works based on an understanding of the use of <b>Elements of Music</b> , <a href="#">style</a> and <a href="#">mood</a> , explaining how the interpretive choices reflect the <a href="#">intent</a> . | <b>MU:C.Pr4.3.Acc)</b> Develop <a href="#">interpretations</a> of works based on an understanding of the use of <b>Elements of Music</b> , <a href="#">style</a> , <a href="#">mood</a> , <a href="#">function</a> and <a href="#">context</a> , explaining and supporting how the interpretive choices reflect the <a href="#">intent</a> . | <b>MU:C.Pr4.3.Adv)</b> Develop <a href="#">interpretations</a> of works based on an understanding of the use of <b>Elements of Music</b> , <a href="#">compositional techniques</a> , <a href="#">style</a> , <a href="#">function</a> and <a href="#">context</a> , explaining and justifying how the interpretive choices reflect the <a href="#">intent</a> . |

### Clarifications

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MUSIC

**PERFORMING**

PROCESS COMPONENT:  
**REHEARSE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 5</b>      | Develop and refine artistic technique and work for presentation.   |
| <b>Enduring Understanding</b> | 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. |
| <b>Essential Question</b>     | How do musicians improve the quality of their performance?   |
| <b>Key Vocabulary</b>         | Compositional Techniques, Context, Formal Design, Mood, Style  |
|                               |  |

**Standards: Composition and Theory**

| HS Proficient   | HS Accomplished  | HS Advanced   |
|---|--|---|
| <b>MU:C.Pr5.1.Prof)</b> Using established criteria and rehearsal feedback, identify and implement strategies for conveying the <b>Elements of Music</b> , <a href="#">style</a> and <a href="#">mood</a> to improve the technical and expressive aspects of multiple works. | <b>MU:C.Pr5.1.Acc)</b> Using established criteria and rehearsal feedback, identify and implement strategies for conveying the <a href="#">formal design</a> , <a href="#">style</a> and historical/cultural <a href="#">context</a> to improve the technical and expressive aspects of varied works. | <b>MU:C.Pr5.1.Adv)</b> Using established criteria and rehearsal feedback, compare and implement strategies for conveying the <a href="#">compositional techniques</a> and historical/cultural <a href="#">context</a> to improve the technical and expressive aspects of multiple varied works. |

**Clarifications**

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MUSIC

**PERFORMING**

PROCESS COMPONENT:  
**PERFORM**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 6</b>      | Convey meaning through the presentation of artistic work.   |
| <b>Enduring Understanding</b> | Musicians perform artistic works with expression and technical accuracy to convey meaning. Performer and audience etiquette impacts connection in various performance settings. |
| <b>Essential Question</b>     | How do context and the way musical work is presented influence performance and audience response?   |
| <b>Key Vocabulary</b>         | Composition, Compositional Techniques, Context, Expressive Intent   |

**Standards: Composition and Theory**

| HS Proficient  | HS Accomplished   | HS Advanced  |
|--|---|--|
| <p><b>MU:C.Pr6.1.Prof.a)</b> Share personal and others’ live or recorded performances of works and explain how the <b>Elements of Music</b> are used to convey <a href="#">intent</a>.</p> <p><b>MU:C.Pr6.1.Prof.b)</b> Identify how compositions are appropriate for an audience or <a href="#">context</a>, and how this will shape future <a href="#">compositions</a>.</p> | <p><b>MU:C.Pr6.1.Acc.a)</b> Share personal and others’ live or recorded performances of works explain how the <b>Elements of Music</b> and <a href="#">compositional techniques</a> are used to convey <a href="#">intent</a>.</p> <p><b>MU:C.Pr6.1.Acc.b)</b> Explain how compositions are appropriate for both audience and <a href="#">context</a>, and how this will shape future <a href="#">compositions</a>.</p> | <p><b>MU:C.Pr6.1.Adv.a)</b> Share personal and others’ live or recorded performances of and explain and/or demonstrate understanding of how the <a href="#">expressive intent</a> of the music is conveyed.</p> <p><b>MU:C.Pr6.1.Adv.b)</b> Explain how compositions are appropriate for a variety of audiences and <a href="#">contexts</a>, and how this will shape future <a href="#">compositions</a>.</p> |

**Clarifications**

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# MUSIC

## RESPONDING

PROCESS COMPONENT:  
**SELECT**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 7.1</b>    | Perceive and analyze artistic work.  |
| <b>Enduring Understanding</b> | Individuals' selection of musical works is influenced by their interests, experiences, understandings and purposes |
| <b>Essential Question</b>     | How do individuals choose music to experience?   |
| <b>Key Vocabulary</b>         | Complex Forms, Composition, Moderately Complex Forms, Mood, Simple Forms, Storyline                                |

### Standards: Composition and Theory

| HS Proficient   | HS Accomplished  | HS Advanced  |
|---|--|--|
| <p><b>MU:C.Pr7.1.Prof)</b> Apply teacher-provided criteria to select music that expresses a personal experience, <a href="#">mood</a>, visual image or <a href="#">storyline</a> in <a href="#">simple forms</a>. Describe the choices as models for composition.</p> | <p><b>MU:C.Pr7.1.Acc)</b> Apply teacher-provided or personally developed criteria to select music that expresses personal experiences and interests, <a href="#">moods</a>, visual images, concepts, texts or <a href="#">storylines</a> in simple or <a href="#">moderately complex forms</a>. Describe and defend the choices as models for composition.</p> | <p><b>MU:C.Pr7.1.Adv)</b> Apply researched or personally developed criteria to select music that expresses personal experiences and interests, visual images, concepts, texts or <a href="#">storylines</a> in <a href="#">moderately complex forms</a> or <a href="#">complex forms</a>. Describe and justify the choice as models for composition.</p> |

### Clarifications

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# MUSIC

## RESPONDING

PROCESS COMPONENT:  
**ANALYZE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 7.2</b>    | Perceive and analyze artistic work.  |
| <b>Enduring Understanding</b> | Response to music is informed by analyzing context (social, cultural and historical) and how creators and performers manipulate the <b>Elements of Music</b> . |
| <b>Essential Question</b>     | How does understanding the structure and context of music inform a response?   |
| <b>Key Vocabulary</b>         | Analysis, Composer, Compositional Techniques, Context, Mood, Musical Work, Score, Storyline, Style   |

### Standards: Composition and Theory

| HS Proficient  | HS Accomplished  | HS Advanced   |
|--|--|---|
| <p><b>MU:C.Pr7.2.Prof)</b> Analyze aurally the elements of <a href="#">musical works</a>, relating them to personal experience, <a href="#">style</a>, <a href="#">mood</a>, visual imagery, <a href="#">storyline</a> and/or <a href="#">context</a> in <a href="#">simple forms</a>. Describe how the <a href="#">analysis</a> provides models for personal growth as <a href="#">composer</a>, performer and/or listener.</p> | <p><b>MU:C.Pr7.2.Acc)</b> Analyze aurally and/or by reading the <a href="#">scores</a> of <a href="#">musical works</a> the <b>Elements of Music</b>, <a href="#">compositional techniques</a> and procedures, relating them to personal experience, <a href="#">style</a>, <a href="#">mood</a>, visual imagery, <a href="#">storyline</a> and/or <a href="#">context</a> in <a href="#">moderately complex forms</a>. Explain how the <a href="#">analysis</a> provides models for personal growth as <a href="#">composer</a>, performer and/or listener.</p> | <p><b>MU:C.Pr7.2.Adv)</b> Analyze aurally and/or by reading the <a href="#">scores</a> of <a href="#">musical works</a> the <b>Elements of Music</b>, <a href="#">compositional techniques</a> and procedures, relating them to aesthetic effectiveness, <a href="#">style</a>, <a href="#">mood</a>, visual imagery, <a href="#">storyline</a> and/or <a href="#">context</a> in complex forms. Justify how the <a href="#">analysis</a> provides models for personal growth as <a href="#">composer</a>, performer and/or listener.</p> |

### Clarifications

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# MUSIC

## RESPONDING

PROCESS COMPONENT:  
**INTERPRET**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 8</b>      | Interpret intent and meaning in artistic work.  |
| <b>Enduring Understanding</b> | Through their use of elements and structures of music, creators and performers provide clues to their expressive intent |
| <b>Essential Question</b>     | How do we discern musical creators’ and performers’ expressive intent?  |
| <b>Key Vocabulary</b>         | Composer, Compositional Techniques, Context, Genre, Expressive Aspects, Intent, Interpretation, Style                   |

### Standards: Composition and Theory

| HS Proficient   | HS Accomplished   | HS Advanced   |
|---|---|---|
| <b>MU:C.Re8.1.Prof)</b> Develop and explain personal <a href="#">interpretations</a> of varied works, demonstrating an understanding of the composers’ <a href="#">intent</a> by citing technical and <a href="#">expressive aspects</a> as well as the <a href="#">style/genre</a> of each work. | <b>MU:C.Re8.1.Acc)</b> Develop and compare multiple <a href="#">interpretations</a> of varied works, demonstrating an understanding of the composers’ <a href="#">intent</a> by citing the use of <b>Elements of Music</b> , <a href="#">compositional techniques</a> and the <a href="#">style/genre</a> and <a href="#">context</a> of each work. | <b>MU:C.Re8.1.Adv)</b> Develop and justify personal <a href="#">interpretations</a> of varied works, demonstrating an understanding of the composers’ <a href="#">intent</a> by citing the use of <b>Elements of Music</b> , <a href="#">compositional techniques</a> and the <a href="#">style/genre</a> and <a href="#">context</a> of each work. |

### Clarifications

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# MUSIC

## RESPONDING

PROCESS COMPONENT:  
**EVALUATE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 9</b>      | Apply criteria to evaluate artistic work.   |
| <b>Enduring Understanding</b> | The personal evaluation of musical works and performances is informed by analysis, interpretation and established criteria. |
| <b>Essential Question</b>     | How do we judge the quality of musical work(s) and performance(s)?  |
| <b>Key Vocabulary</b>         | Compositional Techniques  |

### Standards: Composition and Theory

| HS Proficient   | HS Accomplished  | HS Advanced   |
|---|--|---|
| <p><b>MU:C.Re9.1.Prof.a)</b> Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of <b>Fundamentals of Music Theory</b>.</p> <p><b>MU:C.Re9.1.Prof.b)</b> Describe the way(s) in which critiquing others’ work and receiving feedback from others can be applied in the personal creative process.</p> | <p><b>MU:C.Re9.1.Acc.a)</b> Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as <a href="#">compositional techniques</a> and procedures.</p> <p><b>MU:C.Re9.1.Acc.b)</b> Describe ways in which critiquing others’ work and receiving feedback from others have been specifically applied in the personal creative process.</p> | <p><b>MU:C.Re9.1.Adv.a)</b> Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of theoretical concepts and complex <a href="#">compositional techniques</a> and procedures.</p> <p><b>MU:C.Re9.1.Adv.b)</b> Describe and evaluate ways in which critiquing others’ work and receiving feedback from others have been specifically applied in the personal creative process.</p> |

### Clarifications

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# MUSIC

## CONNECTING

PROCESS COMPONENT:  
**CONNECT**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 10</b>     | Synthesize and relate knowledge and personal experiences to make art.  |
| <b>Enduring Understanding</b> | Musicians connect their personal interests, experiences, ideas and knowledge to creating, performing and responding. |
| <b>Essential Question</b>     | How do musicians make meaningful connections through creating, performing and responding?                            |
| <b>Key Vocabulary</b>         | Context, Intent  |

### Standards: Composition and Theory

| HS Proficient  | HS Accomplished   | HS Advanced  |
|--|---|--|
| <b>MU:C.Cn10.1.Prof)</b> Summarize and demonstrate how personal experiences, interests, knowledge and skills relate to choices and <a href="#">intent</a> when creating, performing and responding in music. | <b>MU:C.Cn10.1.Acc)</b> Investigate how personal experiences, interests, knowledge, skills and <a href="#">contexts</a> relate to choices and <a href="#">intent</a> when creating, performing and responding in music. | <b>MU:C.Cn10.1.Adv)</b> Synthesize how personal experiences, interests, knowledge, skills, <a href="#">contexts</a> and audience expectations connect to choices and <a href="#">intent</a> when creating, performing and responding in music. |

### Clarifications

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# MUSIC

## CONNECTING

PROCESS COMPONENT:  
**RELATE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 11</b>     | Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.   |
| <b>Enduring Understanding</b> | Artistic ideas and works can be better understood when we consider the societal, cultural and historical context in which they were created and/or performed. |
| <b>Essential Question</b>     | How do the other arts, disciplines, contexts and daily life inform creating, performing and responding to music?  |
| <b>Key Vocabulary</b>         |   |

### Standards: Composition and Theory

| HS Proficient   | HS Accomplished   | HS Advanced   |
|---|---|---|
| <b>MU:C.Cn11.1.Prof)</b> Describe the role of music in significant and historical events. | <b>MU:C.Cn11.1.Acc)</b> Evaluate the effect of a musician or a group of musicians on a society and identify the factors that made their contributions possible. | <b>MU:C.Cn11.1.Adv)</b> Explore opportunities for community connection through a musical endeavor and cite evidence of how it affects change and/or meets a need. |

### Clarifications

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| <i>Students might explore musical roles through the use of technology, instruments and/or singing.</i> |  | <i>Students might explore possible music vocations and their impacts on local and global communities.</i> |
|--|--|---|

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**High School: Traditional and Emerging Ensembles Strand**  
**Proficiency Levels**



**Kentucky Academic Standards**  
**Visual and Performing Arts**

# MUSIC

## CREATING

PROCESS COMPONENT:  
**IMAGINE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 1</b>      | Generate and conceptualize artistic ideas and work.  |
| <b>Enduring Understanding</b> | The creative ideas, concepts and feelings that influence musicians’ work emerge from a variety of sources. |
| <b>Essential Question</b>     | How do musicians generate creative ideas?  |
| <b>Key Vocabulary</b>         | Arrangement, Composition, Context, Historical Periods, Musical Idea, Purpose, Rhythmic Passage, Section    |

### Standards: Traditional and Emerging Ensembles

| HS Proficient   | HS Accomplished  | HS Advanced  |
|---|--|--|
| <b>MU:E.Cr1.1.Prof)</b> Compose and improvise ideas for melodies, <a href="#">rhythmic passages</a> and <a href="#">arrangements</a> for specific <a href="#">purposes</a> that reflect characteristic(s) of music from a variety of <a href="#">historical periods</a> studied in rehearsal. | <b>MU:E.Cr1.1.Acc)</b> Compose and improvise ideas for <a href="#">arrangements</a> , <a href="#">sections</a> and short <a href="#">compositions</a> for specific <a href="#">purposes</a> that reflect characteristic(s) of music from a variety of cultures studied in rehearsal. | <b>MU:E.Cr1.1.Adv)</b> Compose and improvise <a href="#">musical ideas</a> for a variety of <a href="#">purposes</a> and <a href="#">context</a> . |

### Clarifications

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# MUSIC

## CREATING

PROCESS COMPONENT:  
**DEVELOP**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 2</b>      | Organize and develop artistic ideas and work.  |
| <b>Enduring Understanding</b> | Musicians' creative choices are influenced by their expertise, context and expressive intent.                                    |
| <b>Essential Question</b>     | How do musicians make creative decisions?  |
| <b>Key Vocabulary</b>         | Arrangement, Composition, Context, Historical Periods, Improvisation, Notation, Musical Work, Purpose, Rhythmic Passage, Section |

### Standards: Traditional and Emerging Ensembles

| HS Proficient  | HS Accomplished   | HS Advanced  |
|--|---|--|
| <p><b>MU:E.Cr2.1.Prof.a)</b> Select and develop draft melodies, <a href="#">rhythmic passages</a> and <a href="#">arrangements</a> for specific <a href="#">purposes</a> that demonstrate understanding of characteristic(s) of music from a variety of <a href="#">historical periods</a> studied in rehearsal.</p> <p><b>MU:E.Cr2.1.Prof.b)</b> Preserve draft <a href="#">compositions</a> and <a href="#">improvisations</a> through standard <a href="#">notation</a> and recording technologies.</p> | <p><b>MU:E.Cr2.1.Acc.a)</b> Select and develop <a href="#">arrangements</a>, <a href="#">sections</a> and short <a href="#">compositions</a> for specific <a href="#">purposes</a> that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.</p> <p><b>MU:E.Cr2.1.Acc.b)</b> Preserve draft <a href="#">compositions</a> and <a href="#">improvisations</a> through standard <a href="#">notation</a> and recording technologies.</p> | <p><b>MU:E.Cr2.1.Adv.a)</b> Select and develop composed and improvised ideas into draft <a href="#">musical works</a> organized for a variety of <a href="#">purposes</a> and <a href="#">contexts</a>.</p> <p><b>MU:E.Cr2.1.Adv.b)</b> Preserve draft <a href="#">musical works</a> through standard <a href="#">notation</a> and recording technologies.</p> |

### Clarifications

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# MUSIC

## CREATING

PROCESS COMPONENT:  
**REFINE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 3.1</b>    | Refine and complete artistic work.   |
| <b>Enduring Understanding</b> | Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria. |
| <b>Essential Question</b>     | How do musicians improve the quality of their creative work?   |
| <b>Key Vocabulary</b>         | Arrangement, Composition, Improvisation, Musical Work, Refine, Rhythmic Passage, Section   |

### Standards: Traditional and Emerging Ensembles

| HS Proficient  | HS Accomplished   | HS Advanced   |
|--|---|---|
| <b>MU:E.Cr3.1.Prof)</b> Describe and apply established criteria to assess and <a href="#">refine</a> drafts of melodies, <a href="#">rhythmic passages</a> , <a href="#">arrangements</a> and <a href="#">improvisations</a> . | <b>MU:E.Cr3.1.Acc)</b> Develop and apply selected teacher-provided and/or student-developed criteria to assess and <a href="#">refine</a> drafts of <a href="#">arrangements</a> , <a href="#">sections</a> , short <a href="#">compositions</a> and <a href="#">improvisations</a> . | <b>MU:E.Cr3.1.Adv)</b> Justify and apply student-developed criteria to assess and <a href="#">refine</a> drafts of varied <a href="#">musical works</a> . |

### Clarifications

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# MUSIC

## CREATING

PROCESS COMPONENT:  
**PRESENT**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 3.2</b>    | Refine and complete artistic work.  |
| <b>Enduring Understanding</b> | Musicians' presentation of creative work is the culmination of a process of creation and communication. |
| <b>Essential Question</b>     | When is creative work ready to share?   |
| <b>Key Vocabulary</b>         | Arrangement, Composition, Context, Musical Work, Purpose, Rhythmic Passage, Section                     |

### Standards: Traditional and Emerging Ensembles

| HS Proficient   | HS Accomplished  | HS Advanced   |
|---|--|---|
| <b>MU:E.Cr3.2.Prof)</b> Share final versions of melodies, <a href="#">rhythmic passages</a> and <a href="#">arrangements</a> that address identified <a href="#">purposes</a> . | <b>MU:E.Cr3.2.Acc)</b> Share final versions of <a href="#">arrangements</a> , <a href="#">sections</a> and short <a href="#">compositions</a> that address identified <a href="#">purposes</a> . | <b>MU:E.Cr3.2.Adv)</b> Share final versions of varied <a href="#">musical works</a> that address identified <a href="#">purposes</a> and <a href="#">contexts</a> . |

### Clarifications

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# MUSIC

## PERFORMING

PROCESS COMPONENT:  
**SELECT**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 4.1</b>    | Select, analyze and interpret artistic work for presentation.   |
| <b>Enduring Understanding</b> | 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. |
| <b>Essential Question</b>     | How do performers select repertoire?  |
| <b>Key Vocabulary</b>         | Context, Ensemble, Formal Design, Program, Purpose, Repertoire, Structural, Technical Skill   |

### Standards: Traditional and Emerging Ensembles

| HS Proficient   | HS Accomplished   | HS Advanced   |
|---|---|---|
| <p><b>MU:E.Pr4.1.Prof)</b> Using established criteria, select varied <a href="#">repertoire</a> to study based on music literacy, an understanding of <a href="#">formal design</a> in the music, <a href="#">context</a> and the <a href="#">technical skill</a> of the individual and <a href="#">ensemble</a>.</p> | <p><b>MU:E.Pr4.1.Acc)</b> Explain the criteria used to select varied <a href="#">repertoire</a> to study based on an understanding of theoretical and <a href="#">structural</a> characteristics of the music, the <a href="#">technical skill</a> of the individual or <a href="#">ensemble</a> and the <a href="#">purpose</a> or <a href="#">context</a> of the performance.</p> | <p><b>MU:E.Pr4.1.Adv)</b> Develop and apply criteria to select varied <a href="#">programs</a> to study and perform based on an understanding of theoretical and <a href="#">structural</a> characteristics and expressive challenges in the music, the <a href="#">technical skill</a> of the individual or <a href="#">ensemble</a> and the <a href="#">purpose</a> and <a href="#">context</a> of the performance.</p> |

### Clarifications

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# MUSIC

## PERFORMING

PROCESS COMPONENT:  
**ANALYZE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 4.2</b>    | Select, analyze and interpret artistic work for presentation.  |
| <b>Enduring Understanding</b> | Analyzing creators’ context and how they manipulate <b>Elements of Music</b> provides insight into their intent and informs performance. |
| <b>Essential Question</b>     | How does understanding the structure and context of musical works inform performance?  |
| <b>Key Vocabulary</b>         | Compositional Devices, Form, Musical Work, Piece, Structural   |

### Standards: Traditional and Emerging Ensembles

| HS Proficient   | HS Accomplished   | HS Advanced   |
|---|---|---|
| <b>MU:E.Pr4.2.Prof)</b> Using music reading and aural skills, identify how the <a href="#">form</a> and <a href="#">structural</a> aspects of a <a href="#">piece</a> affect and inform performances. | <b>MU:E.Pr4.2.Acc)</b> Using music reading and aural skills where appropriate, demonstrate how <a href="#">compositional devices</a> and <a href="#">structural</a> aspects of <a href="#">musical works</a> may affect performances. | <b>MU:E.Pr4.2.Adv)</b> Using music reading and aural skills where appropriate, document and critique how <a href="#">compositional devices</a> and <a href="#">structural</a> aspects of <a href="#">musical works</a> may affect performances. |

### Clarifications

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# MUSIC

## PERFORMING

PROCESS COMPONENT:  
**INTERPRET**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 4.3</b>    | Select, analyze and interpret artistic work for presentation.   |
| <b>Enduring Understanding</b> | Performers make interpretive decisions based on their understanding of context and expressive intent. |
| <b>Essential Question</b>     | How do performers interpret musical works?  |
| <b>Key Vocabulary</b>         | Context, Expressive Intent, Interpretation, Present, Program, Repertoire                              |

### Standards: Traditional and Emerging Ensembles

| HS Proficient   | HS Accomplished   | HS Advanced   |
|---|---|---|
| <b>MU:E.Pr4.3.Prof)</b> Through personal <a href="#">interpretation</a> , describe how the <a href="#">context</a> and <a href="#">expressive intent</a> in a varied <a href="#">repertoire</a> of music influences performances. | <b>MU:E.Pr4.3.Acc)</b> Through personal <a href="#">interpretation</a> explain how <a href="#">context</a> and <a href="#">expressive intent</a> in a varied <a href="#">repertoire</a> of music influences performances. | <b>MU:E.Pr4.3.Adv)</b> Through personal <a href="#">interpretation</a> , explain and <a href="#">present</a> how <a href="#">context</a> and <a href="#">expressive intent</a> in varied <a href="#">programs</a> of music influences performances. |

### Clarifications

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# MUSIC

## PERFORMING

PROCESS COMPONENT:  
**REHEARSE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 5</b>      | Develop and refine artistic technique and work for presentation.   |
| <b>Enduring Understanding</b> | 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. |
| <b>Essential Question</b>     | How do musicians improve the quality of their performance?   |
| <b>Key Vocabulary</b>         | Ensemble, Refine, Repertoire   |

### Standards: Traditional and Emerging Ensembles

| HS Proficient   | HS Accomplished   | HS Advanced   |
|---|---|---|
| <b>MU:E.Pr5.1.Prof)</b> Develop strategies to address expressive challenges in a varied <a href="#">repertoire</a> of music and evaluate their success using feedback from <a href="#">ensemble</a> , peers and other sources to <a href="#">refine</a> performances. | <b>MU:E.Pr5.1.Acc)</b> Develop and apply appropriate rehearsal strategies to address individual and <a href="#">ensemble</a> challenges in a varied <a href="#">repertoire</a> of music and evaluate their success. | <b>MU:E.Pr5.1.Adv)</b> <a href="#">Refine</a> and apply appropriate rehearsal strategies to address individual and <a href="#">ensemble</a> challenges in a varied <a href="#">repertoire</a> of music. |

### Clarifications

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# MUSIC

## PERFORMING

PROCESS COMPONENT:  
**PERFORM**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 6</b>      | Convey meaning through the presentation of artistic work.   |
| <b>Enduring Understanding</b> | Musicians perform artistic works with expression and technical accuracy to convey meaning. Performer and audience etiquette impacts connection in various performance settings. |
| <b>Essential Question</b>     | How do context and the way musical work is presented influence performance and audience response?   |
| <b>Key Vocabulary</b>         | Ensemble, Expressive Intent, Expressive Qualities, Genre, Historical Periods, Intent, Repertoire, Style, Technical Accuracy   |

### Standards: Traditional and Emerging Ensembles

| HS Proficient   | HS Accomplished   | HS Advanced  |
|---|---|--|
| <p><b>MU:E.Pr6.1.Prof.a)</b> Demonstrate attention to <a href="#">technical accuracy</a> and <a href="#">expressive qualities</a> in prepared and improvised performances of a varied <a href="#">repertoire</a> of music representing diverse cultures, <a href="#">styles</a> and <a href="#">genres</a>.</p> <p><b>MU:E.Pr6.1.Prof.b)</b> Demonstrate an understanding of <a href="#">expressive intent</a> by connecting with an audience through prepared and improvised performances.</p> | <p><b>MU:E.Pr6.1.Acc.a)</b> Demonstrate mastery of the technical demands and an understanding of <a href="#">expressive qualities</a> of the music in prepared and improvised performances of a varied <a href="#">repertoire</a> representing diverse cultures, <a href="#">styles</a>, <a href="#">genres</a> and <a href="#">historical periods</a>.</p> <p><b>MU:E.Pr6.1.Acc.b)</b> Demonstrate an understanding of <a href="#">intent</a> as a means for connecting with an audience through prepared and improvised performances.</p> | <p><b>MU:E.Pr6.1.Adv.a)</b> Demonstrate an understanding and mastery of the technical demands and <a href="#">expressive qualities</a> of the music through prepared and improvised performances of a varied <a href="#">repertoire</a> representing diverse cultures, <a href="#">styles</a>, <a href="#">genres</a> and <a href="#">historical periods</a> in multiple types of <a href="#">ensembles</a>.</p> <p><b>MU:E.Pr6.1.Adv.b)</b> Demonstrate an ability to connect with audience members before and during the process of engaging with and responding to them through prepared and improvised performances.</p> |

### Clarifications

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|---|---|--|
| <b>MU:E.Pr6.1.Prof.b)</b> Students might perform expressive characteristics of different styles of music. | <b>MU:E.Pr6.1.Acc.b)</b> Students might discuss how the performance of expressive characteristics affect audience experience. | <b>MU:E.Pr6.1.Adv.b)</b> Students might consider implementing several artistic options to influence audience experience. |
|---|---|--|

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# MUSIC

## RESPONDING

PROCESS COMPONENT:  
**SELECT**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 7.1</b>    | Perceive and analyze artistic work.   |
| <b>Enduring Understanding</b> | Individuals' selection of musical works is influenced by their interests, experiences, understandings and purposes. |
| <b>Essential Question</b>     | How do individuals choose music to experience?  |
| <b>Key Vocabulary</b>         | Context, Ensemble, Purpose  |

### Standards: Traditional and Emerging Ensembles

| HS Proficient  | HS Accomplished   | HS Advanced   |
|--|---|---|
| <b>MU:E.Re7.1.Prof)</b> Apply criteria to select music and support choices by citing characteristics found in the music and connections to interest, <a href="#">purpose</a> and <a href="#">context</a> . | <b>MU:E.Re7.1.Acc)</b> Apply criteria to select music and justify choices citing knowledge of the music and the specified <a href="#">purpose</a> and <a href="#">context</a> . | <b>MU:E.Re7.1.Adv)</b> Apply research and personally developed criteria to justify choices made when selecting music, citing knowledge of the music and individual and <a href="#">ensemble purpose</a> and <a href="#">context</a> . |

### Clarifications

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MUSIC

**RESPONDING**

PROCESS COMPONENT:  
**ANALYZE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 7.2</b>    | Perceive and analyze artistic work.  |
| <b>Enduring Understanding</b> | Response to music is informed by analyzing context (social, cultural and historical) and how creators and performers manipulate the <b>Elements of Music</b> . |
| <b>Essential Question</b>     | How does understanding the structure and context of music inform a response?   |
| <b>Key Vocabulary</b>         | Analysis, Context, Structure   |

**Standards: Traditional and Emerging Ensembles**

| HS Proficient   | HS Accomplished  | HS Advanced   |
|---|--|---|
| <b>MU:E.Re7.2.Prof)</b> Explain how the <a href="#">analysis</a> of passages, and understanding the way the <b>Elements of Music</b> are manipulated, inform the response to music. | <b>MU:E.Re7.2.Acc)</b> Explain how the <a href="#">analysis</a> of musical <a href="#">structures</a> and historical/cultural <a href="#">contexts</a> inform the response to music. | <b>MU:E.Re7.2.Adv)</b> Demonstrate and connect how the <a href="#">analysis</a> of musical structures, <a href="#">contexts</a> and performance decisions inform the response to music. |

**Clarifications**

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MUSIC

**RESPONDING**

PROCESS COMPONENT:  
**INTERPRET**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 8</b>      | Interpret intent and meaning in artistic work.   |
| <b>Enduring Understanding</b> | Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. |
| <b>Essential Question</b>     | How do we discern musical creators’ and performers’ expressive intent?   |
| <b>Key Vocabulary</b>         | Context, Expressive Intent, Interpretation, Musical Work, Setting of the text  |

**Standards: Traditional and Emerging Ensembles**

| HS Proficient   | HS Accomplished   | HS Advanced   |
|---|---|---|
| <b>MU:E.Re8.1.Prof)</b> Explore <a href="#">interpretations</a> of the <a href="#">expressive intent</a> and meaning of <a href="#">musical works</a> , citing as evidence the treatment of the <b>Elements of Music</b> , <a href="#">contexts</a> , (when appropriate) the <a href="#">setting of the text</a> and personal research. | <b>MU:E.Re8.1.Acc)</b> Synthesize <a href="#">interpretations</a> of the <a href="#">expressive intent</a> and meaning of <a href="#">musical works</a> , citing as evidence the treatment of the <b>Elements of Music</b> , <a href="#">contexts</a> , (when appropriate) the <a href="#">setting of the text</a> and varied researched sources. | <b>MU:E.Re8.1.Adv)</b> Cite evidence to <a href="#">interpretations</a> of the <a href="#">expressive intent</a> and meaning of <a href="#">musical works</a> by comparing and synthesizing varied researched sources, including reference to other arts disciplines. |

**Clarifications**

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# MUSIC

## RESPONDING

PROCESS COMPONENT:  
**EVALUATE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 9</b>      | Apply criteria to evaluate artistic work.   |
| <b>Enduring Understanding</b> | The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation and established criteria. |
| <b>Essential Question</b>     | How do we judge the quality of musical work(s) and performance(s)?  |
| <b>Key Vocabulary</b>         | Analysis, Context, Expressive Intent, Interpretation  |

### Standards: Traditional and Emerging Ensembles

| HS Proficient  | HS Accomplished  | HS Advanced   |
|--|--|---|
| <b>MU:E.Re9.1.Prof)</b> Apply established and teacher-provided criteria based on personal preference, <a href="#">analysis</a> and <a href="#">context</a> to evaluate musical selections for listening. | <b>MU:E.Re9.1.Acc)</b> Apply personally developed and established criteria based on research, personal preference, <a href="#">analysis</a> , <a href="#">interpretation</a> , <a href="#">expressive intent</a> and musical qualities to evaluate contrasting musical selections for listening. | <b>MU:E.Re9.1.Adv)</b> Develop and justify evaluations of a variety of musical selections for listening based on personally developed and established criteria, personal decision making and knowledge and understanding of <a href="#">context</a> . |

### Clarifications

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# MUSIC

## CONNECTING

PROCESS COMPONENT:  
**CONNECT**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 10</b>     | Synthesize and relate knowledge and personal experiences to make art.  |
| <b>Enduring Understanding</b> | Musicians connect their personal interests, experiences, ideas and knowledge to creating, performing and responding. |
| <b>Essential Question</b>     | How do musicians make meaningful connections through creating, performing and responding?                            |
| <b>Key Vocabulary</b>         | Context, Intent  |

### Standards: Traditional and Emerging Ensembles

| HS Proficient  | HS Accomplished   | HS Advanced  |
|--|---|--|
| <b>MU:E.Cn10.1.Prof)</b> Summarize and demonstrate how personal experiences, interests, knowledge and skills relate to choices and <a href="#">intent</a> when creating, performing and responding in music. | <b>MU:E.Cn10.1.Acc)</b> Investigate how personal experiences, interests, knowledge, skills and <a href="#">contexts</a> relate to choices and <a href="#">intent</a> when creating, performing and responding in music. | <b>MU:E.Cn10.1.Adv)</b> Synthesize how personal experiences, interests, knowledge, skills, <a href="#">contexts</a> and audience expectations connect to choices and <a href="#">intent</a> when creating, performing and responding in music. |

### Clarifications

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# MUSIC

## CONNECTING

PROCESS COMPONENT:  
**RELATE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 11</b>     | Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.   |
| <b>Enduring Understanding</b> | Artistic ideas and works can be better understood when we consider the societal, cultural and historical context in which they were created and/or performed. |
| <b>Essential Question</b>     | How do the other arts, disciplines, contexts and daily life inform creating, performing and responding to music?  |
| <b>Key Vocabulary</b>         | Explore   |

### Standards: Traditional and Emerging Ensembles

| HS Proficient   | HS Accomplished   | HS Advanced   |
|---|---|---|
| <b>MU:E.Cn11.1.Prof)</b> Describe the role of music in significant and historical events. | <b>MU:E.Cn11.1.Acc)</b> Evaluate the effect of a musician or a group of musicians on a society and identify the factors that made their contributions possible. | <b>MU:E.Cn11.1.Adv)</b> <a href="#">Explore</a> opportunities for community connection through a musical endeavor and cite evidence of how it affects change and/or meets a need. |

### Clarifications

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## Traditional and Emerging Ensembles: Middle School At-A-Glance

Many students become involved in an instrumental or vocal ensemble before entering high school, therefore the 8th grade proficiency level of “intermediate” has been made available alongside the high school proficiency levels of proficient, accomplished and advanced for Traditional and Emerging Ensembles. The chart is arranged according to the processes of Creating, Performing, Responding and Connecting and is meant as an overview of the standards for this strand, grade 8 - high school.

### Traditional and Emerging Ensembles - Creating

| MS Intermediate  | HS Proficient  | HS Accomplished   | HS Advanced  |
|--|--|---|--|
| <p><b>MU:E.Cr1.1.Int)</b> Compose and improvise ideas for melodies and <a href="#">rhythmic passages</a> based on characteristic(s) of music or text(s) studied in rehearsal.</p>  | <p><b>MU:E.Cr1.1.Prof)</b> Compose and improvise ideas for melodies, <a href="#">rhythmic passages</a> and <a href="#">arrangements</a> for specific <a href="#">purposes</a> that reflect characteristic(s) of music from a variety of <a href="#">historical periods</a> studied in rehearsal.</p>   | <p><b>MU:E.Cr1.1.Acc)</b> Compose and improvise ideas for <a href="#">arrangements</a>, <a href="#">sections</a> and short <a href="#">compositions</a> for specific <a href="#">purposes</a> that reflect characteristic(s) of music from a variety of cultures studied in rehearsal.</p>  | <p><b>MU:E.Cr1.1.Adv)</b> Compose and improvise <a href="#">musical ideas</a> for a variety of <a href="#">purposes</a> and <a href="#">context</a>.</p>   |
| <p><b>MU:E.Cr2.1.Int.a)</b> Select and develop draft melodies and <a href="#">rhythmic passages</a> that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.</p> <p><b>MU:E.Cr2.1.Int.b)</b> Preserve draft <a href="#">compositions</a> and <a href="#">improvisations</a> through standard <a href="#">notation</a> and recording technologies.</p> | <p><b>MU:E.Cr2.1.Prof.a)</b> Select and develop draft melodies, <a href="#">rhythmic passages</a> and <a href="#">arrangements</a> for specific <a href="#">purposes</a> that demonstrate understanding of characteristic(s) of music from a variety of <a href="#">historical periods</a> studied in rehearsal.</p> <p><b>MU:E.Cr2.1.Prof.b)</b> Preserve draft <a href="#">compositions</a> and <a href="#">improvisations</a> through standard <a href="#">notation</a> and recording technologies.</p> | <p><b>MU:E.Cr2.1.Acc.a)</b> Select and develop <a href="#">arrangements</a>, <a href="#">sections</a> and short <a href="#">compositions</a> for specific <a href="#">purposes</a> that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.</p> <p><b>MU:E.Cr2.1.Acc.b)</b> Preserve draft <a href="#">compositions</a> and <a href="#">improvisations</a> through standard <a href="#">notation</a> and recording technologies.</p> | <p><b>MU:E.Cr2.1.Adv.a)</b> Select and develop composed and improvised ideas into draft <a href="#">musical works</a> organized for a variety of <a href="#">purposes</a> and <a href="#">contexts</a>.</p> <p><b>MU:E.Cr2.1.Adv.b)</b> Preserve draft <a href="#">musical works</a> through standard <a href="#">notation</a> and recording technologies.</p> |



## Traditional and Emerging Ensembles – Creating

| MS Intermediate  | HS Proficient   | HS Accomplished   | HS Advanced   |
|--|---|---|---|
| <p><b>MU:E.Cr3.1.Int)</b> Apply teacher-provided criteria to evaluate and <a href="#">refine</a> drafts of <a href="#">compositions</a> and <a href="#">improvisations</a>.</p>                | <p><b>MU:E.Cr3.1.Prof)</b> Describe and apply established criteria to assess and <a href="#">refine</a> drafts of melodies, <a href="#">rhythmic passages</a>, <a href="#">arrangements</a> and <a href="#">improvisations</a>.</p> | <p><b>MU:E.Cr3.1.Acc)</b> Develop and apply selected teacher-provided and/or student-developed criteria to assess and <a href="#">refine</a> drafts of <a href="#">arrangements</a>, <a href="#">sections</a>, short <a href="#">compositions</a> and <a href="#">improvisations</a>.</p> | <p><b>MU:E.Cr3.1.Adv)</b> Justify and apply student-developed criteria to assess and <a href="#">refine</a> drafts of varied <a href="#">musical works</a>.</p>           |
| <p><b>MU:E.Cr3.2.Int)</b> Share final versions of melodies and <a href="#">rhythmic passages</a> that demonstrate understanding of characteristics of music or texts studied in rehearsal.</p> | <p><b>MU:E.Cr3.2.Prof)</b> Share final versions of melodies, <a href="#">rhythmic passages</a> and <a href="#">arrangements</a> that address identified <a href="#">purposes</a>.</p>   | <p><b>MU:E.Cr3.2.Acc)</b> Share final versions of <a href="#">arrangements</a>, <a href="#">sections</a> and short <a href="#">compositions</a> that address identified <a href="#">purposes</a>.</p>   | <p><b>MU:E.Cr3.2.Adv)</b> Share final versions of varied <a href="#">musical works</a> that address identified <a href="#">purposes</a> and <a href="#">contexts</a>.</p> |

## Traditional and Emerging Ensembles – Performing

| MS Intermediate   | HS Proficient   | HS Accomplished   | HS Advanced   |
|---|---|---|---|
| <p><b>MU:E.Pr4.1.Int)</b> Using established criteria, explore varied <a href="#">repertoire</a> to study based on music literacy, an understanding of <a href="#">formal design</a> in the music, <a href="#">context</a> and the <a href="#">technical skill</a> of the individual and <a href="#">ensemble</a>.</p> | <p><b>MU:E.Pr4.1.Prof)</b> Using established criteria, select varied <a href="#">repertoire</a> to study based on music literacy, an understanding of <a href="#">formal design</a> in the music, <a href="#">context</a> and the <a href="#">technical skill</a> of the individual and <a href="#">ensemble</a>.</p> | <p><b>MU:E.Pr4.1.Acc)</b> Explain the criteria used to select varied <a href="#">repertoire</a> to study based on an understanding of theoretical and <a href="#">structural</a> characteristics of the music, the <a href="#">technical skill</a> of the individual or <a href="#">ensemble</a> and the <a href="#">purpose</a> or <a href="#">context</a> of the performance.</p> | <p><b>MU:E.Pr4.1.Adv)</b> Develop and apply criteria to select varied <a href="#">programs</a> to study and perform based on an understanding of theoretical and <a href="#">structural</a> characteristics and expressive challenges in the music, the <a href="#">technical skill</a> of the individual or <a href="#">ensemble</a> and the <a href="#">purpose</a> and <a href="#">context</a> of the performance.</p> |
| <p><b>MU:E.Pr4.2.Int)</b> Using music reading and aural skills, identify how knowledge of simple forms, in varied styles, inform performances.</p>  | <p><b>MU:E.Pr4.2.Prof)</b> Using music reading and aural skills, identify how the <a href="#">form</a> and <a href="#">structural</a> aspects of a <a href="#">piece</a> affect and inform performances.</p>  | <p><b>MU:E.Pr4.2.Acc)</b> Using music reading and aural skills where appropriate, demonstrate how <a href="#">compositional devices</a> and <a href="#">structural</a> aspects of <a href="#">musical works</a> may affect performances.</p>  | <p><b>MU:E.Pr4.2.Adv)</b> Using music reading and aural skills where appropriate, document and critique how <a href="#">compositional devices</a> and <a href="#">structural</a> aspects of <a href="#">musical works</a> may affect performances.</p>  |
| <p><b>MU:E.Pr4.3.Int)</b> Through personal <a href="#">interpretation</a>, communicate the <a href="#">context</a> (social, cultural or historical) and <a href="#">expressive intent</a> in a varied <a href="#">repertoire</a> of music selected for performance.</p>   | <p><b>MU:E.Pr4.3.Prof)</b> Through personal <a href="#">interpretation</a>, describe how the <a href="#">context</a> and <a href="#">expressive intent</a> in a varied <a href="#">repertoire</a> of music influences performances.</p>   | <p><b>MU:E.Pr4.3.Acc)</b> Through personal <a href="#">interpretation</a> explain how <a href="#">context</a> and <a href="#">expressive intent</a> in a varied <a href="#">repertoire</a> of music influences performances.</p>  | <p><b>MU:E.Pr4.3.Adv)</b> Through personal <a href="#">interpretation</a>, explain and <a href="#">present</a> how <a href="#">context</a> and <a href="#">expressive intent</a> in varied <a href="#">programs</a> of music influences performances.</p>   |

## Traditional and Emerging Ensembles – Performing

| MS Intermediate   | HS Proficient   | HS Accomplished   | HS Advanced  |
|---|---|---|--|
| <p><b>MU:E.Pr5.1.Int)</b> Using teacher and student feedback, develop strategies to address expressive challenges in a varied <a href="#">repertoire</a> of music and evaluate their success using feedback from <a href="#">ensemble</a> peers and other sources to <a href="#">refine</a> performances.</p>   | <p><b>MU:E.Pr5.1.Prof)</b> Develop strategies to address expressive challenges in a varied <a href="#">repertoire</a> of music and evaluate their success using feedback from <a href="#">ensemble</a>, peers and other sources to <a href="#">refine</a> performances.</p>   | <p><b>MU:E.Pr5.1.Acc)</b> Develop and apply appropriate rehearsal strategies to address individual and <a href="#">ensemble</a> challenges in a varied <a href="#">repertoire</a> of music and evaluate their success.</p>  | <p><b>MU:E.Pr5.1.Adv)</b> <a href="#">Refine</a> and apply appropriate rehearsal strategies to address individual and <a href="#">ensemble</a> challenges in a varied <a href="#">repertoire</a> of music.</p>   |
| <p><b>MU:E.Pr6.1.Int.a)</b> Demonstrate attention to <a href="#">technical accuracy</a> and <a href="#">expressive qualities</a> in prepared and improvised performances of a varied <a href="#">repertoire</a> of music representing diverse cultures and <a href="#">styles</a>.</p> <p><b>MU:E.Pr6.1.Int.b)</b> Demonstrate an understanding of the <a href="#">context</a> of the music through prepared and improvised performances.</p> | <p><b>MU:E.Pr6.1.Prof.a)</b> Demonstrate attention to <a href="#">technical accuracy</a> and <a href="#">expressive qualities</a> in prepared and improvised performances of a varied <a href="#">repertoire</a> of music representing diverse cultures, <a href="#">styles</a> and <a href="#">genres</a>.</p> <p><b>MU:E.Pr6.1.Prof.b)</b> Demonstrate an understanding of <a href="#">expressive intent</a> by connecting with an audience through prepared and improvised performances.</p> | <p><b>MU:E.Pr6.1.Acc.a)</b> Demonstrate mastery of the technical demands and an understanding of <a href="#">expressive qualities</a> of the music in prepared and improvised performances of a varied <a href="#">repertoire</a> representing diverse cultures, <a href="#">styles</a>, <a href="#">genres</a> and <a href="#">historical periods</a>.</p> <p><b>MU:E.Pr6.1.Acc.b)</b> Demonstrate an understanding of <a href="#">intent</a> as a means for connecting with an audience through prepared and improvised performances.</p> | <p><b>MU:E.Pr6.1.Adv.a)</b> Demonstrate an understanding and mastery of the technical demands and <a href="#">expressive qualities</a> of the music through prepared and improvised performances of a varied <a href="#">repertoire</a> representing diverse cultures, <a href="#">styles</a>, <a href="#">genres</a> and <a href="#">historical periods</a> in multiple types of <a href="#">ensembles</a>.</p> <p><b>MU:E.Pr6.1.Adv.b)</b> Demonstrate an ability to connect with audience members before and during the process of engaging with and responding to them through prepared and improvised performances.</p> |

## Traditional and Emerging Ensembles – Responding

| MS Intermediate  | HS Proficient   | HS Accomplished   | HS Advanced  |
|--|---|---|--|
| <p><b>MU:E.Re7.1.Int)</b> Explain reasons for selecting music by citing characteristics found in the music and connections to interest, <a href="#">purpose</a> and <a href="#">context</a>.</p>   | <p><b>MU:E.Re7.1.Prof)</b> Apply criteria to select music and support choices by citing characteristics found in the music and connections to interest, <a href="#">purpose</a> and <a href="#">context</a>.</p>  | <p><b>MU:E.Re7.1.Acc)</b> Apply criteria to select music and justify choices citing knowledge of the music and the specified <a href="#">purpose</a> and <a href="#">context</a>.</p>   | <p><b>MU:E.Re7.1.Adv)</b> Apply research and personally developed criteria to justify choices made when selecting music, citing knowledge of the music and individual and <a href="#">ensemble purpose</a> and <a href="#">context</a>.</p>                                  |
| <p><b>MU:E.Re7.2.Int)</b> Describe how understanding <a href="#">context</a> and the way the <b>Elements of Music</b> are manipulated inform the response to music.</p>  | <p><b>MU:E.Re7.2.Prof)</b> Explain how the <a href="#">analysis</a> of passages and understanding the way the <b>Elements of Music</b> are manipulated inform the response to music.</p>  | <p><b>MU:E.Re7.2.Acc)</b> Explain how the <a href="#">analysis</a> of musical <a href="#">structures</a> and historical/cultural <a href="#">contexts</a> inform the response to music.</p>   | <p><b>MU:E.Re7.2.Adv)</b> Demonstrate and connect how the <a href="#">analysis</a> of musical structures, <a href="#">contexts</a> and performance decisions inform the response to music.</p>   |
| <p><b>MU:E.Re8.1.Int)</b> Identify and support <a href="#">interpretations</a> of the <a href="#">expressive intent</a> and meaning of <a href="#">musical works</a>, citing as evidence the treatment of the <b>Elements of Music</b>, <a href="#">contexts</a> and (when appropriate) the <a href="#">setting of the text</a>.</p> | <p><b>MU:E.Re8.1.Prof)</b> Explore <a href="#">interpretations</a> of the <a href="#">expressive intent</a> and meaning of <a href="#">musical works</a>, citing as evidence the treatment of the <b>Elements of Music</b>, <a href="#">contexts</a>, (when appropriate) the <a href="#">setting of the text</a> and personal research.</p> | <p><b>MU:E.Re8.1.Acc)</b> Synthesize <a href="#">interpretations</a> of the <a href="#">expressive intent</a> and meaning of <a href="#">musical works</a>, citing as evidence the treatment of the <b>Elements of Music</b>, <a href="#">contexts</a>, (when appropriate) the <a href="#">setting of the text</a> and varied researched sources.</p> | <p><b>MU:E.Re8.1.Adv)</b> Cite evidence to <a href="#">interpretations</a> of the <a href="#">expressive intent</a> and meaning of <a href="#">musical works</a> by comparing and synthesizing varied researched sources, including reference to other arts disciplines.</p> |
| <p><b>MU:E.Re9.1.Int)</b> Explain the influence of experiences and <a href="#">context</a> (personal, social or cultural) on interest in and the evaluation of a varied <a href="#">repertoire</a> of music.</p>   | <p><b>MU:E.Re9.1.Prof)</b> Apply established and teacher-provided criteria based on personal preference, <a href="#">analysis</a> and <a href="#">context</a> to evaluate musical selections for listening.</p>   | <p><b>MU:E.Re9.1.Acc)</b> Apply personally developed and established criteria based on research, personal preference, <a href="#">analysis</a>, <a href="#">interpretation</a>, <a href="#">expressive intent</a> and musical qualities to evaluate contrasting musical selections for listening.</p>   | <p><b>MU:E.Re9.1.Adv)</b> Develop and justify evaluations of a variety of musical selections for listening based on personally developed and established criteria, personal decision making and knowledge and understanding of <a href="#">context</a>.</p>                  |

## Traditional and Emerging Ensembles – Connecting

| MS Intermediate   | HS Proficient   | HS Accomplished  | HS Advanced   |
|---|---|--|---|
| <p><b>MU:E.Cn10.1.Int)</b> Demonstrate how interests, knowledge and skills relate to personal choices and <a href="#">intent</a> when creating, performing and responding to music.</p> | <p><b>MU:E.Cn10.1.Prof)</b> Summarize and demonstrate how personal experiences, interests, knowledge and skills relate to choices and <a href="#">intent</a> when creating, performing and responding in music.</p> | <p><b>MU:E.Cn10.1.Acc)</b> Investigate how personal experiences, interests, knowledge, skills and <a href="#">contexts</a> relate to choices and <a href="#">intent</a> when creating, performing and responding in music.</p> | <p><b>MU:E.Cn10.1.Adv)</b> Synthesize how personal experiences, interests, knowledge, skills, <a href="#">contexts</a> and audience expectations connect to choices and <a href="#">intent</a> when creating, performing and responding in music.</p> |
| <p><b>MU:E.Cn11.1.Int)</b> Identify the cultural, social and political uses of music.</p>   | <p><b>MU:E.Cn11.1.Prof)</b> Describe the role of music in significant and historical events.</p>  | <p><b>MU:E.Cn11.1.Acc)</b> Evaluate the effect of a musician or a group of musicians on a society and identify the factors that made their contributions possible.</p>   | <p><b>MU:E.Cn11.1.Adv)</b> <a href="#">Explore</a> opportunities for community connection through a musical endeavor and cite evidence of how it affects change and/or meets a need.</p>  |

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**High School: Harmonizing Instruments Strand**  
**Proficiency Levels**



**Kentucky Academic Standards**  
**Visual and Performing Arts**

# MUSIC

## CREATING

PROCESS COMPONENT:  
**IMAGINE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 1</b>      | Generate and conceptualize artistic ideas and work.  |
| <b>Enduring Understanding</b> | The creative ideas, concepts and feelings that influence musicians’ work emerge from a variety of sources. |
| <b>Essential Question</b>     | How do musicians generate creative ideas?  |
| <b>Key Vocabulary</b>         | Compositions, Harmonization, Improvisation, Style  |

### Standards: Harmonizing Instruments

| HS Proficient  | HS Accomplished   | HS Advanced   |
|--|---|---|
| <p><b>MU:H.Cr1.1.Prof)</b> Generate melodic, rhythmic and harmonic ideas for <a href="#">improvisations</a>, <a href="#">compositions</a> and three-or-more-chord accompaniments in a variety of patterns.</p> | <p><b>MU:H.Cr1.1.Acc.a)</b> Generate melodic, rhythmic and harmonic ideas for <a href="#">improvisations</a>, <a href="#">compositions</a> and accompaniment patterns in a variety of <a href="#">styles</a>.</p> <p><b>MU:H.Cr1.1.Acc.b)</b> Generate <a href="#">harmonizations</a> for given melodies.</p> | <p><b>MU:H.Cr1.1.Adv.a)</b> Generate melodic, rhythmic and harmonic ideas for a collection of <a href="#">improvisations</a>, <a href="#">compositions</a> and accompaniment patterns in several different <a href="#">styles</a>.</p> <p><b>MU:H.Cr1.1.Adv.b)</b>Generate stylistically appropriate <a href="#">harmonizations</a> for given melodies.</p> |

### Clarifications

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|--|--|--|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*



# MUSIC

## CREATING

PROCESS COMPONENT:  
**DEVELOP**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 2</b>      | Organize and develop artistic ideas and work.   |
| <b>Enduring Understanding</b> | Musicians' creative choices are influenced by their expertise, context and expressive intent. |
| <b>Essential Question</b>     | How do musicians make creative decisions?   |
| <b>Key Vocabulary</b>         | Harmonization, Improvisation, Notation, Style   |

### Standards: Harmonizing Instruments

| HS Proficient  | HS Accomplished  | HS Advanced  |
|--|--|--|
| <p><b>MU:H.Cr2.1.Prof)</b> Select, develop and use standard <a href="#">notation</a> and recording technologies to document melodic, rhythmic and harmonic ideas for drafts of <a href="#">improvisations</a>, <a href="#">compositions</a> and three-or-more chord accompaniments in a variety of patterns.</p> | <p><b>MU:H.Cr2.1.Acc)</b> Select, develop and use standard <a href="#">notation</a> and recording technologies to document melodic, rhythmic, and harmonic ideas for drafts of <a href="#">improvisations</a>, <a href="#">compositions</a> and accompaniment patterns in a variety of <a href="#">styles</a> and <a href="#">harmonizations</a> for given melodies.</p> | <p><b>MU:H.Cr2.1.Adv)</b> Select, develop and use standard <a href="#">notation</a> and recording technologies to document melodic, rhythmic and harmonic ideas for drafts of <a href="#">improvisations</a> and <a href="#">compositions</a> in several different <a href="#">styles</a> and stylistically appropriate <a href="#">harmonizations</a> for given melodies.</p> |

### Clarifications

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|--|--|--|
| <p><i>Three-or-more chord accompaniments might include arpeggios, country and gallop strumming, or fingerpicking patterns.</i></p> |  |  |
|--|--|--|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# MUSIC

## CREATING

PROCESS COMPONENT:  
**REFINE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 3.1</b>    | Refine and complete artistic work.   |
| <b>Enduring Understanding</b> | Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria. |
| <b>Essential Question</b>     | How do musicians improve the quality of their creative work?   |
| <b>Key Vocabulary</b>         | Composition, Harmonization, Improvisation, Refine, Style   |

### Standards: Harmonizing Instruments

| HS Proficient   | HS Accomplished  | HS Advanced   |
|---|--|---|
| <b>MU:H.Cr3.1.Prof)</b> Describe and apply established criteria to assess and <a href="#">refine</a> drafts of <a href="#">improvisations</a> , <a href="#">compositions</a> and three-or-more chord accompaniments in a variety of patterns. | <b>MU:H.Cr3.1.Acc)</b> Develop and apply selected teacher-provided and/or student-developed criteria to assess and <a href="#">refine</a> drafts of <a href="#">improvisations</a> , <a href="#">compositions</a> and three-or-more chord accompaniments in a variety of patterns. | <b>MU:H.Cr3.1.Adv)</b> Justify and apply student-developed criteria to assess and <a href="#">refine</a> drafts of <a href="#">improvisations</a> , <a href="#">compositions</a> and three-or-more chord accompaniments in a variety of <a href="#">styles</a> and stylistically appropriate <a href="#">harmonizations</a> for given melodies. |

### Clarifications

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*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# MUSIC

## CREATING

PROCESS COMPONENT:  
**PRESENT**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 3.2</b>    | Refine and complete artistic work.  |
| <b>Enduring Understanding</b> | Musicians' presentation of creative work is the culmination of a process of creation and communication. |
| <b>Essential Question</b>     | When is creative work ready to share?   |
| <b>Key Vocabulary</b>         | Composition, Harmonization, Improvisation, Musical Idea, Style, Technical Skill                         |

### Standards: Harmonizing Instruments

| HS Proficient   | HS Accomplished   | HS Advanced   |
|---|---|---|
| <p><b>MU:H.Cr3.2.Prof)</b> Share final versions of <a href="#">improvisations</a>, <a href="#">compositions</a> and three-or-more chord accompaniments in a variety of patterns, demonstrating <a href="#">technical skill</a> in applying principles of <a href="#">improvisation/compositions</a> and originality in developing and organizing <a href="#">musical ideas</a>.</p> | <p><b>MU:H.Cr3.2.Acc)</b> Share final versions of <a href="#">improvisations</a>, <a href="#">compositions</a> and accompaniment patterns in a variety of <a href="#">styles</a> and <a href="#">harmonizations</a> for given melodies, demonstrating <a href="#">technical skill</a> in applying principles of <a href="#">improvisation/composition</a> and originality in developing and organizing <a href="#">musical ideas</a>.</p> | <p><b>MU:H.Cr3.2.Adv)</b> Share final versions of <a href="#">improvisations</a> in several different <a href="#">styles</a>, a collection of <a href="#">compositions</a> and stylistically appropriate <a href="#">harmonizations</a> for given melodies, demonstrating <a href="#">technical skill</a> in applying principles of <a href="#">improvisation/composition</a> and originality in developing and organizing <a href="#">musical ideas</a>.</p> |

### Clarifications

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# MUSIC

## PERFORMING

PROCESS COMPONENT:  
**SELECT**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 4.1</b>    | Select, analyze and interpret artistic work for presentation.   |
| <b>Enduring Understanding</b> | 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. |
| <b>Essential Question</b>     | How do performers select repertoire?  |
| <b>Key Vocabulary</b>         | Improvisation, Program, Repertoire, Style   |

### Standards: Harmonizing Instruments

| HS Proficient  | HS Accomplished  | HS Advanced   |
|--|--|---|
| <p><b>MU:H.Pr4.1.Prof)</b> Using established criteria, select a varied <a href="#">repertoire</a> of music for individual or small group performances that include melodies, <a href="#">improvisations</a> and chordal accompaniments in a variety of patterns.</p> | <p><b>MU:H.Pr4.1.Acc)</b> Explain the criteria used in selecting a varied <a href="#">repertoire</a> of music for individual and small group performances that include melodies, <a href="#">improvisations</a> and chordal accompaniments in a variety of <a href="#">styles</a>.</p> | <p><b>MU:H.Pr4.1.Adv)</b> Develop and apply individually developed criteria for selecting a varied <a href="#">repertoire</a> for a <a href="#">program</a> of music for individual and small group performances that include melodies, <a href="#">improvisations</a> and stylistically-appropriate accompaniments in a variety of contrasting <a href="#">styles</a>.</p> |

### Clarifications

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# MUSIC

## PERFORMING

PROCESS COMPONENT:  
**ANALYZE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 4.2</b>    | Select, analyze and interpret artistic work for presentation.  |
| <b>Enduring Understanding</b> | Analyzing creators' context and how they manipulate <b>Elements of Music</b> provides insight into their intent and informs performance. |
| <b>Essential Question</b>     | How does understanding the structure and context of musical works inform performance?  |
| <b>Key Vocabulary</b>         | Context, Improvisation, Program, Repertoire, Structural, Style   |

### Standards: Harmonizing Instruments

| HS Proficient  | HS Accomplished  | HS Advanced  |
|--|--|--|
| <b>MU:H.Pr4.2.Prof)</b> Explain important theoretical and <a href="#">structural</a> characteristics and <a href="#">context</a> in a varied <a href="#">repertoire</a> of music that includes melodies, <a href="#">improvisations</a> and chordal accompaniments in a variety of patterns. | <b>MU:H.Pr4.2.Acc)</b> Explain important theoretical and <a href="#">structural</a> characteristics and <a href="#">context</a> in a varied <a href="#">repertoire</a> of music that includes melodies, <a href="#">improvisations</a> and chordal accompaniments in a variety of <a href="#">styles</a> . | <b>MU:H.Pr4.2.Adv)</b> Explain important theoretical and <a href="#">structural</a> characteristics and <a href="#">context</a> in a varied <a href="#">repertoire</a> of music selected for <a href="#">programs</a> that includes melodies, <a href="#">improvisations</a> and stylistically appropriate accompaniments in a variety of contrasting <a href="#">styles</a> . |

### Clarifications

|   |  |  |
|---|--|--|
| <i>Patterns might include arpeggios, country and gallop strumming or fingerpicking.</i> |  |  |
|---|--|--|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# MUSIC

## PERFORMING

PROCESS COMPONENT:  
**INTERPRET**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 4.3</b>    | Select, analyze and interpret artistic work for presentation.   |
| <b>Enduring Understanding</b> | Performers make interpretive decisions based on their understanding of context and expressive intent. |
| <b>Essential Question</b>     | How do performers interpret musical works?  |
| <b>Key Vocabulary</b>         | Context, Expressive Intent, Improvisation, Interpretation, Present, Program, Repertoire, Style        |

### Standards: Harmonizing Instruments

| HS Proficient   | HS Accomplished  | HS Advanced   |
|---|--|---|
| <p><b>MU:H.Pr4.3.Prof)</b> Through personal <a href="#">interpretation</a>, describe how the <a href="#">context</a> and <a href="#">expressive intent</a> in a varied <a href="#">repertoire</a> of music influences performances that include melodies, <a href="#">improvisations</a> and chordal accompaniments in a variety of patterns.</p> | <p><b>MU:H.Pr4.3.Acc)</b> Through personal <a href="#">interpretation</a> explain how <a href="#">context</a> and <a href="#">expressive intent</a> in a varied <a href="#">repertoire</a> of music influences performances that include melodies, <a href="#">improvisations</a> and chordal accompaniments in a variety of <a href="#">styles</a> that include melodies, <a href="#">improvisations</a> and chordal accompaniments in a variety of <a href="#">styles</a>.</p> | <p><b>MU:H.Pr4.3.Adv)</b> Through personal <a href="#">interpretation</a>, explain and <a href="#">present</a> how <a href="#">context</a> and <a href="#">expressive intent</a> in varied <a href="#">programs</a> of music influences performances that include melodies, stylistically appropriate accompaniments and <a href="#">improvisations</a> in a variety of contrasting <a href="#">styles</a> that include melodies, stylistically appropriate accompaniments and <a href="#">improvisations</a> in a variety of contrasting <a href="#">styles</a>.</p> |

### Clarifications

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# MUSIC

## PERFORMING

PROCESS COMPONENT:  
**REHEARSE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 5</b>      | Develop and refine artistic technique and work for presentation.   |
| <b>Enduring Understanding</b> | 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. |
| <b>Essential Question</b>     | How do musicians improve the quality of their performance?   |
| <b>Key Vocabulary</b>         | Program, Refine, Repertoire, Style   |

### Standards: Harmonizing Instruments

| HS Proficient  | HS Accomplished   | HS Advanced  |
|--|---|--|
| <p><b>MU:H.Pr5.1.Prof.a)</b> Identify and apply established criteria and teacher feedback to critique individual and small group performances of a varied <a href="#">repertoire</a> of music.</p> <p><b>MU:H.Pr5.1.Prof.b)</b> Identify and implement strategies to address performance challenges and <a href="#">refine</a> performances.</p> | <p><b>MU:H.Pr5.1.Acc.a)</b> Develop and apply established criteria and feedback from teacher and/or students to critique individual and small group performances of a varied <a href="#">repertoire</a> of music.</p> <p><b>MU:H.Pr5.1.Acc.b)</b> Explore and implement rehearsal strategies to address performance challenges and <a href="#">refine</a> the performances.</p> | <p><b>MU:H.Pr5.1.Adv.a)</b> Develop and apply criteria, including feedback from multiple sources, to critique a <a href="#">program</a> of music in contrasting <a href="#">styles</a> selected for individual and small group performance.</p> <p><b>MU:H.Pr5.1.Adv.b)</b> Create and implement rehearsal strategies to address performance challenges and <a href="#">refine</a> the performances.</p> |

### Clarifications

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# MUSIC

## PERFORMING

PROCESS COMPONENT:  
**PERFORM**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 6</b>      | Convey meaning through the presentation of artistic work.   |
| <b>Enduring Understanding</b> | Musicians perform artistic works with expression and technical accuracy to convey meaning. Performer and audience etiquette impacts connection in various performance settings. |
| <b>Essential Question</b>     | How do context and the way musical work is presented influence performance and audience response?   |
| <b>Key Vocabulary</b>         | Context, Expression, Improvisation, Piece, Program, Repertoire, Sensitivity, Style, Technical Accuracy,   |

### Standards: Harmonizing Instruments

| HS Proficient   | HS Accomplished   | HS Advanced  |
|---|---|--|
| <p><b>MU:H.Pr6.1.Prof.a)</b> Perform with <a href="#">expression</a> and <a href="#">technical accuracy</a>, a varied <a href="#">repertoire</a> of music that includes melodies, <a href="#">improvisations</a> and chordal accompaniments in a variety of patterns.</p> <p><b>MU:H.Pr6.1.Prof.b)</b> Explore performance approaches to show <a href="#">sensitivity</a> to the audience with an understanding of the <a href="#">context</a>.</p> | <p><b>MU:H.Pr6.1.Acc.a)</b> Perform with <a href="#">expression</a> and <a href="#">technical accuracy</a>, a varied <a href="#">repertoire</a> of music that includes melodies, <a href="#">improvisations</a> and chordal accompaniments in a variety of <a href="#">styles</a>.</p> <p><b>MU:H.Pr6.1.Acc.b)</b> Compare performance approaches to show appropriate <a href="#">sensitivity</a> to the audience with an understanding of the <a href="#">context</a>.</p> | <p><b>MU:H.Pr6.1.Adv.a)</b> Perform with <a href="#">expression</a> and <a href="#">technical accuracy</a>, a varied <a href="#">repertoire</a> for <a href="#">programs</a> of music that includes melodies, <a href="#">repertoire pieces</a>, stylistically appropriate accompaniments and <a href="#">improvisations</a> in a variety of contrasting <a href="#">styles</a>.</p> <p><b>MU:H.Pr6.1.Adv.b)</b> Justify performance approaches to show <a href="#">sensitivity</a> to the audience and an understanding of the <a href="#">context</a>.</p> |

### Clarifications

|   |  |  |
|---|--|--|
| <p><b>MU:H.Pr6.1.Prof.a)</b> Patterns might include arpeggios, country and gallop strumming or fingerpicking.</p> |  |  |
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# MUSIC

## RESPONDING

PROCESS COMPONENT:  
**SELECT**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 7.1</b>    | Perceive and analyze artistic work.   |
| <b>Enduring Understanding</b> | Individuals' selection of musical works is influenced by their interests, experiences, understandings and purposes. |
| <b>Essential Question</b>     | How do individuals choose music to experience?  |
| <b>Key Vocabulary</b>         | Context, Ensemble, Purpose  |

### Standards: Harmonizing Instruments

| HS Proficient  | HS Accomplished  | HS Advanced   |
|--|--|---|
| <b>MU:H.Re7.1.Prof)</b> Apply criteria to select music for specified <a href="#">purposes</a> , supporting choices by citing characteristics found in the music and connections to interest, <a href="#">purpose</a> and <a href="#">context</a> . | <b>MU:H.Re7.1.Acc)</b> Apply criteria to select music for a variety of <a href="#">purposes</a> , justifying choices and citing knowledge of the music and the specified <a href="#">purpose</a> and <a href="#">context</a> . | <b>MU:H.Re7.1.Adv)</b> Apply research and personally developed criteria to justify choices made when selecting music, citing knowledge of the music and individual and <a href="#">ensemble purpose</a> and <a href="#">context</a> . |

### Clarifications

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MUSIC

**RESPONDING**

PROCESS COMPONENT:  
**ANALYZE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 7.2</b>    | Perceive and analyze artistic work.  |
| <b>Enduring Understanding</b> | Response to music is informed by analyzing context (social, cultural and historical) and how creators and performers manipulate the <b>Elements of Music</b> . |
| <b>Essential Question</b>     | How does understanding the structure and context of music inform a response?   |
| <b>Key Vocabulary</b>         | Analysis, Context, Function, Structural, Structure   |

**Standards: Harmonizing Instruments**

| HS Proficient  | HS Accomplished  | HS Advanced   |
|--|--|---|
| <b>MU:H.Re7.2.Prof)</b> Compare passages in musical selections and explain how the <b>Elements of Music</b> and <a href="#">context</a> inform the response. | <b>MU:H.Re7.2.Acc)</b> Explain how the <a href="#">analysis</a> of the <a href="#">structures</a> and <a href="#">context</a> of contrasting musical selections inform the response. | <b>MU:H.Re7.2.Adv)</b> Demonstrate and justify how the <a href="#">structural</a> characteristics <a href="#">function</a> within a variety of musical selections and distinguish how <a href="#">context</a> and creative decisions inform the response. |

**Clarifications**

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# MUSIC

## RESPONDING

PROCESS COMPONENT:  
**INTERPRET**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 8</b>      | Interpret intent and meaning in artistic work.   |
| <b>Enduring Understanding</b> | Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. |
| <b>Essential Question</b>     | How do we discern musical creators' and performers' expressive intent?   |
| <b>Key Vocabulary</b>         | Context, Expressive Intent, Interpretation, Musical Work   |

### Standards: Harmonizing Instruments

| HS Proficient   | HS Accomplished   | HS Advanced   |
|---|---|---|
| <b>MU:H.Re8.1.Prof)</b> Explore <a href="#">interpretations</a> of the <a href="#">expressive intent</a> and meaning of <a href="#">musical works</a> , citing as evidence the treatment of the <b>Elements of Music</b> , <a href="#">context</a> and personal research. | <b>MU:H.Re8.1.Acc)</b> Synthesize <a href="#">interpretations</a> of the <a href="#">expressive intent</a> and meaning of <a href="#">musical works</a> citing as evidence the treatment of the <b>Elements of Music</b> , <a href="#">context</a> and varied researched sources. | <b>MU:H.Re8.1.Adv)</b> Cite evidence from <a href="#">interpretations</a> of the <a href="#">expressive intent</a> and meaning of <a href="#">musical works</a> by comparing and synthesizing varied researched sources, including reference to other arts disciplines. |

### Clarifications

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# MUSIC

## RESPONDING

PROCESS COMPONENT:  
**EVALUATE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 9</b>      | Apply criteria to evaluate artistic work.   |
| <b>Enduring Understanding</b> | The personal evaluation of musical works and performances is informed by analysis, interpretation and established criteria. |
| <b>Essential Question</b>     | How do we judge the quality of musical work(s) and performance(s)?  |
| <b>Key Vocabulary</b>         | Analysis, Context, Expressive Intent, Interpretation  |

### Standards: Harmonizing Instruments

| HS Proficient  | HS Accomplished  | HS Advanced   |
|--|--|---|
| <b>MU:H.Re9.1.Prof)</b> Apply established and teacher-provided criteria based on personal preference, <a href="#">analysis</a> and <a href="#">context</a> to evaluate musical selections for listening. | <b>MU:H.Re9.1.Acc)</b> Apply personally developed and established criteria based on research, personal preference, <a href="#">analysis</a> , <a href="#">interpretation</a> , <a href="#">expressive intent</a> and musical qualities to evaluate contrasting musical selections for listening. | <b>MU:H.Re9.1.Adv)</b> Develop and justify evaluations of a variety of musical selections for listening based on personally developed and established criteria, personal decision making and knowledge and understanding of <a href="#">context</a> . |

### Clarifications

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# MUSIC

## CONNECTING

PROCESS COMPONENT:  
**CONNECT**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 10</b>     | Synthesize and relate knowledge and personal experiences to make art.  |
| <b>Enduring Understanding</b> | Musicians connect their personal interests, experiences, ideas and knowledge to creating, performing and responding. |
| <b>Essential Question</b>     | How do musicians make meaningful connections through creating, performing and responding?                            |
| <b>Key Vocabulary</b>         | Context, Intent  |

### Standards: Harmonizing Instruments

| HS Proficient  | HS Accomplished   | HS Advanced  |
|--|---|--|
| <b>MU:H.Cn10.1.Prof)</b> Summarize and demonstrate how personal experiences, interests, knowledge and skills relate to choices and <a href="#">intent</a> when creating, performing and responding in music. | <b>MU:H.Cn10.1.Acc)</b> Investigate how personal experiences, interests, knowledge, skills and <a href="#">contexts</a> relate to choices and <a href="#">intent</a> when creating, performing and responding in music. | <b>MU:H.Cn10.1.Adv)</b> Synthesize how personal experiences, interests, knowledge, skills, <a href="#">contexts</a> and audience expectations connect to choices and <a href="#">intent</a> when creating, performing and responding in music. |

### Clarifications

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# MUSIC

## CONNECTING

PROCESS COMPONENT:  
**RELATE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 11</b>     | Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.   |
| <b>Enduring Understanding</b> | Artistic ideas and works can be better understood when we consider the societal, cultural and historical context in which they were created and/or performed. |
| <b>Essential Question</b>     | How do the other arts, disciplines, contexts and daily life inform creating, performing and responding to music?  |
| <b>Key Vocabulary</b>         |   |

### Standards: Harmonizing Instruments

| HS Proficient   | HS Accomplished   | HS Advanced   |
|---|---|---|
| <b>MU:H.Cn11.1.Prof)</b> Describe the role of music in significant and historical events. | <b>MU:H.Cn11.1.Acc)</b> Evaluate the effect of a musician or a group of musicians on a society and identify the factors that made their contributions possible. | <b>MU:H.Cn11.1.Adv)</b> Explore opportunities for community connection through a musical endeavor and cite evidence of how it affects change and/or meets a need. |

### Clarifications

|   |  |   |
|---|--|---|
| <i>Students might explore musical roles using technology, instruments and/or singing.</i> |  | <i>Students might explore possible music vocations and their impacts on local and global communities.</i> |
|---|--|---|

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## Harmonizing Instruments: Middle School At-A-Glance

Many students become involved in an instrumental or vocal ensemble before entering high school, therefore the 8th grade proficiency level of “intermediate” has been made available alongside the high school proficiency levels of proficient, accomplished and advanced for Harmonizing Instruments. The chart is arranged according to the processes of creating, performing, responding and connecting and is meant as an overview of the standards for this strand grade 8 - high school.

### Harmonizing Instruments – Creating

| MS Intermediate   | HS Proficient  | HS Accomplished  | HS Advanced  |
|---|--|--|--|
| <p><b>MU:H.Cr1.1.Int)</b> Generate melodic, rhythmic and harmonic ideas for melodies and two-to-three-chord accompaniments for given melodies.</p>  | <p><b>MU:H.Cr1.1.Prof)</b> Generate melodic, rhythmic and harmonic ideas for <a href="#">improvisations</a>, <a href="#">compositions</a> and three-or-more-chord accompaniments in a variety of patterns.</p>   | <p><b>MU:H.Cr1.1.Acc.a)</b> Generate melodic, rhythmic and harmonic ideas for <a href="#">improvisations</a>, <a href="#">compositions</a> and accompaniment patterns in a variety of <a href="#">styles</a>.</p> <p><b>MU:H.Cr1.1.Acc.b)</b> Generate <a href="#">harmonizations</a> for given melodies.</p>  | <p><b>MU:H.Cr1.1.Adv.a)</b> Generate melodic, rhythmic and harmonic ideas for a collection of <a href="#">improvisations</a>, <a href="#">compositions</a> and accompaniment patterns in several different <a href="#">styles</a>.</p> <p><b>MU:H.Cr1.1.Adv.b)</b>Generate stylistically appropriate <a href="#">harmonizations</a> for given melodies.</p>                    |
| <p><b>MU:H.Cr2.1.Int)</b> Select, develop and use standard <a href="#">notation</a> and recording technologies to document melodic, rhythmic and harmonic ideas for drafts of melodies and two-to-three -chord accompaniments for given melodies.</p> | <p><b>MU:H.Cr2.1.Prof)</b> Select, develop and use standard <a href="#">notation</a> and recording technologies to document melodic, rhythmic and harmonic ideas for drafts of <a href="#">improvisations</a>, <a href="#">compositions</a> and three-or-more chord accompaniments in a variety of patterns.</p> | <p><b>MU:H.Cr2.1.Acc)</b> Select, develop and use standard <a href="#">notation</a> and recording technologies to document melodic, rhythmic, and harmonic ideas for drafts of <a href="#">improvisations</a>, <a href="#">compositions</a> and accompaniment patterns in a variety of <a href="#">styles</a> and <a href="#">harmonizations</a> for given melodies.</p> | <p><b>MU:H.Cr2.1.Adv)</b> Select, develop and use standard <a href="#">notation</a> and recording technologies to document melodic, rhythmic and harmonic ideas for drafts of <a href="#">improvisations</a> and <a href="#">compositions</a> in several different <a href="#">styles</a> and stylistically appropriate <a href="#">harmonizations</a> for given melodies.</p> |



## Harmonizing Instruments – Creating

| MS Intermediate   | HS Proficient   | HS Accomplished   | HS Advanced   |
|---|---|---|---|
| <p><b>MU:H.Cr3.1.Int)</b> Apply teacher-provided criteria to critique and <a href="#">refine</a> drafts of melodies and two-to-three -chord accompaniments for given melodies.</p>                                    | <p><b>MU:H.Cr3.1.Prof)</b> Describe and apply established criteria to assess and <a href="#">refine</a> drafts of <a href="#">improvisations</a>, <a href="#">compositions</a> and three-or-more chord accompaniments in a variety of patterns.</p>   | <p><b>MU:H.Cr3.1.Acc)</b> Develop and apply selected teacher-provided and/or student-developed criteria to assess and <a href="#">refine</a> drafts of <a href="#">improvisations</a>, <a href="#">compositions</a> and three-or-more chord accompaniments in a variety of patterns.</p>  | <p><b>MU:H.Cr3.1.Adv)</b> Justify and apply student-developed criteria to assess and <a href="#">refine</a> drafts of <a href="#">improvisations</a>, <a href="#">compositions</a> and three-or-more chord accompaniments in a variety of <a href="#">styles</a> and stylistically appropriate <a href="#">harmonizations</a> for given melodies.</p>   |
| <p><b>MU:H.Cr3.2.Int)</b> Share final versions of melodies and two-to-three-chord accompaniments for given melodies, demonstrating an understanding of how to develop and organize <a href="#">musical ideas</a>.</p> | <p><b>MU:H.Cr3.2.Prof)</b> Share final versions of <a href="#">improvisations</a>, <a href="#">compositions</a> and three-or-more chord accompaniments in a variety of patterns, demonstrating <a href="#">technical skill</a> in applying principles of <a href="#">improvisation/compositions</a> and originality in developing and organizing <a href="#">musical ideas</a>.</p> | <p><b>MU:H.Cr3.2.Acc)</b> Share final versions of <a href="#">improvisations</a>, <a href="#">compositions</a> and accompaniment patterns in a variety of <a href="#">styles</a> and <a href="#">harmonizations</a> for given melodies, demonstrating <a href="#">technical skill</a> in applying principles of <a href="#">improvisation/composition</a> and originality in developing and organizing <a href="#">musical ideas</a>.</p> | <p><b>MU:H.Cr3.2.Adv)</b> Share final versions of <a href="#">improvisations</a> in several different <a href="#">styles</a>, a collection of <a href="#">compositions</a> and stylistically appropriate <a href="#">harmonizations</a> for given melodies, demonstrating <a href="#">technical skill</a> in applying principles of <a href="#">improvisation/composition</a> and originality in developing and organizing <a href="#">musical ideas</a>.</p> |

## Harmonizing Instruments – Performing

| MS Intermediate  | HS Proficient   | HS Accomplished  | HS Advanced   |
|--|---|--|---|
| <p><b>MU:H.Pr4.1.Int)</b> Describe how a varied <a href="#">repertoire</a> of music that includes melodies and chordal accompaniments is selected, based on personal interest, music reading skills and <a href="#">technical skill</a>.</p>   | <p><b>MU:H.Pr4.1.Prof)</b> Using established criteria, select a varied <a href="#">repertoire</a> of music for individual or small group performances that include melodies, <a href="#">improvisations</a> and chordal accompaniments in a variety of patterns.</p>  | <p><b>MU:H.Pr4.1.Acc)</b> Explain the criteria used in selecting a varied <a href="#">repertoire</a> of music for individual and small group performances that include melodies, <a href="#">improvisations</a> and chordal accompaniments in a variety of <a href="#">styles</a>.</p>   | <p><b>MU:H.Pr4.1.Adv)</b> Develop and apply individually developed criteria for selecting a varied <a href="#">repertoire</a> for a <a href="#">program</a> of music for individual and small group performances that include melodies, <a href="#">improvisations</a> and stylistically-appropriate accompaniments in a variety of contrasting <a href="#">styles</a>.</p>   |
| <p><b>MU:H.Pr4.2.Int)</b> Identify prominent melodic, harmonic and <a href="#">structural</a> characteristics (at least some based on reading standard <a href="#">notation</a>) and their <a href="#">context</a> in a varied <a href="#">repertoire</a> of music that includes melodies and chordal accompaniments selected for performance.</p> | <p><b>MU:H.Pr4.2.Prof)</b> Explain important theoretical and <a href="#">structural</a> characteristics and <a href="#">context</a> in a varied <a href="#">repertoire</a> of music that includes melodies, <a href="#">improvisations</a> and chordal accompaniments in a variety of patterns.</p>   | <p><b>MU:H.Pr4.2.Acc)</b> Explain important theoretical and <a href="#">structural</a> characteristics and <a href="#">context</a> in a varied <a href="#">repertoire</a> of music that includes melodies, <a href="#">improvisations</a> and chordal accompaniments in a variety of <a href="#">styles</a>.</p>   | <p><b>MU:H.Pr4.2.Adv)</b> Explain important theoretical and <a href="#">structural</a> characteristics and <a href="#">context</a> in a varied <a href="#">repertoire</a> of music selected for <a href="#">programs</a> that includes melodies, <a href="#">improvisations</a> and stylistically appropriate accompaniments in a variety of contrasting <a href="#">styles</a>.</p>  |
| <p><b>MU:H.Pr4.3.Int)</b> Through personal <a href="#">interpretation</a>, communicate the <a href="#">context</a> (social, cultural or historical) and <a href="#">expressive intent</a> in a varied <a href="#">repertoire</a> of music selected for performance that includes melodies and chordal accompaniments.</p>                          | <p><b>MU:H.Pr4.3.Prof)</b> Through personal <a href="#">interpretation</a>, describe how the <a href="#">context</a> and <a href="#">expressive intent</a> in a varied <a href="#">repertoire</a> of music influences performances that include melodies, <a href="#">improvisations</a> and chordal accompaniments in a variety of patterns.</p> | <p><b>MU:H.Pr4.3.Acc)</b> Through personal <a href="#">interpretation</a> explain how <a href="#">context</a> and <a href="#">expressive intent</a> in a varied <a href="#">repertoire</a> of music influences performances that include melodies, <a href="#">improvisations</a> and chordal accompaniments in a variety of <a href="#">styles</a> that include melodies, <a href="#">improvisations</a> and chordal accompaniments in a variety of <a href="#">styles</a>.</p> | <p><b>MU:H.Pr4.3.Adv)</b> Through personal <a href="#">interpretation</a>, explain and <a href="#">present</a> how <a href="#">context</a> and <a href="#">expressive intent</a> in varied <a href="#">programs</a> of music influences performances that include melodies, stylistically appropriate accompaniments and <a href="#">improvisations</a> in a variety of contrasting <a href="#">styles</a> that include melodies, stylistically appropriate accompaniments and <a href="#">improvisations</a> in a variety of contrasting <a href="#">styles</a>.</p> |

## Harmonizing Instruments – Performing

| MS Intermediate  | HS Proficient   | HS Accomplished   | HS Advanced  |
|--|---|---|--|
| <p><b>MU:H.Pr5.1.Int.a)</b> Apply self-reflection, teacher-provided and collaboratively developed criteria to evaluate prepared or <a href="#">improvised ensemble</a> and personal performances.</p> <p><b>MU:H.Pr5.1.Int.b)</b> Implement rehearsal strategies to address performance challenges and <a href="#">refine</a> performances.</p>  | <p><b>MU:H.Pr5.1.Prof.a)</b> Identify and apply established criteria and teacher feedback to critique individual and small group performances of a varied <a href="#">repertoire</a> of music.</p> <p><b>MU:H.Pr5.1.Prof.b)</b> Identify and implement strategies to address performance challenges and <a href="#">refine</a> performances.</p>  | <p><b>MU:H.Pr5.1.Acc.a)</b> Develop and apply established criteria and feedback from teacher and/or students to critique individual and small group performances of a varied <a href="#">repertoire</a> of music.</p> <p><b>MU:H.Pr5.1.Acc.b)</b> Explore and implement rehearsal strategies to address performance challenges and <a href="#">refine</a> the performances.</p>   | <p><b>MU:H.Pr5.1.Adv.a)</b> Develop and apply criteria, including feedback from multiple sources, to critique a <a href="#">program</a> of music in contrasting <a href="#">styles</a> selected for individual and small group performance.</p> <p><b>MU:H.Pr5.1.Adv.b)</b> Create and implement rehearsal strategies to address performance challenges and <a href="#">refine</a> the performances.</p>   |
| <p><b>MU:H.Pr6.1.Int.a)</b> Perform with <a href="#">expression</a> and <a href="#">technical accuracy</a> in individual performances of a varied <a href="#">repertoire</a> of music that includes melodies and chordal accompaniments.</p> <p><b>MU:H.Pr6.1.Int.b)</b> Describe performance approaches to show <a href="#">sensitivity</a> to the audience with an understanding of the <a href="#">context</a>.</p> | <p><b>MU:H.Pr6.1.Prof.a)</b> Perform with <a href="#">expression</a> and <a href="#">technical accuracy</a>, a varied <a href="#">repertoire</a> of music that includes melodies, <a href="#">improvisations</a> and chordal accompaniments in a variety of patterns.</p> <p><b>MU:H.Pr6.1.Prof.b)</b> Explore performance approaches to show <a href="#">sensitivity</a> to the audience with an understanding of the <a href="#">context</a>.</p> | <p><b>MU:H.Pr6.1.Acc.a)</b> Perform with <a href="#">expression</a> and <a href="#">technical accuracy</a>, a varied <a href="#">repertoire</a> of music that includes melodies, <a href="#">improvisations</a> and chordal accompaniments in a variety of <a href="#">styles</a>.</p> <p><b>MU:H.Pr6.1.Acc.b)</b> Compare performance approaches to show appropriate <a href="#">sensitivity</a> to the audience with an understanding of the <a href="#">context</a>.</p> | <p><b>MU:H.Pr6.1.Adv.a)</b> Perform with <a href="#">expression</a> and <a href="#">technical accuracy</a>, a varied <a href="#">repertoire</a> for <a href="#">programs</a> of music that includes melodies, <a href="#">repertoire pieces</a>, stylistically appropriate accompaniments and <a href="#">improvisations</a> in a variety of contrasting <a href="#">styles</a>.</p> <p><b>MU:H.Pr6.1.Adv.b)</b> Justify performance approaches to show <a href="#">sensitivity</a> to the audience and an understanding of the <a href="#">context</a>.</p> |

## Harmonizing Instruments – Responding

| MS Intermediate  | HS Proficient  | HS Accomplished   | HS Advanced   |
|--|--|---|---|
| <p><b>MU:H.Re7.1.Int)</b> Explain reasons for selecting music citing characteristics found in the music and connections to interest, <a href="#">purpose</a> and <a href="#">context</a>.</p>  | <p><b>MU:H.Re7.1.Prof)</b> Apply criteria to select music for specified <a href="#">purposes</a>, supporting choices by citing characteristics found in the music and connections to interest, <a href="#">purpose</a> and <a href="#">context</a>.</p>                        | <p><b>MU:H.Re7.1.Acc)</b> Apply criteria to select music for a variety of <a href="#">purposes</a>, justifying choices and citing knowledge of the music and the specified <a href="#">purpose</a> and <a href="#">context</a>.</p>   | <p><b>MU:H.Re7.1.Adv)</b> Apply research and personally developed criteria to justify choices made when selecting music, citing knowledge of the music and individual and <a href="#">ensemble purpose</a> and <a href="#">context</a>.</p>                             |
| <p><b>MU:H.Re7.2.Int)</b> Describe how understanding <a href="#">context</a> and the way the <b>Elements of Music</b> are manipulated inform the response to music.</p>  | <p><b>MU:H.Re7.2.Prof)</b> Compare passages in musical selections and explain how the <b>Elements of Music</b> and <a href="#">context</a> inform the response.</p>  | <p><b>MU:H.Re7.2.Acc)</b> Explain how the <a href="#">analysis</a> of the <a href="#">structures</a> and <a href="#">context</a> of contrasting musical selections inform the response.</p>   | <p><b>MU:H.Re7.2.Adv)</b> Demonstrate and justify how the <a href="#">structural</a> characteristics <a href="#">function</a> within a variety of musical selections and distinguish how <a href="#">context</a> and creative decisions inform the response.</p>        |
| <p><b>MU:H.Re8.1.Int)</b> Identify and support <a href="#">interpretations</a> of the <a href="#">expressive intent</a> and meaning of musical selections, citing as evidence the treatment of the <b>Elements of Music</b> and <a href="#">context</a>.</p> | <p><b>MU:H.Re8.1.Prof)</b> Explore <a href="#">interpretations</a> of the <a href="#">expressive intent</a> and meaning of <a href="#">musical works</a>, citing as evidence the treatment of the <b>Elements of Music</b>, <a href="#">context</a> and personal research.</p> | <p><b>MU:H.Re8.1.Acc)</b> Synthesize <a href="#">interpretations</a> of the <a href="#">expressive intent</a> and meaning of <a href="#">musical works</a> citing as evidence the treatment of the <b>Elements of Music</b>, <a href="#">context</a> and varied researched sources.</p>               | <p><b>MU:H.Re8.1.Adv)</b> Cite evidence from <a href="#">interpretations</a> of the <a href="#">expressive intent</a> and meaning of <a href="#">musical works</a> by comparing and synthesizing varied researched sources, including reference to other art forms.</p> |
| <p><b>MU:H.Re9.1.Int)</b> Explain the influence of experiences and <a href="#">context</a> on interest in and the evaluation of a varied <a href="#">repertoire</a> of music.</p>  | <p><b>MU:H.Re9.1.Prof)</b> Apply established and teacher-provided criteria based on personal preference, <a href="#">analysis</a> and <a href="#">context</a> to evaluate musical selections for listening.</p>  | <p><b>MU:H.Re9.1.Acc)</b> Apply personally developed and established criteria based on research, personal preference, <a href="#">analysis</a>, <a href="#">interpretation</a>, <a href="#">expressive intent</a> and musical qualities to evaluate contrasting musical selections for listening.</p> | <p><b>MU:H.Re9.1.Adv)</b> Develop and justify evaluations of a variety of musical selections for listening based on personally developed and established criteria, personal decision making and knowledge and understanding of <a href="#">context</a>.</p>             |

## Harmonizing Instruments – Connecting

| MS Intermediate   | HS Proficient   | HS Accomplished  | HS Advanced   |
|---|---|--|---|
| <p><b>MU:H.Cn10.1.Int)</b> Demonstrate how interests, knowledge and skills relate to personal choices and <a href="#">intent</a> when creating, performing and responding to music.</p> | <p><b>MU:H.Cn10.1.Prof)</b> Summarize and demonstrate how personal experiences, interests, knowledge and skills relate to choices and <a href="#">intent</a> when creating, performing and responding in music.</p> | <p><b>MU:H.Cn10.1.Acc)</b> Investigate how personal experiences, interests, knowledge, skills and <a href="#">contexts</a> relate to choices and <a href="#">intent</a> when creating, performing and responding in music.</p> | <p><b>MU:H.Cn10.1.Adv)</b> Synthesize how personal experiences, interests, knowledge, skills, <a href="#">contexts</a> and audience expectations connect to choices and <a href="#">intent</a> when creating, performing and responding in music.</p> |
| <p><b>MU:H.Cn11.1.Int)</b> Identify the cultural, social and political uses of music.</p>   | <p><b>MU:H.Cn11.1.Prof)</b> Describe the role of music in significant and historical events.</p>  | <p><b>MU:H.Cn11.1.Acc)</b> Evaluate the effect of a musician or a group of musicians on a society and identify the factors that made their contributions possible.</p>   | <p><b>MU:H.Cn11.1.Adv)</b> Explore opportunities for community connection through a musical endeavor and cite evidence of how it affects change and/or meets a need.</p>  |

## Music Glossary

Key Vocabulary terms are used throughout the *KAS for Visual and Performing Arts*. The music terms defined in this glossary include only those terms identified in the key vocabulary section of the standards architecture. The meaning of each term is specific to its use in the standards and the artistic discipline and are commonly accepted definitions. The key vocabulary for music included here are not the only terms that may be used in instruction. Demonstrating mastery of the standards requires students to go beyond knowing the definitions of these terms.

**AB Form:** Musical form consisting of two sections, A and B, which contrast with each other.

*Also referred to as: Binary.*

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

*Also referred to as: Ternary.*

**Analysis:** The detailed examination of the elements or structure of music.

**Arrangement:** Setting or adaptation of an existing musical composition.

**Articulation:** Characteristic way in which musical tones are connected, separated or accented.

*For example: Legato (smooth, connected tones) and staccato (separated, detached tones).*

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

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

**Composer:** One who creates music compositions.

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

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

**Compositional Techniques:** Approaches a composer uses to manipulate and refine the elements to convey meaning and intent in a composition.

*For example: tension-release, augmentation-diminution, sound-silence, motion-stasis, in addition to compositional devices.*

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

*Also appears as: Contexts.*

**Cultural Context:** Values, beliefs and traditions of a group of people that influence musical meaning and inform culturally authentic musical practice.

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

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

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

**Craftsmanship:** Degree of skill and ability exhibited by a creator or performer to manipulate the Elements of Music in a composition or performance.

**Dynamics:** Level or range of loudness or softness of a sound or sounds.

**Ensemble:** Group of individuals organized to perform artistic work collaboratively, such as bands, orchestras, choirs, duets, trios or quartets.

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

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

**Expression:** Feeling conveyed through music.

**Expressive Aspects:** Characteristics that convey feeling in the presentation of musical ideas.

**Expressive Intent:** The emotions, thoughts and ideas that a performer or composer seeks to convey by manipulating the Elements of Music.

**Expressive Qualities:** Qualities such as dynamics, tempo and articulation which, when combined with other Elements of Music, give a composition its musical identity.

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

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

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

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

**Harmonic Sequences:** Series of two or more chords commonly used to support a melody or melodies.

**Harmonizations:** Product of applying stylistically appropriate harmony such as chords, countermelodies and ostinato to melodic material.

**Historical Periods:** Period of years during which music that was created and/or performed shared common characteristics; historians of Western art music typically refer to the following:

- Medieval (ca. 500-ca. 1420)
- Renaissance (ca. 1420-ca. 1600)
- Baroque (ca. 1600-ca. 1750)
- Classic (ca. 1750-ca. 1820)
- Romantic (ca. 1820-ca. 1900)
- Contemporary (ca. 1900-)

**Improvisation:** Music created and performed spontaneously or “in-the-moment,” often within a framework determined by the musical style or given chord structure.

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

**Interpret:** Determine and demonstrate music’s expressive intent and meaning when responding and performing.

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

**Melodic Pattern:** Grouping, generally brief, of tones or pitches.

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

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

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

**Movement:** A self-contained section or part of a larger musical work, such as a symphony, sonata or concerto.

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

**Musical Work:** Piece of music preserved as a notated copy or sound recording or passed through oral tradition.

**Notation:** Visual representation of musical sounds. Could include iconic or standard notation.

**Iconic Notation:** Representation of sound and its treatment using lines, drawings or pictures.

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

**One-Part Form:** Continuous form, with or without an interruption, in which a singular instance of formal closure is achieved only at or near the end of the piece.  
*Also referred to as: Through-composed.*



**Performance Decorum:** Aspects of contextually appropriate behavior, conduct and appearance for a musical performance, such as stage presence, etiquette and appropriate attire.

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

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

*Also appears as: Pieces.*

**Pitch:** Identification of a tone or note with respect to highness or lowness.

*For example: Frequency.*

**Present:** Share artistic work informally or formally with others.

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

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

*Also appears as: Purposes.*

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

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

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

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

**Rhythmic Pattern:** Grouping, generally brief, of long and short sounds and silences.

**Score:** Written notation of an entire music composition.

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

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

**Setting of the Text:** Musical treatment of text as presented in the music.

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

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

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

**Structure:** The organization and arrangement of elements in a piece of music. It encompasses the overall framework and design that gives a composition its form and coherence.  
*Also appears as: Structural.*

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

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

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

*Also appears as: Technical Skill.*

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

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

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

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

**Tonality:** The character of a piece of music as determined by the key in which it is played or the relations between the notes of a scale or key.

**Variety:** Presence of structural contrast within a work for the purpose of creating and sustaining interest, generally achieved through utilizing variations in the treatment of the Elements of Music.

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

# Theatre Standards



Kentucky Department of  
**E D U C A T I O N**

## Kentucky Academic Standards Visual and Performing Arts

# Theatre Standards

## **Introduction:**

Theatre is a collaborative performing art that presents an event, whether real or imagined, before an audience in a specific place. Theatre has been a significant part of humanity throughout recorded history. People participate in theatre to learn a different perspective from their own, to collaborate within a community, and to engage in the creative expression of ideas. Theatre education seeks to teach students collaboration, communication, creativity and critical thinking skills which are needed in the 21st century. In learning about theatre, students develop their oral communication skills, creative problem-solving capabilities, empathic understanding of the world around them, while refining their abilities to work independently and collaboratively. Intentional inclusion of a rigorous theatre education program that provides students the opportunity to create, perform and respond to theatrical works will support students in becoming authentic, life-long consumers, curators, and creators of the arts.

## **Theatre Literacy:**

**Theatre Literacy** includes discovering the expressive elements of theatre, knowing the terminology that is used to comprehend theatre, having a clear sense of what theatre embodies and being able to reflect, critique and connect personal experience to theatre.

Theatre standards describe expectations for learning in theatre and impart the breadth and depth of the theatre experience through the art-making processes. The theatre standards articulate the most fundamental **Elements of Theatre**, delineating a path by which every student can and will achieve proficiency or beyond in this craft. To be literate in theatre, students need the knowledge and skills of this discipline to develop fluency and understanding.

## **Theatre Foundations:**

The theatre standards are written with both drama processes and theatre production in mind. While many secondary theatre programs focus on performance and design in staged productions as evidence of a student's understanding and achievement in the arts discipline, ongoing student engagement in theatre without an end product or formal performance is a valid expression of theatre understanding. These standards address those drama processes as well as traditional theatre.

**Drama Processes** encompass envisioned worlds and unscripted activities designed to engage students in a wide range of real and imagined issues.

*Example: Kindergarten through grade 2 standards acknowledge the need for supervision during “dramatic play” and/or a “guided drama experience”.*

**Theatre** includes the broader, more traditional conventions of the craft developed over the centuries – scripted plays, acting, performance and technical elements.

*Example: Grades 3 – 8 and the High School Proficiency Levels include the term “theatrical work” to acknowledge the multi-faceted aspects of theatre such as drama, performance and the technical elements.*

**Elements of Theatre** can be analyzed and evaluated within three major categories:

**Literary Elements:** Might include initial incident, preliminary event, rising action, climax, falling action and denouement; also referred to as Dramatic Structure.

**Technical Elements:** Might include scenery, costumes, props, lights, sound and makeup.

**Performance Elements:** Might include acting, character analysis, vocal expression, projection, diction, gestures and facial expressions.

When a **Theatre Foundations** term appears, it will be **bolded**. When implementing these standards, all components of the terms above should be included.

**Elementary Theatre Standards**  
**Grades K - 5**



**Kentucky Academic Standards**  
**Visual and Performing Arts**

# THEATRE

## CREATING

PROCESS COMPONENT:  
**CONCEPTUALIZE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 1</b>      | Generate and conceptualize artistic ideas and work.   |
| <b>Enduring Understanding</b> | Theatre artists rely on intuition, curiosity and critical inquiry.                                      |
| <b>Essential Question</b>     | What happens when theatre artists use their imaginations to engage in creative exploration and inquiry? |
| <b>Key Vocabulary</b>         | Dramatic Play, Gestures, Guided Drama Experience, Non-representational Materials                        |

### Standards

| Kindergarten   | Grade 1  | Grade 2  |
|--|--|--|
| <p><b>TH:Cr1.1.K.a)</b> With prompting and support, generate and inhabit an imaginary setting through <a href="#">dramatic play</a> or a <a href="#">guided drama experience</a>.</p> <p><b>TH:Cr1.1.K.b)</b> With prompting and support use <a href="#">non-representational materials</a> to create props, puppets and costume pieces in <a href="#">dramatic play</a> or a <a href="#">guided drama experience</a>.</p> | <p><b>TH:Cr1.1.1.a)</b> With support, imagine and describe new details for a plot and story.</p> <p><b>TH:Cr1.1.1.b)</b> With support, collaborate with peers to design and/or create scenery.</p> <p><b>TH:Cr1.1.1.c)</b> Identify ways in which <a href="#">gestures</a> and movement may be used to create and/or retell a story in <a href="#">guided drama experiences</a>.</p> | <p><b>TH:Cr1.1.2.a)</b> Imagine and describe choices that a character could make within a story.</p> <p><b>TH:Cr1.1.2.b)</b> Collaborate with peers to create costumes and props for a character.</p> <p><b>TH:Cr1.1.2.c)</b> Identify ways in which voice and sounds may be used to create and/or retell a story in <a href="#">guided drama experiences</a>.</p> |

### Clarifications

|   |  |  |
|---|--|--|
| <p><b>TH:Cr1.1.K.a)</b> Students might explore a story (including picture books or soundscapes.) and act out characters and/or objects in an imaginary setting.</p> <p><b>TH:Cr1.1.K.b)</b> Non-representational materials might include paper plates, paper bags, pipe cleaners and/or other classroom supplies.</p> | <p><b>TH:Cr1.1.1.c)</b> Students might participate in the reading of a story and then use movement to retell the story through a guided story drama.</p> | <p><b>TH:Cr1.1.2.c)</b> Sounds might be created through body percussion (clapping or stomping) or by using instruments, electronic devices, furniture and/or other classroom supplies.</p> |
|---|--|--|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# THEATRE

## CREATING

PROCESS COMPONENT:  
**CONCEPTUALIZE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 1</b>      | Generate and conceptualize artistic ideas and work.   |
| <b>Enduring Understanding</b> | Theatre artists rely on intuition, curiosity and critical inquiry.                                      |
| <b>Essential Question</b>     | What happens when theatre artists use their imaginations to engage in creative exploration and inquiry? |
| <b>Key Vocabulary</b>         | Given Circumstances, Imagined Worlds, Improvised, Inner Thoughts, Technical Elements                    |

### Standards

| Grade 3   | Grade 4  | Grade 5  |
|---|--|--|
| <p><b>TH:Cr1.1.3.a)</b> Create and develop roles, <a href="#">imagined worlds</a> and <a href="#">improvised</a> stories.</p> <p><b>TH:Cr1.1.3.b)</b> Imagine and explain ideas for costumes, props and sets for the environment and characters.</p> <p><b>TH:Cr1.1.3.c)</b> Collaborate to determine how characters might move and speak to support the story and <a href="#">given circumstances</a>.</p> | <p><b>TH:Cr1.1.4.a)</b> Describe the visual details of <a href="#">imagined worlds</a> and <a href="#">improvised</a> stories that support given circumstances.</p> <p><b>TH:Cr1.1.4.b)</b> Visualize and design <a href="#">technical elements</a> that support the story and <a href="#">given circumstances</a>.</p> <p><b>TH:Cr1.1.4.c)</b> Explore how a character might move to support the story and <a href="#">given circumstances</a>.</p> | <p><b>TH:Cr1.1.5.a)</b> Imagine and describe how a character's <a href="#">inner thoughts</a> impact the story and <a href="#">given circumstances</a>.</p> <p><b>TH:Cr1.1.5.b)</b> Propose design ideas that support the story.</p> <p><b>TH:Cr1.1.5.c)</b> Explore physical qualities that might reveal a character's inner traits or behaviors.</p> |

### Clarifications

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|--|--|--|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# THEATRE

## CREATING

PROCESS COMPONENT:  
**DEVELOP**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 2</b>      | Organize and develop artistic ideas and work.                  |
| <b>Enduring Understanding</b> | Theatre artists develop artistic choices in a variety of ways. |
| <b>Essential Question</b>     | How, when and why do theatre artists make artistic choices?    |
| <b>Key Vocabulary</b>         | Dramatic Play, Guided Drama Experience                         |

### Standards

| Kindergarten   | Grade 1  | Grade 2  |
|--|--|--|
| <b>TH:Cr2.1.K)</b> With prompting and support, express original ideas through collaboration with peers in <a href="#">dramatic play</a> or a <a href="#">guided drama experience</a> . | <b>TH:Cr2.1.1)</b> With limited prompting and support, contribute to the development of a sequential plot by participating in group decision making in a <a href="#">guided drama experience</a> . | <b>TH:Cr2.1.2)</b> Create meaningful dialogue through collaboration with peers to advance a story in a <a href="#">guided drama experience</a> . |

### Clarifications

|  |  |  |
|--|--|--|
|  |  |  |
|--|--|--|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*



# THEATRE

## CREATING

PROCESS COMPONENT:  
**DEVELOP**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 2</b>      | Organize and develop artistic ideas and work.                  |
| <b>Enduring Understanding</b> | Theatre artists develop artistic choices in a variety of ways. |
| <b>Essential Question</b>     | How, when and why do theatre artists make artistic choices?    |
| <b>Key Vocabulary</b>         | Story Elements   |

### Standards

| Grade 3  | Grade 4  | Grade 5  |
|--|--|--|
| <b>TH:Cr2.1.3)</b> Collaborate in the creation of original characters by investigating existing <a href="#">story elements</a> . | <b>TH:Cr2.1.4.a)</b> Collaborate to create an overall vision for a theatrical work based on existing plots and characters.<br><b>TH:Cr2.1.4.b)</b> Identify the responsibilities required to present a theatrical work to peers. | <b>TH:Cr2.1.5.a)</b> Develop an original theatrical work that reflects collective exploration of <a href="#">story elements</a> .<br><b>TH:Cr2.1.5.b)</b> Implement knowledge of defined responsibilities required to informally present a theatrical work to an audience. |

### Clarifications

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*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# THEATRE

## CREATING

PROCESS COMPONENT:  
**REHEARSE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 3</b>      | Refine and complete artistic work.                   |
| <b>Enduring Understanding</b> | Theatre artists refine their work through rehearsal. |
| <b>Essential Question</b>     | How do theatre artists refine their initial ideas?   |
| <b>Key Vocabulary</b>         | Dramatic Play, Guided Drama Experience               |

### Standards

| Kindergarten  | Grade 1   | Grade 2  |
|---|---|--|
| <p><b>TH:Cr3.1.1.K)</b> With prompting and support, ask and answer questions in <a href="#">dramatic play</a> or a <a href="#">guided drama experience</a>.</p> | <p><b>TH:Cr3.1.1.a)</b> With limited prompting and support, contribute to adapting the plot of a familiar or original story in a <a href="#">guided drama experience</a>.</p> <p><b>TH:Cr3.1.1.b)</b> Collaborate to generate multiple representations of a single object in a <a href="#">guided drama experience</a>.</p> <p><b>TH:Cr3.1.1.c)</b> Identify similarities and differences in sounds and movements in a <a href="#">guided drama experience</a>.</p> | <p><b>TH:Cr3.1.2.a)</b> Contribute to adapting dialogue in a <a href="#">guided drama experience</a>.</p> <p><b>TH:Cr3.1.2.b)</b> Independently generate multiple representations of a single object in a <a href="#">guided drama experience</a>.</p> <p><b>TH:Cr3.1.2.c)</b> Use a variety of sounds and movements in a <a href="#">guided drama experience</a>.</p> |

### Clarifications

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# THEATRE

## CREATING

PROCESS COMPONENT:  
**REHEARSE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 3</b>      | Refine and complete artistic work.                   |
| <b>Enduring Understanding</b> | Theatre artists refine their work through rehearsal. |
| <b>Essential Question</b>     | How do theatre artists refine their initial ideas?   |
| <b>Key Vocabulary</b>         | Improvised, Scripted                                 |

### Standards

| Grade 3  | Grade 4  | Grade 5  |
|--|--|--|
| <p><b>TH:Cr3.1.3.a)</b> Collaborate with peers to revise ideas to fit the given parameters of a theatrical work.</p> <p><b>TH:Cr3.1.3.b)</b> Make and refine design and technical choices to support an <a href="#">improvised</a> or <a href="#">scripted</a> theatrical work.</p> <p><b>TH:Cr3.1.3.c)</b> Contribute to physical and vocal exploration in an <a href="#">improvised</a> or <a href="#">scripted</a> theatrical work.</p> | <p><b>TH:Cr3.1.4.a)</b> Revise and improve an <a href="#">improvised</a> or <a href="#">scripted</a> theatrical work through repetition and collaborative review.</p> <p><b>TH:Cr3.1.4.b)</b> Collaborate on solutions to design and technical problems that arise in rehearsal for a theatrical work.</p> <p><b>TH:Cr3.1.4.c)</b> Develop physical and vocal exercise techniques for an <a href="#">improvised</a> or <a href="#">scripted</a> theatrical work.</p> | <p><b>TH:Cr3.1.5.a)</b> Revise and improve an <a href="#">improvised</a> or <a href="#">scripted</a> theatrical work through repetition and self-review.</p> <p><b>TH:Cr3.1.5.b)</b> Create innovative solutions to design and technical problems that arise in rehearsal for a <a href="#">scripted</a> theatrical work.</p> <p><b>TH:Cr3.1.5.c)</b> Use physical and vocal exploration for character development in an <a href="#">improvised</a> or <a href="#">scripted</a> theatrical work.</p> |

### Clarifications

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|---|---|--|
| <p><b>TH:Cr3.1.3.a)</b> <i>Given parameters might include materials available, performance space, time constraints or other specific needs.</i></p> | <p><b>TH:Cr3.1.4.c)</b> <i>Exercise techniques might include stretches, yoga, breathing routines, tongue twisters or other activities that prepare the voice and body for the particular needs of a rehearsal or performance.</i></p> |  |
|---|---|--|

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# THEATRE

## PERFORMING

PROCESS COMPONENT:  
**SELECT**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 4</b>      | Select, analyze and interpret artistic work for presentation.                     |
| <b>Enduring Understanding</b> | Theatre artists make specific choices to effectively convey meaning.              |
| <b>Essential Question</b>     | How do specific choices impact the performance of a theatrical work?              |
| <b>Key Vocabulary</b>         | Character Traits, Dramatic Play, Gesture, Guided Drama Experience, Story Elements |

### Standards

| Kindergarten   | Grade 1   | Grade 2   |
|--|---|---|
| <p><b>TH:Pr4.1.K)</b> With prompting and support, identify characters and setting in <a href="#">dramatic play</a> or a <a href="#">guided drama experience</a>.</p> | <p><b>TH:Pr4.1.1.a)</b> Describe a story’s character actions and dialogue in a <a href="#">guided drama experience</a>.</p> <p><b>TH:Pr4.1.1.b)</b> Use body, face, <a href="#">gestures</a> and voice to communicate <a href="#">character traits</a> and emotions in a <a href="#">guided drama experience</a>.</p> | <p><b>TH:Pr4.1.2.a)</b> Interpret <a href="#">story elements</a> in a <a href="#">guided drama experience</a>.</p> <p><b>TH:Pr4.1.2.b)</b> Alter voice and body to expand and articulate nuances of a character in a <a href="#">guided drama experience</a>.</p> |

### Clarifications

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# THEATRE

## PERFORMING

PROCESS COMPONENT:  
**SELECT**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 4</b>      | Select, analyze and interpret artistic work for presentation.        |
| <b>Enduring Understanding</b> | Theatre artists make specific choices to effectively convey meaning. |
| <b>Essential Question</b>     | How do specific choices impact the performance of a theatrical work? |
| <b>Key Vocabulary</b>         |  |

### Standards

| Grade 3  | Grade 4   | Grade 5  |
|--|---|--|
| <p><b>TH:Pr4.1.3.a)</b> Apply the elements of <b>Dramatic Structure</b> to a story and create a theatrical work.</p> <p><b>TH:Pr4.1.3.b)</b> Investigate how movement and voice are incorporated into theatrical work.</p> | <p><b>TH:Pr4.1.4.a)</b> Modify the dialogue and action to change the story in a theatrical work.</p> <p><b>TH:Pr4.1.4.b)</b> Make physical choices to develop a character in a theatrical work.</p> | <p><b>TH:Pr4.1.5.a)</b> Describe the underlying thoughts and emotions that create dialogue and action in a theatrical work.</p> <p><b>TH:Pr4.1.5.b)</b> Use physical choices to create meaning in a theatrical work.</p> |

### Clarifications

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|---|--|--|
| <p><b>TH:Pr4.1.3.a)</b> Elements of <b>Dramatic Structure</b> might include exposition, inciting incident, rising action, climax, falling action, resolution and denouement within an original theatrical work.</p> |  |  |
|---|--|--|

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# THEATRE

## PERFORMING

PROCESS COMPONENT:  
**PREPARE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 5</b>      | Develop and refine artistic technique and work for presentation.                        |
| <b>Enduring Understanding</b> | Theatre artists use a variety of skills to prepare and present a theatrical production. |
| <b>Essential Question</b>     | How do theatre artists successfully prepare a theatrical production?                    |
| <b>Key Vocabulary</b>         | Dramatic Play, Guided Drama Experience, Staging, Technical Elements                     |

### Standards

| Kindergarten  | Grade 1  | Grade 2  |
|---|--|--|
| <p><b>TH:Pr5.1.K.a)</b> With prompting and support, experiment with character voice and movement in <a href="#">dramatic play</a> and <a href="#">guided drama experiences</a>.</p> <p><b>TH:Pr5.1.K.b)</b> With prompting and support, experiment with various <a href="#">technical elements</a> in <a href="#">dramatic play</a> and <a href="#">guided drama experiences</a>.</p> | <p><b>TH:Pr5.1.1.a)</b> With support, develop choices for character voice and movement.</p> <p><b>TH:Pr5.1.1.b)</b> With support, identify various <a href="#">technical elements</a>.</p> | <p><b>TH:Pr5.1.2.a)</b> Experiment with changing voice and movement choices in a variety of <a href="#">guided drama experiences</a>.</p> <p><b>TH:Pr5.1.2.b)</b> Explore <a href="#">staging</a> and the use of space in <a href="#">guided drama experience</a>.</p> |

### Clarifications

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|--|--|---|
|  |  | <p><b>TH:Pr5.1.2.a)</b> <i>Staging might include both patterns of movement and specific stage directions such as center, left, right, up or down stage.</i></p> |
|--|--|---|

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# THEATRE

## PERFORMING

PROCESS COMPONENT:  
**PREPARE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 5</b>      | Develop and refine artistic technique and work for presentation.                        |
| <b>Enduring Understanding</b> | Theatre artists use a variety of skills to prepare and present a theatrical production. |
| <b>Essential Question</b>     | How do theatre artists successfully prepare a theatrical production?                    |
| <b>Key Vocabulary</b>         | Technical Elements  |

### Standards

| Grade 3   | Grade 4  | Grade 5  |
|---|--|--|
| <b>TH:Pr5.1.3.a)</b> Collaborate as an ensemble to experiment with voice and movement choices in a theatrical work.<br><b>TH:Pr5.1.3.b)</b> Explore the use of basic <a href="#">technical elements</a> in a theatrical work. | <b>TH:Pr5.1.4.a)</b> Collaborate as an ensemble to integrate voice and movement choices into a theatrical work.<br><b>TH:Pr5.1.4.b)</b> Integrate basic <a href="#">technical elements</a> into a theatrical work. | <b>TH:Pr5.1.5.a)</b> As an ensemble, experiment with acting exercises that can enhance theatrical work.<br><b>TH:Pr5.1.5.b)</b> Use <a href="#">technical elements</a> to enhance a theatrical work. |

### Clarifications

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# THEATRE

## PERFORMING

PROCESS COMPONENT:  
**SHARE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 6</b>      | Convey meaning through the presentation of artistic work.                    |
| <b>Enduring Understanding</b> | Theatre artists share ideas with an audience through theatrical performance. |
| <b>Essential Question</b>     | What happens when theatre artists and audiences share a creative experience? |
| <b>Key Vocabulary</b>         | Guided Drama Experience  |

### Standards

| Kindergarten  | Grade 1   | Grade 2   |
|---|---|---|
| <b>TH:Pr6.1.K)</b> With prompting and support, use voice and movement to demonstrate character in a <a href="#">guided drama experience</a> . | <b>TH:Pr6.1.1)</b> With support, use voice and movement to communicate in a <a href="#">guided drama experience</a> . | <b>TH:Pr6.1.2)</b> Contribute to a group theatrical experience and informally share with peers. |

### Clarifications

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# THEATRE

## PERFORMING

PROCESS COMPONENT:  
**SHARE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 6</b>      | Convey meaning through the presentation of artistic work.                    |
| <b>Enduring Understanding</b> | Theatre artists share ideas with an audience through theatrical performance. |
| <b>Essential Question</b>     | What happens when theatre artists and audiences share a creative experience? |
| <b>Key Vocabulary</b>         |  |

### Standards

| Grade 3   | Grade 4  | Grade 5   |
|---|--|---|
| <b>TH:Pr6.1.3)</b> Share reflections individually and in small groups during practice of theatrical work. | <b>TH:Pr6.1.4)</b> Share a small group theatrical work with peers as the audience. | <b>TH:Pr6.1.5)</b> Present a theatrical work informally to an audience. |

### Clarifications

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# THEATRE

## RESPONDING

PROCESS COMPONENT:  
**REFLECT**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 7</b>      | Perceive and analyze artistic work.   |
| <b>Enduring Understanding</b> | Theatre artists and audiences reflect to understand the impact of artistic choices. |
| <b>Essential Question</b>     | How do artists and audiences make meaning from artistic choices?                    |
| <b>Key Vocabulary</b>         | Guided Drama Experience   |

### Standards

| Kindergarten  | Grade 1  | Grade 2   |
|---|--|---|
| <b>TH:Re7.1.K)</b> With prompting and support, express an emotional response to characters in a <a href="#">guided drama experience</a> . | <b>TH:Re7.1.1)</b> With support, identify artistic choices made in a <a href="#">guided drama experience</a> . | <b>TH:Re7.1.2)</b> Identify a variety of artistic choices made in a <a href="#">guided drama experience</a> . |

### Clarifications

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# THEATRE

## RESPONDING

PROCESS COMPONENT:  
**REFLECT**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 7</b>      | Perceive and analyze artistic work.   |
| <b>Enduring Understanding</b> | Theatre artists and audiences reflect to understand the impact of artistic choices. |
| <b>Essential Question</b>     | How do artists and audiences make meaning from artistic choices?                    |
| <b>Key Vocabulary</b>         |   |

### Standards

| Grade 3  | Grade 4  | Grade 5   |
|--|--|---|
| <b>TH:Re7.1.3)</b> Explore why different artistic choices are made in a theatrical work. | <b>TH:Re7.1.4)</b> Compare artistic choices made in a theatrical work. | <b>TH:Re7.1.5)</b> Identify and explain personal reactions to artistic choices made in a theatrical work. |

### Clarifications

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# THEATRE

## RESPONDING

PROCESS COMPONENT:  
**INTERPRET**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 8</b>      | Interpret intent and meaning in artistic work.   |
| <b>Enduring Understanding</b> | Personal experiences and preferences shape the interpretation of theatrical work.      |
| <b>Essential Question</b>     | Why might the same theatrical work communicate different messages to different people? |
| <b>Key Vocabulary</b>         | Dramatic Play, Guided Drama Experience   |

### Standards

| Kindergarten   | Grade 1   | Grade 2  |
|--|---|--|
| <p><b>TH:Re8.1.K.a)</b> With prompting and support, identify preferences in <a href="#">dramatic play</a>, a <a href="#">guided drama experience</a> or age-appropriate theatre performance.</p> <p><b>TH:Re8.1.K.b)</b> With prompting and support, name and describe characters and settings in <a href="#">dramatic play</a> or a <a href="#">guided drama experience</a> or age-appropriate theatre performance.</p> | <p><b>TH:Re8.1.1.a)</b> Explain preferences and emotions in a <a href="#">guided drama experience</a> or age-appropriate theatre performance.</p> <p><b>TH:Re8.1.1.b)</b> Identify causes of character actions in a <a href="#">guided drama experience</a> or age-appropriate theatre performance.</p> <p><b>TH:Re8.1.1.c)</b> Explain how personal emotions and choices compare to those of characters in a <a href="#">guided drama experience</a> or age-appropriate theatre performance.</p> | <p><b>TH:Re8.1.2.a)</b> Explain how personal preferences and emotions affect an observer’s response in a <a href="#">guided drama experience</a> or age-appropriate theatre performance.</p> <p><b>TH:Re8.1.2.b)</b> Identify causes and consequences of character actions in a <a href="#">guided drama experience</a> or age-appropriate theatre performance.</p> <p><b>TH:Re8.1.2.c)</b> Explain how the emotions and choices of others compare to those of characters in a <a href="#">guided drama experience</a> or age-appropriate theatre performance.</p> |

### Clarifications

|  |  |  |
|--|--|--|
| <p><b>TH:Re8.1.K.a)</b> Preferences might include artistic choices made by the teacher, student, playwright and/or designer.</p> |  |  |
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# THEATRE

## RESPONDING

PROCESS COMPONENT:  
**INTERPRET**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 8</b>      | Interpret intent and meaning in artistic work.   |
| <b>Enduring Understanding</b> | Personal experiences and preferences shape the interpretation of theatrical work.      |
| <b>Essential Question</b>     | Why might the same theatrical work communicate different messages to different people? |
| <b>Key Vocabulary</b>         | Technical Elements   |

### Standards

| Grade 3  | Grade 4  | Grade 5   |
|--|--|---|
| <p><b>TH:Re8.1.3.a)</b> Discuss the personal experiences of self and others when participating in or observing a theatrical work.</p> <p><b>TH:Re8.1.3.b)</b> Discuss <a href="#">technical elements</a> from multiple theatrical works.</p> <p><b>TH:Re8.1.3.c)</b> Discuss how connections are made between oneself and a character's emotions in a theatrical work.</p> | <p><b>TH:Re8.1.4.a)</b> Compare the personal experiences of self and others when participating in or observing a theatrical work.</p> <p><b>TH:Re8.1.4.b)</b> Investigate how <a href="#">technical elements</a> may support a theme or idea in a theatrical work.</p> <p><b>TH:Re8.1.4.c)</b> Discuss how physiological changes connect to emotions in a theatrical work.</p> | <p><b>TH:Re8.1.5.a)</b> Justify responses based on personal experiences when participating in or observing a theatrical work.</p> <p><b>TH:Re8.1.5.b)</b> Analyze how <a href="#">technical elements</a> represent the theme of a theatrical work.</p> <p><b>TH:Re8.1.5.c)</b> Investigate the effects of emotions on physiological changes in a theatrical work.</p> |

### Clarifications

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|--|---|--|
|  | <p><b>TH:Re8.1.4.c)</b> For example, physiological changes might include an observation of a character lowering their head when experiencing sadness.</p> | <p><b>TH:Re8.1.5.c)</b> For example, students might investigate the physiological change of sadness within the character in a variety of ways.</p> |
|--|---|--|

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# THEATRE

## RESPONDING

PROCESS COMPONENT:  
**ANALYZE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 9</b>      | Apply criteria to evaluate artistic work.   |
| <b>Enduring Understanding</b> | Artists and audiences analyze and evaluate theatrical works based on various criteria.                        |
| <b>Essential Question</b>     | How do artists and audiences identify and apply appropriate criteria to analyze and evaluate theatrical work? |
| <b>Key Vocabulary</b>         | Dramatic Play, Guided Drama Experience  |

### Standards

| Kindergarten   | Grade 1  | Grade 2   |
|--|--|---|
| <p><b>TH:Re9.1.K)</b> With prompting and support, respond to artistic choices by engaging with others in <a href="#">dramatic play</a> or a <a href="#">guided drama experience</a>.</p> | <p><b>TH:Re9.1.1.a)</b> With support, expand upon the ideas of others in a <a href="#">guided drama experience</a>.</p> <p><b>TH:Re9.1.1.b)</b> With support, identify props and costumes that might be used in a <a href="#">guided drama experience</a>.</p> <p><b>TH:Re9.1.1.c)</b> With support, compare the experiences of characters in a <a href="#">guided drama experience</a>.</p> | <p><b>TH:Re9.1.2.a)</b> Apply criteria to collaboratively explore a scene in a <a href="#">guided drama experience</a>.</p> <p><b>TH:Re9.1.2.b)</b> Describe characters, settings or events in a <a href="#">guided drama experience</a> using a prop or costume.</p> <p><b>TH:Re9.1.2.c)</b> Describe how characters respond to challenges in a <a href="#">guided drama experience</a>.</p> |

### Clarifications

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|--|--|--|
| <p><i>Artistic choices might include props, costumes or movements.</i></p> |  |  |
|--|--|--|

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# THEATRE

## RESPONDING

PROCESS COMPONENT:  
**ANALYZE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 9</b>      | Apply criteria to evaluate artistic work.   |
| <b>Enduring Understanding</b> | Artists and audiences analyze and evaluate theatrical works based on various criteria.                        |
| <b>Essential Question</b>     | How do artists and audiences identify and apply appropriate criteria to analyze and evaluate theatrical work? |
| <b>Key Vocabulary</b>         |   |

### Standards

| Grade 3  | Grade 4   | Grade 5  |
|--|---|--|
| <p><b>TH:Re9.1.3.a)</b> Investigate how and why groups evaluate theatrical work.</p> <p><b>TH:Re9.1.3.b)</b> Discuss multiple ways to reflect cultural perspectives using prop and/or costume design choices.</p> <p><b>TH:Re9.1.3.c)</b> Recognize problems and situations in a theatrical work from an audience perspective.</p> | <p><b>TH:Re9.1.4.a)</b> Propose a plan to evaluate theatrical work.</p> <p><b>TH:Re9.1.4.b)</b> Compare the way prop and/or costume design choices affect the representation of cultural perspectives.</p> <p><b>TH:Re9.1.4.c)</b> Predict how a character’s choices may impact an audience’s perspective of a theatrical work.</p> | <p><b>TH:Re9.1.5.a)</b> Develop and implement a plan to evaluate theatrical work.</p> <p><b>TH:Re9.1.5.b)</b> Justify how prop and/or costume design choices are used to reflect cultural perspectives.</p> <p><b>TH:Re9.1.5.c)</b> Analyze how a character’s circumstances impact an audience’s perspective in a theatrical work.</p> |

### Clarifications

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| <p><b>TH:Re9.1.3.b)</b> <i>Cultural Perspectives might include beliefs, traditions, celebrations or history.</i></p> |  |  |
|--|--|--|

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# THEATRE

## CONNECTING

PROCESS COMPONENT:  
**EMPATHIZE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 10</b>     | Synthesize and relate knowledge and personal experiences to make art.                                       |
| <b>Enduring Understanding</b> | Theatre artists synthesize skills, understandings and experiences to influence and inform their work.       |
| <b>Essential Question</b>     | How do connections made between self, others and an understanding of the world influence a theatrical work? |
| <b>Key Vocabulary</b>         | Dramatic Play, Guided Drama Experience  |

### Standards

| Kindergarten   | Grade 1  | Grade 2   |
|--|--|---|
| <b>TH:Cn10.1.K)</b> With prompting and support, identify similarities between characters and oneself in <a href="#">dramatic play</a> or a <a href="#">guided drama experience</a> . | <b>TH:Cn10.1.1)</b> With support, identify character emotions in a <a href="#">guided drama experience</a> and relate it to personal experience. | <b>TH:Cn10.1.2)</b> Compare character and personal experiences in a <a href="#">guided drama experience</a> . |

### Clarifications

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**THEATRE**

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**CONNECTING**

---

PROCESS COMPONENT:  
**EMPATHIZE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 10</b>     | Synthesize and relate knowledge and personal experiences to make art.                                       |
| <b>Enduring Understanding</b> | Theatre artists synthesize skills, understandings and experiences to influence and inform their work.       |
| <b>Essential Question</b>     | How do connections made between self, others and an understanding of the world influence a theatrical work? |
| <b>Key Vocabulary</b>         |   |

**Standards**

| Grade 3  | Grade 4   | Grade 5   |
|--|---|---|
| <b>TH:Cn10.1.3)</b> Apply personal experiences and knowledge to make connections between community and culture in a theatrical work. | <b>TH:Cn10.1.4)</b> Identify how theatrical work reflects the perspectives of a community or culture. | <b>TH:Cn10.1.5)</b> Investigate how theatre connects community, culture and self. |

**Clarifications**

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*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

**THEATRE**

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**CONNECTING**

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PROCESS COMPONENT:  
**INTERRELATE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 11.1</b>   | Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.                         |
| <b>Enduring Understanding</b> | Theatre artists draw on cultural, artistic and historical contexts to deepen their engagement with theatre and the world.       |
| <b>Essential Question</b>     | How can an understanding of the cultural, artistic and historical context of a theatrical work influence someone’s perspective? |
| <b>Key Vocabulary</b>         | Dramatic Play, Guided Drama Experience  |

| <b>Standards</b>  |  |   |
|---|--|---|
| Kindergarten  | Grade 1  | Grade 2   |
| <b>TH:Cn11.1.K)</b> With prompting and support, identify skills and knowledge from different arts disciplines and content areas in <a href="#">dramatic play</a> or a <a href="#">guided drama experience</a> . | <b>TH:Cn11.1.1)</b> With support, discuss skills and knowledge from different arts disciplines and content areas to apply in a <a href="#">guided drama experience</a> . | <b>TH:Cn11.1.2)</b> Apply skills and knowledge from different arts disciplines and content areas in a <a href="#">guided drama experience</a> . |

| <b>Clarifications</b> |  |  |
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**THEATRE**

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**CONNECTING**

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PROCESS COMPONENT:  
**INTERRELATE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 11.1</b>   | Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.                         |
| <b>Enduring Understanding</b> | Theatre artists draw on cultural, artistic and historical contexts to deepen their engagement with theatre and the world.       |
| <b>Essential Question</b>     | How can an understanding of the cultural, artistic and historical context of a theatrical work influence someone’s perspective? |
| <b>Key Vocabulary</b>         |   |

| <b>Standards</b>   |  |  |
|--|--|--|
| Grade 3  | Grade 4  | Grade 5  |
| <b>TH:Cn11.1.3)</b> Identify connections to community, social issues and other content areas in a theatrical work. | <b>TH:Cn11.1.4)</b> Investigate community, historical, global and/or social issues expressed in a theatrical work. | <b>TH:Cn11.1.5)</b> Respond to community, historical, global and/or social issues through a theatrical work. |

| <b>Clarifications</b> |  |  |
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**THEATRE**

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**CONNECTING**

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PROCESS COMPONENT:  
**RESEARCH**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 11.2</b>   | Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. |
| <b>Enduring Understanding</b> | Theatre artists research the ways others have created and understood theatrical works.                  |
| <b>Essential Question</b>     | In what ways can research influence the way a production is understood?                                 |
| <b>Key Vocabulary</b>         | Dramatic Play, Guided Drama Experience  |

| <b>Standards</b>  |   |   |
|---|---|---|
| Kindergarten  | Grade 1   | Grade 2   |
| <p><b>TH:Cn11.2.K.a)</b> With prompting and support, explore stories that are different from one another in <a href="#">dramatic play</a> or a <a href="#">guided drama experience</a>.</p> <p><b>TH:Cn11.2.K.b)</b> With prompting and support, tell a short story through <a href="#">dramatic play</a> or a <a href="#">guided drama experience</a>.</p> | <p><b>TH:Cn11.2.1.a)</b> With support, identify similarities and differences in stories from one's own community in a <a href="#">guided drama experience</a>.</p> <p><b>TH:Cn11.2.1.b)</b> With support, collaborate on the creation of a short scene based on a fictional literary work in a <a href="#">guided drama experience</a>.</p> | <p><b>TH:Cn11.2.2.a)</b> Identify similarities and differences in stories from multiple cultures in a <a href="#">guided drama experience</a>.</p> <p><b>TH:Cn11.2.2.b)</b> Collaborate on the creation of a short scene based on a non-fiction literary work in a <a href="#">guided drama experience</a>.</p> |

| <b>Clarifications</b> |  |  |
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# THEATRE

## CONNECTING

PROCESS COMPONENT:  
**RESEARCH**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 11.2</b>   | Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. |
| <b>Enduring Understanding</b> | Theatre artists research the ways others have created and understood theatrical works.                  |
| <b>Essential Question</b>     | In what ways can research influence the way a production is understood?                                 |
| <b>Key Vocabulary</b>         | Genre, Theatrical Conventions   |

### Standards

| Grade 3  | Grade 4  | Grade 5   |
|--|--|---|
| <p><b>TH:Cn11.2.3.a)</b> Explore how stories are adapted from literature to a theatrical work.</p> <p><b>TH:Cn11.2.3.b)</b> Examine how artists have historically presented the same stories using different arts disciplines, <a href="#">genres</a> or <a href="#">theatrical conventions</a>.</p> | <p><b>TH:Cn11.2.4.a)</b> Investigate cross-cultural approaches to storytelling in a theatrical work.</p> <p><b>TH:Cn11.2.4.b)</b> Compare the <a href="#">theatrical conventions</a> of a given time period with those of the present.</p> | <p><b>TH:Cn11.2.5.a)</b> Compare stories set in different cultures in preparation for a theatrical work.</p> <p><b>TH:Cn11.2.5.b)</b> Discuss historical sources that explain <a href="#">theatrical conventions</a> and terminology.</p> |

### Clarifications

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**Middle School Theatre Standards**  
**Grades 6 - 8**



**Kentucky Academic Standards**  
**Visual and Performing Arts**

# THEATRE

## CREATING

PROCESS COMPONENT:  
**CONCEPTUALIZE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 1</b>      | Generate and conceptualize artistic ideas and work.   |
| <b>Enduring Understanding</b> | Theatre artists rely on intuition, curiosity and critical inquiry.                                      |
| <b>Essential Question</b>     | What happens when theatre artists use their imaginations to engage in creative exploration and inquiry? |
| <b>Key Vocabulary</b>         | Given Circumstances, Improvised, Motivation, Objectives, Obstacle, Staging, Tactics                     |

### Standards

| Grade 6   | Grade 7  | Grade 8  |
|---|--|--|
| <p><b>TH:Cr1.1.6.a)</b> Identify <a href="#">staging</a> needs within a theatrical work.</p> <p><b>TH:Cr1.1.6.b)</b> Identify design needs within a theatrical work.</p> <p><b>TH:Cr1.1.6.c)</b> Identify scripted and/or <a href="#">improvised</a> character <a href="#">objectives</a> within their <a href="#">given circumstances</a>.</p> | <p><b>TH:Cr1.1.7.a)</b> Investigate multiple approaches and solutions to <a href="#">staging</a> a theatrical work.</p> <p><b>TH:Cr1.1.7.b)</b> Investigate multiple approaches and solutions to designing a theatrical work.</p> <p><b>TH:Cr1.1.7.c)</b> Explore scripted and/or <a href="#">improvised</a> character <a href="#">motivation</a> and <a href="#">objectives</a> within their <a href="#">given circumstances</a>.</p> | <p><b>TH:Cr1.1.8.a)</b> Propose multiple approaches and solutions to <a href="#">staging</a> a theatrical work.</p> <p><b>TH:Cr1.1.8.b)</b> Propose multiple design choices for a specific space.</p> <p><b>TH:Cr1.1.8.c)</b> Develop a scripted or <a href="#">improvised</a> character and communicate their <a href="#">motivations</a>, <a href="#">objectives</a>, <a href="#">obstacles</a> and <a href="#">tactics</a>.</p> |

### Clarifications

|  |  |
|--|--|
| <p><b>TH:Cr1.1.6.b)</b> Design needs might include specific elements required to effectively present a given theatrical work, such as a window, sound effect, costume or prop.</p> | <p><b>TH:Cr1.1.8.b)</b> Design choices might include production elements appropriate for the needs of a specific performance space such as library, cafeteria, green space or stage.</p> |
|--|--|

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# THEATRE

## CREATING

PROCESS COMPONENT:  
**DEVELOP**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 2</b>      | Organize and develop artistic ideas and work.                  |
| <b>Enduring Understanding</b> | Theatre artists develop artistic choices in a variety of ways. |
| <b>Essential Question</b>     | How, when and why do theatre artists' make artistic choices?   |
| <b>Key Vocabulary</b>         | Devised  |

### Standards

| Grade 6   | Grade 7  | Grade 8  |
|---|--|--|
| <p><b>TH:Cr2.1.6.a)</b> Use critical analysis to revise an existing <a href="#">devised</a> or original scripted theatrical work.</p> <p><b>TH:Cr2.1.6.b)</b> Collaborate to prepare or devise a theatrical work.</p> | <p><b>TH:Cr2.1.7.a)</b> Explain original ideas and artistic choices for a theatrical work based on critical analysis, background knowledge and historical and cultural context.</p> <p><b>TH:Cr2.1.7.b)</b> Demonstrate mutual respect for self and others and their roles in preparing or devising theatrical work.</p> | <p><b>TH:Cr2.1.8.a)</b> Articulate and apply critical analysis, research and an understanding of historical and cultural context to the development of original ideas for a theatrical work.</p> <p><b>TH:Cr2.1.8.b)</b> Develop collaborative goals for preparing a theatrical work through shared leadership and responsibilities.</p> |

### Clarifications

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# THEATRE

## CREATING

PROCESS COMPONENT:  
**REHEARSE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 3</b>      | Refine and complete artistic work.                   |
| <b>Enduring Understanding</b> | Theatre artists refine their work through rehearsal. |
| <b>Essential Question</b>     | How do theatre artists refine their initial ideas?   |
| <b>Key Vocabulary</b>         |  |

### Standards

| Grade 6  | Grade 7   | Grade 8   |
|--|---|---|
| <p><b>TH:Cr3.1.6.a)</b> Articulate and examine artistic choices through rehearsal.</p> <p><b>TH:Cr3.1.6.b)</b> Implement a planned technical design during the rehearsal process.</p> <p><b>TH:Cr3.1.6.c)</b> Identify effective physical and vocal traits for characters.</p> | <p><b>TH:Cr3.1.7.a)</b> Participate productively in analyzing and refining choices during a rehearsal process.</p> <p><b>TH:Cr3.1.7.b)</b> Assess multiple possible design choices during a rehearsal process.</p> <p><b>TH:Cr3.1.7.c)</b> Develop physical and vocal traits for characters during a rehearsal process.</p> | <p><b>TH:Cr3.1.8.a)</b> Participate productively in finalizing artistic choices through a full rehearsal process.</p> <p><b>TH:Cr3.1.8.b)</b> Implement and refine a planned technical design using simple technology.</p> <p><b>TH:Cr3.1.8.c)</b> Refine and convey effective physical and vocal choices for characters through a rehearsal process.</p> |

### Clarifications

|  |   |  |
|--|---|--|
|  | <p><i><b>TH:Cr3.1.7.b)</b> Design choices might include adjusting production elements to meet needs revealed through rehearsal.</i></p> |  |
|--|---|--|

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# THEATRE

## PERFORMING

PROCESS COMPONENT:  
**SELECT**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 4</b>      | Select, analyze and interpret artistic work for presentation.        |
| <b>Enduring Understanding</b> | Theatre artists make specific choices to effectively convey meaning. |
| <b>Essential Question</b>     | How do specific choices impact the performance of a theatrical work? |
| <b>Key Vocabulary</b>         | Objectives, Obstacles, Staging, Tactics                              |

### Standards

| Grade 6   | Grade 7   | Grade 8  |
|---|---|--|
| <p><b>TH:Pr4.1.6.a)</b> Identify the essential events in a story or script that make up its <b>Dramatic Structure</b>.</p> <p><b>TH:Pr4.1.6.b)</b> Experiment with various physical choices to communicate character.</p> | <p><b>TH:Pr4.1.7.a)</b> Conceptualize various <a href="#">staging</a> choices for a story or script.</p> <p><b>TH:Pr4.1.7.b)</b> Interpret various character <a href="#">objectives</a> in a story or script.</p> | <p><b>TH:Pr4.1.8.a)</b> Analyze how different acting and <a href="#">staging</a> choices might effectively communicate the story in a theatrical work.</p> <p><b>TH:Pr4.1.8.b)</b> Formulate various <a href="#">tactics</a> to overcome an <a href="#">obstacle(s)</a> blocking a character's <a href="#">objective(s)</a>.</p> |

### Clarifications

|   |  |  |
|---|--|--|
| <p><b>TH:Pr4.1.6.a)</b> Elements of <b>Dramatic Structure</b> might include exposition, inciting incident, rising action, climax, falling action, resolution and denouement within an original theatrical work.</p> |  |  |
|---|--|--|

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# THEATRE

## PERFORMING

PROCESS COMPONENT:  
**PREPARE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 5</b>      | Develop and refine artistic technique and work for presentation.                        |
| <b>Enduring Understanding</b> | Theatre artists use a variety of skills to prepare and present a theatrical production. |
| <b>Essential Question</b>     | How do theatre artists successfully prepare a theatrical production?                    |
| <b>Key Vocabulary</b>         | Acting Techniques, Technical Elements   |

### Standards

| Grade 6  | Grade 7   | Grade 8   |
|--|---|---|
| <p><b>TH:Pr5.1.6.a)</b> Identify how <a href="#">acting techniques</a> and exercises can be applied to a rehearsal process.</p> <p><b>TH:Pr5.1.6.b)</b> Evaluate how <a href="#">technical elements</a> are integrated into a theatrical work.</p> | <p><b>TH:Pr5.1.7.a)</b> Apply <a href="#">acting techniques</a> and exercises to a rehearsal process.</p> <p><b>TH:Pr5.1.7.b)</b> Choose a variety of <a href="#">technical elements</a> for a theatrical work.</p> | <p><b>TH:Pr5.1.8.a)</b> Use a variety of <a href="#">acting techniques</a> and exercises to increase performance skills.</p> <p><b>TH:Pr5.1.8.b)</b> Use <a href="#">technical elements</a> to create a design for a theatrical work.</p> |

### Clarifications

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# THEATRE

## PERFORMING

PROCESS COMPONENT:  
**SHARE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 6</b>      | Convey meaning through the presentation of artistic work.                    |
| <b>Enduring Understanding</b> | Theatre artists share ideas with an audience through theatrical performance. |
| <b>Essential Question</b>     | What happens when theatre artists and audiences share a creative experience? |
| <b>Key Vocabulary</b>         | Styles   |

### Standards

| Grade 6  | Grade 7  | Grade 8   |
|--|--|---|
| <b>TH:Pr6.1.6)</b> Select and explore a theatrical work that will be shared with an informal audience. | <b>TH:Pr6.1.7)</b> Experiment with a variety of theatrical <a href="#">styles</a> that will be shared with an informal audience. | <b>TH:Pr6.1.8)</b> Collaborate on designing and performing a theatrical work for a formal audience. |

### Clarifications

|   |  |   |
|---|--|---|
| <b>TH:Pr6.1.6)</b> <i>Informal audiences might include classmates, peers, other teachers, friends or administrators called together for a presentation of work.</i> |  | <b>TH:Pr6.1.8)</b> <i>Formal audiences might include the general public who have gathered specifically to view a planned performance.</i> |
|---|--|---|

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# THEATRE

## RESPONDING

PROCESS COMPONENT:  
**REFLECT**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 7</b>      | Perceive and analyze artistic work.   |
| <b>Enduring Understanding</b> | Theatre artists and audiences reflect to understand the impact of artistic choices. |
| <b>Essential Question</b>     | How do artists and audiences make meaning from artistic choices?                    |
| <b>Key Vocabulary</b>         |   |

### Standards

| Grade 6   | Grade 7  | Grade 8  |
|---|--|--|
| <b>TH:Re7.1.6)</b> Justify personal reactions to artistic choices in a theatrical work. | <b>TH:Re7.1.7)</b> Compare and discuss personal and peer reactions to artistic choices in a theatrical work. | <b>TH:Re7.1.8)</b> Apply criteria to the evaluation of artistic choices. |

### Clarifications

|  |   |   |
|--|---|---|
| <b>TH:Re7.1.6)</b> <i>Students might use journaling, drawing/sketching or other communication processes to justify their personal reactions.</i> | <b>TH:Re7.1.7)</b> <i>Students might share reactions with a partner or in a small group discussion.</i> | <b>TH:Re7.1.8)</b> <i>Students might use a rubric of criteria created by their teacher, themselves and/or their peers to evaluate artistic choices.</i> |
|--|---|---|

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# THEATRE

## RESPONDING

PROCESS COMPONENT:  
**INTERPRET**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 8</b>      | Interpret intent and meaning in artistic work.   |
| <b>Enduring Understanding</b> | Personal experiences and preferences shape the interpretation of theatrical work.      |
| <b>Essential Question</b>     | Why might the same theatrical work communicate different messages to different people? |
| <b>Key Vocabulary</b>         | Aesthetic, Production Elements   |

### Standards

| Grade 6   | Grade 7   | Grade 8  |
|---|---|--|
| <p><b>TH:Re8.1.6.a)</b> Describe how artistic choices are made based on personal experience in theatrical work.</p> <p><b>TH:Re8.1.6.b)</b> Discuss the <a href="#">aesthetics</a> of the <a href="#">production elements</a> in a theatrical work.</p> <p><b>TH:Re8.1.6.c)</b> Identify personal aesthetics, preferences and beliefs through participation in or observation of a theatrical work.</p> | <p><b>TH:Re8.1.7.a)</b> Explain the artistic choices made based on personal experience in a theatrical work.</p> <p><b>TH:Re8.1.7.b)</b> Apply the <a href="#">production elements</a> used in a theatrical work to assess <a href="#">aesthetic</a> choices.</p> <p><b>TH:Re8.1.7.c)</b> Discuss how the use of personal aesthetics, preferences and beliefs can be used to interpret a theatrical work.</p> | <p><b>TH:Re8.1.8.a)</b> Support artistic choices based on personal experience when participating in or observing a theatrical work.</p> <p><b>TH:Re8.1.8.b)</b> Analyze the <a href="#">production elements</a> used in a theatrical work to assess <a href="#">aesthetic</a> choices.</p> <p><b>TH:Re8.1.8.c)</b> Apply personal aesthetics, preferences and beliefs to evaluate a theatrical work.</p> |

### Clarifications

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# THEATRE

## RESPONDING

PROCESS COMPONENT:  
**ANALYZE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 9</b>      | Apply criteria to evaluate artistic work.   |
| <b>Enduring Understanding</b> | Artists and audiences analyze and evaluate theatrical works based on various criteria.                        |
| <b>Essential Question</b>     | How do artists and audiences identify and apply appropriate criteria to analyze and evaluate theatrical work? |
| <b>Key Vocabulary</b>         |   |

### Standards

| Grade 6   | Grade 7   | Grade 8   |
|---|---|---|
| <p><b>TH:Re9.1.6.a)</b> Evaluate a theatrical work using supporting evidence and criteria.</p> <p><b>TH:Re9.1.6.b)</b> Discuss cultural perspectives that may influence the evaluation of a theatrical work.</p> <p><b>TH:Re9.1.6.c)</b> Identify a specific audience or purpose for a theatrical work.</p> | <p><b>TH:Re9.1.7.a)</b> Explain personal preferences, using supporting evidence and criteria to evaluate a theatrical work.</p> <p><b>TH:Re9.1.7.b)</b> Describe how cultural perspectives can influence the evaluation of a theatrical work.</p> <p><b>TH:Re9.1.7.c)</b> Discuss how the intended purpose of a theatrical work appeals to a specific audience.</p> | <p><b>TH:Re9.1.8.a)</b> Respond to a theatrical work using supporting evidence, personal aesthetics and criteria.</p> <p><b>TH:Re9.1.8.b)</b> Analyze how cultural perspectives influence the evaluation of a theatrical work.</p> <p><b>TH:Re9.1.8.c)</b> Evaluate the impact of a theatrical work on a specific audience.</p> |

### Clarifications

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# THEATRE

## CONNECTING

PROCESS COMPONENT:  
**EMPATHIZE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 10</b>     | Synthesize and relate knowledge and personal experiences to make art.                                       |
| <b>Enduring Understanding</b> | Theatre artists synthesize skills, understandings and experiences to influence and inform their work.       |
| <b>Essential Question</b>     | How do connections made between self, others and an understanding of the world influence a theatrical work? |
| <b>Key Vocabulary</b>         |   |

### Standards

| Grade 6  | Grade 7   | Grade 8   |
|--|---|---|
| <b>TH:Cn10.1.6)</b> Explore how perspectives of a community or culture impact theatrical work. | <b>TH:Cn10.1.7)</b> Incorporate multiple perspectives and diverse community ideas in theatrical work. | <b>TH:Cn10.1.8)</b> Examine a community issue through multiple perspectives in theatrical work. |

### Clarifications

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**THEATRE**

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**CONNECTING**

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PROCESS COMPONENT:  
**INTERRELATE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 11.1</b>   | Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.                         |
| <b>Enduring Understanding</b> | Theatre artists draw on cultural, artistic and historical contexts to deepen their engagement with theatre and the world.       |
| <b>Essential Question</b>     | How can an understanding of the cultural, artistic and historical context of a theatrical work influence someone’s perspective? |
| <b>Key Vocabulary</b>         |   |

**Standards**

| Grade 6   | Grade 7   | Grade 8   |
|---|---|---|
| <b>TH:Cn11.1.6)</b> Identify universal themes or common social issues and express them through a theatrical work. | <b>TH:Cn11.1.7)</b> Use different forms of theatrical work to examine contemporary social, cultural and/or global issues. | <b>TH:Cn11.1.8)</b> Incorporate other arts disciplines to strengthen the meaning in a theatrical work within a particular cultural, global and/or historic context. |

**Clarifications**

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# THEATRE

## CONNECTING

PROCESS COMPONENT:  
**RESEARCH**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 11.2</b>   | Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. |
| <b>Enduring Understanding</b> | Theatre artists research the ways others have created and understood theatrical works.                  |
| <b>Essential Question</b>     | In what ways can research influence the way a production is understood?                                 |
| <b>Key Vocabulary</b>         | Story Elements  |

### Standards

| Grade 6   | Grade 7   | Grade 8  |
|---|---|--|
| <p><b>TH:Cn11.2.6.a)</b> Examine the <a href="#">story elements</a> of a theatrical work and compare them to another production of the same story.</p> <p><b>TH:Cn11.2.6.b)</b> Examine artifacts from the time and place of a theatrical work to better understand performance and design choices.</p> | <p><b>TH:Cn11.2.7.a)</b> Analyze two different productions of the same theatrical work to compare the visual and aural world of each story.</p> <p><b>TH:Cn11.2.7.b)</b> Investigate the time and place of a theatrical work to better understand performance and design choices.</p> | <p><b>TH:Cn11.2.8.a)</b> Research and discuss how a playwright might have intended a theatrical work to be produced.</p> <p><b>TH:Cn11.2.8.b)</b> Identify and use artifacts from a time and place to develop performance and design choices in a theatrical work.</p> |

### Clarifications

|  |  |  |
|--|--|--|
| <i><b>TH:Cn11.2.6.b)</b> Time and place might refer to where and when the piece was written and/or where and when it is set.</i> | <i><b>TH:Cn11.2.7.b)</b> Time and place might refer to where and when the piece was written and/or where and when it is set.</i> | <i><b>TH:Cn11.2.8.b)</b> Time and place might refer to where and when the piece was written and/or where and when it is set.</i> |
|--|--|--|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

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**High School Theatre Standards**  
**Proficiency Levels**



**Kentucky Academic Standards**  
**Visual and Performing Arts**

# THEATRE

## CREATING

PROCESS COMPONENT:  
**CONCEPTUALIZE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 1</b>      | Generate and conceptualize artistic ideas and work.   |
| <b>Enduring Understanding</b> | Theatre artists rely on intuition, curiosity and critical inquiry.                                      |
| <b>Essential Question</b>     | What happens when theatre artists use their imaginations to engage in creative exploration and inquiry? |
| <b>Key Vocabulary</b>         | Believable, Script Analysis, Theatrical Conventions, Visual Composition                                 |

### Standards

| HS Proficient   | HS Accomplished   | HS Advanced   |
|---|---|---|
| <p><b>TH:Cr1.1.Prof.a)</b> Apply basic research to construct ideas about the <a href="#">visual composition</a> of a theatrical work.</p> <p><b>TH:Cr1.1.Prof.b)</b> Explore the impact of technologies on design choices.</p> <p><b>TH:Cr1.1.Prof.c)</b> Use <a href="#">script analysis</a> to generate ideas about a <a href="#">believable</a> and authentic character.</p> | <p><b>TH:Cr1.1.Acc.a)</b> Investigate historical and cultural conventions and their impact on the <a href="#">visual composition</a> of a theatrical work.</p> <p><b>TH:Cr1.1.Acc.b)</b> Understand and apply technology to design solutions.</p> <p><b>TH:Cr1.1.Acc.c)</b> Develop a <a href="#">believable</a> and authentic character through the use of personal experiences and knowledge.</p> | <p><b>TH:Cr1.1.Adv.a)</b> Synthesize knowledge from a variety of dramatic forms, <a href="#">theatrical conventions</a> and technologies to create the <a href="#">visual composition</a> of a theatrical work.</p> <p><b>TH:Cr1.1.Adv.b)</b> Create a design that considers all technology.</p> <p><b>TH:Cr1.1.Adv.c)</b> Integrate cultural and historical contexts with personal experiences to create a <a href="#">believable</a> and authentic character.</p> |

### Clarifications

|  |  |  |
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|  |  | <p><b>TH:Cr1.1.Adv.a)</b> <i>Technologies might include equipment for lighting, sound and videography.</i></p> |
|--|--|--|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# THEATRE

## CREATING

PROCESS COMPONENT:  
**DEVELOP**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 2</b>      | Organize and develop artistic ideas and work.                  |
| <b>Enduring Understanding</b> | Theatre artists develop artistic choices in a variety of ways. |
| <b>Essential Question</b>     | How, when and why do theatre artists' make artistic choices?   |
| <b>Key Vocabulary</b>         |  |

### Standards

| HS Proficient   | HS Accomplished  | HS Advanced   |
|---|--|---|
| <p><b>TH:Cr2.1.Prof.a)</b> Explore how history and culture influence the development of artistic ideas in a theatrical work.</p> <p><b>TH:Cr2.1.Prof.b)</b> Investigate the collaborative nature of the actor, director, playwright and designers and explore their interdependent roles.</p> | <p><b>TH:Cr2.1.Acc.a)</b> Refine artistic ideas to demonstrate a critical understanding of historical and cultural influences.</p> <p><b>TH:Cr2.1.Acc.b)</b> Cooperate as a creative team to explore artistic ideas.</p> | <p><b>TH:Cr2.1.Adv.a)</b> Develop original artistic ideas by synthesizing critical analysis, historical and cultural context, research and understanding of global theatre practices.</p> <p><b>TH:Cr2.1.Adv.b)</b> Collaborate as a creative team to explore artistic ideas and make interpretive choices.</p> |

### Clarifications

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# THEATRE

## CREATING

PROCESS COMPONENT:  
**REHEARSE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 3</b>      | Refine and complete artistic work.   |
| <b>Enduring Understanding</b> | Theatre artists refine their work through rehearsal.   |
| <b>Essential Question</b>     | How do theatre artists refine their initial ideas?   |
| <b>Key Vocabulary</b>         | Believable, Believability, Devised, Genre, Script Analysis, Scripted, Staging, Style, Technical Elements |

### Standards

| HS Proficient  | HS Accomplished  | HS Advanced   |
|--|--|---|
| <p><b>TH:Cr3.1.Prof.a)</b> Explore a variety of <a href="#">staging</a> options by rehearsing and revising a <a href="#">devised</a> or <a href="#">scripted</a> theatrical work.</p> <p><b>TH:Cr3.1.Prof.b)</b> Refine technical design choices to support the story and emotional impact of a <a href="#">devised</a> or <a href="#">scripted</a> theatrical work.</p> <p><b>TH:Cr3.1.Prof.c)</b> Explore physical and vocal choices to develop a performance that is <a href="#">believable</a>, authentic and relevant to a theatrical work.</p> | <p><b>TH:Cr3.1.Acc.a)</b> Analyze the dramatic concept and <a href="#">technical elements</a> of a <a href="#">devised</a> or <a href="#">scripted</a> theatrical work through the rehearsal process.</p> <p><b>TH:Cr3.1.Acc.b)</b> Re-imagine and revise technical design choices during the course of a rehearsal process to enhance the story and emotional impact of a <a href="#">devised</a> or <a href="#">scripted</a> theatrical work.</p> <p><b>TH:Cr3.1.Acc.c)</b> Revise physical and vocal choices impacting the <a href="#">believability</a> and relevance of a theatrical work through research and <a href="#">script analysis</a>.</p> | <p><b>TH:Cr3.1.Adv.a)</b> Define, transform and reimagine a <a href="#">devised</a> or <a href="#">scripted</a> theatrical work using the rehearsal process to invent or re-imagine <a href="#">style</a>, <a href="#">genre</a>, form and conventions.</p> <p><b>TH:Cr3.1.Adv.b)</b> Apply a high level of technical proficiencies to the rehearsal process to support the story and emotional impact of a <a href="#">devised</a> or <a href="#">scripted</a> theatrical work.</p> <p><b>TH:Cr3.1.Adv.c)</b> Synthesize ideas from research, <a href="#">script analysis</a> and context to create a performance that is <a href="#">believable</a>, authentic and relevant in a theatrical work.</p> |

### Clarifications

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# THEATRE

## PERFORMING

PROCESS COMPONENT:  
**SELECT**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 4</b>      | Select, analyze and interpret artistic work for presentation.                                  |
| <b>Enduring Understanding</b> | Theatre artists make specific choices to effectively convey meaning.                           |
| <b>Essential Question</b>     | How do specific choices impact the performance of a theatrical work?                           |
| <b>Key Vocabulary</b>         | Acting Techniques, Given Circumstances, Production Elements, Script Analysis, Unified Approach |

### Standards

| HS Proficient   | HS Accomplished   | HS Advanced  |
|---|---|--|
| <p><b>TH:Pr4.1.Prof.a)</b> Investigate how characters and their relationships contribute to telling the story of a theatrical work.</p> <p><b>TH:Pr4.1.Prof.b)</b> Select appropriate <a href="#">production elements</a> based on <a href="#">given circumstances</a>.</p> | <p><b>TH:Pr4.1.Acc.a)</b> Conduct <a href="#">script analysis</a> and research in order to select appropriate character choices.</p> <p><b>TH:Pr4.1.Acc.b)</b> Investigate how specific production choices shape a theatrical work.</p> | <p><b>TH:Pr4.1.Adv.a)</b> Apply a variety of <a href="#">acting techniques</a> to communicate character choices.</p> <p><b>TH:Pr4.1.Adv.b)</b> Apply research to form a <a href="#">unified approach</a> to a theatrical work.</p> |

### Clarifications

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# THEATRE

## PERFORMING

PROCESS COMPONENT:  
**PREPARE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 5</b>      | Develop and refine artistic technique and work for presentation.                        |
| <b>Enduring Understanding</b> | Theatre artists use a variety of skills to prepare and present a theatrical production. |
| <b>Essential Question</b>     | How do theatre artists successfully prepare a theatrical production?                    |
| <b>Key Vocabulary</b>         | Acting Techniques, Believable, Technical Elements, Unified Approach                     |

### Standards

| HS Proficient  | HS Accomplished   | HS Advanced   |
|--|---|---|
| <p><b>TH:Pr5.1.Prof.a)</b> Select and use <a href="#">acting techniques</a> and exercises to expand skills within a rehearsal process.</p> <p><b>TH:Pr5.1.Prof.b)</b> Use researched <a href="#">technical elements</a> to increase the effectiveness of a design.</p> | <p><b>TH:Pr5.1.Acc.a)</b> Use <a href="#">acting techniques</a> in rehearsal to develop a <a href="#">believable</a> and consistent performance.</p> <p><b>TH:Pr5.1.Acc.b)</b> Create a design that communicates a <a href="#">unified approach</a> to a theatrical production.</p> | <p><b>TH:Pr5.1.Adv.a)</b> Practice and justify <a href="#">acting techniques</a> and exercises to prepare a <a href="#">believable</a> and consistent performance.</p> <p><b>TH:Pr5.1.Adv.b)</b> Explain and justify the <a href="#">technical elements</a> used to build a design.</p> |

### Clarifications

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# THEATRE

## PERFORMING

PROCESS COMPONENT:  
**SHARE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 6</b>      | Convey meaning through the presentation of artistic work.                    |
| <b>Enduring Understanding</b> | Theatre artists share ideas with an audience through theatrical performance. |
| <b>Essential Question</b>     | What happens when theatre artists and audiences share a creative experience? |
| <b>Key Vocabulary</b>         | Creative Processes, Script Analysis  |

### Standards

| HS Proficient   | HS Accomplished   | HS Advanced  |
|---|---|--|
| <b>TH:Pr6.1.Prof)</b> Design and perform a theatrical work for a specific audience. | <b>TH:Pr6.1.Acc)</b> Design and perform a theatrical work using <a href="#">creative processes</a> that shape the production for a specific audience. | <b>TH:Pr6.1.Adv)</b> Design and perform a theatrical work for a specific audience grounded in research and <a href="#">script analysis</a> . |

### Clarifications

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# THEATRE

## RESPONDING

PROCESS COMPONENT:  
**REFLECT**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 7</b>      | Perceive and analyze artistic work.   |
| <b>Enduring Understanding</b> | Theatre artists and audiences reflect to understand the impact of artistic choices. |
| <b>Essential Question</b>     | How do artists and audiences make meaning from artistic choices?                    |
| <b>Key Vocabulary</b>         |   |

### Standards

| HS Proficient   | HS Accomplished   | HS Advanced   |
|---|---|---|
| <b>TH:Re7.1.Prof)</b> Evaluate the artistic choices of a theatrical work. | <b>TH:Re7.1.Acc)</b> Compare multiple responses to a theatrical work. | <b>TH:Re7.1.Adv)</b> Use historical and cultural context to analyze responses to a theatrical work. |

### Clarifications

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# THEATRE

## RESPONDING

PROCESS COMPONENT:  
**INTERPRET**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 8</b>      | Interpret intent and meaning in artistic work.   |
| <b>Enduring Understanding</b> | Personal experiences and preferences shape the interpretation of theatrical work.      |
| <b>Essential Question</b>     | Why might the same theatrical work communicate different messages to different people? |
| <b>Key Vocabulary</b>         | Aesthetics, Production Elements  |

### Standards

| HS Proficient   | HS Accomplished   | HS Advanced   |
|---|---|---|
| <p><b>TH:Re8.1.Prof.a)</b> Analyze and compare artistic choices developed from personal experiences in multiple theatrical works.</p> <p><b>TH:Re8.1.Prof.b)</b> Describe the <a href="#">aesthetics</a> of the <a href="#">production elements</a> in a theatrical work.</p> <p><b>TH:Re8.1.Prof.c)</b> Discuss personal <a href="#">aesthetics</a>, preferences and beliefs through participation in and/or observation of a theatrical work.</p> | <p><b>TH:Re8.1.Acc.a)</b> Develop detailed supporting evidence and criteria to reinforce artistic choices, when participating in or observing a theatrical work.</p> <p><b>TH:Re8.1.Acc.b)</b> Interpret a theatrical work using personal <a href="#">aesthetics</a> and knowledge of <a href="#">production elements</a>.</p> <p><b>TH:Re8.1.Acc.c)</b> Support and explain multiple <a href="#">aesthetics</a>, preferences and beliefs through participation in and/or observation of theatrical work.</p> | <p><b>TH:Re8.1.Adv.a)</b> Use detailed supporting evidence and appropriate criteria to revise personal work and/or interpret the work of others when participating in and/or observing a theatrical work.</p> <p><b>TH:Re8.1.Adv.b)</b> Evaluate varied aesthetic interpretations of <a href="#">production elements</a> for the same theatrical work.</p> <p><b>TH:Re8.1.Adv.c)</b> Justify <a href="#">aesthetics</a>, preferences, beliefs and supporting evidence that informs artistic decisions in a theatrical work.</p> |

### Clarifications

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# THEATRE

## RESPONDING

PROCESS COMPONENT:  
**ANALYZE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 9</b>      | Apply criteria to evaluate artistic work.   |
| <b>Enduring Understanding</b> | Artists and audiences analyze and evaluate theatrical works based on various criteria.                        |
| <b>Essential Question</b>     | How do artists and audiences identify and apply appropriate criteria to analyze and evaluate theatrical work? |
| <b>Key Vocabulary</b>         |   |

### Standards

| HS Proficient  | HS Accomplished  | HS Advanced   |
|--|--|---|
| <p><b>TH:Re9.1.Prof.a)</b> Examine a theatrical work using supporting evidence and artistic criteria, while considering arts disciplines, history, culture and other disciplines.</p> <p><b>TH:Re9.1.Prof.b)</b> Compare cultural perspectives and contexts that may influence the evaluation of a theatrical work.</p> <p><b>TH:Re9.1.Prof.c)</b> Develop a deeper understanding of a theatrical work by considering its specific purpose and/or intended audience.</p> | <p><b>TH:Re9.1.Acc.a)</b> Analyze a theatrical work by connecting it to arts disciplines, history, culture and other content areas using supporting evidence and artistic criteria.</p> <p><b>TH:Re9.1.Acc.b)</b> Evaluate concepts from a theatrical work to gain insight about cultural perspectives.</p> <p><b>TH:Re9.1.Acc.c)</b> Evaluate how a theatrical work is communicated for a specific purpose and/or audience.</p> | <p><b>TH:Re9.1.Adv.a)</b> Research and synthesize cultural and historical information related to a theatrical work to support or evaluate artistic choices.</p> <p><b>TH:Re9.1.Adv.b)</b> Apply new insights of cultures and contexts to shape personal responses to theatrical work.</p> <p><b>TH:Re9.1.Adv.c)</b> Justify the connection between a theatrical work and contemporary issue(s) that may impact audiences.</p> |

### Clarifications

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# THEATRE

## CONNECTING

PROCESS COMPONENT:  
**EMPATHIZE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 10</b>     | Synthesize and relate knowledge and personal experiences to make art.                                       |
| <b>Enduring Understanding</b> | Theatre artists synthesize skills, understandings and experiences to influence and inform their work.       |
| <b>Essential Question</b>     | How do connections made between self, others and an understanding of the world influence a theatrical work? |
| <b>Key Vocabulary</b>         |   |

### Standards

| HS Proficient  | HS Accomplished  | HS Advanced   |
|--|--|---|
| <b>TH:Cn10.1.Prof)</b> Investigate how cultural perspectives, community ideas and personal beliefs impact a theatrical work. | <b>TH:Cn10.1.Acc)</b> Choose and interpret a theatrical work to reflect on personal beliefs. | <b>TH:Cn10.1.Adv)</b> Collaborate on a theatrical work that examines a critical global issue using personal, community and cultural perspectives. |

### Clarifications

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# THEATRE

## CONNECTING

PROCESS COMPONENT:  
**INTERRELATE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 11.1</b>   | Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.                         |
| <b>Enduring Understanding</b> | Theatre artists draw on cultural, artistic and historical contexts to deepen their engagement with theatre and the world.       |
| <b>Essential Question</b>     | How can an understanding of the cultural, artistic and historical context of a theatrical work influence someone’s perspective? |
| <b>Key Vocabulary</b>         |   |

### Standards

| HS Proficient   | HS Accomplished  | HS Advanced  |
|---|--|--|
| <b>TH:Cn11.1.Prof)</b> Explore how cultural, global and historical belief systems affect creative choices in a theatrical work. | <b>TH:Cn11.1.Acc)</b> Integrate conventions and knowledge from different arts disciplines and other content areas to develop a cross-cultural theatrical work. | <b>TH:Cn11.1.Adv)</b> Create a theatrical work that identifies and questions cultural, global and historical belief systems. |

### Clarifications

|  |   |  |
|--|---|--|
|  | <i>A cross-cultural work might illustrate connections between cultures and their use of theatrical conventions.</i> |  |
|--|---|--|

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# THEATRE

## CONNECTING

PROCESS COMPONENT:  
**RESEARCH**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 11.2</b>   | Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. |
| <b>Enduring Understanding</b> | Theatre artists research the ways others have created and understood theatrical works.                  |
| <b>Essential Question</b>     | In what ways can research influence the way a production is understood?                                 |
| <b>Key Vocabulary</b>         | Creative Processes  |

### Standards

| HS Proficient   | HS Accomplished   | HS Advanced  |
|---|---|--|
| <p><b>TH:Cn11.2.Prof.a)</b> Research how theatre artists apply <a href="#">creative processes</a> to tell stories.</p> <p><b>TH:Cn11.2.Prof.b)</b> Conduct research to better understand the social and cultural background of a theatrical work.</p> | <p><b>TH:Cn11.2.Acc.a)</b> Formulate artistic ideas for a theatrical work based on research.</p> <p><b>TH:Cn11.2.Acc.b)</b> Explore how personal beliefs and biases can affect the interpretation of research applied to a theatrical work.</p> | <p><b>TH:Cn11.2.Adv.a)</b> Justify the artistic choices made in a theatrical work based on a critical analysis of research.</p> <p><b>TH:Cn11.2.Adv.b)</b> Use critical research to formulate and present an interpretation of the societal, cultural and historical context in a theatrical work.</p> |

### Clarifications

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## **Theatre Glossary:**

Key Vocabulary terms are used throughout the *KAS for Visual and Performing Arts*. The theatre terms defined in this glossary include only those terms identified in the key vocabulary section of the standards architecture. The meaning of each term is specific to its use in the standards and the artistic discipline and are commonly accepted definitions. The key vocabulary for theatre included here are not the only terms that may be used in instruction. Demonstrating mastery of the standards requires students to go beyond knowing the definitions of these terms.

**Acting Techniques:** Specific skills, pedagogies, theories/theorists or methods of investigation used by an actor.

**Aesthetics:** Artistic qualities guiding the choices of a theatrical artist or movement; artistic qualities underlying a theatrical work.

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

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

**Creative Processes:** The application of theatrical elements to the development of a work.

**Devised:** An original performance piece created by an ensemble.

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

**Genre:** A specific kind or type of theatrical work such as a tragedy, drama, melodrama, comedy or farce.

**Gesture:** An expressive movement of the body or limbs.

**Given Circumstances:** The who, what, when, where and why of a theatrical work or character.

**Guided Drama Experience:** A leader guides participants during a drama experience through side-coaching, narration and prompting; the action of the drama does not stop for the leader to support the students; facilitator may guide participants in or out of role.

**Improvised:** Created through spontaneous, intuitive and immediate responses of movement and speech.

**Imagined Worlds:** An imaginary world that can be created collectively by participants in a drama experience.

**Inner Thoughts:** The underlying and implied meaning or intentions guiding a character’s dialogue or actions (also known as subtext).

**Motivation:** Reasons why a character behaves or reacts in a particular way in a scene or theatrical work.

**Non-Representational Materials:** Objects which can be transformed into specific props through the imagination.

**Objective:** A goal, need or want that a character has within a scene or theatrical work.

**Obstacle:** A person, object or idea that stands in the way of a character's objective.

**Production Elements:** Components used in a specific production. These may include story elements, technical elements or performance elements such as body, voice and imagination.

**Scripted:** Written text intended for performance that may include a description of the setting, a list of the characters, dialogue and/or the action of the characters.

**Script Analysis:** The study of a script to understand its story, structure, themes and characters.

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

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

**Story Elements:** Characters, setting, language, plot and themes that create a story.

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

**Tactic:** The means by which a character seeks to achieve their objective; in acting and directing a tactic refers to a specific action verb.

**Technical Elements:** The elements of spectacle such as sets, sound/music, costumes, lights, projections, props and makeup used to create a meaningful design for a theatrical production.

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

**Unified Approach:** All elements of a production working together cohesively.

**Visual Composition:** The arrangement of actors and scenery on a stage for a theatrical production.

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## Visual Arts Standards



### **Kentucky Academic Standards Visual and Performing Arts**

# Visual Arts Standards

## **Introduction:**

The visual arts encompass products that are appreciated by sight and created with expression, skill and imagination. Humans have been expressing themselves through the visual arts for at least 40,000 years. The visual arts can help people understand themselves and others while expanding their appreciation of the history, culture and experiences of those in their local, regional and global communities. Visual arts education seeks to develop the knowledge and skills students need to engage in an authentic study of the artistic processes while creating, performing and critically reflecting in this arts discipline. Intentional inclusion of a rigorous visual arts education program that emphasizes developing creativity to communicate the human experience will support students in becoming authentic, life-long consumers, curators and creators of the arts.

## **Visual Arts Literacy:**

**Visual Arts Literacy** occurs as a result of engaging in an authentic creative process through the use of traditional and nontraditional materials and applying the formal **Elements of Art** and **Principles of Design**. Discovering the expressive qualities of art allows students to reflect, critique and connect personal experience to art. To be literate in the visual arts, students need the knowledge and skills of this discipline to develop fluency and deep understanding.

The visual arts standards describe expectations for learning in the visual arts regardless of style, medium or genre. The standards serve as an impetus for educators to inspire, support and develop the skills of their students in the many facets of visual arts. Once students have mastered the standards, they will be prepared for lifelong appreciation, understanding, engagement and, if pursued, additional study towards a career in visual arts.

## **Visual Arts Foundations:**

The word “art” is often used in the classificatory sense to mean an artifact or action that has been put forward by an artist or other person as something to be experienced, interpreted and appreciated. An important component of a quality visual arts education occurs when students engage in discussion about honorific definitions of art – identifying the wide range of significant features in art-making approaches, analyzing why artists follow or break with traditions and discussing their own understandings of the characteristics of “good art.”

The visual arts include a wide array of artmaking forms. Some of those recognized art forms include:

**Traditional Fine Arts:** Drawing, painting, printmaking, photography and sculpture.

**Architectural, Environmental and Industrial Arts:** Urban, interior, product and landscape design.

**Folk Arts:** Pottery, textiles, embroidery, knitting, hand carvings or art originating from, or traditional to, the common people of a country or culture.

**Other Works of Art:** Ceramics, fibers, jewelry, works in wood, paper and other materials.

Regardless of art form, the concepts embedded in the standards reflect the scope of learning – the knowledge, skills and understandings – taught through study of visual arts with the **Elements of Art** and **Principles of Design** as its foundation.

**Elements of Art:** The visual components of color, form, line, shape, space, texture and value; The essential components, or building blocks, of any artwork.

**Principles of Design:** Balance, emphasis, movement, proportion, rhythm, unity and variety; the means an artist uses to organize elements within a work of art.

**Safe and Non-Toxic Materials:** Art materials are considered any substance marketed or represented by a producer as suitable for use in any phase of the creation of any work of visual or graphic art of any medium. Non-toxic art materials intended for children are readily available. Teachers must read the labels of all art materials to determine their suitability to the classroom. Teachers need to be aware of student needs, such as any allergies or additional factors that would make art materials unsafe for student use. Additionally, teachers need to determine their ability and the ability of their students to safely dispose of the art materials.

When a **Visual Arts Foundations term** appears, it will be **bolded**. When implementing these foundations, all components of the terms above should be included.

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**Elementary Visual Arts Standards**  
**Grades K -5**



**Kentucky Academic Standards**  
**Visual and Performing Arts**

# VISUAL ARTS

## CREATING

PROCESS COMPONENT:  
**DEVELOP**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 1.1</b>    | Generate and conceptualize artistic ideas and work.   |
| <b>Enduring Understanding</b> | Creativity and innovative thinking are essential life skills that can be developed.           |
| <b>Essential Question</b>     | How do artists support creativity through innovative thinking, collaboration and risk taking? |
| <b>Key Vocabulary</b>         | Collaboratively, Design, Imaginative Play, Materials  |

### Standards

| Kindergarten   | Grade 1  | Grade 2  |
|--|--|--|
| <b>VA:CR1.1.K)</b> Engage in exploration and <a href="#">imaginative play</a> with <a href="#">materials</a> . | <b>VA:CR1.1.1)</b> Engage <a href="#">collaboratively</a> in exploration and <a href="#">imaginative play</a> with <a href="#">materials</a> . | <b>VA:CR1.1.2)</b> <a href="#">Collaboratively</a> brainstorm multiple approaches to an art or <a href="#">design</a> problem. |

### Clarifications

|  |  |  |
|--|--|--|
|  |  | <i>Brainstorming for an art or design problem might include sketching, discussion and listing.</i> |
|--|--|--|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# VISUAL ARTS

## CREATING

PROCESS COMPONENT:  
**DEVELOP**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 1.1</b>    | Generate and conceptualize artistic ideas and work.   |
| <b>Enduring Understanding</b> | Creativity and innovative thinking are essential life skills that can be developed.           |
| <b>Essential Question</b>     | How do artists support creativity through innovative thinking, collaboration and risk taking? |
| <b>Key Vocabulary</b>         | Design, Imaginative Idea  |

### Standards

| Grade 3   | Grade 4  | Grade 5   |
|---|--|---|
| <b>VA:Cr1.1.3)</b> Elaborate on an <a href="#">imaginative idea</a> . | <b>VA:Cr1.1.4)</b> Brainstorm multiple approaches to a creative art or <a href="#">design</a> problem. | <b>VA:Cr1.1.5)</b> Combine ideas to generate an innovative idea for art-making. |

### Clarifications

|  |  |  |
|--|--|--|
|  |  |  |
|--|--|--|

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# VISUAL ARTS

## CREATING

PROCESS COMPONENT:  
**DEVELOP**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 1.2</b>    | Generate and conceptualize artistic ideas and work.   |
| <b>Enduring Understanding</b> | Artists and designers develop artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.                               |
| <b>Essential Question</b>     | How does knowing context, histories, traditional practices and materials of art forms help us formulate artistic investigations and create works of art and design? |
| <b>Key Vocabulary</b>         | Collaboratively, Materials  |

### Standards

| Kindergarten   | Grade 1   | Grade 2   |
|--|---|---|
| <b>VA:Cr1.2.K)</b> <a href="#">Collaboratively</a> engage in creative art-making in response to an artistic problem. | <b>VA:Cr1.2.1)</b> Use observation and investigation with a variety of <a href="#">materials</a> to prepare for making a work of art. | <b>VA:Cr1.2.2)</b> Make art with a variety of <a href="#">materials</a> and tools to explore personal interests, questions and curiosity. |

### Clarifications

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*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# VISUAL ARTS

## CREATING

PROCESS COMPONENT:  
**DEVELOP**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 1.2</b>    | Generate and conceptualize artistic ideas and work.   |
| <b>Enduring Understanding</b> | Artists and designers develop artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.                               |
| <b>Essential Question</b>     | How does knowing context, histories, traditional practices and materials of art forms help us formulate artistic investigations and create works of art and design? |
| <b>Key Vocabulary</b>         | Collaboratively, Materials, Technologies  |

### Standards

| Grade 3   | Grade 4   | Grade 5   |
|---|---|---|
| <b>VA:Cr1.2.3)</b> Apply knowledge of available resources, tools and <a href="#">technologies</a> to investigate personal ideas through the art-making process. | <b>VA:Cr1.2.4)</b> <a href="#">Collaboratively</a> set goals and choose appropriate <a href="#">materials</a> to create artwork that is meaningful to the makers. | <b>VA:Cr1.2.5)</b> Apply informed artistic investigation when choosing an approach for planning and creating a work of art. |

### Clarifications

|  |   |  |
|--|---|--|
|  | <i>Examples of appropriate materials might include supplies that have been previously discussed, used and explored.</i> |  |
|--|---|--|

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# VISUAL ARTS

## CREATING

PROCESS COMPONENT:  
**INVESTIGATE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 2.1</b>    | Organize and develop artistic ideas and work.  |
| <b>Enduring Understanding</b> | Artists and designers experiment with processes, concepts, materials, media and art-making approaches. |
| <b>Essential Question</b>     | How do artists make decisions during the creative process?   |
| <b>Key Vocabulary</b>         | Materials  |

### Standards

| Kindergarten   | Grade 1   | Grade 2  |
|--|---|--|
| <b>VA:Cr2.1.K)</b> Through experimentation, build skills in a variety of <a href="#">materials</a> and approaches to art-making. | <b>VA:Cr2.1.1)</b> Explore uses of <a href="#">materials</a> and tools to create works of art or <a href="#">design</a> . | <b>VA:Cr2.1.2)</b> Experiment with a variety of <a href="#">materials</a> and tools to explore personal interests in a work of art or <a href="#">design</a> . |

### Clarifications

|   |  |  |
|---|--|--|
| <i>Students might build skills through teacher guided practice with brushes, glue and scissors.</i> |  |  |
|---|--|--|

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# VISUAL ARTS

## CREATING

PROCESS COMPONENT:  
**INVESTIGATE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 2.1</b>    | Generate and conceptualize artistic ideas and work.  |
| <b>Enduring Understanding</b> | Artists and designers experiment with processes, concepts, materials, media and art-making approaches. |
| <b>Essential Question</b>     | How do artists make decisions during the creative process?   |
| <b>Key Vocabulary</b>         | Materials, Processes   |

### Standards

| Grade 3  | Grade 4   | Grade 5   |
|--|---|---|
| <b>VA:Cr2.1.3)</b> Create a student driven artwork using a variety of artistic <a href="#">processes</a> and <a href="#">materials</a> . | <b>VA:Cr2.1.4)</b> Develop skills in multiple art-making techniques and approaches through guided practice. | <b>VA:Cr2.1.5)</b> Develop skills in multiple art-making techniques and approaches through student led experimentation. |

### Clarifications

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# VISUAL ARTS

## CREATING

PROCESS COMPONENT:  
**INVESTIGATE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 2.2</b>    | Organize and develop artistic ideas and work.  |
| <b>Enduring Understanding</b> | Artists and designers balance experimentation with safety and responsibility while developing and creating artworks. |
| <b>Essential Question</b>     | What roles do safety and responsibility play in the creative process?  |
| <b>Key Vocabulary</b>         | Materials  |

### Standards

| Kindergarten   | Grade 1   | Grade 2   |
|--|---|---|
| <b>VA:Cr2.2.K)</b> Identify <b>safe and non-toxic art materials</b> , tools and equipment. | <b>VA:Cr2.2.1)</b> Demonstrate safe and proper procedures for using <a href="#">materials</a> , tools and equipment while making art. | <b>VA:Cr2.2.2)</b> Demonstrate safe procedures for using and cleaning art tools, equipment and studio spaces. |

### Clarifications

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# VISUAL ARTS

## CREATING

PROCESS COMPONENT:  
**INVESTIGATE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 2.2</b>    | Generate and conceptualize artistic ideas and work.  |
| <b>Enduring Understanding</b> | Artists and designers balance experimentation with safety and responsibility while developing and creating artworks. |
| <b>Essential Question</b>     | What roles do safety and responsibility play in the creative process?  |
| <b>Key Vocabulary</b>         | Craftsmanship, Materials, Processes  |

### Standards

| Grade 3   | Grade 4   | Grade 5   |
|---|---|---|
| <b>VA:Cr2.2.3)</b> Demonstrate an understanding of the safe and proficient use of <a href="#">materials</a> , tools and equipment for a variety of artistic <a href="#">processes</a> . | <b>VA:Cr2.2.4)</b> When making works of art, utilize and care for <a href="#">materials</a> , tools and equipment in a manner that prevents danger to oneself and others. | <b>VA:Cr2.2.5)</b> Demonstrate quality <a href="#">craftsmanship</a> through care for and use of <a href="#">materials</a> , tools and equipment. |

### Clarifications

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# VISUAL ARTS

## CREATING

PROCESS COMPONENT:  
**INVESTIGATE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 2.3</b>    | Organize and develop artistic ideas and work.  |
| <b>Enduring Understanding</b> | People create and interact with objects, places and design that define, enhance and empower their lives. |
| <b>Essential Question</b>     | How do artists and designers create works of art or design that effectively communicate?                 |
| <b>Key Vocabulary</b>         |  |

### Standards

| Kindergarten  | Grade 1  | Grade 2   |
|---|--|---|
| <b>VA:Cr2.3.K)</b> Create art that represents real and imagined environments. | <b>VA:Cr2.3.1)</b> Identify and classify uses of everyday objects through a variety of visual means. | <b>VA:Cr2.3.2)</b> Repurpose objects to make something new through an art-making process. |

### Clarifications

|  |  |  |
|--|--|--|
| <i>Examples of real environments might include home, school or community. Whereas imagined environments might include student created or other fictional settings.</i> | <i>Examples of visual means might include drawings, diagrams and sculptures.</i> |  |
|--|--|--|

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# VISUAL ARTS

## CREATING

PROCESS COMPONENT:  
**INVESTIGATE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 2.3</b>    | Generate and conceptualize artistic ideas and work.  |
| <b>Enduring Understanding</b> | People create and interact with objects, places and design that define, enhance and empower their lives. |
| <b>Essential Question</b>     | How do artists and designers create works of art or design that effectively communicate?                 |
| <b>Key Vocabulary</b>         | Collaboratively  |

### Standards

| Grade 3  | Grade 4  | Grade 5   |
|--|--|---|
| <b>VA:Cr2.3.3)</b> Individually or <a href="#">collaboratively</a> construct representations of places that are a part of everyday life. | <b>VA:Cr2.3.4)</b> Document, describe and represent a real or imagined regional environment. | <b>VA:Cr2.3.5)</b> Identify, describe and visually document places and/or objects of personal significance. |

### Clarifications

|   |  |  |
|---|--|--|
| <i>Examples of representations of places might include diagrams, drawings and maps.</i> | <i>Examples of regional environments might include local or state locations or fictionally created worlds.</i> |  |
|---|--|--|

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# VISUAL ARTS

## CREATING

PROCESS COMPONENT:  
**REFINE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 3</b>      | Refine and complete artistic work.  |
| <b>Enduring Understanding</b> | Artists and designers develop excellence through practice and critique, reflecting on, revising and refining work overtime. |
| <b>Essential Question</b>     | How do artists become artistically accomplished through persistence in revising, refining and developing artwork?           |
| <b>Key Vocabulary</b>         | Visual Art Vocabulary   |

### Standards

| Kindergarten   | Grade 1  | Grade 2   |
|--|--|---|
| <b>VA:Cr3.1.K)</b> Explain the process of art-making while creating. | <b>VA:Cr3.1.1)</b> Use <a href="#">visual art vocabulary</a> to describe choices while creating art. | <b>VA:Cr3.1.2)</b> Discuss and reflect with peers about choices made in creating artwork. |

### Clarifications

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# VISUAL ARTS

## CREATING

PROCESS COMPONENT:  
**REFINE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 3</b>      | Refine and complete artistic work.  |
| <b>Enduring Understanding</b> | Artists and designers develop excellence through practice and critique, reflecting on, revising and refining work overtime. |
| <b>Essential Question</b>     | How do artists become artistically accomplished through persistence in revising, refining and developing artwork?           |
| <b>Key Vocabulary</b>         |   |

### Standards

| Grade 3  | Grade 4  | Grade 5   |
|--|--|---|
| <b>VA:Cr3.1.3)</b> Investigate visual information when deciding what details could be added to enhance an artwork's meaning. | <b>VA:Cr3.1.4)</b> Revise artwork in progress on the basis of insights gained through peer discussion. | <b>VA:Cr3.1.5)</b> Reflect on whether personal artwork conveys the intended meaning and revise accordingly. |

### Clarifications

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# VISUAL ARTS

## PRESENTING

PROCESS COMPONENT:  
**SELECT**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 4</b>      | Select, analyze and interpret artistic work for presentation.  |
| <b>Enduring Understanding</b> | Artists and curators consider various criteria when analyzing and selecting work for preservation and presentation.            |
| <b>Essential Question</b>     | How and why are objects, artifacts and artworks selected, cared for and considered valuable for preservation and presentation? |
| <b>Key Vocabulary</b>         | Artifacts  |

### Standards

| Kindergarten  | Grade 1  | Grade 2  |
|---|--|--|
| <b>VA:Pr4.1.K)</b> Select objects for display, explaining why they were chosen. | <b>VA:Pr4.1.1)</b> Explain the importance of selected objects, <a href="#">artifacts</a> and artworks. | <b>VA:Pr4.1.2)</b> Categorize artwork based on a theme or concept. |

### Clarifications

|  |  |   |
|--|--|---|
| <i>Examples of selecting and displaying objects might include arranging similar items to be displayed in the classroom or hallway.</i> |  | <i>Categorizing might include creating an exhibit, a portfolio or a digital presentation.</i> |
|--|--|---|

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# VISUAL ARTS

## PRESENTING

PROCESS COMPONENT:  
**SELECT**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 4</b>      | Select, analyze and interpret artistic work for presentation.  |
| <b>Enduring Understanding</b> | Artists and curators consider various criteria when analyzing and selecting work for preservation and presentation.            |
| <b>Essential Question</b>     | How and why are objects, artifacts and artworks selected, cared for and considered valuable for preservation and presentation? |
| <b>Key Vocabulary</b>         | Presentation, Preservation   |

### Standards

| Grade 3  | Grade 4   | Grade 5   |
|--|---|---|
| <b>VA:Pr4.1.3)</b> Investigate and discuss possibilities and limitations within methods of exhibiting artwork. | <b>VA:Pr4.1.4)</b> Analyze how past, present and emerging practices have impacted the <a href="#">preservation</a> and <a href="#">presentation</a> of artwork. | <b>VA:Pr4.1.5)</b> Define and explain the skills and knowledge needed in preserving, maintaining and presenting objects, artifacts and artwork. |

### Clarifications

|  |  |  |
|--|--|--|
| <i>Methods of exhibiting artwork might include considerations for physical and digital spaces.</i> |  |  |
|--|--|--|

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# VISUAL ARTS

## PRESENTING

PROCESS COMPONENT:  
**ANALYZE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 5</b>      | Develop and refine artistic technique and work for presentation.  |
| <b>Enduring Understanding</b> | Artists and curators consider a variety of methods and criteria when preparing and refining artwork for display and preservation. |
| <b>Essential Question</b>     | How do artists refine, select and prepare work for presentation and preservation?   |
| <b>Key Vocabulary</b>         | Presentation  |

### Standards

| Kindergarten  | Grade 1  | Grade 2  |
|---|--|--|
| <b>VA:Pr5.1.K)</b> Identify connections within a collection of artwork. | <b>VA:Pr5.1.1)</b> Consider and explain how artwork can be prepared for <a href="#">presentation</a> . | <b>VA:Pr5.1.2)</b> Consider how materials and artistic techniques influence the preparation of artworks for <a href="#">presentation</a> . |

### Clarifications

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# VISUAL ARTS

## PRESENTING

PROCESS COMPONENT:  
**ANALYZE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 5</b>      | Develop and refine artistic technique and work for presentation.  |
| <b>Enduring Understanding</b> | Artists and curators consider a variety of methods and criteria when preparing and refining artwork for display and preservation. |
| <b>Essential Question</b>     | How do artists refine, select and prepare work for presentation and preservation?   |
| <b>Key Vocabulary</b>         | Presentation  |

### Standards

| Grade 3   | Grade 4  | Grade 5  |
|---|--|--|
| <b>VA:Pr5.1.3)</b> Identify exhibit space and prepare works of art for <a href="#">presentation</a> . | <b>VA:Pr5.1.4)</b> Analyze a variety of considerations for presenting and protecting artwork in different locations and formats. | <b>VA:Pr5.1.5)</b> Demonstrate an understanding of safe and effective methods when handling and preparing artwork for <a href="#">presentation</a> . |

### Clarifications

|  |   |  |
|--|---|--|
|  | <i>Different locations might include indoor or outdoor settings, temporary or permanent forms and physical or digital format.</i> |  |
|--|---|--|

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## VISUAL ARTS

# PRESENTING

PROCESS COMPONENT:  
**SHARE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 6</b>      | Convey meaning through the presentation of artistic work.   |
| <b>Enduring Understanding</b> | Objects, artifacts and artworks presented by artists, museums or other venues communicate meaning and a record of social, cultural and political experiences, which results in the cultivation of appreciation and understanding. |
| <b>Essential Question</b>     | How does presenting and sharing objects, artifacts and artworks influence ideas, experiences and understanding?   |
| <b>Key Vocabulary</b>         |   |

### Standards

| Kindergarten  | Grade 1   | Grade 2   |
|---|---|---|
| <b>VA:Pr6.1.K)</b> Explain what an art museum is and distinguish how it is different from other venues. | <b>VA:Pr6.1.1)</b> Identify the roles and responsibilities of people who work in and visit museums and other venues that display art. | <b>VA:Pr6.1.2)</b> Examine how exhibiting art contributes to communities. |

### Clarifications

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# VISUAL ARTS

## PRESENTING

PROCESS COMPONENT:  
**SHARE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 6</b>      | Convey meaning through the presentation of artistic work.   |
| <b>Enduring Understanding</b> | Objects, artifacts and artworks presented by artists, museums or other venues communicate meaning and a record of social, cultural and political experiences, which results in the cultivation of appreciation and understanding. |
| <b>Essential Question</b>     | How does presenting and sharing objects, artifacts and artworks influence ideas, experiences and understanding?   |
| <b>Key Vocabulary</b>         | Culture   |

### Standards

| Grade 3   | Grade 4  | Grade 5  |
|---|--|--|
| <b>VA:Pr6.1.3)</b> Identify and explain how and where different <a href="#">cultures</a> record and illustrate stories and history of life through art. | <b>VA:Pr6.1.4)</b> Compare purposes of art museums, art galleries and other venues, as well as the types of personal experiences they provide. | <b>VA:Pr6.1.5)</b> Explain how an exhibition in a museum or other venue presents ideas and provides information about a specific concept or topic. |

### Clarifications

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# VISUAL ARTS

## RESPONDING

PROCESS COMPONENT:  
**PERCEIVE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 7.1</b>    | Perceive and analyze artistic work.   |
| <b>Enduring Understanding</b> | Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others and real or imagined environments. |
| <b>Essential Question</b>     | How do life experiences and engagement with art influence and impact our perception of the world?   |
| <b>Key Vocabulary</b>         |   |

### Standards

| Kindergarten   | Grade 1   | Grade 2   |
|--|---|---|
| <b>VA:Re7.1.K)</b> Identify uses of art within one’s personal environment. | <b>VA:Re7.1.1)</b> Select and describe works of art that illustrate daily life experiences of oneself and others. | <b>VA:Re7.1.2)</b> Perceive and describe visual characteristics of a variety of environments. |

### Clarifications

|  |  |   |
|--|--|---|
|  |  | <i>Environments might include natural, man-made or imagined worlds.</i> |
|--|--|---|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

## VISUAL ARTS

### RESPONDING

PROCESS COMPONENT:  
**PERCEIVE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 7.1</b>    | Perceive and analyze artistic work.   |
| <b>Enduring Understanding</b> | Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others and real or imagined environments. |
| <b>Essential Question</b>     | How do life experiences and engagement with art influence and impact our perception of the world?   |
| <b>Key Vocabulary</b>         | Media, Processes  |

### Standards

| Grade 3  | Grade 4   | Grade 5  |
|--|---|--|
| <b>VA:Re7.1.3)</b> Hypothesize about <a href="#">processes</a> an artist uses to create a work of art. | <b>VA:Re7.1.4)</b> Compare responses to a work of art before and after working in similar <a href="#">media</a> . | <b>VA:Re7.1.5)</b> Compare one's own interpretation of a work of art with the interpretations of others. |

### Clarifications

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# VISUAL ARTS

## RESPONDING

PROCESS COMPONENT:  
**PERCEIVE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 7.2</b>    | Perceive and analyze artistic work.                                    |
| <b>Enduring Understanding</b> | Visual imagery influences understanding of and responses to the world. |
| <b>Essential Question</b>     | How do images influence our views of the world?                        |
| <b>Key Vocabulary</b>         |  |

### Standards

| Kindergarten  | Grade 1  | Grade 2   |
|---|--|---|
| <b>VA:Re7.2.K)</b> Describe what an image represents. | <b>VA:Re7.2.1)</b> Compare images that represent the same subject. | <b>VA:Re7.2.2)</b> Explore ways to categorize images. |

### Clarifications

|  |  |  |
|--|--|--|
|  |  | <i>Categorizing images might include grouping images by topic or mood.</i> |
|--|--|--|

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# VISUAL ARTS

## RESPONDING

PROCESS COMPONENT:  
**PERCEIVE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 7.2</b>    | Perceive and analyze artistic work.                                    |
| <b>Enduring Understanding</b> | Visual imagery influences understanding of and responses to the world. |
| <b>Essential Question</b>     | How do images influence our views of the world?                        |
| <b>Key Vocabulary</b>         |  |

### Standards

| Grade 3  | Grade 4   | Grade 5  |
|--|---|--|
| <b>VA:Re7.2.3)</b> Perceive messages communicated by an image. | <b>VA:Re7.2.4)</b> Analyze components in visual imagery that convey messages. | <b>VA:Re7.2.5)</b> Identify and analyze cultural associations suggested by visual imagery. |

### Clarifications

|  |   |  |
|--|---|--|
|  | <i>Examples of visual imagery might include artworks, graphic design and popular culture.</i> | <i>Examples of cultural associations might come from historical, traditional, regional or popular culture.</i> |
|--|---|--|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# VISUAL ARTS

## RESPONDING

PROCESS COMPONENT:  
**ANALYZE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 8</b>      | Interpret intent and meaning in artistic work.  |
| <b>Enduring Understanding</b> | People gain insights into an artwork’s meaning by engaging in the process of art criticism.       |
| <b>Essential Question</b>     | How does knowing and using visual art vocabularies help us understand and interpret works of art? |
| <b>Key Vocabulary</b>         | Subject Matter, Visual Art Vocabulary   |

### Standards

| Kindergarten  | Grade 1   | Grade 2  |
|---|---|--|
| <b>VA:Re8.1.K)</b> Interpret art by identifying <a href="#">subject matter</a> and describing relevant details. | <b>VA:Re8.1.1)</b> Interpret art by categorizing <a href="#">subject matter</a> and identifying <a href="#">visual art vocabulary</a> . | <b>VA:Re8.1.2)</b> Interpret art by identifying intent and meaning of a work of art and describing relevant <a href="#">subject matter</a> . |

### Clarifications

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*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*



# VISUAL ARTS

## RESPONDING

PROCESS COMPONENT:  
**ANALYZE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 8</b>      | Interpret intent and meaning in artistic work.  |
| <b>Enduring Understanding</b> | People gain insights into meanings of artworks by engaging in the process of art criticism.       |
| <b>Essential Question</b>     | How does knowing and using visual art vocabularies help us understand and interpret works of art? |
| <b>Key Vocabulary</b>         | Media, Subject Matter, Visual Art Vocabulary  |

### Standards

| Grade 3  | Grade 4   | Grade 5   |
|--|---|---|
| <b>VA:Re8.1.3)</b> Interpret art by analyzing use of <a href="#">media</a> to create <a href="#">subject matter</a> with <a href="#">visual art vocabulary</a> . | <b>VA:Re8.1.4)</b> Interpret and analyze art by referring to contextual information and relevant <a href="#">subject matter</a> , with the use of <a href="#">visual art vocabulary</a> . | <b>VA:Re8.1.5)</b> Interpret art by analyzing <a href="#">visual art vocabulary</a> , contextual information, <a href="#">subject matter</a> and use of <a href="#">media</a> to identify any message conveyed. |

### Clarifications

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*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# VISUAL ARTS

## RESPONDING

PROCESS COMPONENT:  
**INTERPRET**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 9</b>      | Apply criteria to evaluate artistic work.  |
| <b>Enduring Understanding</b> | People evaluate art based on various criteria.   |
| <b>Essential Question</b>     | How does one determine criteria to evaluate a work of art and develop personal preference? |
| <b>Key Vocabulary</b>         | Visual Art Vocabulary  |

### Standards

| Kindergarten  | Grade 1   | Grade 2  |
|---|---|--|
| <b>VA:Re9.1.K)</b> Explain reasons for selecting a preferred artwork. | <b>VA:Re9.1.1)</b> Classify artwork based on different reasons for preferences. | <b>VA:Re9.1.2)</b> Use learned <a href="#">visual art vocabulary</a> to express preferences about artwork. |

### Clarifications

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# VISUAL ARTS

## RESPONDING

PROCESS COMPONENT:  
**INTERPRET**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 9</b>      | Apply criteria to evaluate artistic work.  |
| <b>Enduring Understanding</b> | People evaluate art based on various criteria.   |
| <b>Essential Question</b>     | How does one determine criteria to evaluate a work of art and develop personal preference? |
| <b>Key Vocabulary</b>         | Criteria   |

### Standards

| Grade 3  | Grade 4   | Grade 5   |
|--|---|---|
| <b>VA:Re9.1.3)</b> Evaluate an artwork based on given <a href="#">criteria</a> . | <b>VA:Re9.1.4)</b> Apply one set of <a href="#">criteria</a> to evaluate more than one work of art. | <b>VA:Re9.1.5)</b> Recognize how and why differences in <a href="#">criteria</a> are used to evaluate works of art. |

### Clarifications

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*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# VISUAL ARTS

## CONNECTING

PROCESS COMPONENT:  
**SYNTHESIZE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 10</b>     | Synthesize and relate knowledge and personal experiences to make art.   |
| <b>Enduring Understanding</b> | Through art-making, people make meaning by developing an understanding of perceptions, knowledge and experiences. |
| <b>Essential Question</b>     | How does creating art enrich people and contribute to their understanding of themselves and their communities?    |
| <b>Key Vocabulary</b>         |   |

### Standards

| Kindergarten   | Grade 1  | Grade 2   |
|--|--|---|
| <b>VA:Cn10.1.K)</b> Create art that tells a story about a life experience. | <b>VA:Cn10.1.1)</b> Identify times, places and reasons by which students make art outside of school. | <b>VA:Cn10.1.2)</b> Create works of art about events in home, school or community life. |

### Clarifications

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*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# VISUAL ARTS

## CONNECTING

PROCESS COMPONENT:  
**SYNTHESIZE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 10</b>     | Synthesize and relate knowledge and personal experiences to make art.   |
| <b>Enduring Understanding</b> | Through art-making, people make meaning by developing an understanding of perceptions, knowledge and experiences. |
| <b>Essential Question</b>     | How does creating art enrich people and contribute to their understanding of themselves and their communities?    |
| <b>Key Vocabulary</b>         | Cultural Traditions, Conceptual Thinking, Visual Art Vocabulary   |

### Standards

| Grade 3  | Grade 4  | Grade 5  |
|--|--|--|
| <b>VA:Cn10.1.3)</b> Develop a work of art based on observations of surroundings. | <b>VA:Cn10.1.4)</b> Create works of art that reflect the <a href="#">cultural traditions</a> of a community. | <b>VA:Cn10.1.5)</b> Apply <a href="#">visual art vocabulary</a> and <a href="#">conceptual thinking</a> to view surroundings in new ways through art-making. |

### Clarifications

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# VISUAL ARTS

## CONNECTING

PROCESS COMPONENT:  
**RELATE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 11</b>     | Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.                      |
| <b>Enduring Understanding</b> | People develop ideas and understandings of society, culture and history through their interactions with and analysis of art. |
| <b>Essential Question</b>     | How can art impact and deepen understanding of different people, societies, times, places and cultures?                      |
| <b>Key Vocabulary</b>         | Cultural, Purpose  |

### Standards

| Kindergarten  | Grade 1  | Grade 2   |
|---|--|---|
| <b>VA:Cn11.1.K)</b> Identify a <a href="#">purpose</a> of an artwork. | <b>VA:Cn11.1.1)</b> Understand that people from different places and times have made art for a variety of reasons. | <b>VA:Cn11.1.2)</b> Compare <a href="#">cultural</a> uses of artwork from different times and places. |

### Clarifications

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|--|--|--|

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# VISUAL ARTS

## CONNECTING

PROCESS COMPONENT:  
**RELATE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 11</b>     | Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.                      |
| <b>Enduring Understanding</b> | People develop ideas and understandings of society, culture and history through their interactions with and analysis of art. |
| <b>Essential Question</b>     | How can art impact and deepen understanding of different people, societies, times, places and cultures?                      |
| <b>Key Vocabulary</b>         | Culture  |

### Standards

| Grade 3  | Grade 4   | Grade 5   |
|--|---|---|
| <b>VA:Cn11.1.3)</b> Investigate how responses to art change depending on knowledge of the time and place in which it was made. | <b>VA:Cn11.1.4)</b> Infer information about the time, place and <a href="#">culture</a> in which a work of art was created. | <b>VA:Cn11.1.5)</b> Identify how art is used to inform or influence an individual or society. |

### Clarifications

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**Middle School Visual Arts Standards**  
**Grades 6 - 8**



**Kentucky Academic Standards**  
**Visual and Performing Arts**

# VISUAL ARTS

## CREATING

PROCESS COMPONENT:  
**DEVELOP**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 1.1</b>    | Generate and conceptualize artistic ideas and work.   |
| <b>Enduring Understanding</b> | Creativity and innovative thinking are essential life skills that can be developed.           |
| <b>Essential Question</b>     | How do artists support creativity through innovative thinking, collaboration and risk taking? |
| <b>Key Vocabulary</b>         | Collaboratively, Media  |

### Standards

| Grade 6  | Grade 7  | Grade 8   |
|--|--|---|
| <b>VA:Cr1.1.6)</b> Combine concepts <a href="#">collaboratively</a> to generate innovative ideas for creating art. | <b>VA:Cr1.1.7)</b> Identify and apply methods to overcome creative blocks. | <b>VA:Cr1.1.8)</b> Document early stages of the creative process visually and/or verbally in traditional or new <a href="#">media</a> . |

### Clarifications

|  |  |  |
|--|--|--|
|  | <i>Methods might include brainstorming, sketching and researching.</i> | <i>Documentation might include presentations, photographs, writings or drawings. Examples of the creative process might include brainstorming, sketching, discussion and imaginative play.</i> |
|--|--|--|

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# VISUAL ARTS

## CREATING

PROCESS COMPONENT:  
**DEVELOP**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 1.2</b>    | Generate and conceptualize artistic ideas and work.   |
| <b>Enduring Understanding</b> | Artists and designers develop artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.                               |
| <b>Essential Question</b>     | How does knowing context, histories, traditional practices and materials of art forms help us formulate artistic investigations and create works of art and design? |
| <b>Key Vocabulary</b>         | Collaboratively, Criteria, Design   |

### Standards

| Grade 6   | Grade 7   | Grade 8   |
|---|---|---|
| <b>VA:Cr1.2.6)</b> Formulate an artistic investigation of personally relevant content for creating art. | <b>VA:Cr1.2.7)</b> Develop <a href="#">criteria</a> to guide making a work of art or <a href="#">design</a> to meet an identified goal. | <b>VA:Cr1.2.8)</b> <a href="#">Collaboratively</a> develop an artistic investigation of an aspect of present day-life by exploring contemporary artistic practices. |

### Clarifications

|  |  |   |
|--|--|---|
|  |  | <i>Examples of contemporary artistic practices might include current artists, media, techniques and technologies.</i> |
|--|--|---|

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# VISUAL ARTS

## CREATING

PROCESS COMPONENT:  
**INVESTIGATE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 2.1</b>    | Organize and develop artistic ideas and work.  |
| <b>Enduring Understanding</b> | Artists and designers experiment with processes, concepts, materials, media and art-making approaches. |
| <b>Essential Question</b>     | How do artists make decisions during the creative process?   |
| <b>Key Vocabulary</b>         | Design, Materials  |

### Standards

| Grade 6   | Grade 7   | Grade 8  |
|---|---|--|
| <b>VA:Cr2.1.6)</b> Demonstrate openness in trying new ideas, <a href="#">materials</a> , methods and approaches in making works of art and <a href="#">design</a> . | <b>VA:Cr2.1.7)</b> Demonstrate persistence in developing skills with a variety of <a href="#">materials</a> , methods and approaches in creating works of art or <a href="#">design</a> . | <b>VA:Cr2.1.8)</b> Demonstrate willingness to experiment, innovate and take risks to pursue ideas, forms and meanings that emerge in the process of art-making or designing. |

### Clarifications

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# VISUAL ARTS

## CREATING

PROCESS COMPONENT:  
**INVESTIGATE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 2.2</b>    | Organize and develop artistic ideas and work.  |
| <b>Enduring Understanding</b> | Artists and designers balance experimentation with safety and responsibility while developing and creating artworks. |
| <b>Essential Question</b>     | What roles do safety and responsibility play in the creative process?  |
| <b>Key Vocabulary</b>         | Appropriation, Copyright, Design, Fair Use, Materials  |

### Standards

| Grade 6  | Grade 7  | Grade 8  |
|--|--|--|
| <b>VA:Cr2.2.6)</b> Explain environmental implications of conservation, care and clean-up of art <a href="#">materials</a> , tools and equipment. | <b>VA:Cr2.2.7)</b> Demonstrate awareness of ethical responsibility to oneself and others when posting and sharing images and other <a href="#">materials</a> through the internet, social media and other communication formats. | <b>VA:Cr2.2.8)</b> Demonstrate awareness of the ethics of <a href="#">appropriation</a> , <a href="#">fair use</a> and <a href="#">copyright</a> as they apply to creating works of art and <a href="#">design</a> . |

### Clarifications

|  |   |  |
|--|---|--|
|  | <i>Examples of ethical responsibilities might include considerations surrounding permission, safety and legality.</i> | <i>Examples of fair use might include learning about open source and creative commons.</i> |
|--|---|--|

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# VISUAL ARTS

## CREATING

PROCESS COMPONENT:  
**INVESTIGATE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 2.3</b>    | Organize and develop artistic ideas and work.  |
| <b>Enduring Understanding</b> | People create and interact with objects, places and design that define, enhance and empower their lives. |
| <b>Essential Question</b>     | How do artists and designers create works of art or design that effectively communicate?                 |
| <b>Key Vocabulary</b>         | Design, Media Art  |

### Standards

| Grade 6   | Grade 7  | Grade 8   |
|---|--|---|
| <b>VA:Cr2.3.6)</b> <a href="#">Design</a> or redesign objects, places or systems that meet the identified needs of diverse users. | <b>VA:Cr2.3.7)</b> Apply visual organizational strategies to design and produce a work of art, <a href="#">design</a> or <a href="#">media art</a> that clearly communicates information or ideas. | <b>VA:Cr2.3.8)</b> Select, organize and <a href="#">design</a> images and words to make visually clear and compelling works of art, <a href="#">design</a> or <a href="#">media art</a> . |

### Clarifications

|   |  |  |
|---|--|--|
| <i>Examples of designing systems might include routines, roles, access, protocols and procedures.</i> | <i>Examples of visual organization strategies might include the <b>Principles of Design</b> associated with Visual Arts and/or graphic design.</i> |  |
|---|--|--|

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# VISUAL ARTS

## CREATING

PROCESS COMPONENT:  
**REFINE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 3</b>      | Refine and complete artistic work.  |
| <b>Enduring Understanding</b> | Artists and designers develop excellence through practice and critique, reflecting on, revising and refining work overtime. |
| <b>Essential Question</b>     | How do artists become artistically accomplished through persistence in revising, refining and developing artwork?           |
| <b>Key Vocabulary</b>         | Artist Statement, Criteria, Design, Visual Art Vocabulary   |

### Standards

| Grade 6   | Grade 7  | Grade 8   |
|---|--|---|
| <b>VA:Cr3.1.6)</b> Create <a href="#">artist statements</a> using <a href="#">visual art vocabulary</a> to describe personal choices in art-making. | <b>VA:Cr3.1.7)</b> Reflect on and explain important information about personal artwork in an <a href="#">artist statement</a> or another format. | <b>VA:Cr3.1.8)</b> Apply relevant <a href="#">criteria</a> to examine, reflect on and plan revisions for a work of art or <a href="#">design</a> in progress. |

### Clarifications

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# VISUAL ARTS

## PRESENTING

PROCESS COMPONENT:  
**SELECT**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 4</b>      | Select, analyze and interpret artistic work for presentation.  |
| <b>Enduring Understanding</b> | Artists and curators consider various criteria when analyzing and selecting work for preservation and presentation.            |
| <b>Essential Question</b>     | How and why are objects, artifacts and artworks selected, cared for and considered valuable for preservation and presentation? |
| <b>Key Vocabulary</b>         | Criteria, Preserving, Technologies   |

### Standards

| Grade 6  | Grade 7   | Grade 8  |
|--|---|--|
| <b>VA:Pr4.1.6)</b> Analyze similarities and differences associated with <a href="#">preserving</a> and presenting diverse art forms. | <b>VA:Pr4.1.7)</b> Compare how <a href="#">technologies</a> have changed the way artwork is preserved, presented and experienced. | <b>VA:Pr4.1.8)</b> Develop and apply <a href="#">criteria</a> for curating a collection of artwork for presentation. |

### Clarifications

|   |  |  |
|---|--|--|
| <i>Examples of diverse art forms might include painting, sculpture, graphic design and video.</i> |  |  |
|---|--|--|

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# VISUAL ARTS

## PRESENTING

PROCESS COMPONENT:  
**ANALYZE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 5</b>      | Develop and refine artistic technique and work for presentation.  |
| <b>Enduring Understanding</b> | Artists and curators consider a variety of methods and criteria when preparing and refining artwork for display and preservation. |
| <b>Essential Question</b>     | How do artists refine, select and prepare work for presentation and preservation?   |
| <b>Key Vocabulary</b>         | Criteria, Preserving  |

### Standards

| Grade 6  | Grade 7   | Grade 8   |
|--|---|---|
| <b>VA:Pr5.1.6)</b> Analyze and evaluate the reasons and ways an exhibition is presented. | <b>VA:Pr5.1.7)</b> Based on <a href="#">criteria</a> , analyze and evaluate methods for preparing and presenting art. | <b>VA:Pr5.1.8)</b> Investigate and compare methods for <a href="#">preserving</a> and protecting art. |

### Clarifications

|  |   |  |
|--|---|--|
|  | <i>Examples of methods for preparing and presenting art might include mounting, matting, formatting and displaying.</i> | <i>Examples of methods for preserving and protecting art might include archiving and storing through appropriate material choices.</i> |
|--|---|--|

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# VISUAL ARTS

## PRESENTING

PROCESS COMPONENT:  
**SHARE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 6</b>      | Convey meaning through the presentation of artistic work.   |
| <b>Enduring Understanding</b> | Objects, artifacts and artworks presented by artists, museums or other venues communicate meaning and a record of social, cultural and political experiences, which results in the cultivation of appreciation and understanding. |
| <b>Essential Question</b>     | How does presenting and sharing objects, artifacts and artworks influence ideas, experiences and understanding?   |
| <b>Key Vocabulary</b>         |   |

### Standards

| Grade 6  | Grade 7  | Grade 8   |
|--|--|---|
| <b>VA:Pr6.1.6)</b> Assess, explain and provide evidence of how museums or other venues reflect history and/or community. | <b>VA:Pr6.1.7)</b> Compare viewing and experiencing collections and exhibitions in different venues. | <b>VA:Pr6.1.8)</b> Analyze why and how an exhibition or collection may influence an audience. |

### Clarifications

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# VISUAL ARTS

## RESPONDING

PROCESS COMPONENT:  
**PERCEIVE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 7.1</b>    | Perceive and analyze artistic work.   |
| <b>Enduring Understanding</b> | Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others and real or imagined environments. |
| <b>Essential Question</b>     | How do life experiences and engagement with art influence and impact our perception of the world?   |
| <b>Key Vocabulary</b>         | Design  |

### Standards

| Grade 6  | Grade 7   | Grade 8  |
|--|---|--|
| <b>VA:Re7.1.6)</b> Identify and interpret works of art or <a href="#">design</a> that reveal how people live around the world and what they value. | <b>VA:Re7.1.7)</b> Explain how the method of display, the location and the experience of an artwork influence how it is perceived and valued. | <b>VA:Re7.1.8)</b> Hypothesize ways in which art influences perception and understanding of human experiences. |

### Clarifications

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# VISUAL ARTS

## RESPONDING

PROCESS COMPONENT:  
**PERCEIVE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 7.2</b>    | Perceive and analyze artistic work.                                    |
| <b>Enduring Understanding</b> | Visual imagery influences understanding of and responses to the world. |
| <b>Essential Question</b>     | How do images influence our views of the world?                        |
| <b>Key Vocabulary</b>         | Cultural   |

### Standards

| Grade 6  | Grade 7  | Grade 8   |
|--|--|---|
| <b>VA:Re7.2.6)</b> Analyze multiple ways that images influence specific audiences. | <b>VA:Re7.2.7)</b> Analyze media platforms in which viewers encounter images that influence ideas, emotions and actions. | <b>VA:Re7.2.8)</b> Analyze how visual components and <a href="#">cultural</a> associations of images influence ideas, emotions and actions. |

### Clarifications

|  |   |   |
|--|---|---|
|  | <i>Examples of media platforms might include news outlets, books, magazines and social media.</i> | <i>Examples of visual components might include <b>Elements of Art</b>, motifs and subject matter.</i> |
|--|---|---|

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# VISUAL ARTS

## RESPONDING

PROCESS COMPONENT:  
**ANALYZE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 8</b>      | Interpret intent and meaning in artistic work.  |
| <b>Enduring Understanding</b> | People gain insights into an artwork’s meaning by engaging in the process of art criticism.       |
| <b>Essential Question</b>     | How does knowing and using visual art vocabularies help us understand and interpret works of art? |
| <b>Key Vocabulary</b>         | Media, Subject Matter, Visual Art Vocabulary  |

### Standards

| Grade 6   | Grade 7  | Grade 8  |
|---|--|--|
| <b>VA:Re8.1.6)</b> Identify contextual information, <a href="#">subject matter</a> , <a href="#">media</a> and <a href="#">visual art vocabulary</a> when analyzing an artwork. | <b>VA:Re8.1.7)</b> Interpret art by distinguishing between relevant and non-relevant contextual information and identifying <a href="#">subject matter</a> , <a href="#">visual art vocabulary</a> and <a href="#">media</a> . | <b>VA:Re8.1.8)</b> Analyze how contextual information, <a href="#">subject matter</a> , <a href="#">visual art vocabulary</a> and use of <a href="#">media</a> contribute to understanding meaning conveyed in an artwork. |

### Clarifications

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# VISUAL ARTS

## RESPONDING

PROCESS COMPONENT:  
**INTERPRET**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 9</b>      | Apply criteria to evaluate artistic work.  |
| <b>Enduring Understanding</b> | People evaluate art based on various criteria.   |
| <b>Essential Question</b>     | How does one determine criteria to evaluate a work of art and develop personal preference? |
| <b>Key Vocabulary</b>         | Criteria   |

### Standards

| Grade 6  | Grade 7  | Grade 8  |
|--|--|--|
| <b>VA:Re9.1.6)</b> Develop and apply relevant <a href="#">criteria</a> to evaluate an artwork. | <b>VA:Re9.1.7)</b> Explain the difference between an evaluation of an artwork based on personal <a href="#">criteria</a> and an evaluation of an artwork based on a set of established criteria. | <b>VA:Re9.1.8)</b> Create a convincing and logical argument to support an evaluation of art. |

### Clarifications

|  |  |  |
|--|--|--|
|  |  |  |
|--|--|--|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# VISUAL ARTS

## CONNECTING

PROCESS COMPONENT:  
**SYNTHESIZE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 10</b>     | Synthesize and relate knowledge and personal experiences to make art.   |
| <b>Enduring Understanding</b> | Through art-making, people make meaning by developing an understanding of perceptions, knowledge and experiences. |
| <b>Essential Question</b>     | How does creating art enrich people and contribute to their understanding of themselves and their communities?    |
| <b>Key Vocabulary</b>         | Collaboratively, Design   |

### Standards

| Grade 6  | Grade 7   | Grade 8   |
|--|---|---|
| <b>VA:Cn10.1.6)</b> Generate a collection of ideas reflecting current interests and concerns that could be investigated in art-making. | <b>VA:Cn10.1.7)</b> Create visual documentation of places and times in which people gather to make and experience art or <a href="#">design</a> in the community. | <b>VA:Cn10.1.8)</b> Make art <a href="#">collaboratively</a> to reflect on and communicate aspects of group identity. |

### Clarifications

|  |  |  |
|--|--|--|
|  |  |  |
|--|--|--|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# VISUAL ARTS

## CONNECTING

PROCESS COMPONENT:  
**RELATE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 11</b>     | Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.                      |
| <b>Enduring Understanding</b> | People develop ideas and understandings of society, culture and history through their interactions with and analysis of art. |
| <b>Essential Question</b>     | How can art impact and deepen understanding of different people, societies, times, places and cultures?                      |
| <b>Key Vocabulary</b>         | Culture  |

### Standards

| Grade 6  | Grade 7  | Grade 8  |
|--|--|--|
| <b>VA:Cn11.1.6)</b> Analyze how art reflects changing times, traditions, resources and <a href="#">culture</a> . | <b>VA:Cn11.1.7)</b> Analyze how response to art is influenced by understanding the historical context. | <b>VA:Cn11.1.8)</b> Distinguish different ways art is used to represent, establish, communicate and/or reflect group identity. |

### Clarifications

|  |  |  |
|--|--|--|
|  |  |  |
|--|--|--|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*



**High School Visual Arts Standards**  
**Proficiency Levels**



**Kentucky Academic Standards**  
**Visual and Performing Arts**

# VISUAL ARTS

## CREATING

PROCESS COMPONENT:  
**DEVELOP**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 1.1</b>    | Generate and conceptualize artistic ideas and work.   |
| <b>Enduring Understanding</b> | Creativity and innovative thinking are essential life skills that can be developed.           |
| <b>Essential Question</b>     | How do artists support creativity through innovative thinking, collaboration and risk taking? |
| <b>Key Vocabulary</b>         | Collaboratively, Design   |

### Standards

| HS Proficient   | HS Accomplished  | HS Advanced   |
|---|--|---|
| <b>VA:Cr1.1.Prof)</b> Explore multiple approaches and techniques to develop creative works. | <b>VA:Cr1.1.Acc)</b> Individually or <a href="#">collaboratively</a> formulate new creative problems and innovate solutions based on existing student artwork. | <b>VA:Cr1.1.Adv)</b> Visualize and hypothesize to generate plans, ideas and directions for creating art and <a href="#">design</a> to convey an intended meaning. |

### Clarifications

|  |  |  |
|--|--|--|
|  |  | <i>Examples of visualizing and hypothesizing to generate plans might include creative risk taking, critical thinking, sketching and storyboarding.</i> |
|--|--|--|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# VISUAL ARTS

## CREATING

PROCESS COMPONENT:  
**DEVELOP**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 1.2</b>    | Generate and conceptualize artistic ideas and work.   |
| <b>Enduring Understanding</b> | Artists and designers develop artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.                               |
| <b>Essential Question</b>     | How does knowing context, histories, traditional practices and materials of art forms help us formulate artistic investigations and create works of art and design? |
| <b>Key Vocabulary</b>         | Design  |

### Standards

| HS Proficient   | HS Accomplished  | HS Advanced   |
|---|--|---|
| <b>VA:Cr1.2.Prof)</b> Build an artistic investigation of an aspect of present-day life using a contemporary practice of art or <a href="#">design</a> . | <b>VA:Cr1.2.Acc)</b> Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and <a href="#">design</a> . | <b>VA:Cr1.2.Adv)</b> Follow or break established conventions to plan the making of multiple works of art and <a href="#">design</a> through choosing from a range of materials and methods of traditional or contemporary artistic practices. |

### Clarifications

|  |  |   |
|--|--|---|
| <i>Examples of contemporary practices of art and design might include current formats, media and technologies.</i> |  | <i>Established conventions might include previously or currently accepted and recognized media applications or representations of subject matter.</i> |
|--|--|---|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# VISUAL ARTS

## CREATING

PROCESS COMPONENT:  
**INVESTIGATE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 2.1</b>    | Organize and develop artistic ideas and work.  |
| <b>Enduring Understanding</b> | Artists and designers experiment with processes, concepts, materials, media and art-making approaches. |
| <b>Essential Question</b>     | How do artists make decisions during the creative process?   |
| <b>Key Vocabulary</b>         | Design   |

### Standards

| HS Proficient  | HS Accomplished  | HS Advanced  |
|--|--|--|
| <b>VA:Cr2.1.Prof)</b> Engage in making a work of art or <a href="#">design</a> without having a preconceived plan. | <b>VA:Cr2.1.Acc)</b> Through experimentation, practice and persistence, demonstrate growth in skills and knowledge within a chosen art form. | <b>VA:Cr2.1.Adv)</b> Experiment, plan and make multiple works of art and <a href="#">design</a> that explore a personally meaningful theme, idea or concept. |

### Clarifications

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|  |  |  |
|--|--|--|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# VISUAL ARTS

## CREATING

PROCESS COMPONENT:  
**INVESTIGATE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 2.2</b>    | Organize and develop artistic ideas and work.  |
| <b>Enduring Understanding</b> | Artists and designers balance experimentation with safety and responsibility while developing and creating artworks. |
| <b>Essential Question</b>     | What roles do safety and responsibility play in the creative process?  |
| <b>Key Vocabulary</b>         |  |

### Standards

| HS Proficient  | HS Accomplished   | HS Advanced  |
|--|---|--|
| <b>VA:Cr2.2.Prof)</b> Communicate how traditional and non-traditional materials may impact human health and the environment and demonstrate safe handling of materials, tools and equipment. | <b>VA:Cr2.2.Acc)</b> Communicate ethical implications and responsibilities of making and sharing creative work. | <b>VA:Cr2.2.Adv)</b> Explain and apply an understanding of balancing freedom and responsibility in the use of images, materials, tools and equipment in the creation and circulation of creative work. |

### Clarifications

|  |   |  |
|--|---|--|
|  | <i>Examples of ethical implications and responsibilities might include considerations surrounding permission, liability, safety and legality.</i> |  |
|--|---|--|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# VISUAL ARTS

## CREATING

PROCESS COMPONENT:  
**INVESTIGATE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 2.3</b>    | Organize and develop artistic ideas and work   |
| <b>Enduring Understanding</b> | People create and interact with objects, places and design that define, enhance and empower their lives. |
| <b>Essential Question</b>     | How do artists and designers create works of art or design that effectively communicate?                 |
| <b>Key Vocabulary</b>         | Design, Visual and Material Culture  |

### Standards

| HS Proficient   | HS Accomplished  | HS Advanced  |
|---|--|--|
| <b>VA:Cr2.3.Prof)</b> Develop a proposal for an installation, artwork or environment that transforms the perception and experience of a particular place. | <b>VA:Cr2.3.Acc)</b> Redesign an object, system, place or <a href="#">design</a> in response to historical or contemporary issues. | <b>VA:Cr2.3.Adv)</b> Demonstrate in works of art or <a href="#">design</a> how <a href="#">visual and material culture</a> defines, enhances, inhibits and/or empowers people's lives. |

### Clarifications

|  |   |  |
|--|---|--|
|  | <i>Examples of designing systems might include routines, roles, access, protocols and procedures.</i> |  |
|--|---|--|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# VISUAL ARTS

## CREATING

PROCESS COMPONENT:  
**REFINE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 3</b>      | Refine and complete artistic work.  |
| <b>Enduring Understanding</b> | Artists and designers develop excellence through practice and critique, reflecting on, revising and refining work overtime. |
| <b>Essential Question</b>     | How do artists become artistically accomplished through persistence in revising, refining and developing artwork?           |
| <b>Key Vocabulary</b>         | Criteria, Cultural, Design  |

### Standards

| HS Proficient   | HS Accomplished  | HS Advanced   |
|---|--|---|
| <b>VA:Cr3.1.Prof)</b> Apply <a href="#">criteria</a> from relevant <a href="#">cultural</a> contexts to examine, reflect on and plan revisions for works of art and <a href="#">design</a> in progress. | <b>VA:Cr3.1.Acc)</b> Engage in constructive critique with peers, then reflect on, revise and refine works of art and <a href="#">design</a> in response to personal artistic vision. | <b>VA:Cr3.1.Adv)</b> Reflect on, revise and refine works of art or <a href="#">design</a> considering relevant traditional and contemporary <a href="#">criteria</a> as well as personal artistic vision. |

### Clarifications

|  |  |  |
|--|--|--|
|  | <i>Forms of critique might include written, verbal, small or large groups.</i> |  |
|--|--|--|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# VISUAL ARTS

## PRESENTING

PROCESS COMPONENT:  
**SELECT**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 4</b>      | Select, analyze and interpret artistic work for presentation.  |
| <b>Enduring Understanding</b> | Artists and curators consider various criteria when analyzing and selecting work for preservation and presentation.            |
| <b>Essential Question</b>     | How and why are objects, artifacts and artworks selected, cared for and considered valuable for preservation and presentation? |
| <b>Key Vocabulary</b>         | Artifact, Criteria, Curate, Curating, Presentation, Preservation   |

### Standards

| HS Proficient  | HS Accomplished  | HS Advanced  |
|--|--|--|
| <b>VA:Pr4.1.Prof)</b> Analyze and <a href="#">curate artifacts</a> and/or artworks for <a href="#">presentation</a> and <a href="#">preservation</a> . | <b>VA:Pr4.1.Acc)</b> Curate and critique personal artwork for a collection or portfolio <a href="#">presentation</a> . | <b>VA:Pr4.1.Adv)</b> Justify choices made using established <a href="#">criteria</a> in the process of analyzing and <a href="#">curating</a> artwork for <a href="#">presentation</a> . |

### Clarifications

|  |  |  |
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|--|--|--|

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# VISUAL ARTS

## PRESENTING

PROCESS COMPONENT:  
**ANALYZE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 5</b>      | Develop and refine artistic technique and work for presentation.  |
| <b>Enduring Understanding</b> | Artists and curators consider a variety of methods and criteria when preparing and refining artwork for display and preservation. |
| <b>Essential Question</b>     | How do artists refine, select and prepare work for presentation and preservation?   |
| <b>Key Vocabulary</b>         | Collaboratively   |

### Standards

| HS Proficient   | HS Accomplished  | HS Advanced   |
|---|--|---|
| <b>VA:Pr5.1.Prof)</b> Evaluate, select and apply methods or processes appropriate to display artwork in a specific place. | <b>VA:Pr5.1.Acc)</b> Develop a visual plan for displaying artworks and analyze the exhibit space, the needs of the viewer and the layout of the exhibit. | <b>VA:Pr5.1.Adv)</b> <a href="#">Collaboratively</a> prepare and present selected theme-based artwork for display and formulate exhibition narratives for the viewer. |

### Clarifications

|  |  |   |
|--|--|---|
|  |  | <i>Examples of exhibition narratives might include any communication intending to educate the viewer of the theme or purpose of a collection of work.</i> |
|--|--|---|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# VISUAL ARTS

## PRESENTING

PROCESS COMPONENT:  
**SHARE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 6</b>      | Convey meaning through the presentation of artistic work.  |
| <b>Enduring Understanding</b> | Objects, artifacts and artworks presented by artists, museums, or other venues communicate meaning and a record of social, cultural and political experiences, which results in the cultivation of appreciation and understanding. |
| <b>Essential Question</b>     | How does presenting and sharing objects, artifacts and artworks influence ideas, experiences and understanding?  |
| <b>Key Vocabulary</b>         | Artifact, Cultural, Curate   |

### Standards

| HS Proficient  | HS Accomplished   | HS Advanced  |
|--|---|--|
| <b>VA:Pr6.1.Prof)</b> Make, explain and justify connections between artists or artwork and social, <a href="#">cultural</a> and political history. | <b>VA:Pr6.1.Acc)</b> Analyze and describe the impact that an exhibition or collection has on personal awareness of social, <a href="#">cultural</a> or political context. | <b>VA:Pr6.1.Adv)</b> <a href="#">Curate</a> a collection of objects, <a href="#">artifacts</a> or artwork to impact the viewer’s understanding of social, <a href="#">cultural</a> and/or political experiences. |

### Clarifications

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|--|--|--|

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# VISUAL ARTS

## RESPONDING

PROCESS COMPONENT:  
**PERCEIVE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 7.1</b>    | Perceive and analyze artistic work.   |
| <b>Enduring Understanding</b> | Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others and real or imagined environments. |
| <b>Essential Question</b>     | How do life experiences and engagement with art influence and impact our perception of the world?   |
| <b>Key Vocabulary</b>         | Aesthetic   |

### Standards

| HS Proficient  | HS Accomplished   | HS Advanced   |
|--|---|---|
| <b>VA:Re7.1.Prof)</b> Identify a personal <a href="#">aesthetic</a> by analyzing empathetic responses to art through engagement and experiences. | <b>VA:Re7.1.Acc)</b> Analyze personal <a href="#">aesthetic</a> and empathetic responses to the world through experience and engagement with art. | <b>VA:Re7.1.Adv)</b> Evaluate how personal and empathetic responses to art evolve over time based on knowledge of art and life experiences. |

### Clarifications

|   |  |  |
|---|--|--|
| <i>Empathetic responses might include a students' personal reactions, preferences and connections to viewing artwork.</i> |  |  |
|---|--|--|

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# VISUAL ARTS

## RESPONDING

PROCESS COMPONENT:  
**PERCEIVE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 7.2</b>    | Perceive and analyze artistic work.                                    |
| <b>Enduring Understanding</b> | Visual imagery influences understanding of and responses to the world. |
| <b>Essential Question</b>     | How do images influence our views of the world?                        |
| <b>Key Vocabulary</b>         | Culture  |

### Standards

| HS Proficient   | HS Accomplished   | HS Advanced   |
|---|---|---|
| <b>VA:Re7.2.Prof)</b> Connect patterns/trends within a group of artists or visual images attributed to a particular type of art, timeframe or <a href="#">culture</a> . | <b>VA:Re7.2.Acc)</b> Analyze how one’s understanding of the world is affected by experiencing visual imagery. | <b>VA:Re7.2.Adv)</b> Evaluate the effectiveness of images to influence ideas, feelings and behaviors of specific audiences. |

### Clarifications

|  |   |  |
|--|---|--|
|  | <i>Examples of visual imagery might include artworks, graphic design and popular culture.</i> |  |
|--|---|--|

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# VISUAL ARTS

## RESPONDING

PROCESS COMPONENT:  
**ANALYZE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 8</b>      | Interpret intent and meaning in artistic work.  |
| <b>Enduring Understanding</b> | People gain insights into meanings of artworks by engaging in the process of art criticism.       |
| <b>Essential Question</b>     | How does knowing and using visual art vocabularies help us understand and interpret works of art? |
| <b>Key Vocabulary</b>         |   |

### Standards

| HS Proficient  | HS Accomplished   | HS Advanced  |
|--|---|--|
| <b>VA:Re8.1.Prof)</b> Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works. | <b>VA:Re8.1.Acc)</b> Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts. | <b>VA:Re8.1.Adv)</b> Analyze a variety of interpretations of an artwork or collection of works in order to select and justify a critical analysis. |

### Clarifications

|  |  |  |
|--|--|--|
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|--|--|--|

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# VISUAL ARTS

## RESPONDING

PROCESS COMPONENT:  
**INTERPRET**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 9</b>      | Apply criteria to evaluate artistic work.  |
| <b>Enduring Understanding</b> | People evaluate art based on various criteria.   |
| <b>Essential Question</b>     | How does one determine criteria to evaluate a work of art and develop personal preference? |
| <b>Key Vocabulary</b>         | Criteria   |

### Standards

| HS Proficient   | HS Accomplished  | HS Advanced   |
|---|--|---|
| <b>VA:Re9.1.Prof)</b> Establish relevant <a href="#">criteria</a> in order to evaluate a work of art or collection of artworks. | <b>VA:Re9.1.Acc)</b> Determine the relevance of <a href="#">criteria</a> used by others to evaluate a work of art or collection of artworks. | <b>VA:Re9.1.Adv)</b> Construct evaluations of a work of art or collection of artworks based on various sets of <a href="#">criteria</a> . |

### Clarifications

|  |  |  |
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|--|--|--|

*\*The disciplinary clarifications are suggestions; they are not the only pathways and are not comprehensive to obtain mastery of the standards.*

# VISUAL ARTS

## CONNECTING

PROCESS COMPONENT:  
**SYNTHESIZE**

|                               |   |
|-------------------------------|---|
| <b>Anchor Standard 10</b>     | Synthesize and relate knowledge and personal experiences to make art.   |
| <b>Enduring Understanding</b> | Through art-making, people make meaning by developing an understanding of perceptions, knowledge and experiences. |
| <b>Essential Question</b>     | How does creating art enrich people and contribute to their understanding of themselves and their communities?    |
| <b>Key Vocabulary</b>         | Design  |

### Standards

| HS Proficient   | HS Accomplished  | HS Advanced   |
|---|--|---|
| <b>VA:Cn10.1.Prof)</b> Document the process of developing ideas from early stages to fully elaborated concepts. | <b>VA:Cn10.1.Acc)</b> Utilize inquiry methods to explore unfamiliar subjects through art-making. | <b>VA:Cn10.1.Adv)</b> Synthesize personal experience and knowledge of previously explored subjects with art-making approaches to create meaningful works of art or <a href="#">design</a> . |

### Clarifications

|  |   |  |
|--|---|--|
|  | <i>Inquiry methods might include observation, research and experimentation.</i> | <i>Students might consider social, cultural, historical and personal life experiences.</i> |
|--|---|--|

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# VISUAL ARTS

## CONNECTING

PROCESS COMPONENT:  
**RELATE**

|                               |  |
|-------------------------------|--|
| <b>Anchor Standard 11</b>     | Synthesize and relate knowledge and personal experiences to make art.  |
| <b>Enduring Understanding</b> | People develop ideas and understandings of society, culture and history through their interactions with and analysis of art. |
| <b>Essential Question</b>     | How can art impact and deepen understanding of different people, societies, times, places and cultures?                      |
| <b>Key Vocabulary</b>         | Culture, Cultural  |

### Standards

| HS Proficient  | HS Accomplished  | HS Advanced   |
|--|--|---|
| <b>VA:Cn11.1.Prof)</b> Describe how knowledge of <a href="#">culture</a> , traditions and history may influence personal responses to art. | <b>VA:Cn11.1.Acc)</b> Compare artworks in a variety of societal, <a href="#">cultural</a> and historical contexts and make connections to uses of art in contemporary and/or local contexts. | <b>VA:Cn11.1.Adv)</b> Appraise the impact of an artist or a group of artists on society, <a href="#">culture</a> and history. |

### Clarifications

|  |  |  |
|--|--|--|
|  |  |  |
|--|--|--|

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## Visual Arts Glossary

Key Vocabulary terms are used throughout the *KAS for Visual and Performing Arts*. The visual arts terms defined in this glossary include only those terms identified in the key vocabulary section of the standards architecture. The meaning of each term is specific to its use in the standards and the artistic discipline and are commonly accepted definitions. The key vocabulary for visual arts included here are not the only terms that may be used in instruction. Demonstrating mastery of the standards requires students to go beyond knowing the definitions of these terms.

**Aesthetic:** A set of visual characteristics underlying and guiding the work of a particular artist, design style or artistic movement. A personal aesthetic may be determined by personal, visual preferences.

**Appropriation:** Intentional borrowing, copying and alteration of preexisting images, objects and cultures for one's own use.

**Artifact:** An object that has traditional, historical and/or cultural significance.  
*Also appears as: Artifacts.*

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

**Collaboratively:** Collaborations may include partnerships within the classroom such as partners or small groups or outside the classroom, such as working with another classroom or community organization.

**Conceptual Thinking:** Using critical thinking skills to identify patterns or connections between ideas that are not directly related.

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

**Craftsmanship:** The level of skill and care exhibited by the artist in an artistic work.

**Criteria:** In art and design, guidelines for evaluating artwork that can be generated by students, teachers and/or outside sources.

**Cultural Traditions:** Pattern of practices and beliefs within a societal group.

**Culture:** A social institution created within the learned behavior of people, including but not limited to their specific norms, values, belief systems, language(s), knowledge, social relations, technologies, institutions and organizations.  
*Also appears as: Cultures or Cultural.*

**Curate:** Collect, select, sort and organize objects, artworks and artifacts; this may include preservation and maintenance of historical records and catalog exhibits or preparation for presentation.

**Design:** Planning a visual solution to a problem and communicating that plan to others. Design could refer to the planning and organizing stage of the creative process or a visual product used within a larger project or multiple projects.

**Fair Use:** Limitation in copyright law which sets out factors to be considered in determining whether a particular use of one's work is "fair," such as the purpose and character of the use, the amount of the work used and whether the use will affect the market for the work.

**Imaginative Idea:** The result of student-centered pretending, brainstorming or daydreaming that leads to the development of original, creative thought.

**Imaginative Play:** Student-centered activity using pretending, role-playing or experimenting that may result in developing creativity and expression.

**Materials:** Traditional art supplies (paper, paint or crayons) or non-traditional items (found objects from natural or manufactured sources).

**Media:** Tools, materials or other resources, including digital formats, used for creating art. Medium is the singular form of media.

**Media Art:** In the Visual Arts Media Art can include graphic communications, animation, and emerging technologies.

**Presentation:** The manner or style in which artwork is displayed.

*For example: In the classroom, hallway displays, community venues or digital formats.*

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

*Also appears as: Preserving.*

**Processes:** The ways in which we create art, from the development and planning to the creation of art. 2-Dimensional processes may include, but are not limited to, printmaking, drawing or painting. 3-dimensional processes may include sculpture, ceramics or installations.

**Purpose:** The reason an artist is motivated to create an artwork.

*For Example: Artistic expressions, functional, ceremonial, narrative or persuasive.*

**Subject:** The main theme or concept of an artwork, such as portrait, landscape, still life or non-objective.

**Subject Matter:** A theme, concept or object depicted within the artwork.

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

**Visual and Material Culture:** Visual culture refers to the tangible or visible expressions by a people and collectively describes the characteristics as a whole, while material culture refers to the physical aspects of a society, such as objects made or modified by humans.

**Visual Art Vocabulary:** Includes categories such as Elements of Art, Principles of Design, Purposes of Art, Subjects of Art, Styles of Art and Media and Processes of Art.

## Appendix

### Advisory Panels and Review Committee

The writing team, composed of current arts teachers, included representation from all regions of the state and represented both urban and rural areas. While these teachers taught a variety of courses and grade levels throughout their careers, the selected committee members were currently teaching courses related to the standards development process: dance, media arts, music, theatre and visual arts. Additionally, the selected writers served in many roles in their schools, arts community and a wide variety of professional organizations. To ensure fidelity to the standards, the writing committee provided feedback at all stages of the development process. The writing and review committee members listed below represented Kentucky's best as evidenced by their countless qualifications.

### Visual and Performing Arts Advisory Panels (AP)

Michael Alsop, *University of Louisville*  
Lydia Austin, *Fayette County*  
April Berry, *Daviess County*  
Rachael Burris, *Boone County*  
Alyssa Vanderpool Davis, *Fort Thomas Independent*  
Michelle Dvoskin, *Western Kentucky University*  
David Fonda, *Montgomery County*  
Susah Hawkins, *Kentucky Art Education Association*  
Mary Elizabeth Henton, *Model Laboratory Schools – Eastern Kentucky University*  
Sarah Horn, *Walton Verona Independent*  
Justin Kirby, *Logan County*  
Miranda Meeks, *Caldwell County*  
Alecia Meyer, *Owensboro Independent*  
Lynn Przygoda, *Fayette County*  
Diana Evans Pulliam, *Diana Evans School of Dance*  
Steven Rahe, *Jefferson County*  
Darell Rickmers, *Danville Independent*  
Ilona Szekely, *Eastern Kentucky University*  
Cynthia Warner, *Kentucky Arts Council*  
Jonathan Wyatt, *Williamsburg Independent*  
John Vogel, *Daviess County*

Visual and Performing Arts Review Committee (RC)

Tamara Begley, *Jefferson County*

Jill Campbell, *Eastern Kentucky University*

Cayce Davenport, *Adair County*

Pete Edwards, Model Laboratory Schools – *Eastern Kentucky University*

Abby Lane, *Kentucky Education Television*

Megan Lenox, *Somerset Independent*

Ashley Holbrook Oldham, *Fayette County*

Austin Vahle, *Fayette County*

Whit Whitaker, *Lyric Theatre*