OKLAHOMA ACADEMIC STANDARDS

FINE ARTS

DRAFT

OKLAHOMA STATE DEPARTMENT OF EDUCATION

CHAMPION EXCELLENCE

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Introduction

The draft Oklahoma Standards for Fine Arts encompass dance, drama/theatre, music, and visual art. The Standards are the result of the contributions of hundreds of fine arts educators, arts administrators, representatives of higher education, arts organizations, and community members. This document reflects a balanced synthesis of the work of all committee members of the Oklahoma standards for dance, drama/theatre, music, and visual art.

The standards specify what students should know and be able to do as learners in their discipline at the end of each grade level or course. Students have different levels of experience within a discipline so teachers can attend to both grade-level standards and meet the individual needs of students who may be performing at levels above or below grade level. The order of the standards at any grade level is not meant to imply a sequence of topics and should be considered flexible for the organization of any course.

The Oklahoma Standards for dance, drama/theatre, music, and visual art were informed by the National Coalition for Core Arts Standards (NCCAS), the Opportunity-to-Learn Standards for Dance, the Opportunity-to-Learn Standards for Music, the Opportunity-to-Learn Standards for Theatre Education, the Purposes, Principles, and Standards for School Art Programs, and other states' standards documents.

Standards Overview

The Oklahoma Standards for Fine Arts are designed to support all Oklahoma students to develop and achieve artistic literacy and to promote access and equity in the arts. Study of the arts enrich the quality of life. Dance, drama/theatre, music, and visual art are used by and have shaped every culture and individual on earth. They provide a means for experiencing the world and give form to our innermost thoughts, feelings, and sensibilities. They also give students an opportunity to use metacognitive skills as they plan, monitor, revise, and assess their art work in dance, drama/theatre, music, or visual art.

A well-rounded education addresses the development of all the realms of human behavior—the physical, emotional, social, and intellectual. Neglecting any of the areas weakens all the rest; therefore, Oklahoma students must have access to arts education that includes dance, drama/theatre, music, and visual art. Schools that provide quality arts experiences, based on sequential skill development, supplemented with carefully selected arts resources, can help students cultivate a positive attitude towards themselves and toward learning—an attitude that carries over to their entire education and life. In short, access to arts education prepares students to be creative, persistent, and compassionate adults.

The standards are comprised of four artistic processes:

- Creating/Creative Process
- Performing/Production,
- Connecting/Cultural and Historical Perspectives, and
- Responding/Aesthetic Response and Critique Methodologies.

Each artistic process has a discipline-specific definition found in the discipline overview. The artistic processes branch into anchor standards in each discipline. The anchor standards designate specific learning targets at each grade or learning level.

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In **dance, drama/theatre, and visual art**, there are elementary grade level standards through grade eight. At the secondary level in these disciplines, there are three proficiency levels: proficient, advanced, and accomplished. The proficiency levels may apply to high school students at any grade level and prepare students for a career or college life.

The **elementary music standards** extend through grade six. The **ensemble and/or secondary music standards** have five proficiency levels:

- Novice
- Intermediate
- Proficient
- Advanced
- Accomplished

Novice proficiency level is assigned to students who have started specialization and are developing artistic understanding and technique and may participate in performance opportunities as they are able. Intermediate proficiency level is for students who are continuing study in their art form, perhaps at the middle school level. Proficient, advanced, and accomplished may apply to students at any grade level. In a middle or high school class or ensemble, it is expected that the teacher will develop an understanding of their students' proficiency levels and utilize the corresponding level from the standards for each student.

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Reading the Oklahoma Academic Standards for Fine Arts

Oklahoma Academic Standards for Fine Arts Dance (D)

Discipline

Artistic Process Performing (PR)

Grade Level

Standards

Objectives

Standard	Pre-Kindergarten (PK)	Kindergarten (K)	First Grade (1)	Second Grade (2)
D.PR.1: Develop and refine artistic techniques and work for presentation.	**PK.D.PR.1.1** Identify and move body parts and Imitate movements upon request.	**K.D.PR.1.1** Isolate body parts in relation to other body parts and imitate and recall movements upon request.	**1.D.PR.1.1** Imitate movements and spatial arrangements of body parts.	**2.D.PR.1.1** Repeat movements with an awareness of self and others in space. Self-adjust and modify movements or placement upon request.
	PK.D.PR.1.2 Imitate basic locomotor and non-locomotor movements.	**K.D.PR.1.2** Imitate same-side and cross-body patterning and demonstrate locomotor and non-locomotor movements.	**1.D.PR.1.2** Imitate a range of locomotor and non-locomotor movements, body patterning, body shapes, and body pathways.	**2.D.PR.1.2** Demonstrate a range of locomotor and non-locomotor movements, body patterning, and dance sequences using a variety of levels and body pathways.
	PK.D.PR.1.3 Move in general space and start and stop on cue while maintaining personal space.	**K.D.PR.1.3** Move safely in general space and start and stop on cue during activities, group formations, and creative explorations while maintaining personal space.	**1.D.PR.1.3** Move safely in general space through a range of activities and group formations while maintaining personal space.	**2.D.PR.1.3** Utilize spatial awareness to coordinate [illegible] with other [illegible] change levels, directions, and pathway designs.
	PK.D.PR.1.4 Recognize that food provides energy for [illegible]	**K.D.PR.1.4** Differentiate between healthy and [illegible]	**1.D.PR.1.4** Discuss the importance of hydration and [illegible]	**2.D.PR.1.4** Recognize the good health balance of [illegible]

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Dance Overview

Dance is essential to the well-rounded education of all students. Dance enables students to outwardly express and create through the medium of physical movement. The essence of dance is to feel, create, compose, interpret, perform, and respond. Dance is the physical expression of an idea developed through a process of research, inquiry, and movement discovery.

A dance education program provides for a student's kinesthetic, spatial, emotional, social, intellectual, creative, and aesthetic development. Students are guided through experiences that are layered in a way that provides them with opportunities to experience and create different ways of doing and organizing movement sequences. These experiences are designed to enrich and broaden the students' awareness of themselves and their world. All students should be provided access to quality dance education that supports college and career preparedness.

The standards are the impetus for Oklahoma dance educators to inspire their students to explore and discover their personal connection to the deep human tradition that is dance. The standards also prepare students for a life-long immersion in the socio-cultural-historical meanings and experience of dancing, as well as the embodied learning and enjoyment that performing, studying, and viewing dance can bring. A glossary for teachers and administrators is provided in **Appendix A: Dance Glossary**. The glossary is not intended for student use; it contains educational terms for those reading the standards.

Dance Artistic Processes

The dance standards emerge from the artistic processes of performing, creating, responding, and connecting. Each artistic process branches into multiple anchor standards. The anchor standards further divide into objectives, which describe student learning in dance.

Performing

Dance is an experiential discipline that enables students to outwardly express and create through the medium of physical movement. Students develop and refine artistic techniques and work for presentation. They also select, analyze, and interpret artistic work. Performing helps students convey meaning through dance.

Creating

Dance is an art form providing students the opportunity to create and compose. Students organize, develop, refine, and complete artistic ideas and work. Creating a dance or a portion of a dance gives students autonomy and self-efficacy in the classroom.

Responding

Dance students work to understand and evaluate how movement conveys meaning. This process begins with students perceiving and analyzing artistic work. Students then interpret and apply criteria to evaluate the artistic work.

Connecting

Students connect in dance by relating artistic ideas and work with personal meaning and external context. This is accomplished through synthesizing and relating knowledge and personal experiences to make art. Students also relate artistic works with societal, cultural, and historical context to deepen understanding.

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Performing (PR)				
Standard	Pre-Kindergarten (PK)	Kindergarten (K)	First Grade (1)	Second Grade (2)
D.PR.1: Develop and refine artistic techniques and work for presentation.	PK.D.PR.1.1 Identify and move body parts and Imitate movements upon request.	K.D.PR.1.1 Isolate body parts in relation to other body parts and imitate and recall movements upon request.	1.D.PR.1.1 Imitate movements and spatial arrangements of body parts.	2.D.PR.1.1 Repeat movements with an awareness of self and others in space. Self-adjust and modify movements or placement upon request.
	PK.D.PR.1.2 Imitate basic locomotor and non-locomotor movements.	K.D.PR.1.2 Imitate same-side and cross-body patterning and demonstrate locomotor and non-locomotor movements.	1.D.PR.1.2 Imitate a range of locomotor and non-locomotor movements, body patterning, body shapes, and body pathways.	2.D.PR.1.2 Demonstrate a range of locomotor and non-locomotor movements, body patterning, and dance sequences using a variety of levels and body pathways.
	PK.D.PR.1.3 Move in general space and start and stop on cue while maintaining personal space.	K.D.PR.1.3 Move safely in general space and start and stop on cue during activities, group formations, and creative explorations while maintaining personal space.	1.D.PR.1.3 Move safely in general space through a range of activities and group formations while maintaining personal space.	2.D.PR.1.3 Utilize spatial awareness to coordinate with a partner or other dancers to safely change levels, directions, and pathway designs.
	PK.D.PR.1.4 Recognize that food provides energy for physical activity.	K.D.PR.1.4 Differentiate between healthy and unhealthy foods and drinks.	1.D.PR.1.4 Discuss the importance of hydration and hydration choices relative to physical activities.	2.D.PR.1.4 Recognize the good health balance of nutrition and physical activity.
D.PR.2: Select, analyze, and interpret artistic work for presentation.	PK.D.PR.2.1 Imitate and follow directions for moving the body in general space (e.g., forward, backward, sideways, up, down, turning) and finding and returning to a place in space.	K.D.PR.2.1 Make still and moving body shapes that show lines (e.g., straight, bent, curved), changes levels, and vary in size (large/small). Join with others to make a circle formation and work with others to change its dimensions.	1.D.PR.2.1 Present locomotor and non-locomotor movements that change body shapes, levels, and facings. Move in straight, curved, and zigzagged pathways. Find and return to place in space. Move with others to form straight lines and circles.	2.D.PR.2.1 Present clear directionality, focus, and intent when performing locomotor and non-locomotor movements that change body shapes, facings, and pathways in space. Recognize symmetrical and asymmetrical body shapes and examine relationships between body parts.

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				Differentiate between circling and turning as two separate ways of continuous directional change.
	PK.D.PR.2.2 Imitate speed of dance as fast or slow. Move to varied rhythmic sounds at different tempi.	K.D.PR.2.2 Demonstrate tempo contrasts with movements that match the tempo of sound stimuli.	1.D.PR.2.2 Relate quick, moderate, and slow movements to duration in time. Recognize steady beat and move to varying tempi of steady beat.	2.D.PR.2.2 Identify the length of time a move or phrase takes (e.g., whether it is long or short). Identify and move on the downbeat and in varying meters. Match movement phrasing with musical phrasing.
	PK.D.PR.2.3 Identify and apply different movement qualities (e.g., slow, smooth, wavy).	K.D.PR.2.3 Move with contrasting efforts (e.g., light/strong, quick/sustained, direct/indirect).	1.D.PR.2.3 Identify and apply appropriate dynamics to demonstrate change in movement qualities (e.g., selecting specific adverbs and adjectives and apply them to movements).	2.D.PR.2.3 Demonstrate movement qualities along with movement vocabulary (e.g., use adverbs and adjectives that apply to movement such as a bouncy leap, a floppy fall, a jolly jump, and joyful spin).
D.PR.3: Convey meaning through the presentation of artistic work.	PK.D.PR.3.1 Dance with others in a designated area or space.	K.D.PR.3.1 Dance for and with others in a designated space.	1.D.PR.3.1 Dance for and with others in a space where audience and performers occupy different areas.	2.D.PR.3.1 Understand the role of an audience member in a performance.
	PK.D.PR.3.2 Use a simple prop as part of a dance.	K.D.PR.3.2 Select a prop to use as part of a dance.	1.D.PR.3.2 Explore the use of simple props or scenery to enhance performance.	2.D.PR.3.2 Use limited production elements (e.g., hand props, simple scenery, or media projections) to enhance performance.

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Creating (CR)				
Standard	Pre-Kindergarten (PK)	Kindergarten (K)	First Grade (1)	Second Grade (2)
D.CR.1: Generate and conceptualize artistic ideas and work.	PK.D.CR.1.1 Respond in movement to a variety of sensory stimuli (e.g., music/sound, visual, tactile).	K.D.CR.1.1 Respond in movement to a variety of stimuli (e.g., music/ sound, text, objects, images, symbols, observed dance).	1.D.CR.1.1 Explore movement inspired by a variety of stimuli (e.g., music/sound, text, objects, images, symbols, observed dance, experiences) and identify the source.	2.D.CR.1.1 Explore movement inspired by a variety of stimuli (e.g., music/sound, text, objects, images, symbols, observed dance, experiences) and suggest additional sources for movement ideas.
	PK.D.CR.1.2 Explore basic locomotor and non-locomotor movements.	K.D.CR.1.2 Explore a different way to do several basic locomotor and non-locomotor movements.	1.D.CR.1.2 Explore a variety of locomotor and non-locomotor movements by experimenting with and manipulating the elements of dance (e.g., Body, Space, Time, and Energy).	2.D.CR.1.2 Combine a variety of movements to create a sequence while manipulating the elements of dance.
D.CR.2: Organize and Develop artistic and work.	PK.D.CR.2.1 Improvise dance that starts and stops on cue.	K.D.CR.2.1 Improvise dance that has a beginning, middle, and end.	1.D.CR.2.1 Improvise a series of movements that have a beginning, middle, and end. Describe movement choices.	2.D.CR.2.1 Organize a dance phrase with a beginning, a middle that has a main idea, and a clear end.
	PK.D.CR.2.2 Engage in dance experiences moving alone or with a partner.	K.D.CR.2.2 Express an idea, feeling, or image, through improvised movement moving alone or with a partner.	1.D.CR.2.2 Choose movements that express an idea or emotion or follow a musical phrase.	2.D.CR.2.1 Choose movements that express a main idea or emotion or follow a musical phrase. Explain reasons for movement choices.
D.CR.3: Refine and complete artistic work.	PK.D.CR.3.1 Follow verbal cues for changing movement through guided improvisational experiences.	K.D.CR.3.1 Apply suggestions for changing movement through guided improvisational experiences.	1.D.CR.3.1 Explore suggestions to change movement within short remembered sequences.	2.D.CR.3.1 Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences.

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	PK.D.CR.3.2 Identify parts of the body and draw a picture of a body shape or position.	K.D.CR.3.2 Depict a dance movement by drawing a picture or using a symbol.	1.D.CR.3.2 Depict several different types of movements of a dance by drawing a picture or using a symbol (e.g., jump, turn, slide, bend, reach).	2.D.CR.3.2 Depict the levels in a variety of dance movements by drawing a picture or using symbols (e.g., high, middle, low).

Responding (RE)				
Standard	Pre-Kindergarten (PK)	Kindergarten (K)	First Grade (1)	Second Grade (2)
D.RE.1: Perceive and analyze artistic work.	PK.D.RE.1.1 Identify a learned movement in a dance.	K.D.RE.1.1 Identify a learned movement that repeats in a dance.	1.D.RE.1.1 Identify a movement that repeats in a dance to make a pattern.	2.D.RE.1.1 Identify a dance style within the pattern of a dance.
	PK.D.RE.1.2 Demonstrate an observed or performed dance movement.	K.D.RE.1.2 Demonstrate or describe observed or performed dance movements.	1.D.RE.1.2 Demonstrate and describe observed or performed dance movements from a specific genre or culture.	2.D.RE.1.2 Demonstrate and describe movements in dances from different genres or cultures.
D.RE.2: Construct meaningful interpretations of artistic work.	PK.D.RE.2.1 Observe a shape or movement and describe it.	K.D.RE.2.1 Observe several shapes or movements and describe thoughts or feelings.	1.D.RE.2.1 Observe several shapes or movements and use fundamental dance vocabulary to describe it.	2.D.RE.2.1 Select context cues from movement to identify meaning and intent in a dance, using fundamental dance vocabulary.
D.RE.3: Apply criteria to evaluate artistic work.	PK.D.RE.3.1 Imitate a movement from a dance and explain how it feels to perform it.	K.D.RE.3.1 Select a movement observed in a dance. Demonstrate the movement and explain why it was selected.	1.D.RE.3.1 Identify and demonstrate one movement in a dance that attracted attention. Describe the characteristics that make the movements interesting.	2.D.RE.3.1 Observe or demonstrate dances from a specific genre or culture. Discuss characteristics of that genre or cultural dance.

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Connecting (CN)				
Standard	Pre-Kindergarten (PK)	Kindergarten (K)	First Grade (1)	Second Grade (2)
D.CN.1: Synthesize and relate knowledge and personal experiences to make art.	PK.D.CN.1.1 Recognize emotions expressed in dance movement that is watched or performed.	K.D.CN.1.1 Recognize and name an emotion that is experienced when watching, improvising, or performing dance.	1.D.CN.1.1 Find an emotion expressed in a dance that relates to a familiar experience. Identify the movements that communicate this emotion.	2.D.CN.1.1 Describe, create, and/or perform a dance that expresses personal meaning and explain how certain movements express this personal meaning.
	PK.D.CN.1.2 Observe a dance work. Imitate a movement from the dance and ask a question about the dance.	K.D.CN.1.2 Observe illustrations from a story and discuss ideas for movement.	1.D.CN.1.2 Observe a work of visual art. Describe and then express through movement something of interest about the artwork.	2.D.CN.1.2 Respond to a dance work using an inquiry-based set of questions (e.g., See-Think-Wonder). Create movement using ideas from responses and explain how certain movements express a specific idea.
D.CN.2: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	PK.D.CN.2.1 Imitate a dance movement experienced at home or elsewhere.	K.D.CN.2.1 Describe or demonstrate the movements in a dance that was watched or performed.	1.D.CN.2.1 Watch and/or perform a dance from a different culture and discuss or demonstrate the types of movement danced.	2.D.CN.2.1 Observe a dance and relate the movement to the people or environment in which the dance was created and performed, including dances of Oklahoma American Indian tribes and communities.

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Performing (PR)			
Standard	Third Grade (3)	Fourth Grade (4)	Fifth Grade (5)
D.PR.1: Develop and refine artistic techniques and work for presentation.	3.D.PR.1.1 Identify and demonstrate movements initiated by distal ends (fingers/toes). Apply constructive feedback from teacher.	4.D.PR.1.1 Demonstrate movements by isolating distal and mid-limb initiations (elbows, knees). Learn the roles of initiations and body patterns.	5.D.PR.1.1 Demonstrate movement from central initiation (torso), mid-limb and distal initiation. Explore and analyze the role of initiations and body patterns and self-check to improve dance skills.
	3.D.PR.1.2 Introduce an awareness of body alignment and core support while executing body shapes and movement characteristics in a dance sequence.	4.D.PR.1.2 Integrate movement fundamentals (e.g., alignment, coordination, balance, core support, kinesthetic awareness) and effort qualities in a dance sequence.	5.D.PR.1.2 Execute a series of dance phrases while integrating movement fundamentals (e.g., alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement).
	3.D.PR.1.3 Move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space while exploring levels, directions, and pathway designs.	4.D.PR.1.3 Coordinate phrases and timing with other dancers while changing levels, directions, and pathway designs. Reflect on feedback from others to inform personal dance performance goals.	5.D.PR.1.3 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.
	3.D.PR.1.4 Identifies foods that are beneficial for before and after physical activity.	4.D.PR.1.4 Explore the relationship between safe body-use, healthy nutrition, and execution of technique.	5.D.PR.1.4 Discuss how these practices, along with healthy eating habits, promote strength, flexibility, endurance, and injury prevention.
D.PR.2: Select, analyze, and interpret artistic work for presentation.	3.D.PR.2.1 Present three-dimensional shapes with positive and negative space. Perform movement sequences in and through space with intentionality and focus.	4.D.PR.2.1 Make static and dynamic shapes with positive and negative space. Perform elevated shapes (jump shapes) with soft landings and movement sequences alone and with others, establishing relationships with other dancers through performance focus.	5.D.PR.2.1 Integrate static and dynamic shapes and varied pathways into dance sequences. Use performance focus to maintain relationships with other dancers and understand the difference between internal and external focus.
	3.D.PR.2.2 Fulfill specified duration of time with improvised locomotor and non-locomotor movements.	4.D.PR.2.2 Accompany other dancers using a variety of percussive instruments and sounds. Respond in	5.D.PR.2.2 Dance to a variety of rhythms generated from internal and external sources. Perform movement

	Differentiate between "in time" and "out of time" to music. Perform movements that are the same or of a different tempi to accompaniment.	movement to even and uneven rhythms. Recognize and respond to tempi changes as they occur in dance and music.	phrases that show the ability to respond to changes in time.
	3.D.PR.2.3 Change use of energy and dynamics by modifying movements and applying specific characteristics to heighten the effect of their intent.	4.D.PR.2.3 Analyze movements and phrases for use of energy and dynamic changes. Refine the phrases by incorporating a range of contrasting movement characteristics.	5.D.PR.2.3 Explore muscular tension and release as it relates to the body and space using effort qualities.
D.PR.3: Convey meaning through the presentation of artistic work.	3.D.PR.3.1 Identify the main areas of a performance space using production terminology (i.e., stage directions).	4.D.PR.3.1 Consider how to establish a formal performance space from an informal setting.	5.D.PR.3.1 Demonstrate the ability to adapt dance to alternative performance venues by modifying spacing and movement to the performance space.
	3.D.PR.3.2 Explore simple production elements (e.g., costumes, props, music, scenery, lighting, media) for a dance performed for an audience in a designated performance space.	4.D.PR.3.2 Identify, explore, and experiment with a variety of production elements to heighten the artistic intent and audience experience.	5.D.PR.3.2 Identify, explore, and select production elements that heighten and intensify the artistic intent of a dance and are adaptable for various performance spaces.

Creating (CR)

Standard	Third Grade (3)	Fourth Grade (4)	Fifth Grade (5)
D.CR.1: Generate and conceptualize artistic ideas and work.	3.D.CR.1.1 Experiment with a variety of self-selected stimuli (e.g., music/sound, text, objects, images, notation, observed dance, experiences) for movement.	4.D.CR.1.1 Generate ideas for choreography inspired by a variety of stimuli (e.g., music/ sound, text, objects, images, notation, observed dance, experiences).	5.D.CR.1.1 Build content for choreography using several stimuli (e.g., music/sound, text, objects, images, notation, observed dance, experiences, literary forms, natural phenomena, current news, social events).
	3.D.CR.1.2 Explore manipulations of the elements of dance as tools to find a solution to a movement problem.	4.D.CR.1.2 Develop a solution to a movement problem using the elements of dance.	5.D.CR.1.2 Solve multiple movement problems to create choreographic content.
D.CR.2: Organize and Develop artistic	3.D.CR.2.1 Identify and experiment with choreographic devices to create simple movement patterns and dance	4.D.CR.2.1 Manipulate or modify choreographic devices to expand movement possibilities and create a	5.D.CR.2.1 Manipulate or modify a variety of choreographic devices to expand choreographic possibilities and

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and work.	structures (e.g., AB, ABA, theme and development).	variety of movement patterns and structures. Discuss movement choices.	develop a main idea. Explain reasons for movement choices.
	3.D.CR.2.2 Develop a dance phrase that expresses and communicates an idea or feeling. Discuss the effect of the movement choices.	4.D.CR.2.1 Develop a dance study that expresses and communicates a main idea. Discuss the reasons and effectiveness of the movement choices.	5.D.CR.2.2 Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates nonverbally.

Responding (RE)			
Standard	Third Grade (3)	Fourth Grade (4)	Fifth Grade (5)
D.RE.1: Perceive and analyze artistic work.	3.D.RE.1.1 Identify a movement pattern that creates a theme in a dance work.	4.D.RE.1.1 Identify patterns of movement in dance works that create a style or theme.	5.D.RE.1.1 Identify meaning or artistic intent conveyed through patterns of movement in a dance work.
	3.D.RE.1.2 Demonstrate and explain how one dance genre is different from another or how one cultural movement practice is different from another.	4.D.RE.1.2 Demonstrate and explain how dance styles differ within a genre or within a cultural movement practice.	5.D.RE.1.2 Demonstrate and explain the stylistic similarities and differences within a genre or within a cultural movement practice, using basic dance terminology.
D.RE.2: Construct meaningful interpretations of artistic work.	3.D.RE.2.1 Select specific context cues from movement. Use dance vocabulary to explain how they relate to the main idea of the dance.	4.D.RE.2.1 Relate movements, ideas, and context to decipher meaning in a dance, using dance vocabulary.	5.D.RE.2.1 Interpret meaning or artistic intent from the patterns of movement in a dance work. Explain how the movements communicate the main idea of the dance using dance vocabulary.
D.RE.3: Apply criteria to evaluate artistic work.	3.D.RE.3.1 Identify dance movements from different genres, styles, or cultures. Using dance vocabulary, describe ways in which they are alike and different.	4.D.RE.3.1 Discuss the characteristics of a famous choreographic work. Using dance vocabulary, compare those characteristics to dances observed or performed in a specific genre, style, or cultural movement practice.	5.D.RE.3.1 Define the aspects of a choreographic work that make a dance meaningful. Use dance vocabulary to discuss the elements of dance, genres, styles, or cultural movement practices used to illustrate the artist's intent.

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Connecting (CN)			
Standard	Third Grade (3)	Fourth Grade (4)	Fifth Grade (5)
D.CN.1: Synthesize and relate knowledge and personal experiences to make art.	3.D.CN.1.1 Compare the relationships expressed in a dance to relationships with others. Explain how they are the same or different.	4.D.CN.1.1 Relate the main idea or content in a dance to other experiences. Explain how the main idea of a dance is similar to or different from one's own experiences, relationships, ideas, or perspectives.	5.D.CN.1.1 Compare two dances with contrasting themes. Discuss feelings and ideas evoked by each. Describe how the themes and movements relate to points of view, relationships, and experiences.
	3.D.CN.1.2 Observe a dance that communicates a perspective about a topic or event. Identify and explore key aspects through movement. Share findings through oral, written, or movement forms. Discuss how the findings deepen understanding of the topic/event.	4.D.CN.1.2 Develop and research a question related to a topic of study in school by selecting main ideas and choreographing movements that communicate the information. Discuss what was learned from creating the dance and describe how the topic might be communicated using another form of expression.	5.D.CN.1.2 Select and research a choreographer and his or her work. Choreograph a dance that communicates the learned information and includes the genre and clarity of the choreographer's style. Explain the genre, style, and meaning of the dance.
D.CN.2: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	3.D.CN.2.1 Find a relationship between a movement in a dance and the culture, society, or community from which the dance is derived. Explain what the movements communicate about the key aspects of the culture, society, or community.	4.D.CN.2.1 Select and describe movements in a specific genre or style and explain how the movements relate to the culture, society, historical period, or community from which the dance originated, including those of Oklahoma Native American tribes and communities.	5.D.CN.2.1 Describe how the movement characteristics and qualities of a dance in a specific genre or style communicate the ideas and perspectives of the culture, historical period, or community from which the genre or style originated, including those of Oklahoma Native American tribes and communities.

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Performing (PR)			
Standard	Sixth Grade (6)	Seventh Grade (7)	Eighth Grade (8)
D.PR.1: Develop and refine artistic techniques and work for presentation.	6.D.PR.1.1 Identify body pathways (central, transverse, and peripheral) to clarify movement intention.	7.D.PR.1.1 Identify and explore the fundamental movement patterns of total body connectivity including body half, cross lateral, upper/lower, core/distal.	8.D.PR.1.1 Identify and explore the progression of simultaneous, sequential, successive movement.
	6.D.PR.1.2 Embody technical dance skills (e.g., alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement) to execute changes of direction, levels, facings, pathways, elevations and landings, extensions of limbs, and movement transitions.	7.D.PR.1.2 Apply strategies to accommodate physical maturational development to technical dance skills (e.g., functional alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement, weight shifts, flexibility/ range of motion).	8.D.PR.1.2 Embody technical dance skills (e.g., functional alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility/ range of motion) to replicate, recall, and execute spatial designs and musical or rhythmical dance phrases.
	6.D.PR.1.3 Collaborate as an ensemble to refine dances by executing complex patterns, sequences, and formations, testing options, and finding good results. Document self-improvements over time.	7.D.PR.1.3 Collaborate with peers to practice and refine dances. Develop group performance expectations through observation and analyses (e.g., view live or recorded professional dancers and collaboratively develop group performance expectations based on information gained from observations).	8.D.PR.1.2 Collaborate with peers to discover strategies for achieving performance accuracy, clarity, and expressiveness. Articulate personal performance goals and practice to reach goals. Document personal improvement over time (e.g., journaling, portfolio, timeline).
	6.D.PR.1.4 Apply basic anatomical knowledge, proprioceptive feedback, spatial awareness, and nutrition to promote safe and healthy strategies when warming up and dancing.	7.D.PR.1.4 Utilize healthy practices and sound nutrition in dance activities and everyday life. Discuss benefits of practices and how choices enhance performance.	8.D.PR.1.3 Evaluate personal healthy practices in dance activities and everyday life, including nutrition and injury prevention. Discuss choices made, the effects experienced, and methods for improvement.
D.PR.2: Select, analyze, and interpret artistic work for presentation.	6.D.PR.2.1 Refine partner and ensemble skills in the ability to judge distance and spatial design. Establish diverse pathways, levels, and patterns in space. Maintain focus with partner or group in near and far space.	7.D.PR.2.1 Expand movement vocabulary of floor and spatial pattern designs using locomotor and non-locomotor movements. Incorporate and modify differently designed	8.D.PR.2.1 Design body shapes in relation to other dancers, objects, and/or environment. Use appropriate performance focus in direct and indirect pathways.

		shapes and movements for interest and contrast.	
	6.D.PR.2.2 Use combinations of sudden and sustained timing as it relates to both the metered time and the dynamics of a phrase or dance work. Accurately use accented and unaccented beats.	7.D.PR.2.2 Use timing accents and variations within a phrase to add interest kinesthetically, rhythmically, and visually.	8.D.PR.2.2 Analyze and select metric, kinetic, and breath phrasing and apply them appropriately to dance phrases. Perform dance phrases of different lengths that use various timings within the same section. Use different tempi in different body parts at the same time.
	6.D.PR.2.3 Explore dynamic expression as it relates to energy relationships in a variety of dance genres or styles. Distinguish between bound and free-flowing movements and apply them to technique exercises and dance phrases.	7.D.PR.2.3 Compare and contrast dynamic qualities from a variety of dance genres or styles. Discuss specific qualities using adjectives and adverbs to describe them. Determine what dancers must do to perform them clearly.	8.D.PR.2.3 Direct dynamic energy in such a way that movement is layered with multiple components and incorporate it into technique exercises and dance performance.
D.PR.3: Convey meaning through the presentation of artistic work	6.D.PR.3.1 Use performance etiquette and performance practices during class, rehearsal, and performance. Accept notes from the choreographer, make corrections as needed, and apply to future performances.	7.D.PR.3.1 Use performance etiquette and performance practices during class, rehearsal, and performance. Maintain a journal documenting these actions. Accept notes from the choreographer and apply corrections to future performances.	8.D.PR.3.1 Demonstrate character-based skills (e.g. commitment, dependability, responsibility, cooperation) when preparing for performances. Use performance etiquette and performance practices during class, rehearsal, and performance, document actions, and create a plan for ongoing improvements. Accept notes from the choreographer and apply corrections to future performances.
	6.D.PR.3.2 Compare and contrast a variety of possible production elements that would intensify and heighten the artistic intent of the work. Select choices and use production terminology to explain reasons for the decisions made.	7.D.PR.3.2 Explore possibilities of producing dance in a variety of venues or for different audiences. Use production terminology to explain how the production elements would be handled in different situations to enhance artistic intent.	8.D.PR.3.2 Collaborate to design and execute production elements that would intensify and heighten the artistic intent of a dance performed on a stage, in a different venue, or for different audiences. Use production terminology to explain reasons for choices.

Creating (CR)			
Standard	Sixth Grade (6)	Seventh Grade (7)	Eighth Grade (8)
D.CR.1: Generate and conceptualize artistic ideas and work.	6.D.CR.1.1 Explore similar or contrasting ideas to develop choreography using a variety of stimuli (e.g., music, observed dance, literary forms, notation, natural phenomena, personal experience/ recall, current news, social events).	7.D.CR.1.1 Compare a variety of stimuli (e.g., music, observed dance, literary forms, notation, natural phenomena, personal experience/ recall, current news, social events) and make selections to expand movement vocabulary and artistic expression.	8.D.CR.1.1 Implement movement from a variety of stimuli (e.g., music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news, social events) to develop dance content for an original dance study or dance.
	6.D.CR.1.2 Explore various movement vocabularies to transfer ideas into choreography.	7.D.CR.1.2 Explore various movement vocabularies to express an artistic intent in choreography. Explain and discuss the choices made using genre-specific dance terminology.	8.D.CR.1.2 Identify and select personal preferences to create an original dance study or dance. Use genre-specific dance terminology to articulate and justify choices made in movement development to communicate intent.
D.CR.2: Organize and Develop artistic work.	6.D.CR.2.1 Explore choreographic devices and dance structures to develop a dance study that supports an artistic intent. Explain the goal or purpose of the dance.	7.D.CR.2.1 Use a variety of choreographic devices and dance structures to develop a dance study with a clear artistic intent. Articulate reasons for movement and structural choices.	8.D.CR.2.1 Collaborate to select and apply a variety of choreographic devices and dance structures to choreograph an original dance study or dance with a clear artistic intent. Articulate the group process for making movement and structural choices.
	6.D.CR.2.2 Develop artistic intention to choreograph a dance study that communicates personal or cultural meaning. Based on the intention, evaluate why some movements are more or less effective than others.	7.D.CR.2.1 Develop artistic intention to choreograph a dance study that communicates personal or cultural meaning. Articulate how the artistic intention serves to communicate the meaning of the dance.	8.D.CR.2.2 Define and apply artistic intention to choreograph a dance that communicates personal or cultural meaning. Discuss how the intention clarifies or intensifies the meaning of the dance.
D.CR.3: Refine and complete artistic work.	6.D.CR.3.1 Revise dance compositions using collaboratively developed artistic criteria. Explain reasons for revisions and how choices made relate to artistic intent.	7.D.CR.3.1 Evaluate possible revisions of dance compositions and, if necessary, consider revisions of artistic criteria based on self-reflection and the feedback from others. Explain reasons for choices and how they clarify artistic intent.	8.D.CR.3.1 Revise choreography collaboratively or independently based on artistic criteria, self-reflection, and the feedback from others. Articulate the reasons for choices and revisions and explain how they clarify and enhance the artistic intent.

	6.CR.3.2 Explore or invent a system to record a dance sequence through writing, symbols, or a form of media technology.	7.CR.3.2 Investigate a recognized system to document a dance sequence by using words, symbols, or media technologies.	8.CR.3.2 Experiment with aspects of a recognized system to document a section of a dance by using words, symbols, or media technologies.

Responding (RE)			
Standard	Sixth Grade (6)	Seventh Grade (7)	Eighth Grade (8)
D.RE.1: Perceive and analyze artistic work.	6.D.RE.1.1 Describe recurring patterns of movement and their relationships in dance.	7.D.RE.1.1 Compare, contrast, and discuss patterns of movement and their relationships in dance.	8.D.RE.1.1 Describe and discuss patterns of movement and their relationships in dance in context of artistic intent.
	6.D.RE.1.2 Explain how the elements of dance are used in a variety of dance genres, styles, or cultural movement practices. Use genre-specific dance terminology.	7.D.RE.1.2 Compare and contrast how the elements of dance are used in a variety of genres, styles, or cultural movement practices. Use genre-specific dance terminology.	8.D.RE.1.2 Explain how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent. Use genre-specific dance terminology.
D.RE.2: Construct meaningful interpretations of artistic work.	6.D.RE.2.1 Explain how the artistic expression of a dance is achieved through the use of body, dance technique, dance structure, and context. Use genre-specific dance terminology.	7.D.RE.2.1 Compare the meaning of different dances. Explain how the artistic expression of each dance is achieved through the elements of dance, use of body, dance technique, and context, using genre-specific dance terminology.	8.D.RE.2.1 Select a dance and explain how artistic expression is achieved through relationships among the elements of dance, use of body, dance technique and context. Cite evidence in the dance to support your interpretation, using genre-specific dance terminology.
D.RE.3: Apply criteria to evaluate artistic work.	6.D.RE.3.1 Discuss the characteristics and artistic intent of a dance from a genre, style, or cultural movement practice and develop artistic criteria to critique the dance, using genre-specific dance terminology.	7.D.RE.3.1 Compare artistic intent, content, and context from different dances to examine the qualities of genre, style, or cultural movement practice. Based on the comparison, develop artistic criteria, using genre-specific dance terminology.	8.D.RE.3.1 Use artistic criteria to determine what makes an effective performance. Consider content, context, genre, style, or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.

Connecting (CN)			
Standard	Sixth Grade (6)	Seventh Grade (7)	Eighth Grade (8)
D.CN.1: Synthesize and relate knowledge and personal experiences to make art.	6.D.CN.1.1 Observe the movement characteristics or qualities in a specific dance genre. Describe differences and similarities to one's attitudes and movement preferences.	7.D.CN.1.1 Compare and contrast the movement characteristics or qualities found in a variety of dance genres. Discuss how the movement characteristics or qualities differ from one's own movement preferences and perspectives.	8.D.CN.1.1 Relate connections found between different dances and discuss the relevance of the connections to the development of one's personal perspectives.
	6.D.CN.1.2 Choose a topic, concept, or content from another subject of interest and research how other art forms have expressed the topic. Create and explain a dance study that expresses the idea.	7.D.CN.1.2 Conduct research using a variety of resources to find information about a social issue. Use the information to create a dance study that expresses a specific point of view on the topic. Discuss whether the experience of creating and sharing the dance reinforces personal views or offers new knowledge and perspectives.	8.D.CN.1.2 Research the historical development of a dance genre or style. Use knowledge gained from the research to create a dance study that evokes the essence of the style or genre. Share the dance study and research with peers.
D.CN.2: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	6.D.CN.2.1 Interpret and demonstrate how the movement and qualities of a dance communicate its cultural, historical, and/or community purpose or meaning, including those of Oklahoma Native American tribes and communities.	7.D.CN.2.1 Compare, contrast, and discuss dances performed by people in various localities or communities, including the contributions of Oklahoma Native American tribes and communities. Formulate possible reasons why similarities and differences developed in relation to the ideas and perspectives important to each social group.	8.D.CN.2.1 Analyze and discuss how dances from a variety of cultures, societies, historical periods, or communities reveal the ideas and perspectives of the people, including those of Oklahoma Native American tribes and communities.

Performing (PR)			
High School			
Standard	Proficient (I)	Advanced (II)	Accomplished (III)
D.PR.1: Develop and refine artistic techniques and work for presentation.	I.D.PR.1.1 Embody technical dance skills (e.g., functional alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion) to retain and execute dance choreography.	II.D.PR.1.1 Dance with sensibility toward other dancers while executing complex spatial, rhythmic, and dynamic sequences.	III.D.PR.1.1 Apply body-mind principles to technical dance skills in complex choreography when performing solo, partnering, or dancing in ensemble works in a variety of dance genres and styles. Self-evaluate performances and discuss and analyze performance ability with others.
	I.D.PR.1.2 Articulate performance goals and justify reasons for selecting particular practice strategies. Discuss implementation of the plan and how it supports personal performance goals.	II.D.PR.1.2 Plan and execute collaborative and independent practice and rehearsal processes with attention to technique and artistry informed by personal performance goals. Reflect on personal achievements.	II.D.PR.1.2 Initiate, plan, and direct rehearsals with attention to technical details. Use a range of rehearsal strategies to achieve performance excellence.
	I.D.PR.1.3 Develop a plan for healthy practices in dance activities and everyday life, including nutrition and injury prevention. Discuss implementation of the plan and how it supports personal health goals.	II.D.PR.1.3 Apply anatomical principles and healthy practices to a range of technical dance skills. Follow a personal nutrition plan that supports health for everyday life.	III.D.PR.1.3 Research healthy and safe practices for dancers and modify personal practice based on findings. Discuss how the research informs personal practice.
D.PR.2: Select, analyze, and interpret artistic work for presentation.	I.D.PR.2.1 Develop partner and ensemble skills that enable contrasting level changes through lifts, balances, or other means while maintaining a sense of spatial design and relationship. Use space intentionally during phrases and through transitions between phrases.	II.D.PR.2.1 Expand solo, partner, and ensemble skills to greater ranges and skill levels. Execute complex movement sequences with others while maintaining relationships through focus and intention.	III.D.PR.2.1 Modulate and use the broadest range of movement in space for artistic and expressive clarity. Use varied focus to clarify movement and intent. Perform in various relationships with other dancers and audience as appropriate to the dance.
	I.D.PR.2.2 Use syncopation and accent movements related to different tempi. Take rhythmic cues from different aspects of accompaniment. Integrate	II.D.PR.2.2 Perform dance studies and compositions that use time and tempo in unpredictable ways. Use internal rhythms and dynamics as phrasing tools.	III.D.PR.2.2 Demonstrate time complexity in phrasing with and without musical accompaniment. Work with and against rhythm of

	breath phrasing with metric and kinesthetic phrasing.		accompaniment or sound environments.
	I.D.PR.2.3 Connect energy and dynamics to movements by applying them in and through all parts of the body. Develop total body awareness and control so that movement phrases demonstrate variances of energy and dynamics.	II.D.PR.2.3 Initiate movement phrases by applying energy and dynamics. Vary energy and dynamics over the length of a phrase and transition smoothly out of the phrase and into the next phrase.	III.D.PR.2.3 Perform movement sequences expressively within the choreographic intent using a broad dynamic range and employ dynamic skills for establishing relationships with other dancers and projecting to the audience.
D.PR.3: Convey meaning through the presentation of artistic work.	I.D.PR.3.1 Demonstrate character-based skills (e.g., commitment, dependability, responsibility, cooperation) when preparing for performances. Demonstrate performance etiquette and performance practices during class, rehearsal, and performance.	II.D.PR.3.1 Demonstrate character-based skills when preparing for performances. Model performance etiquette and performance practices during class, rehearsal, and performance.	III.D.PR.3.1 Integrate character-based skills into daily practice and when preparing for performances. Model performance etiquette and performance practices during class, rehearsal, and performance.
	I.D.PR.3.2 Accept notes from the choreographer post-performance and apply corrections to future performances.	II.D.PR.3.2 Implement performance strategies to reach choreographic intent. Accept and apply feedback from choreographer to future performances.	III.D.PR.3.2 Enhance performance using performance practices during a broad repertoire of strategies to achieve choreographic intent.
	I.D.PR.3.3 Document the rehearsal and performance process and evaluate methods and strategies, using dance terminology and production terminology.	II.D.PR.3.3 Document the rehearsal and performance process by maintaining a record (e.g., journal, video, etc.) and evaluate methods and strategies, using dance terminology and production terminology.	III.D.PR.3.3 Develop a professional portfolio (e.g., resume, head shot) that exhibits fluency in professional dance terminology and production terminology.
	I.D.PR.3.4 Evaluate possible designs for the production elements of a performance and select and execute the ideas that would intensify and heighten the artistic intent of the dances.	II.D.PR.3.4 Work towards gaining knowledge and understanding of producing dance concerts. Work collaboratively to learn production elements necessary to fulfill the artistic intent of the dance works.	III.D.PR.3.4 Work collaboratively to produce dance concerts in a variety of venues and design and organize the production elements that would be necessary to fulfill the artistic intent of the dance works in each of the venues.

Creating (CR)			
Standard	Proficient (I)	Advanced (II)	Accomplished (III)
D.CR.1: Generate and conceptualize artistic ideas and work.	I.D.CR.1.1 Explore a variety of stimuli for generating movement to develop an improvisational or choreographed dance study. Analyze the process and the relationship between the stimuli and the movement.	II.D.CR.1.1 Synthesize content generated from a variety of stimuli to choreograph dance studies or dances using original or codified movement.	III.D.CR.1.1 Demonstrate content generated from a variety of stimuli to discover a personal voice with clear artistic intent.
	I.D.CR.1.2 Experiment with elements of dance to explore personal movement preferences and strengths. Select movements that challenge skills and build on strengths in an original dance composition.	II.D.CR.1.2 Apply personal movement preferences and strengths with the movement vocabulary of several dance forms to choreograph an original dance study. Compare and contrast personal choices to those made by well-known choreographers.	III.D.CR.1.2 Expand personal movement preferences and strengths to discover unexpected solutions that communicate the artistic intent of an original dance. Analyze the unexpected solutions and explain why they were effective in expanding artistic intent.
D.CR.2: Organize and Develop artistic and work.	I.D.CR.2.1 Design a dance using choreographic devices and structures to support a clear artistic intent. Explain how the dance structures clarify the artistic intent.	II.D.CR.2.1 Work individually and collaboratively to design and implement a variety of choreographic devices and dance structures.	III.D.CR.2.1 Demonstrate fluency and personal voice in designing and choreographing original dances. Justify choreographic choices and explain how they are used to intensify the artistic intent.
	I.D.CR.2.2 Develop an artistic statement for an original dance study. Discuss how the use of movement elements, choreographic devices, and structures serve to communicate the artistic intent.	II.D.CR.2.2 Develop an artistic statement that reflects a personal style for an original dance study. Select and demonstrate movements that support the artistic intent.	III.D.CR.2.2 Construct an artistic philosophy that communicates a personal and/or cultural artistic perspective.
D.CR.3: Refine and complete artistic work.	I.D.CR.3.1 Clarify the artistic intent of a dance by manipulating choreographic devices and dance structures based on established artistic criteria and feedback from others. Analyze and evaluate the impact of choices made in the revision process.	II.D.CR.3.1 Clarify the artistic intent of a dance by refining choreographic devices and dance structures. Work collaboratively or independently, using established artistic criteria, self-reflection, and feedback from others. Analyze and evaluate the impact of choices made in the revision process.	III.D.CR.3.1 Clarify the artistic intent of a dance by manipulating and refining choreographic devices, dance structures, and artistic criteria using self-reflection and the feedback from others. Document choices made in the revision process and justify how the refinements support artistic intent.

	I.D.CR.3.2 Demonstrate knowledge of recognized systems used to document a section of a dance (e.g., writing, a form of notation symbols, using media technologies).	II.D.CR.3.2 Develop a strategy to record a dance using recognized systems of dance documentation.	III.D.CR.3.2 Document a dance using recognized systems of dance documentation.

Responding (RE)			
Standard	Proficient (I)	Advanced (II)	Accomplished (III)
D.RE.1: Perceive and analyze artistic work.	I.D.RE.1.1 Analyze dance works and recognize reoccurring patterns, themes, and qualities of movement that create structure and meaning in a dance.	II.D.RE.1.1 Analyze dance works and provide examples of recurring patterns, themes, and qualities of movement and their relationships that create well-structured and meaningful choreography.	III.D.RE.1.1 Analyze dance works from a variety of dance genres and styles and explain how recurring patterns, themes, and qualities of movement relate to the artistic intent.
	I.D.RE.1.2 Analyze movement patterns and their relationships in a variety of genres, styles, or cultural movement practices and demonstrate how their differences impact the meaning of the dance. Use genre-specific dance terminology.	II.D.RE.1.2 Analyze and compare movement patterns and their relationships in a variety of genres, styles, or cultural movement practices and explain how their differences impact communication and intent within a cultural context. Use genre-specific dance terminology.	III.D.RE.1.2 Analyze and explain how dance communicates aesthetic and cultural values in a variety of genres, styles, or cultural movement practices. Use genre-specific dance terminology.
D.RE.2: Construct meaningful interpretations of artistic work.	I.D.RE.2.1 Select and compare different dances and discuss their intent and artistic expression. Use genre-specific dance terminology to explain how the relationships among the elements of dance, use of body, dance technique, and context enhance meaning and support artistic intent.	II.D.RE.2.1 Analyze and discuss how the elements of dance, execution of dance movement principles, and context contribute to artistic expression. Use genre-specific dance terminology.	III.D.RE.2.1 Analyze and interpret how the elements of dance, execution of dance movement principles, and context contribute to artistic expression across different genres, styles, or cultural movement practices. Use genre-specific dance terminology.
D.RE.3: Apply criteria to evaluate artistic work.	I.D.RE.3.1 Discuss insights of artistic expression used in a dance. Utilizing evaluative criteria and dance terminology, consider societal values and a range of perspectives. Use genre-specific dance terminology.	II.D.RE.3.1 Compare and contrast two or more dances using evaluative criteria to critique artistic expression. Consider societal values and a range of perspectives. Use genre-specific dance terminology.	III.D.RE.3.1 Define personal artistic preferences to critique a dance. Consider societal and personal values and a range of artistic expression. Discuss perspectives with peers and justify views.

Connecting (CN)			
Standard	Proficient (I)	Advanced (II)	Accomplished (III)
D.CN.1: Synthesize and relate knowledge and personal experiences to make art.	I.CN.1.1 Analyze a dance to determine the ideas expressed by the choreographer. Explain how the perspectives expressed by the choreographer may impact interpretation. Provide evidence to support one's analysis.	II.CN.1.1 Analyze a dance and research its context. Synthesize information learned and share new ideas about its impact on personal perspective.	III.CN.1.1 Review original choreography with respect to its content and context. Reflect and analyze its relationship to personal perspectives and growth.
	I.CN.1.2 Conduct research using a variety of resources about a social issue of great interest and use the information to create a dance study that expresses a specific point of view on the topic. Discuss whether the experience of creating and sharing the dance reinforces personal views or offers new knowledge and perspectives.	II.CN.1.2 Use established research methods to investigate a topic and collaborate to create a piece of choreography based on the topic. Discuss (orally or in writing) the insights relating to knowledge gained through the research process, the synergy of collaboration, and the transfer of learning from this project to other situations.	II.CN.1.2 Investigate various dance-related careers and college readiness through a variety of research methods and techniques. Select options of most interest. Develop and implement a capstone project that reflects opportunities in dance.
D.CN.2: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	I.CN.2.1 Analyze and discuss dances from selected genres, styles and historical periods, including those of Oklahoma Native American tribes and communities. Formulate reasons for the similarities and differences between them in relation to the ideas from which the dances originate.	II.CN.2.1 Analyze and discuss dances from selected genres, styles, historical periods, and world dance forms, including those of Oklahoma Native American tribes and communities. Discuss how dance movement characteristics, techniques, and artistic criteria relate to the ideas and perspectives from which the dances originate.	III.CN.2.1 Analyze and discuss dances from selected genres, styles, historical periods, and world dance forms, including those of Oklahoma Native American tribes and communities. Discuss how dance movement characteristics, techniques, and artistic criteria relate to the ideas and perspectives from which the dances originate. Discuss the impact on one's dance literacy.

Drama/Theatre Overview

Drama and theatre are essential to the well-rounded education of all students because they lay the foundation for a critical understanding of human culture. Drama and theatre are uniquely qualified for this purpose. Drama and theatre do not exist within a vacuum, but rather comment on our world, history, philosophy, science, and understanding of our fellow human beings. Therefore, drama and theatre are a unique vehicle for transporting us to an infinite variety of integrated knowledge, understanding, and cross-curricular engagement. Drama and theatre reach out and connect to countless positive educational outcomes and support college and career preparedness.

> "The terms drama and theatre are used throughout the document to represent two ends of a continuum in theatre education. Drama is any informal dramatic element that is designed not for presentation but rather for the experience or educational value. Theatre is a more formal study of the discipline which culminates in dramatic interpretation by actors and technicians on a stage before an audience."
> *American Alliance for Theatre & Education*

The drama/theatre standards are intended to inspire educators to integrate drama/theatre into other academic programming as well as to allow the subject to stand on its own as a component of a well-rounded education. The standards prepare students for a life-long immersion in drama/theatre, as well as the learning and enjoyment that creating, performing, and viewing drama/theatre can bring. A glossary for teachers and administrators is provided in **Appendix B: Drama/Theatre Glossary**. The glossary is not intended for student use; it contains educational terms for those reading the standards.

Drama/Theatre Artistic Processes

The drama/theatre standards emerge from the artistic processes of creating, presenting, responding, and connecting. Each artistic process branches into multiple anchor standards. The anchor standards further divide into objectives, which describe student learning in drama/theatre.

Creating

Drama/theatre gives students a chance to create and interact with others through the art form. Students are able to generate, organize, develop, and rehearse artistic ideas that may culminate in an organized activity within the classroom or a performance for peers or an audience.

Performing

Drama/theatre experiences require students to interpret and share artistic work. They are able to analyze and select work for presentation. As they work towards performance, they develop and refine techniques and convey meaning through the presentation.

Responding

In drama/theatre, students work to understand and evaluate how the arts convey meaning. This process begins with students perceiving and analyzing artistic work. Students then interpret the work and use criteria to evaluate performance.

Connecting

Students connect in drama/theatre by relating artistic ideas or work with personal meaning and external context. This is accomplished by synthesizing and relating knowledge and personal experiences to art. Students also relate artistic works with societal, cultural, and historical context to deepen understanding.

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Creating (CR)				
Standard	Pre-Kindergarten (PK)	Kindergarten (K)	First Grade (1)	Second Grade (2)
DT.CR.1: Generate and conceptualize artistic ideas and work.	PK.DT.CR.1.1 With guidance, retell stories, and/or imagine variations of existing stories utilizing developmentally appropriate culturally diverse literature.	K.DT.CR.1.1 With guidance, engage in planning a series of events for dramatic play or a guided drama experience (e.g., play plans, creative drama, story drama, process drama) based on existing stories or creating new stories.	1.DT.CR.1.1 Conceptualize a unified piece of drama/theatre by imagining variations of classroom literature or creating new, independent stories.	2.DT.CR.1.1 Conceptualize and sequence a unified piece of drama/theatre by imagining variations of classroom literature or creating new, independent stories.
	PK.DT.CR.1.2 Imagine production elements for a unified drama/theatre concept by using simple everyday objects to create costumes, props, and puppets.	K.DT.CR.1.2 Imagine production elements for a unified drama/theatre concept by using non-representational materials to create props, puppets, masks, and/or costume pieces for dramatic play or guided drama experiences (e.g., play plans, creative drama, story drama, process drama).	1.DT.CR.1.2 Imagine production elements for a unified drama/theatre concept by using non-representational materials to create props, puppets, etc., for dramatic play or guided drama experiences and describing, illustrating, and/or physically arranging playing spaces.	2.DT.CR.1.2 Imagine and collaborate with peers to conceptualize production elements for a unified drama/theatre concept by using non-representational materials to create props, puppets, etc., and describing, illustrating, and/or physically arranging playing spaces.
	PK.DT.CR.1.3 Develop characters authentic to the drama/theatre work by using the body and voice to create vivid characters appropriate to the story.	K.DT.CR.1.3 Develop characters authentic to the drama/theatre work by demonstrating ideas concerning voice, gestures, and movements appropriate to the characters and story developed.	1.DT.CR.1.3 Develop characters authentic to the drama/theatre work by expressing and demonstrating voice, body language, gestures, and movements and clear speaking rate and expression for the characters developed.	2.DT.CR.1.3 Develop characters authentic to the drama/theatre work by demonstrating voice, body language, gestures, movements, and using clear speaking, rate, expression, and domain-appropriate vocabulary to impact the development of characters and story.

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DT.CR.2: Organize, develop, and rehearse artistic ideas and work.	PK.DT.CR.2.1 Sequence plot events in a play plan, dramatic play, or guided drama experience.	K.DT.CR.2.1 Create and communicate ideas to advance the beginning, middle, end [plot] and use words and actions to refine characters that contribute to a completed story in a guided drama experience (e.g., process drama, story drama, creative drama).	1.DT.CR.2.1 Create and communicate ideas, sequence events/plot, propose details, and use words and actions to refine characters that contribute to a completed story in a guided drama experience.	2.DT.CR.2.1 Create and communicate ideas, sequence events/plot , propose details, contribute dialogue, and use words and actions to refine characters that contribute to a completed story in a guided drama experience.
	PK.DT.CR.2.2 Demonstrate collaborative skills and interdisciplinary skills by engaging in unstructured free play (e.g. individual, personal, projected, and collaborative play) and playing appropriately with others.	K.DT.CR.2.2 Demonstrate collaborative skills and interdisciplinary skills by engaging in unstructured free play and playing appropriately with others.	1.DT.CR.2.2 Demonstrate collaborative skills and interdisciplinary skills by engaging in unstructured free play and plan setting and/or production elements for dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	2.DT.CR.2.2 Demonstrate collaborative skills and interdisciplinary skills by working with peers and accepting the ideas of others to plan setting and/or production elements for dramatic play or a guided drama experience.
DT.CR.3: Revise, refine, and complete artistic work.	PK.DT.CR.3.1 Prepare a unified drama/theatre work for presentation by demonstrating skills of drama/theatre, which are also "skills of the mind": imagination, focus, concentration.	K.DT.CR.3.1 Prepare a unified drama/theatre work for presentation demonstrating skills of drama/theatre, which are also "skills of the mind": imagination, focus, concentration.	1.DT.CR.3.1 Prepare a unified drama/theatre work for presentation that conveys meaning by using basic theatre vocabulary and demonstrating skills of drama/theatre, which are also "skills of the mind": imagination, focus, concentration.	2.DT.CR.3.1 Prepare a unified drama/theatre work for presentation that conveys meaning by using basic theatre vocabulary and demonstrating skills of drama/theatre, which are also "skills of the mind": imagination, focus, concentration.

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	PK.DT.CR.3.2 Use the body to create a vivid character with energy and movement and use the voice to create a vivid character with volume, pitch, and tone.	K.DT.CR.3.2 Use the body to create a vivid character with energy, movement, and gestures and use voice to create a vivid character by changing volume, pitch, tone, rate, and clarity.	1.DT.CR.3.2 Use the body to create a vivid character using energy, gestures, shape, body language, and movement and use voice to create a vivid character by manipulating volume, pitch, tone, rate, and clarity.	2.DT.CR.3.2 Use the body to create a vivid character by manipulating energy, gestures, shape, body language, and movement; use voice to create a vivid character by manipulating volume, pitch, tone, rate, and clarity; and justify character choices.
	PK.DT.CR.3.3 Integrate design elements that create an emotional impact or convey meaning by imaginatively transforming common objects (e.g., fabric, blocks, kitchen utensils, etc.) into scenery and props that support the story.	K.DT.CR.3.3 Integrate design elements that create an emotional impact or convey meaning by choosing a single object for multiple, imaginative representations and creating puppets, masks, and costume pieces that support the story.	1.DT.CR.3.3 Integrate design elements that create an emotional impact or convey meaning in play plans, dramatic play, or guided drama by choosing a single object for multiple, imaginative representations; creating puppets, masks, and costume pieces; and creating sound effects that support the story.	2.DT.CR.3.3 Integrate design elements that create an emotional impact or convey meaning by creating puppets, masks, and costume pieces to help define characters and selecting or creating materials to be used for scenery, props, costumes, and sound effects that support the story and add to its emotional impact and meaning.

Performing (PR)				
Standard	Pre-Kindergarten (PK)	Kindergarten (K)	First Grade (1)	Second Grade (2)
DT.PR.1: Select, analyze, and interpret artistic work for presentation.	PK.DT.PR.1.1 Demonstrate that there are multiple choices for every aspect of drama/theatre work (movement, speaking voice, etc.) and select the most supportable choice for the moment through	1.DT.PR.1.1 Understand and demonstrate that there are multiple choices for every aspect of drama/theatre work (movement, speaking voice, etc.) and select the most supportable choice for the moment through	1.DT.PR.1.1 Understand and demonstrate that there are multiple choices for every aspect of drama/theatre work (movement, speaking voice, facial expressions, etc.) and select the most supportable choice for the moment through	2.DT.PR.1.1 Demonstrate that there are multiple choices for every aspect of drama/theatre work (character, character traits, locomotor/non-locomotor movement, speaking voice, facial expressions, set, props, costumes, etc.) and

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	identification of essential events.	identification of essential events.	identification of essential events.	select the most supportable choice for the moment.
DT.PR.2: Develop and refine artistic techniques and work for presentation.	PK.DT.PR.2.1 Develop expertise through a personalization of techniques by assuming roles in a variety of dramatic forms (e.g.: play plans, dramatic play, guided drama, pantomime, tableau, puppetry, story enactment, etc.) and by observing, listening, and responding to the work of others.	K.DT.PR.2.1 Develop expertise by assuming roles in a variety of dramatic forms, modifying body (energy, body language, etc.) and modifying voice (volume, pitch, etc.) to convey meaning and create an emotional impact.	1.DT.PR.2.1 Develop expertise by assuming roles in a variety of dramatic forms and selecting the most supportable choices of body, voice, and production elements to convey meaning and create an emotional impact.	2.DT.PR.2.1 Develop expertise by assuming roles in a variety of dramatic forms and experimenting with the body and voice while making choices for setting, props, costumes, and technical elements to convey meaning and create an emotional impact.
	PK.DT.PR.2.2 Make choices for multiple aspects of drama/theatre work (including design elements of playing space).	K.DT.PR.2.2 Explore and experiment with various technical elements for multiple aspects of drama/theatre work.	1.DT.PR.2.2 Identify technical elements that can be used in a guided drama experience to create the most effective emotional impact and to convey meaning.	2.DT.PR.2.2 Explore the basic technical elements that can be used in a drama/theatre work to create the most effective emotional impact and to convey meaning.
DT.PR.3: Convey meaning through the presentation of an artistic work.	PK.DT.PR.3.1 Perform a non-exhibitional drama/theatre work (play plans, dramatic play, and guided drama) with characters that are part of recognizable and shared human experiences (e.g. family, workers, community helpers, etc.).	K.DT.PR.3.1 Perform a non-exhibitional drama/theatre work (play plans, dramatic play, and guided drama) with characters that are part of recognizable and shared human experiences (e.g. family, workers, community helpers, etc.).	1.DT.PR.3.1 Perform a non-exhibitional drama/theatre work (play plans, dramatic play, and guided drama) with characters that are recognizable and part of shared human experiences; use personal and partner space to convey meaning about characters, relationships, and mood.	2.DT.PR.3.1 Present a non-exhibitional drama work with a defined purpose or intent with characters that represent a diversity of people/cultures; use personal and partner space to convey meaning about characters, relationships, mood, and story.

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Responding (RE)				
Standard	Pre-Kindergarten (PK)	Kindergarten (K)	First Grade (1)	Second Grade (2)
DT.RE.1: Perceive and analyze artistic work.	PK.DT.RE.1.1 Identify choices in a drama/theatre work to understand personal reactions as a participant in a drama/theatre event (e.g. play plans, dramatic play, guided drama, and/or in developmentally appropriate live or recorded theatrical performances) through discussion or drawing.	K.DT.RE.1.1 Understand personal reactions as a participant in a drama/theatre work by recalling an emotional response in dramatic play or guided drama experiences; and/or, in developmentally appropriate theatrical performances during which there was active and appropriate engagement as an audience member.	1.DT.RE.1.1 Demonstrate audience skills of observing attentively and responding appropriately while viewing the work of classmates in guided drama experiences (e.g., process drama, story drama, creative drama).	2.DT.RE.1.1 Demonstrate audience skills of observing attentively, responding appropriately, and sharing personal responses about artistic choices made in classroom dramatizations and developmentally appropriate theatrical performances viewed.
	PK.DT.RE.1.2 Identify choices in a drama/theatre work to understand personal reactions as a participant in a drama/theatre event (e.g. play plans, dramatic play, guided drama, and/or in developmentally appropriate live or recorded theatrical performances) through discussion or drawing.	K.DT.RE.1.2 Understand personal reactions as a participant in a drama/theatre work by recalling an emotional response in dramatic play or guided drama experiences; and/or, in developmentally appropriate theatrical performances during which there was active and appropriate engagement as an audience member.	1.DT.RE.1.2 Demonstrate audience skills of observing attentively and responding appropriately while viewing the work of classmates in guided drama experiences (e.g., process drama, story drama, creative drama).	2.DT.RE.1.2 Demonstrate audience skills of observing attentively, responding appropriately, and sharing personal responses about artistic choices made in classroom dramatizations and developmentally appropriate theatrical performances viewed.
DT.RE.2: Interpret intent and meaning in artistic work.	PK.DT.RE.2.1 With prompting and support, create or interpret a drama/theatre work (play plans, dramatic play, guided drama, and/or in developmentally appropriate theatrical	K.DT.RE.2.1 Use personal experience and background knowledge to create or interpret a drama/theatre work (play plans, dramatic play, guided drama, and/or in developmentally appropriate theatrical	1.DT.RE.2.1 Use personal experience and background knowledge to create or interpret a drama/theatre work by exploring and expressing personal preferences about the content of dramatic play,	2.DT.RE.2.1 Use personal experience and background knowledge to create or interpret a drama/theatre work by summarizing, exploring, expressing, and explaining personal preferences about the

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	performances) by asking questions, sharing personal responses, and reflecting upon performances viewed.	performances) by asking questions, sharing personal responses, and reflecting upon performances viewed.	guided drama, and/or developmentally appropriate theatrical performances viewed.	content of dramatic play, guided drama, and/or developmentally appropriate theatrical performances viewed.
	PK.DT.RE.2.2 Discuss feelings about and reactions to what was enacted, seen, heard, and felt in play plans, dramatic play, guided drama, and/or in developmentally appropriate theatrical performances viewed.	K.DT.RE.2.2 Ask questions, answer questions, and reflect upon play plans, dramatic play, guided drama, and/or developmentally appropriate theatrical performances viewed.	1.DT.RE.2.2 Explore, express, and explain personal preferences about the content of dramatic play, guided drama, and/or developmentally appropriate theatrical performances viewed.	2.DT.RE.2.2 Interact with others to compare and contrast personal feelings about the content of dramatic play, guided drama, and/or developmentally appropriate theatrical performances viewed.
	PK.DT.RE.2.3 Explore and express personal likes and dislikes about play plans, dramatic play, guided drama, and/or developmentally appropriate theatrical performances viewed.	K.DT.RE.2.3 Explore and express personal likes and dislikes about play plans, dramatic play, guided drama, and/or developmentally appropriate theatrical performances viewed and listen to/respect the preferences of others.	1.DT.RE.2.3 Identify personal aesthetics by describing likes and dislikes about play plans, dramatic play, guided drama, and/or developmentally appropriate theatrical performances viewed and listen to/respect the preferences of others.	2.DT.RE.2.3 Identify personal aesthetics to create and interpret a drama/theatre work by examining what is seen, heard, and felt in dramatic play, guided drama, and/or in developmentally appropriate theatrical performances viewed.
DT.RE.3: Apply criteria to evaluate artistic work.	PK.DT.RE.3.1 With guidance, identify favorite or least favorite parts of a drama/theatre experience (play plans, dramatic play, guided drama, and/or developmentally appropriate theatrical performances viewed).	K.DT.RE.3.1 With guidance, identify favorite or least favorite parts of a drama/theatre experience and explain why these parts elicited those responses.	1.DT.RE.3.1 With guidance, develop and apply criteria to evaluate a drama/theatre work by describing and analyzing favorite or least favorite parts of a drama/theatre experience.	2.DT.RE.3.1 Develop and implement a plan for making informed evaluations of a drama/theatre work.
	PK.DT.RE.3.2 Describe and recognize production elements (e.g., costumes, props, sets, sound effects, etc.).	K.DT.RE.3.2 Describe and recognize production elements (e.g., costumes, props, sets, sound effects,	1.DT.RE.3.2 Describe and recognize production elements (e.g., costumes, props, sets, sound effects, etc.) and discuss how those	2.DT.RE.3.2 Analyze the appropriateness and effectiveness of the technical/production elements (e.g., costumes,

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		etc.) and discuss likes/dislikes.	elements helped define a character.	props, sets, sound effects, etc.) in a drama/theatre work.
	PK.DT.RE.3.3 Practice audience etiquette and appropriate audience behavior for a variety of drama/theatre experiences.	K.DT.RE.3.3 Recognize and practice appropriate audience or performer behavior for a variety of drama/theatre experiences.	1.DT.RE.3.3 Identify, discuss, and demonstrate appropriate audience or performer etiquette for a variety of drama/theatre experiences.	2.DT.RE.3.3 Identify, discuss, and demonstrate appropriate audience or performer etiquette and analyze problems and situations for a variety of drama/theatre experiences.

Connecting (CN)

Standard	Pre-Kindergarten (PK)	Kindergarten (K)	First Grade (1)	Second Grade (2)
DT.CN.1: Synthesize and relate knowledge and personal experiences to art.	PK.DT.CN.1.1 Identify similarities between characters and stories and personal experiences in play plans, dramatic play, guided drama, and/or in developmentally appropriate theatrical performances viewed.	K.DT.CN.1.1 Identify similarities between characters, oneself, and classmates in play plans, dramatic play, guided drama, and/or in developmentally appropriate theatrical performances viewed.	1.DT.CN.1.1 Identify similarities between stories, personal experiences and classmates' experiences through dramatic play or guided drama experiences, and/or in developmentally appropriate theatrical performances viewed.	2.DT.CN.1.1 Relate character experiences and emotions to personal experiences and emotions through dramatic play or guided drama experiences, and/or in developmentally appropriate theatrical performances viewed.
DT.CN.2: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.	PK.DT.CN.2.1 Understand that drama/theatre works influence and are influenced by personal and societal contexts, such as family, workers, and community helpers.	K.DT.CN.2.1 Identify connections between drama/theatre and personal and societal contexts, such as family, workers, and community helpers.	1.DT.CN.2.1 Recognize that drama/theatre works influence and are influenced by personal, societal, cultural, and historical context.	2.DT.CN.2.1 Explore drama/theatre works that connect artistic ideas to personal, societal, cultural, or historical context.
	PK.DT.CN.2.2 With prompting and support, explore the stories of the thirty-nine tribes that call Oklahoma home (which includes the five tribes considered indigenous: the	K.DT.CN.2.2 Explore the stories of the thirty-nine tribes that call Oklahoma home (which includes the five tribes considered indigenous: the Osage,	1.DT.CN.2.2 Explore the stories and storytelling abilities of the thirty-nine tribes that call Oklahoma home (which includes the five tribes considered indigenous: the Osage,	2.DT.CN.2.2 Recognize that the stories and storytelling contributions of the thirty-nine Oklahoma tribes (which includes the five tribes considered indigenous: the Osage, Caddo, Kiowa,

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	Osage, Caddo, Kiowa, Comanche and Wichita).	Caddo, Kiowa, Comanche and Wichita).	Caddo, Kiowa, Comanche and Wichita).	Comanche and Wichita) can influence the creation and understanding of drama/theatre works.
DT.CN.3: Research and relate artistic ideas/works and societal, cultural, and historical context to deepen understanding.	PK.DT.CN.3.1 With prompting and support, identify pictures, grade-appropriate multicultural stories, and real people or fictional characters as sources for play plans, dramatic play or guided drama.	K.DT.CN.3.1 Identify and dramatize recognizable universal experiences from grade-appropriate historic and culturally diverse stories and texts.	1.DT.CN.3.1 Identify similarities and differences in grade-appropriate historic and culturally diverse stories and texts for guided drama, devised drama, and theatrical works.	2.DT.CN.3.1 Research and identify grade-appropriate historic and culturally diverse stories and texts as sources for guided drama, devised drama, and theatrical works.
	PK.DT.CN.3.2 With prompting and support, explore visual elements that can add meaning to dramatic play or guided drama experiences.	K.DT.CN.3.2 Identify visual elements that can add meaning to dramatic play or guided drama experiences.	1.DT.CN.3.2 Select and utilize appropriate visual elements to add meaning to dramatic play or guided drama experiences.	2.DT.CN.3.2 Collaborate and research visual elements to add meaning to dramatic play or guided drama experiences.

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Creating (CR)			
Standard	Third Grade (3)	Fourth Grade (4)	Fifth Grade (5)
DT.CR.1: Generate and conceptualize artistic ideas and work.	3.DT.CR.1.1 Conceptualize and sequence a unified piece of drama/theatre by engaging in guided drama experiences that use developmentally appropriate literature and propose choices that could enrich and help unify dramatic play or a guided drama experience.	4.DT.CR.1.1 Conceptualize and sequence a unified piece of drama/theatre by engaging in guided drama experiences and refine and apply concentration and cooperation to demonstrate an understanding of plot, character, and main idea/theme in a creative, story or process drama/theatre experiences with developmentally appropriate literature.	5.DT.CR.1.1 Conceptualize and sequence a unified piece of drama/theatre by engaging in guided drama experiences and refine and apply concentration and cooperation to demonstrate an understanding of plot, character, and main idea/theme, and dialogue in a creative, story or process drama/theatre experiences with developmentally appropriate literature.
	3.DT.CR.1.2 Imagine and collaborate with peers to conceptualize production elements for a unified drama/theatre concept; use non-representational materials to create props, puppets, etc., and describe, illustrate, and/or physically arrange playing spaces.	4.DT.CR.1.2 Imagine and collaborate with peers to conceptualize production elements for a unified drama/theatre concept; use non-representational materials to create props, puppets, masks, costume pieces and/or other production elements and describe, illustrate, and/or physically arrange playing spaces for drama/theatre experiences.	5.DT.CR.1.2 Imagine and collaborate with peers to conceptualize progressively more detailed production elements for a unified drama/theatre concept; use non-representational materials to create props, puppets, masks, costume pieces and/or other production elements and describe, illustrate, physically arrange or create playing spaces for drama/theatre experiences.
	3.DT.CR.1.3 Develop characters authentic to the drama/theatre work by demonstrating voice, body language, gestures, movements and using clear speaking, rate, fluency, expression, and domain-appropriate vocabulary to impact the development of characters and story.	4.DT.CR.1.3 Develop characters authentic to the drama/theatre work by demonstrating voice, body language, gestures, movements and using clear speaking, rate, fluency, expression, domain-appropriate vocabulary to impact the development of characters and express ideas concerning character through a combination of drawing, writing, and/or discussion.	5.DT.CR.1.3 Develop characters authentic to the drama/theatre work by demonstrating voice, body language, gestures, facial expressions, movements and using clear speaking, rate, fluency, expression, domain-appropriate vocabulary to impact the development of characters and express ideas concerning character through a combination of drawing, writing, and/or discussion.

DT.CR.2: Organize, develop, and rehearse artistic ideas and work.	3.DT.CR.2.1 Create and communicate ideas, sequence events/plot, propose details, contribute dialogue, and use words and actions to refine characters that contribute to a completed story in a guided drama experience.	4.CR.2.1 Create and communicate ideas, sequence events/plot, propose details and design elements, and develop words/dialogue and actions to gradually develop a completed story.	5.CR.2.1 Create and communicate ideas, sequence events/plot and synthesize ideas to create plot points, propose details and design elements, and create words/dialogue and actions to refine characters and gradually develop a completed story.
	3.DT.CR.2.2 Demonstrate collaborative skills and interdisciplinary skills by working with peers and accepting the ideas of others to plan setting, production elements, and other details for dramatic play or a guided drama experience.	4.DT.CR.2.2 Demonstrate collaborative skills and interdisciplinary skills by cooperating with others to plan setting, production elements, and other details for drama/theatre experience by engaging with peers, defining roles/responsibilities, and participating in group decision making with guidance and support.	5.DT.CR.2.2 Demonstrate collaborative skills and interdisciplinary skills by cooperating with others to plan setting, production elements, and other details for drama/theatre experience by engaging with peers, defining roles/responsibilities, and participating in group decision making to develop and practice an original piece of drama/theatre.
DT.CR.3: Revise, refine, and complete artistic work.	3.DT.CR.3.1 Prepare a unified drama/theatre work for presentation that conveys meaning by using basic theatre vocabulary and demonstrating skills of drama/theatre, which are also "skills of the mind": imagination, focus, concentration.	4.DT.CR.3.1 Prepare a unified drama/theatre work for presentation that conveys meaning by using basic theatre vocabulary and demonstrating skills of drama/theatre, which are also "skills of the mind": imagination, focus, concentration.	5.DT.CR.3.1 Prepare a unified drama/theatre work for presentation that conveys meaning by using theatre vocabulary, creating, revising, and appropriately adding to ideas, and demonstrating skills of drama/theatre: imagination, focus, concentration.
	3.DT.CR.3.2 Use the body to create and refine a vivid character by manipulating energy, gestures, shape, body language, and movement; use voice to create and refine a vivid character by manipulating volume, pitch, tone, rate, and clarity; and justify character choices.	4.DT.CR.3.2 Use the body to create and refine a vivid character by manipulating energy, gestures, etc.; use voice to create and refine a vivid character by manipulating volume, pitch, etc.; justify character choices and identify similarities between characters and oneself in a drama/theatre experience.	5.DT.CR.3.2 Use the body to create and refine a vivid character by manipulating energy, gestures, etc.; use voice to create and refine a vivid character by manipulating volume, pitch, etc.; justify character choices and identify similarities between characters and oneself in a drama/theatre experience.
	3.DT.CR.3.3 Integrate design elements that create an emotional impact or convey meaning by creating puppets, masks, and costume pieces to help	4.DT.CR.3.3 Integrate design elements that create an emotional impact or convey meaning by creating puppets, masks, and costume pieces to help	5.DT.CR.3.3 Integrate design elements that create an emotional impact or convey meaning by working creatively and collaborating with others to

	define characters and selecting or createing materials to be used for scenery, props, costumes, and sound effects that support the story and add to its emotional impact and meaning.	define characters, creating scenery, props, sound effects, and multimedia that support the story and add to emotional impact and meaning in drama/theatre experiences.	conceptualize and create settings, costumes, and props for drama/theatre experiences.

Performing (PR)			
Standard	Third Grade (3)	Fourth Grade (4)	Fifth Grade (5)
DT.PR.1: Select, analyze, and interpret artistic work for presentation.	3.DT.PR.1.1 Demonstrate that there are multiple choices for every aspect of drama/theatre work (movement, voice, set, etc.) and select supportable choices for setting, character, and production elements (e.g. playing space, audience space, props, sound).	4.DT.PR.1.1 Demonstrate that there are multiple choices for every drama/theatre work and select supportable choices for story/plot, character, setting, design and production elements (e.g. playing space, audience space, props, sound).	5.DT.PR.1.1 Select and demonstrate supportable choices for plot, character, setting, design and production elements, and listen to, accept, and build on the ideas of others to incorporate the most supportable choices for each aspect of drama/theatre work.
DT.PR.2: Develop and refine artistic techniques and work for presentation.	3.DT.PR.2.1 Develop expertise by assuming roles in a variety of dramatic forms (e.g.: dramatic play, guided drama, pantomime, tableau, puppetry, story enactment, reader's theatre, musical theatre, developing and voicing characters using animation, etc.).	4.DT.PR.2.1 Assume roles in a variety of dramatic forms and manipulate the body and voice while making choices for multiple aspects of drama/theatre work (including acting, design, design elements of playing space and audience space, playwriting, etc.) to convey meaning and create an emotional impact.	5.DT.PR.2.1 Assume roles in a variety of dramatic forms and manipulate the body and voice while developing and defending choices for multiple aspects of drama/theatre work to convey meaning and create an emotional impact.
	3.DT.PR.2.2 Identify the basic technical elements that can be used in a drama/theatre work to create the most effective emotional impact and to convey meaning.	4.DT.PR.2.2 Propose the use of technical elements in a drama/theatre work to create the most effective emotional impact and to convey meaning.	3.DT.PR.2.2 Demonstrate the use of technical elements in a drama/theatre work to create the most effective emotional impact and to convey meaning.
DT.PR.3: Convey meaning through the presentation of an artistic work.	3.DT.PR.3.1 Present a non-exhibitional drama/theatre work with a defined purpose or intent and cooperate with peers to explore the main idea/theme through setting, costume and other design elements.	4.DT.PR.3.1 Present a non-exhibitional drama/theatre work with a defined purpose or intent and cooperate with peers to demonstrate an understanding of main idea/theme	5.DT.PR.3.1 Present a non-exhibitional drama/theatre work with a defined purpose or intent and collaborate and contribute to the rehearsal/presentation as a productive

		through setting, costume and other design elements.	and responsible member of the ensemble.

Responding (RE)			
Standard	Third Grade (3)	Fourth Grade (4)	Fifth Grade (5)
DT.RE.1: Perceive and analyze artistic work.	3.DT.RE.1.1 Demonstrate audience skills of observing attentively, responding appropriately, understanding why artistic choices are made, and sharing personal responses in classroom dramatizations and developmentally appropriate live or recorded theatrical performances viewed.	4.DT.RE.1.1 Demonstrate audience skills of observing attentively, responding appropriately, identifying artistic choices made, and sharing personal responses in classroom dramatizations and developmentally appropriate live or recorded theatrical performances.	5.DT.RE.1.1 Demonstrate audience skills of observing attentively, responding appropriately, and explain personal reactions to artistic choices in classroom dramatizations and developmentally appropriate live or recorded theatrical performances, clearly stating opinions supported with details.
DT.RE.2: Interpret intent and meaning in artistic work.	3.DT.RE.2.1 Use personal experience and background knowledge to create or interpret a drama/theatre work by exploring, expressing, explaining, and summarizing personal preferences about the content of dramatic play, guided drama, and/or developmentally appropriate theatrical performances viewed.	4.DT.RE.2.1 Use personal experience and background knowledge to create or interpret a drama/theatre work by exploring, expressing, and justifying personal preferences about the content of dramatic play, guided drama, and/or developmentally appropriate theatrical performances viewed.	5.DT.RE.2.1 Use personal experiences and background knowledge to create or interpret drama/theatre work by explaining personal preference, contrasting personal experiences relevant to plot events, and examining how the feelings and actions of characters are the same or different from the student's own feelings and actions.
	3.DT.RE.2.2 Identify the similarities and differences shared about what was enacted, seen, heard, and felt in dramatic play, guided drama, and/or in developmentally appropriate theatrical performances viewed.	4.DT.RE.2.2 Compare and contrast characters and events and describe the similarities and differences between them in dramatic play, guided drama, and/or in developmentally appropriate theatrical performances viewed.	5.DT.RE.2.2 Apply critical thinking and examine multiple perspectives to explain why different people enacted, saw, heard, and felt similar/different things in dramatic play, guided drama, and/or in developmentally appropriate theatrical performances viewed.
	3.DT.RE.2.3 Identify personal aesthetics to create and interpret a drama/theatre work by describing, asking questions, and writing about what is seen, heard, and felt in dramatic	4.DT.RE.2.3 Identify personal aesthetics to create and interpret a drama/theatre work by exploring the meaning of a personal aesthetic and	5.DT.RE.2.3 Identify personal aesthetics to create and interpret a drama/theatre work by recognizing and sharing artistic preferences and

	play, guided drama, and/or in developmentally appropriate live or recorded theatrical performances viewed.	how to apply it to a drama/theatre work.	choices when contributing to or observing drama/theatre works.
DT.RE.3: Apply criteria to evaluate artistic work.	3.DT.RE.3.1 Decide as a classroom community what makes a successful performance by developing and applying criteria to evaluate a drama/theatre work; explore the creation of a rubric.	4.DT.RE.3.1 Decide as a small group or as an individual what makes a successful performance by exploring the application of criteria for making informed evaluations and dramatic and theatrical choices in a drama/theatre work.	5.DT.RE.3.1 Make informed evaluations of and recommendations for drama/theatre work by applying criteria to evaluate dramatic and theatrical choices.
	3.DT.RE.3.2 Investigate how technical/production elements (e.g., costumes, props, sets, sound effects, etc.) may support a theme or idea in a drama/theatre work.	4.DT.RE.3.2 Ask questions about what is seen and heard as a result of the design and execution of technical/production elements (e.g., costumes, props, sets, sound effects, etc.) in drama/theatre work.	5.DT.RE.3.2 Evaluate the contributions and effectiveness of the technical/production elements in supporting environment, mood, and meaning in a drama/theatre work.
	3.DT.RE.3.3 Identify, discuss, and demonstrate appropriate audience or performer etiquette and by give/receive constructive feedback for a variety of live or recorded drama/theatre experiences.	4.DT.RE.3.3 Observe and discuss how characters' circumstances and choices impact audience members' perspectives and reactions in a live or recorded drama/theatre work.	5.DT.RE.3.3 Observe, discuss, and assess how characters' circumstances and choices impact audience members' perspectives and reactions in a live or recorded drama/theatre work.

Connecting (CN)

Standard	Third Grade (3)	Fourth Grade (4)	Fifth Grade (5)
DT.CN.1: Synthesize and relate knowledge and personal experiences to art.	3.DT.CN.1.1 Use personal experiences and knowledge to make connections to community by reading, listening to, and performing stories from a variety of cultures through dramatic play or guided drama experiences, and/or in developmentally appropriate theatrical performances viewed.	4.DT.CN.1.1 Identify similarities between story elements and personal experiences, peer experiences, and culture comparisons (i.e., Oklahoman culture compared with other cultures) in dramatic play or guided drama experiences, and/or in developmentally appropriate theatrical performances viewed.	5.DT.CN.1.1 Identify and explain similarities between story elements and personal experiences, peer experiences, and culture comparisons (i.e., Oklahoman culture compared with other cultures) in dramatic play or guided drama experiences, and/or in developmentally appropriate theatrical performances viewed.

DT.CN.2: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.	3.DT.CN.2.1 Identify and explain connections between drama/theatre works and personal, societal, cultural, and historical context.	4.DT.CN.2.1 Create drama/theatre works by connecting artistic ideas to personal, societal, cultural, or historical contexts.	5.DT.CN.2.1 Create drama/theatre works by connecting artistic ideas to personal, societal, cultural, or historical contexts and incorporating other content areas in drama/theatre work.
	3.DT.CN.2.2 Identify and explain connections between the history and culture of others to Oklahoma history and culture, including the stories and storytelling contributions of the thirty-nine tribes that call Oklahoma home and the five indigenous tribes of Osage, Caddo, Kiowa, Comanche and Wichita.	4.DT.CN.2.2 Develop connections between the history and culture of others to Oklahoma history and culture, including the stories and storytelling contributions of the thirty-nine tribes that call Oklahoma home and the five indigenous tribes of Osage, Caddo, Kiowa, Comanche and Wichita.	5.DT.CN.2.2 Contribute to drama/theatre works that develop connections between the history and culture of others to Oklahoma history and culture (including the stories and storytelling contributions of the thirty-nine tribes that call Oklahoma home and the five indigenous tribes of Osage, Caddo, Kiowa, Comanche and Wichita.)
DT.CN.3: Research and relate artistic ideas/works and societal, cultural, and historical context to deepen understanding.	3.DT.CN.3.1 Adapt grade-appropriate stories, texts, pictures, and real people or fictional characters as sources for guided drama, devised drama, and theatrical works.	4.DT.CN.3.1 Adapt grade-appropriate stories, texts, pictures, real people or fictional characters and research Oklahoma history and culture as sources for guided drama, devised drama, and theatrical works.	5.DT.CN.3.1 Research societal, historical, and cultural context for a performance by analyzing commonalities and uniqueness between stories/plays set in different cultures in preparation for a drama/theatre work.
	3.DT.CN.3.2 Research and select visual elements and compare choices with others through dramatic play or guided drama experiences.	4.DT.CN.3.2 Research visual elements and conventions of a given time period and compare with those of the present.	5.DT.CN.3.2 Identify historical and multicultural visual element sources to add meaning to the diverse stories shared through dramatic play or guided drama experiences.

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Creating (CR)			
Standard	Sixth Grade (6)	Seventh Grade (7)	Eighth Grade (8)
DT.CR.1: Generate and conceptualize artistic ideas and work.	6.DT.CR.1.1 Conceptualize a unified piece of drama/theatre by articulating creative ideas in playwriting, improvisation, oral and written form, staging, and design.	7.DT.CR.1.1 Conceptualize a unified piece of drama/theatre by experimenting with possible solutions to playwriting, improvisation, staging, performance, and design.	8.DT.CR.1.1 Conceptualize a unified piece of drama/theatre by elaborating upon creative ideas and devising possible solutions to playwriting, improvisation, staging, performance, and design.
	6.DT.CR.1.2 Conceptualize and craft production elements for a unified drama/theatre concept by using theatre vocabulary to describe the most appropriate and meaningful staging choices.	7.DT.CR.1.2 Conceptualize and craft production elements for a unified drama/theatre concept by using theatre vocabulary when describing areas of the stage to create meaningful blocking and present solutions to design challenges.	8.DT.CR.1.2 Conceptualize and craft production elements for a unified drama/theatre concept by analyzing design elements (e.g., set, lights, costumes, props, sound, make up, special effects, media, and marketing/publicity) for an improvised or scripted work.
	6.DT.CR.1.3 Develop characters authentic to the drama/theatre work by: developing physical and vocal character traits; exploring characters' inner thoughts and their impact on character traits, relationships, and story development; and formulating dialogue and actions.	7.DT.CR.1.3 Develop characters authentic to the drama/theatre work by: demonstrating physical and vocal character traits; engaging in character analysis to determine how characters' inner thoughts impact character back-story, character traits, relationships, and story development; and formulating or interpreting dialogue and actions.	8.DT.CR.1.3 Develop characters authentic to the drama/theatre work by: demonstrating physical and vocal character traits; engaging in character analysis; and formulating or interpreting dialogue and actions.
DT.CR.2: Organize, develop, and rehearse artistic ideas and work.	6.DT.CR.2.1 Imagine and refine ideas and artistic choices through exploration and critical analysis in an original or scripted drama/theatre work.	7.DT.CR.2.1 Imagine, develop, and refine artistic choices through research and the application of Aristotle's six elements of drama during the dramatic writing process.	8.DT.CR.2.1 Through critical analysis, refine artistic choices through research and the application of Aristotle's six elements of drama during the dramatic writing process.
	6.DT.CR.2.2 Demonstrate collaborative skills by working effectively and respectfully with a diverse team to incorporate a variety of artistic ideas in an original or scripted drama/theatre work.	7.DT.CR.2.2 Demonstrate collaborative skills by assuming roles, identifying responsibilities, and being receptive of a variety of artistic ideas in an original or scripted drama/theatre work.	8.DT.CR.2.2 Demonstrate collaborative skills by working effectively with a diverse team and modeling actor etiquette in an original or scripted drama/theatre work.

DT.CR.3: Revise, refine, and complete artistic work.	6.DT.CR.3.1 Examine choices (performance, design, production) that contribute to a unified drama/theatre work.	7.DT.CR.3.1 Prepare choices (performance, design, production, marketing/publicity) that contribute to a unified drama/theatre work.	8.DT.CR.3.1 Prepare, refine, and justify choices (performance, design, production, marketing/publicity) that contribute to a unified drama/theatre work.
	6.DT.CR.3.2 Develop characters through imagination, research, observation, physical movement, gesture, sound, word choice, dialogue, rate, pitch, volume, etc.	7.DT.CR.3.2 Develop and identify effective physical and vocal traits of characters through the use of acting techniques (character analysis - character morgue, Stanislavski, Strasberg, Meisner, Hagen, etc.).	8.DT.CR.3.2 Refine effective physical, vocal, and physiological traits of characters through the use of acting techniques (character analysis - character morgue, Stanislavski, Strasberg, Meisner, Hagen, etc.).
	6.DT.CR.3.3 Integrate design elements that create an emotional impact or convey meaning by working creatively and collaboratively to conceptualize and create settings, costumes, and props for drama/theatre experiences.	7.DT.CR.3.3 Integrate design elements that have an emotional impact or convey meaning by considering multiple planned technical design elements to communicate mood, period, culture, and locale.	8.DT.CR.3.3 Conceptualize, design, and implement solutions to technical/production challenges in a drama/theatre experience.

Performing (PR)

Standard	Sixth Grade (6)	Seventh Grade (7)	Eighth Grade (8)
DT.PR.1: Select, analyze, and interpret artistic work for presentation.	6.DT.PR.1.1 Demonstrate that there are multiple design and performance choices for every drama/theatre work and select the most supportable choice for the moment.	7.DT.PR.1.1 Develop performance and design choices (e.g., dramatic structure/plot, characters, setting, theme, design elements, props, sound, etc.) that will contribute to the most supportable and convincing drama/theatre work.	8.DT.PR.1.1 Develop and select performance and design elements that will contribute to the most supportable and convincing drama/theatre work.
	6.DT.PR.1.2 Experiment with meaningful, effective, and appropriate physical and vocal traits of characters in improvised, original, or scripted drama/theatre work and select the most supportable choices.	7.DT.PR.1.2 Evaluate and apply meaningful, effective, and appropriate physical and vocal traits of characters in improvised, original, or scripted drama/theatre work and select the most supportable choices.	8.DT.PR.1.2 Evaluate and apply meaningful, effective, and appropriate physical and vocal traits of characters and react and respond appropriately in character with awareness of verbal and non-verbal cues in improvised, original, or scripted drama/theatre work.
DT.PR.2: Develop and refine artistic	6.DT.PR.2.1 Develop expertise by participating in a variety of dramatic and theatre forms (e.g., pantomime,	7.DT.PR.2.1 Assume roles in a variety of dramatic and theatrical forms and	8.DT.PR.2.1 Assume roles in a variety of dramatic and theatrical forms to refine the approaches and

techniques and work for presentation.	tableau, puppetry, story enactment, reader's theatre, musical theatre, documentary theatre, etc.).	develop expertise through a personalization of techniques.	requirements demanded by each style and form and develop expertise through a personalization of techniques.
	6.DT.PR.2.2 Incorporate available technology and technical elements (e.g., music, sound effects, images, text, etc.) to convey or enhance meaning in a drama/theatre work.	**7.DT.PR.2.2** Assess the effectiveness of design/production elements at creating emotional impact and conveying meaning in a drama/theatre work.	**8.DT.PR.2.2** Through script analysis, determine the design/production elements necessary for a drama/theatre work.
DT.PR.3: Convey meaning through the presentation of an artistic work.	**6.DT.PR.3.1** Present a rehearsed original or scripted drama/theatre work for a classroom or community audience and engage in shared reflection.	**7.DT.PR.3.1** Analyze the elements of plot, character, thought/theme, diction, indirect music, spectacle, and design/production elements in preparation to present a rehearsed original or scripted drama/theatre work for a classroom or community audience.	**8.DT.PR.3.1** Analyze the elements of plot, character, thought/theme, diction, indirect music, and spectacle, and apply to performance and design/production elements to demonstrate the purpose and intent in a drama/theatre work; present a rehearsed original or scripted drama/theatre work for a classroom or community audience.

Responding (RE)			
Standard	Sixth Grade (6)	Seventh Grade (7)	Eighth Grade (8)
DT.RE.1: Perceive and analyze artistic work.	**6.DT.RE.1.1** Model audience skills of observing attentively; analyze reactions to a read, live, or recorded performance; and develop criteria necessary to analyze a drama/theatre work.	**7.DT.RE.1.1** Employ a variety of self-evaluation processes (including journaling, rubrics, and aesthetic responses) to analyze choices made in drama/theatre work.	**8.DT.RE.1.1** Evaluate live, recorded, or read drama/theatre presentations using a created rubric.
DT.RE.2: Interpret intent and meaning in artistic work.	**6.DT.RE.2.1** Discuss related personal experiences relevant to plot events in a live or recorded performance.	**7.DT.RE.2.1** Identify the artistic choices made based on personal experiences relevant to plot events in a live or recorded performance.	**8.DT.RE.2.1** Identify the artistic choices made based on personal experiences relevant to plot events in a live or recorded performance and identify how the intended purpose of a drama/theatre work appeals to specific audiences.

	6.DT.RE.2.2 Discuss responses to character and production elements based on cultural perspectives when participating in, contributing to, or observing drama/theatre.	7.DT.RE.2.2 Identify and explain responses to character and production elements based on cultural perspectives when participating in, contributing to, or observing drama/theatre.	8.DT.RE.2.2 Analyze how culture influences a performance by identifying, researching, and explaining responses to character and production elements based on cultural perspectives when participating in, contributing to, or observing drama/theatre.
	6.DT.RE.2.3 Recognize and share artistic and aesthetic preferences when contributing to or observing drama/theatre works.	7.DT.RE.2.3 Research the concept of a personal aesthetic and recognize and share artistic preferences when contributing to or observing drama/theatre works.	8.DT.RE.2.3 Formulate a personal aesthetic and how to apply it to a drama/theatre work.
DT.RE.3: Apply criteria to evaluate artistic work.	6.DT.RE.3.1 Collaboratively develop criteria to evaluate a variety of aspects of drama/theatre work.	7.DT.RE.3.1 Determine the similarities and differences between criteria necessary for the evaluation of various genres and styles of theatre produced in a variety of historical periods and cultures.	8.DT.RE.3.1 Respond to a drama/theatre work using supporting evidence, personal aesthetics, and artistic criteria.
	6.DT.RE.3.2 Evaluate the contributions and effectiveness of the technical/design/production elements in supporting environment, mood, and meaning in a drama/theatre work.	7.DT.RE.3.2 Evaluate the contributions and effectiveness of the technical/design/production elements, while keeping in mind the limitations and/or possibilities inherent in the architecture, stage types, and staging, in a drama/theatre work.	8.DT.RE.3.2 Observe and discuss how technical/design/production elements and choices impact audience members' perspectives and reactions in a drama/theatre work.
	6.DT.RE.3.3 Interact with the audience in informal or formal response activities.	7.DT.RE.3.3 Interact with the audience in informal or formal response activities and identify the moments in drama/theatre work that elicited an audience reaction.	8.DT.RE.3.3 Define and discuss actor/audience relationship and synergy.

Connecting (CN)			
Standard	Sixth Grade (6)	Seventh Grade (7)	Eighth Grade (8)
DT.CN.1: Synthesize and relate knowledge and personal experiences to art.	6.DT.CN.1.1 Read plays/stories from a variety of cultures and historical periods and identify the characters, settings, plots, themes, and conflicts to understand how these connect to oneself, community, and world at large.	7.DT.CN.1.1 Research and dramatize stories from Oklahoma culture or history and stories of other histories and cultures to discover similarities and differences.	8.DT.CN.1.1 Identify common or shared social concerns and issues and choose or create a drama/theatre work that explores those connections.
DT.CN.2: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.	6.DT.CN.2.1 Analyze how drama/theatre works, plays, and characters relate to real life.	7.DT.CN.2.1 Identify universal themes or common social issues and express them through a drama/theatre work.	8.DT.CN.2.1 Identify common or shared social concerns and issues that make an appearance throughout history, and choose or create a drama/theatre work that realistically or metaphorically explores those connections.
	6.DT.CN.2.2 Create drama/theatre works that connect the history and culture of others to Oklahoma history and culture (including the stories and storytelling contributions of the thirty-nine tribes that call Oklahoma home and the five indigenous tribes of Osage, Caddo, Kiowa, Comanche and Wichita).	7.DT.CN.2.2 Evaluate the overall impact on drama/theatre as influenced by Oklahoma culture (including the thirty-nine tribes that call Oklahoma home which includes the five tribes considered indigenous: the Osage, Caddo, Kiowa, Comanche and Wichita) and other cultures.	8.DT.CN.2.2 Use different forms of drama/theatre to explore the history and culture of Oklahoma and other culture.
DT.CN.3: Research and relate artistic ideas/works and societal, cultural, and historical context to deepen understanding.	6.DT.CN.3.1 Analyze commonalities and uniqueness between stories/plays set in different cultures/historical contexts in preparation for drama/theatre work.	7.DT.CN.3.1 Research and discuss how the historical and cultural context influenced the perception of the work.	8.DT.CN.3.1 Research the story elements of a drama/theatre work and compare them to another production of the same work.
	6.DT.CN.3.2 Research visual elements from a societal, historical, and cultural context to create a unified drama/ theatre design.	7.DT.CN.3.2 Examine artifacts from a time period and geographic location to better understand performance and design choices in a drama/theatre work.	8.DT.CN.3.2 Analyze the visual similarities and differences between Oklahoma history and culture and other histories and cultures to inform performance and design choices.

Creating (CR)			
High School			
Standard	Proficient (I)	Advanced (II)	Accomplished (III)
CR.1: Generate and conceptualize artistic ideas and work.	I.CR.1.1 Conceptualize a unified piece of drama/theatre by investigating the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a drama/theatre work.	II.CR.1.1 Conceptualize a unified piece of theatre by exploring performance and technical choices to develop a drama/theatre work that is believable, authentic, and relevant.	III.CR.1.1 Conceptualize a unified piece of theatre by synthesizing knowledge from a variety of dramatic forms, drama/theatre conventions, and technologies.
	I.CR.1.2 Imagine technical elements for a unified drama/theatre concept by exploring the impact of technology on design choices in a drama/theatre work.	II.CR.1.2 Imagine technical elements for a unified drama/theatre concept by understanding/applying technology and conducting research to inform the design of sets, costumes, sound, and lighting in a drama/theatre work.	III.CR.1.2 Imagine technical elements for a unified drama/theatre concept by developing and implementing a major design element (e.g., sets, costumes, sound, etc.) for a production.
	I.CR.1.3 Develop a character authentic to the work through application of vocal techniques, employing movement techniques, and engaging in character analysis.	II.CR.1.3 Develop a character authentic to the work through application of vocal techniques, employing movement techniques, and demonstrating knowledge of motivation through the recall of emotional experience, blocking, and observations of the external world.	III.CR.1.3 Develop a character authentic to the work by: applying fundamental vocal techniques such as knowledge of dialects and accents, the International Phonetic Alphabet, increased range and control, intonation, and connotation; applying fundamental movement techniques and show increased poise and flexibility; and connecting and defending internal and external work to fully realize the character.
CR.2: Organize, develop, and rehearse artistic ideas and work.	I.CR.2.1 Evolve a unified drama/theatre work by refining a dramatic concept to demonstrate a critical understanding of historical and cultural influences of original ideas.	II.CR.2.1 Evolve a unified drama/theatre work by generating ideas from research and script analysis to devise a performance that is believable, authentic, and relevant in a drama/theatre work.	III.CR.2.1 Evolve a unified drama/theatre work by generating ideas from research and script analysis and applying meaningful cultural, literary, and historical influences to acting choices, technical choices, or directorial concepts.
	I.CR.2.2 Demonstrate collaborative and interdisciplinary skills by	II.CR.2.2 Demonstrate collaborative and interdisciplinary skills by	III.CR.2.2 Demonstrate collaborative and interdisciplinary skills by working

	investigating the collaborative nature of the actor, director, playwrights, and designers and exploring their interdependent roles in a drama/theatre work.	cooperating as a creative team to make interpretive choices for a drama/theatre work.	to develop theatrical production concepts, discover artistic solutions, and make interpretive choices in a drama/theatre work.
CR.3: Revise, refine, and complete artistic work.	**I.CR.3.1** Practice and revise a unified devised or scripted drama/theatre work using varied theatrical styles (e.g., realism, mime, vaudeville, etc.).	**II.CR.3.1** Use the rehearsal process to analyze the dramatic concept and technical design elements of devised or scripted drama/theatre work.	**III.CR.3.1** Refine, transform, and demonstrate the unifying concept in a devised or scripted drama/theatre work using the rehearsal process.
	I.CR.3.2 Explore the connection to a character through physical, vocal, and psychological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.	**II.CR.3.2** Explore the connection to a character through mind/body/voice and use research and script analysis to revise dramatic choices and create a vivid character.	**III.CR.3.2** Explore the connection to a character through mind/body/voice to create a vivid character and apply appropriate acting techniques and styles in performances of characters from a variety of dramatic genres and historical periods.
	I.CR.3.3 Collaborate with peers to create a technical design using simple technology for a devised or scripted drama/theatre work.	**II.CR.3.3** Revise and improve technical design choices to create an emotional impact and support the story of a devised or scripted drama or theatre work.	**III.CR.3.3** Integrate, refine, and apply technical and design elements to enhance the unified concept and create an emotional impact or convey meaning in a devised or scripted drama/theatre work.
	I.CR.3.4 Select a scene from literature, original, or scripted material, and contribute to the development of a scene as a member of an ensemble.	**II.CR.3.4** Interpret drama using scripted material, literature, original material, and use improvisation to create extended theatrical pieces as a solo actor or as a member of an ensemble.	**III.CR.3.4** Interpret drama using scripted material by independently writing a one-act play with correct form and structure that includes full character development, believable dialogue, and logical plot outcomes.

Performing (PR)			
Standard	Proficient (I)	Advanced (II)	Accomplished (III)
DT.PR.1: Select, analyze, and interpret artistic work for presentation.	**I.DT.PR.1.1** Explore various performance and design elements that will contribute to the most supportable and convincing drama/theatre work.	**II.DT.PR.1.1** Develop and select performance and design elements that will contribute to the most supportable and convincing drama/theatre work.	**III.DT.PR.1.1** Demonstrate the ability to utilize the fundamental conventions and the following styles: Non-realism, commedia dell arte, Shakespeare, absurdism, mask work, improvisation,

			environmental drama, and other theatre arts styles.
	I.DT.PR.1.2 Understand that there are multiple choices for each character through the exploration of various acting methods and techniques (e.g. Stanislavski, Uta Hagen, sense memory, emotional recall) and select the most supportable choices for the moment.	II.DT.PR.1.2 Research and apply the development of acting skills for character creation and performance including historical movements, personal experience, and cultural influences.	III.DT.PR.1.2 Demonstrate multiple choices for each character by applying a variety of research acting techniques as an approach to character choices in a drama theatre work.
DT.PR.2: Develop and refine artistic techniques and work for presentation.	I.DT.PR.2.1 Develop experience through practice and a personalization of acting techniques to expand skills in a rehearsal or drama/theatre performance.	II.DT.PR.2.1 Develop proficiency through practice and implement the voice, body, observation, and imagination to expand skills in a rehearsal or drama/theatre performance.	III.DT.PR.2.1 Develop expertise through practice, use and justify a collection of acting exercises from reliable resources, and implement the voice, body, observation, and imagination to expand skills in a rehearsal or drama/theatre performance.
	I.DT.PR.2.2 Integrate design elements that create an emotional impact or convey meaning by researching technical elements to increase the impact of a design, introduce technical knowledge of safety procedures, and participating as a member of a technical crew and management team for a production.	II.DT.PR.2.2 Integrate design elements that create an emotional impact or convey meaning by researching technical elements to increase the impact of a design, applying technical knowledge of safety procedures, and participating as a member of a technical crew and management team for a production.	III.DT.PR.2.2 Integrate design elements that create an emotional impact or convey meaning by developing a plan for the coordination of all technical aspects of a theatrical production from a technical leadership perspective.
DT.PR.3: Convey meaning through the presentation of an artistic work.	I.DT.PR.3.1 Present a drama/theatre work with a defined purpose or intent through selection and use of performance spaces, drama and theatre conventions, and production elements appropriate to an audience.	II.DT.PR.3.1 Present a drama/theatre work using creative processes that shape the production for a specific audience.	III.DT.PR.3.1 Present a drama/theatre work for a specific audience that employs research and analysis grounded in the creative perspectives of the playwright, director, designer, and dramaturgy.

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Responding (RE)			
Standard	Proficient (I)	Advanced (II)	Accomplished (III)
DT.RE.1: Perceive and analyze artistic work.	I.DT.RE.1.1 Identify choices in a drama/theatre work to understand and explain personal reactions as a participant in a drama/theatre event.	II.RE.1.1 Identify choices in a drama/theatre work and demonstrate the ability to receive and act upon coaching, feedback, and constructive criticism.	III.RE.1.1 Identify choices in a drama/theatre work to understand multiple interpretations of a drama/theatre event and demonstrate the ability to receive and act upon coaching and feedback.
	I.DT.RE.1.2 Analyze and evaluate theatrical works by viewing performances or attending live performances of extended length and complexity, demonstrating an understanding of the protocols of audience appropriate to the style of the performance.	II.RE.1.2 Analyze and critique a recorded or live performance work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria.	III.RE.1.2 Compare and debate the connection between a recorded or live performance and contemporary issues that may affect audiences.
DT.RE.2: Interpret intent and meaning in artistic work.	I.DT.RE.2.1 Use personal experience and background knowledge to create or interpret a drama/theatre work by identifying and comparing artistic choices developed from personal experiences, textual evidence, and appropriate criteria in a drama/theatre work.	II.RE.2.1 Use personal experience and background knowledge to create or interpret a drama/theatre work by analyzing artistic choices developed from personal experience, textual evidence, and appropriate criteria to reinforce artistic choices when participating in or observing a drama/theatre work.	III.RE.2.1 Use personal experience and background knowledge to create or interpret a drama/theatre work by analyzing artistic choices developed from personal experience, textual evidence, and appropriate criteria to reinforce artistic choices when participating in or observing a drama/theatre work.
	I.DT.RE.2.2 Interpret how culture influences a performance by identifying and comparing cultural perspectives and contexts that may influence the interpretation of a drama/theatre work.	II.RE.2.2 Interpret how culture influences a performance by applying cultural perspectives and contexts that may influence the interpretation of a drama/theatre work.	III.RE.2.2 Interpret how culture influences a performance by demonstrating and articulating understandings of culture contexts to interpret a drama/theatre work.
	I.DT.RE.2.3 Identify personal aesthetics by researching the concept of a personal aesthetic, recognizing and sharing artistic/aesthetic preferences and choices, and forming a personal	II.DT.RE.2.3 Identify personal aesthetics by justifying a personal aesthetic when contributing to or observing drama/theatre works.	III.DT.RE.2.3 Identify personal aesthetics by debating and distinguishing multiple aesthetics when contributing to or observing drama/theatre works.

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	aesthetic when contributing to or observing drama/theatre works.		
	I.DT.RE.2.4 Evaluate and critique elements of drama, dramatic techniques, and theatrical conventions using guidelines for evaluating a theatrical production.	II.DT.RE.2.4 Critique various aspects of theatre using appropriate supporting evidence, analyze why artistic choices are made in drama/theatre work, and develop and utilize meaningful, structured criteria for assessing the work of an actor.	III.DT.RE.2.4 Use critical analysis to make an informed decision about the quality of a theatrical production.
DT.RE.3: Apply criteria to evaluate artistic work.	I.DT.RE.3.1 Develop and apply group-generated criteria to evaluate and assess one's own work and the work of others.	II.DT.RE.3.1 Citing evidence, develop and apply group-generated criteria to evaluate and assess one's own work and the work of others and receive/act upon coaching feedback and constructive criticism.	III.DT.RE.3.1 Synthesize evidence and appropriate criteria to revise personal work and interpret the work of others when participating in or observing a drama/theatre work.
	I.DT.RE.3.2 Evaluate the effectiveness of technical and production elements in conveying the theme of the drama/theatre work while respecting others' interpretations.	II.DT.RE.3.2 Citing evidence, evaluate the effectiveness of technical and production elements in conveying the theme of the drama/theatre work while respecting others' interpretations.	III.DT.RE.3.2 Analyze and evaluate varied aesthetic interpretations of technical and production elements for the same drama/theatre work.
	I.DT.RE.3.3 Establish an active relationship between audience and performer by observing and discussing how characters' circumstances impact audience members' perspectives and reactions in a drama/theatre work.	II.DT.RE.3.3 Establish an active relationship between audience and performer and evaluate audience responses based on personal experiences to critique a drama/theatre work.	III.DT.RE.3.3 Establish an active relationship between audience and performer by evaluating/synthesizing evidence from audience responses to revise personal work and interpret the work of others.
	I.DT.RE.3.4 Develop respect for theatre, its practitioners, and conventions such as copyright law.	II.DT.RE.3.4 Develop respect by creating a personal code of theatre etiquette and ethics and respecting theatre practitioners and conventions such as copyright law.	III.DT.RE.3.4 Develop respect by creating a personal code of theatre etiquette and ethics, demonstrating awareness of professional ethics as a cast or crew member, and respecting theatre practitioners and conventions such as copyright law.

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Connecting (CN)			
Standard	Proficient (I)	Advanced (II)	Accomplished (III)
DT.CN.1: Synthesize and relate knowledge and personal experiences to art.	I.DT.CN.1.1 Choose and interpret a drama/theatre work to reflect or question personal beliefs.	II.DT.CN.1.1 Develop a drama/theatre work that identifies and investigates culture, global, and historic belief systems.	III.DT.CN.1.1 Explore the relationship between theatre and other non-arts disciplines to synthesize concepts and skills and develop a drama/theatre work.
	I.DT.CN.1.2 Identify and analyze theatrical works from a variety of historical periods, cultures and playwrights.	II.DT.CN.1.2 Demonstrate a basic understanding of theatre history through the study of playwrights, theatrical styles, genres and historical periods.	III.DT.CN.1.2 Synthesize and apply critical research on a historical time period to develop a drama/theatre work.
DT.CN.2: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.	I.DT.CN.2.1 Explore how cultural, global, and historic belief systems affect/have affected creative choices in drama/theatre work.	II.DT.CN.2.1 Examine contemporary social, cultural, or global issues through different forms of drama/theatre work.	III.DT.CN.2.1 Collaborate on a drama/theatre work that examines a critical global issue using multiple personal, community, and cultural perspectives.
DT.CN.3: Research and relate artistic ideas/works and societal, cultural, and historical context to deepen understanding.	I.DT.CN.3.1 Use basic theatre research methods (dramaturgy) to better understand the social and cultural background of a drama/theatre work.	II.DT.CN.3.1 Research societal, historical, and cultural context for a performance and present an opinion about the drama/theatre design based on those contexts.	III.DT.CN.3.1 Synthesize and apply critical research on a historical time period to create a design for a modern drama/theatre space.
DT.CN.4: Examine how theatre connects to life	I.DT.CN.4.1 Explore how theatre connects to life experiences, careers, and other content through exploration of various careers in the theatre arts	II.DT.CN.4.1 Explore how theatre connects to life experiences, careers, and other content and examine methods of pursuing various careers	III.DT.CN.4.1 Explore how theatre connects to life experiences and explore careers through participation in various production roles and

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experiences, careers, and other content.	(e.g., performance, design, production, administrative, education, marketing, etc.).	(including demonstrating audition etiquette and techniques) and theatre/theatre-based careers.	activities found in commercial, professional, amateur, and/or educational theatre.

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Music Overview

Every human culture has used music to educate, communicate, celebrate, and live. When we come together for graduations, weddings, parties, sports events, and worship, music is part of the occasion. Music permeates our media world through video games, advertising, movies, and television shows. Students today have earbuds or headphones within reach at all times. They have discovered that music helps us cope with our everyday lives. It makes us feel less alone and guides us as we process complex emotions. Music heals.

A comprehensive public school music program that provides every PK-12 student a solid and permanent relationship with music can result in a lifelong interest and involvement in music. By taking classes in general music, vocal music, instrumental music, orchestra, modern band, mariachi, piano, guitar, music theory, hip hop, and music appreciation students explore and understand music and have an outlet for creativity and self-expression.

The Oklahoma standards for music are arranged in a new format and divided into two grade spans, elementary and ensemble and/or secondary music. Elementary standards apply to students in pre-kindergarten through sixth grade. The ensemble and/or secondary standards encompass five proficiency levels and may be used in upper elementary, middle, and high school. These standards apply to ensembles (e.g., choir, band, etc.) and/or secondary music classes (e.g., 8th grade general music, music theory, etc.). A glossary for teachers and administrators is provided in **Appendix C: Music Glossary**. The glossary is not intended for student use; it contains educational terms for those reading the standards.

Music Artistic Processes

The music standards emerge from the artistic processes of creating, performing, responding, and connecting. Each artistic process branches into multiple anchor standards. The anchor standards further divide into objectives, which describe student learning in music.

Creating

Music is a creative art that provides students the opportunity to create, compose, and improvise. Students learn notation, organize, develop, refine, and complete musical ideas. Creating a simple musical idea or a composition gives students autonomy and self-efficacy in the music classroom.

Performing

Music offers students an opportunity to realize artistic ideas and work through interpretation and presentation. Students analyze music, refine technical skills, develop and express personal interpretations, and use self-reflection or peer feedback to refine the performance. Students may also select music based on their interest, knowledge, skill, and context.

Responding

Students in music develop their understanding of how music conveys meaning by evaluating musical works and performances. Students choose music appropriate for specific purposes and interpret works to reflect the creators'/performers' expressive intent.

Connecting

Students connect in music by relating artistic ideas and work with personal meaning and external context. This is accomplished through synthesizing and relating knowledge and personal experiences in making/understanding music. Students also relate artistic works with societal, cultural, and historical context to deepen understanding.

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Creating (CR)				
Standard	Pre-Kindergarten (PK)	Kindergarten (K)	First Grade (1)	Second Grade (2)
M.CR.1: Generate musical ideas through reading, notating, and/or interpreting music.	**PK.M.CR.1.1** Explore the elements of music, including: A. Rhythm (steady beat) B. Pitch (high/low) C. Tempo (fast/slow) D. Dynamics (loud/quiet)	**K.M.CR.1.1** Explore the elements of music, including: A. Rhythm (steady beat, strong/weak beats, long/short sounds) B. Pitch (high/low) C. Tempo (fast/slow) D. Dynamics (loud/quiet) E. Melody (up/down) F. Harmony (sing in unison, accompanied using pitched and unpitched instruments) G. Form (same/different) H. Tone Color (four voices: whisper, talk, shout/calling, sing, as well as the sounds around us: sounds from nature, machines, and environment)	**1.M.CR.1.1** Explore the elements of music, including: A. Rhythm (steady beat, strong/weak beats, long/short sounds, steps/skips, and meter) B. Pitch (high/low) C. Tempo (fast/slow) D. Dynamics (forte/piano) E. Melody (upward/downward, steps/skips, and repeats) F. Harmony (sing in unison, accompanied using pitched and unpitched instruments) G. Form (introduction, call/response, Question/Answer, verse/refrain, and AB) H. Tone Color (classroom percussion and instrument families of the orchestra)	**2.M.CR.1.1** Explore the elements of music, including: A. Rhythm (meter and rhythm patterns in songs and ostinati) B. Pitch (high/middle/low) C. Tempo (largo, andante, allegro, and presto) D. Dynamics (fortissimo/pianissimo and crescendo/decrescendo) E. Melody (steps/skips/leaps) F. Harmony (sing accompanied, using ostinati, chordal accompaniment, and body percussion) G. Form (coda and ABA) H. Tone Color (classroom percussion instruments, identify instrument families of the orchestra, as well as some individual instruments, and timbre of solo verses an ensemble)
	PK.M.CR.1.2 Explore melodic and rhythmic answers using voice and classroom instruments.	**K.M.CR.1.2** Explore melodic and rhythmic answers using voice and classroom instruments.	**1.M.CR.1.2** Improvise melodic and rhythmic answers with or without a system syllables, numbers or basic notation using voice, classroom instruments, or technology to demonstrate basic notation.	**2.M.CR.1.2** Improvise melodic and rhythmic answers with or without a system syllables, numbers or basic notation using voice, classroom instruments, or technology to demonstrate basic notation.

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	PK.M.CR.1.3 Explore movement (non-locomotor and locomotor) appropriate for the musical elements heard in various listening examples.	K.M.CR.1.3 Improvise movement (non-locomotor and locomotor) appropriate for the musical elements heard in various listening examples.	1.M.CR.1.3 Improvise movement (non-locomotor and locomotor) appropriate for the musical elements heard in various listening examples.	2.M.CR.1.3 Improvise movement (non-locomotor and locomotor) appropriate for the musical elements heard in various listening examples.
		K.M.CR.1.4 Explore rhythmic and melodic notation through icons and pictures.	1.CR.1.4 Identify a system of syllables, numbers, or letters to demonstrate basic notation: Rhythmic (quarter note, quarter rest, paired eighth notes) Melodic (sol, mi, la)	2.CR.1.4 Identify a system of syllables, numbers, or letters to demonstrate basic notation on a staff: Rhythmic (half note, half rest, whole note, and whole rest) Melodic (sol, mi, la, do, re)

Performing (PR)				
Standard	Pre-Kindergarten (PK)	Kindergarten (K)	First Grade (1)	Second Grade (2)
M.PR.1: Present or demonstrate an existing work, formally or informally, with appropriate expressive and technical skills.	PK.M.PR.1.1 Participate in music through singing (individually and in groups, as well as accompanied and unaccompanied) and playing instruments.	K.M.PR.1.1 Participate in music through singing (individually and in groups, as well as accompanied and unaccompanied) and playing instruments.	1.M.PR.1.1 Participate in music through singing (individually and in groups, as well as accompanied and unaccompanied) and playing traditional and/or non-traditional instruments (i.e., found sounds).	2.M.PR.1.1 Participate in music through singing (individually and in groups, as well as accompanied and unaccompanied) and playing traditional and/or non-traditional instruments (i.e., found sounds).
	PK.M.PR.1.2 Experience matching pitches, approaches singing in tune, and use appropriate tone and expression.	K.M.PR.1.2 Match pitches, sing in tune, and use appropriate tone and expression.	1.M.PR.1.2 Match pitches, sing in tune, and use appropriate tone and expression.	2.M.PR.1.2 Match pitches, sing in tune (C, D, F, or G-pentatone), and use appropriate tone and expression.
	PK.M.PR.1.3 Experience steady beat using instruments or body percussion to accompany songs and rhythm activities.	K.M.PR.1.3 Explore steady beat using instruments or body percussion to accompany songs and rhythm activities.	1.M.PR.1.3 Play steady beat and simple ostinati using instruments or body percussion to accompany songs and rhythm activities.	2.M.PR.1.3 Perform simple ostinati using instruments or body percussion to accompany songs and rhythm activities.
		K.M.PR.1.4 Recognize simple patterns on pitched	1.M.PR.1.4 Perform simple patterns with voice or on	2.M.PR.1.4 Perform simple patterns with voice or on

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		or unpitched traditional or non-traditional instruments.	pitched or unpitched traditional or non-traditional instruments.	pitched or unpitched traditional or non-traditional instruments.

Responding (RE)				
Standard	Pre-Kindergarten (PK)	Kindergarten (K)	First Grade (1)	Second Grade (2)
M.RE.1: Express feeling responses to music while demonstrating respect for others' music preferences and music performances.	PK.M.RE.1.1 Respond to the beat or rhythm in music by using non-locomotor or locomotor movement, body percussion, and playing classroom instruments.	K.M.RE.1.1 Respond to the beat or rhythm in music by using non-locomotor or locomotor movement, body percussion, and playing classroom instruments.	1.M.RE.1.1 Respond to the beat or rhythm in music by using non-locomotor or locomotor movement, body percussion, and playing classroom instruments.	2.M.RE.1.1 Respond to the beat or rhythm in music by using non-locomotor or locomotor movement, body percussion, and playing classroom instruments.
	PK.M.RE.1.2 Recognize and practice appropriate audience and performer behavior appropriate for the context and style of music performed.	K.M.RE.1.2 Recognize and practice appropriate audience and performer behavior appropriate for the context and style of music performed.	1.M.RE.1.2 Recognize and practice appropriate audience and performer behavior appropriate for the context and style of music performed.	2.M.RE.1.2 Recognize and practice appropriate audience and performer behavior appropriate for the context and style of music performed.
		K.M.RE.1.3 Respond, using directional movements or manipulatives, to the melodic contour of familiar and unfamiliar songs.	1.M.RE.1.3 Respond, using directional movements or manipulatives, to the melodic contour of familiar and unfamiliar songs.	2.M.RE.1.3 Respond, using directional movements or manipulatives, to the melodic contour of familiar and unfamiliar songs.
			1.M.RE.1.4 Recognize basic elements of familiar and unfamiliar songs.	2.M.RE.1.4 Recognize basic elements of familiar and unfamiliar songs.
			1.M.RE.1.5 Discuss likes and dislikes of music in different styles.	2.M.RE.1.5 Discuss likes and dislikes of music in different styles.

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Connecting (CN)				
Standard	Pre-Kindergarten (PK)	Kindergarten (K)	First Grade (1)	Second Grade (2)
M.CN.1: Recognize the development of music from a social, cultural, and historical context.	**PK.M.CN.1.1** Sing and perform songs, chants, rhymes, singing games, and dances from a variety of cultures.	**K.M.CN.1.1** Sing and perform songs, chants, rhymes, singing games, and dances from a variety of cultures.	**1.M.CN.1.1** Sing and perform songs, chants, rhymes, singing games, and dances from a variety of cultures.	**2.M.CN.1.1** Sing and perform songs, chants, rhymes, singing games, and dances from a variety of cultures.
			1.M.CN.1.2 Recognize American music, including work songs, holiday songs, and patriotic music.	**2.M.CN.1.2** Recognize American music, including work songs, holiday songs, and patriotic music.
			1.M.CN.1.3 Identify music and instruments from different cultures.	**2.M.CN.1.3** Identify music and instruments from different cultures.

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Creating (CR)				
Standard	Third Grade (3)	Fourth Grade (4)	Fifth Grade (5)	Sixth Grade (6)
M.CR.1: Generate musical ideas through reading, notating, and/or interpreting music.	**3.M.CR.1.1** Explore the elements of music, including: A. Rhythm (meter in 2/4, 3/4, and 4/4) B. Pitch (high/middle/low) C. Tempo (largo, andante, allegro, and presto) D. Dynamics (mezzo forte/mezzo piano) E. Melody (steps/skips/leaps and melodic contour) F. Harmony (rhythmic and melodic ostinati, canons/rounds, major/minor, and partner songs) G. Form (rondo and D.C. al fine) H. Tone Color (classroom percussion instruments, identify instrument families of the orchestra, as well as some individual instruments, and timbre of solo versus an ensemble)	**4.M.CR.1.1** Explore the elements of music, including: A. Rhythm (meter in 2/4, 3/4, 4/4, 6/8, and syncopation) B. Pitch (high/middle/low) C. Tempo (accelerando and ritardando) D. Dynamics (mezzo forte/mezzo piano) E. Melody (octave leap and melodic contour) F. Harmony (layered ostinati, both rhythmic and melodic, canons/rounds, and partner songs) G. Form (interlude and first/second ending) H. Tone Color (classroom percussion instruments, identify instruments and instrument families of the orchestra, timbre of solo versus ensemble, as well as soprano, alto, tenor and bass)	**5.M.CR.1.1** Define and use correct terminology to identify and discuss the elements of music, including: A. Rhythm (combination of sixteenth and eighth notes, eg. ti-tika/tika-ti, and dotted rhythms (e.g., dotted quarter note-eighth pattern) B. Pitch (high/middle/low) C. Tempo (accelerando and ritardando) D. Dynamics (mezzo forte/mezzo piano) E. Melody (diatonic scale) F. Harmony (descant and chordal changes (e.g., tonic, dominant and subdominant) G. Form (D.S. al Coda) H. Tone Color (duet, trio, quartet)	**6.M.CR.1.1** Define and use correct terminology to identify and discuss the elements of music, including: A. Rhythm (triplets) B. Pitch (high/middle/low) C. Tempo (accelerando and ritardando) D. Dynamics (mezzo forte/mezzo piano) E. Melody (diatonic scale) F. Harmony (major/minor chords) G. Form (theme and variations) H. Tone Color (duet, trio, quartet)
	3.M.CR.1.2 Improvise melodic and rhythmic answers with or without a system syllables, numbers, or basic notation using voice, classroom instruments, or technology	**4.M.CR.1.2** Improvise melodic and rhythmic answers with or without a system syllables, numbers or basic notation using voice, classroom instruments, or technology to demonstrate basic notation.	**5.M.CR.1.2** Improvise melodic and rhythmic answers with or without a system syllables, numbers or basic notation using voice, classroom instruments, or technology to demonstrate basic notation.	**6.M.CR.1.2** Improvise melodic and rhythmic answers with or without a system syllables, numbers or basic notation using voice, classroom instruments, or technology to demonstrate basic notation.

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	to demonstrate basic notation.			
	3.M.CR.1.3 Improvise movement (non-locomotor and locomotor) appropriate for the musical elements heard in various listening examples.	4.M.CR.1.3 Improvise movement (non-locomotor and locomotor) appropriate for the musical elements heard in various listening examples with and without partners or groups.	5.M.CR.1.3 Improvise movement (non-locomotor and locomotor) appropriate for the musical elements heard in various listening examples with and without partners or groups.	6.M.CR.1.3 Improvise movement (non-locomotor and locomotor) appropriate for the musical elements heard in various listening examples with and without partners or groups.
	3.M.CR.1.4 Identify a system of syllables, numbers, or letters to demonstrate basic notation on a staff: Rhythmic (dotted half note and beamed sixteenth) Melodic (Pentatonic Scale)	4.M.CR.1.4 Identify a system of syllables, numbers, or letters to demonstrate basic notation on a staff: Rhythmic (syncopation and single eighth note and rest) Melodic (high do, low la, low sol and treble clef)	5.M.CR.1.4 Identify a system of syllables, numbers, or letters to demonstrate basic notation on a staff: Rhythmic (combination of sixteenth and eighth notes and dotted rhythms) Melodic (diatonic scale and treble clef)	6.M.CR.1.4 Identify a system of syllables, numbers, or letters to demonstrate basic notation on a staff: Rhythmic (mixed meter) Melodic (bass clef, grand staff, and minor scale)
		4.M.CR.1.5 Experiment with variations in and demonstrate understanding of tempo, timbre or tone color, dynamics, and phrasing for expressive purposes.	5.M.CR.1.5 Experiment with variations in and demonstrate understanding of tempo, timbre or tone color, dynamics, and phrasing for expressive purposes.	6.M.CR.1.5 Experiment with variations in and demonstrate understanding of tempo, timbre or tone color, dynamics, and phrasing for expressive purposes.

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Performing (PR)				
Standard	Third Grade (3)	Fourth Grade (4)	Fifth Grade (5)	Sixth Grade (6)
M.PR.1: Present or demonstrate an existing work, formally or informally, with appropriate expressive and technical skills.	**3.M.PR.1.1** Participate in music through singing (individually and in groups, as well as accompanied and unaccompanied) and playing traditional and/or non-traditional instruments (i.e., found sounds).	**4.M.PR.1.1** Participate in music through singing (individually and in groups, as well as accompanied and unaccompanied) and playing traditional and/or non-traditional instruments (i.e., found sounds).	**5.PR.1.1** Participate in music through singing (individually and in groups, as well as accompanied and unaccompanied) and playing traditional and/or non-traditional instruments (i.e., found sounds).	**6.M.PR.1.1** Participate in music through singing (individually and in groups, as well as accompanied and unaccompanied) and playing traditional and/or non-traditional instruments (i.e., found sounds).
	3.M.PR.1.2 Match pitches, sing in tune (C, D, F, or G-pentatone), and use appropriate tone and expression.	**4.M.PR.1.2** Match pitches, sing in tune (C, D, F, or G-pentatone), and use appropriate tone and expression.	**5.M.PR.1.2** Match pitches, sing in tune (C, D, F, or G-pentatone), and use appropriate tone and expression.	**6.M.PR.1.2** Demonstrate the ability to match pitch and read music from basic notation in treble or bass clef (e.g., folk songs and patriotic songs).
	3.M.PR.1.3 Perform simple ostinati using instruments or body percussion to accompany songs and rhythm activities.	**4.M.PR.1.3** Perform simple ostinati using instruments or body percussion to accompany songs and rhythm activities.	**5.M.PR.1.3** Perform ostinati using instruments or body percussion to accompany songs and rhythm activities.	**6.M.PR.1.3** Perform created ostinati using instruments or body percussion to accompany songs and rhythm activities.
	3.M.PR.1.4 Perform simple patterns with voice or on pitched or unpitched traditional or non-traditional instruments.	**4.M.PR.1.4** Perform simple patterns or melodies in group ensembles with voice or on pitched or unpitched traditional or non-traditional instruments.	**5.M.PR.1.4** Perform simple patterns or melodies in group ensembles with voice or on pitched or unpitched traditional or non-traditional instruments.	**6.M.PR.1.4** Perform and create simple melodies and accompaniments in solo or group ensembles through singing and playing traditional or non-traditional instruments, demonstrating knowledge of tonal and rhythmic elements.
	3.M.PR.1.5 Sing simple rounds, partner songs, and ostinatos.	**4.M.PR.1.5** Sing simple rounds, partner songs, and ostinatos.	**5.M.PR.1.5** Sing two-part rounds, partner songs, and ostinatos.	**6.M.PR.1.5** Sing two- or three-part rounds, partner songs, and ostinatos.
	3.M.PR.1.6 Sing with an acceptable tone quality throughout his/her singing ranges or play an instrument	**4.M.PR.1.6** Sing with an acceptable tone quality throughout his/her singing ranges or play an instrument	**5.M.PR.1.6** Sing with an acceptable tone quality throughout his/her singing ranges or play an instrument	**6.M.PR.1.6** Sing with an acceptable tone quality throughout his/her singing ranges or play an instrument

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	with an acceptable tone quality throughout an appropriate range.	with an acceptable tone quality throughout an appropriate range.	with an acceptable tone quality throughout an appropriate range.	with an acceptable tone quality throughout an appropriate range.

Responding (RE)				
Standard	Third Grade (3)	Fourth Grade (4)	Fifth Grade (5)	Sixth Grade (6)
M.RE.1: Express feeling responses to music while demonstrating respect for others' music preferences and music performances.	3.M.RE.1.1 Respond to the beat or rhythm in music by using non-locomotor or locomotor movement, body percussion, and playing classroom instruments.	4.M.RE.1.1 Respond to the beat or rhythm in music by using non-locomotor or locomotor movement, body percussion, and playing classroom instruments.	5.M.RE.1.1 Respond to the beat or rhythm in music by using non-locomotor or locomotor movement, body percussion, and playing classroom instruments.	6.M.RE.1.1 Respond to the beat or rhythm in music by using non-locomotor or locomotor movement, body percussion, and playing classroom instruments.
	3.M.RE.1.2 Recognize and practice appropriate audience and performer behavior appropriate for the context and style of music performed.	4.M.RE.1.2 Recognize and practice appropriate audience and performer behavior appropriate for the context and style of music performed and demonstrate respect for music performed by others.	5.M.RE.1.2 Recognize and practice appropriate audience and performer behavior appropriate for the context and style of music performed and demonstrate respect for music performed by others.	6.M.RE.1.2 Recognize and practice appropriate audience and performer behavior appropriate for the context and style of music performed and demonstrate respect for music performed by others.
	3.M.RE.1.3 Respond to basic features (dynamics, tempo, form, etc.) of familiar and unfamiliar songs.	4.M.RE.1.3 Respond to basic features (dynamics, tempo, form, etc.) of familiar and unfamiliar songs.	5.M.RE.1.3 Respond to basic features (dynamics, tempo, form, etc.) of familiar and unfamiliar songs.	6.M.RE.1.3 Respond to basic features (dynamics, tempo, form, etc.) of familiar and unfamiliar songs.
	3.M.RE.1.4 Recognize basic elements of familiar and unfamiliar songs.	4.M.RE.1.4 Recognize basic elements of familiar and unfamiliar songs.	5.M.RE.1.4 Label basic elements of familiar and unfamiliar songs.	6.M.RE.1.4 Label basic elements of familiar and unfamiliar songs.
	3.M.RE.1.5 Compare students' likes and dislikes of music of different styles, while using appropriate terms to explain opinions.	4.M.RE.1.5 Compare students' likes and dislikes of music of different styles, while using appropriate terms to explain opinions.	5.M.RE.1.5 Compare students' likes and dislikes of music of different styles and identify criteria for evaluating a musical composition or a music performance.	6.M.RE.1.5 Compare and contrast different music styles and identify criteria for evaluating a musical composition or a music performance.

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Connecting (CN)				
Standard	Third Grade (3)	Fourth Grade (4)	Fifth Grade (5)	Sixth Grade (6)
M.CN.1: Recognize the development of music from a social, cultural, and historical context.	**3.M.CN.1.1** Sing and perform songs, chants, rhymes, singing games, and dances from a variety of cultures.	**4.M.CN.1.1** Sing and perform songs, chants, rhymes, singing games, and dances from a variety of cultures.	**5.M.CN.1.1** Sing and perform songs, chants, rhymes, singing games, and dances from a variety of cultures.	**6.M.CN.1.1** Sing and perform songs, chants, rhymes, singing games, and dances from a variety of cultures.
	3.M.CN.1.2 Recognize American music, including work songs, holiday songs, and patriotic music.	**4.M.CN.1.2** Recognize American music, including work songs, holiday songs, and patriotic music.	**5.M.CN.1.2** Recognize, describe, and listen to music from a variety of styles, periods, and cultures.	**6.M.CN.1.2** Recognize, describe, and listen to music from a variety of styles, periods, and cultures.
	3.M.CN.1.3 Identify music and instruments from different cultures.	**4.M.CN.1.3** Identify music and instruments from different cultures.	**5.M.CN.1.3** Identify music and instruments from different cultures.	**6.M.CN.1.3** Identify and differentiate the use of musical elements and instruments from other parts of the world, and compare them to the use of musical elements in American music.
		4.M.CN.1.4 Introduce the various roles musicians have in various musical settings and cultures.	**5.M.CN.1.4** Identify and describe the various roles musicians have in various musical settings and cultures.	**6.M.CN.1.4** Explore and research the various roles and careers musicians have in various musical settings and cultures.
		4.M.CN.1.5 Introduce uses of music in everyday life (e.g., film, television, background music, commercials, and video games).	**5.M.CN.1.5** Identify uses of music in everyday life (e.g., film, television, background music, commercials, and video games).	**6.M.CN.1.5** Explore and research uses of music in everyday life (e.g., film, television, background music, commercials, and video games).

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Creating (CR)					
Ensemble and/or Secondary Music					
Standard	Novice (N)	Intermediate (I)	Proficient (P)	Advanced (AD)	Accomplished (AC)
M.CR.1: Generate musical ideas for various purposes and contexts.	N.M.CR.1 Discover and experiment with melodic and rhythmic ideas or motives that reflect characteristics of music or texts.	I.M.CR.1 Discover and experiment with short melodic and rhythmic passages based on characteristics of music or texts studied.	P.M.CR.1 Compose and/or improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristic(s) of music studied.	AD.M.CR.1 Compose and improvise ideas for arrangements, sections, and short compositions for specific purposes that reflect characteristic(s) of music from a variety of cultures or historical periods studied.	AC.M.CR.1 Compose and improvise musical ideas for a variety of purposes and contexts.
M.CR.2: Select and develop musical ideas for defined purposes and contexts.	N.M.CR.2 Develop melodic and rhythmic ideas or motives that incorporate the characteristics of music or texts studied.	I.M.CR.2 With guidance, select and develop melodic and rhythmic passages that incorporate the characteristics of music or texts studied while preserving them through notation and/or audio recording.	P.M.CR.2 Select and develop melodic and rhythmic passages and arrangements that incorporate the characteristics of music or texts studied while preserving them through notation and/or audio recording.	AD.M.CR.2 Select and develop extended melodic and rhythmic compositions that demonstrate the characteristics of music from a variety of cultures and genres while preserving them through notation and/or audio recording.	AC.M.CR.2 Select and develop composed and improvised ideas to construct musical works organized for a variety of purposes and contexts while preserving them through notation and/or audio recording.
M.CR.3: Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.	N.M.CR.3 Evaluate and refine compositions and improvisations based on knowledge, skill, and teacher-provided criteria.	I.M.CR.3 Evaluate and refine compositions and improvisations based on knowledge, skill, and teacher-student developed criteria.	P.M.CR.3 Evaluate and refine melodies, rhythmic passages, arrangements, and improvisations based on established criteria.	AD.M.CR.3 Evaluate and refine arrangements, sections, short compositions, and improvisations based on personally-developed criteria.	AC.M.CR.3 Evaluate and refine varied musical works based on appropriate, context-specific criteria.
M.CR.4: Share creative	N.M.CR.4 Share personally-developed	I.M.CR.4 Share personally-developed	P.M.CR.4 Share personally-developed	AD.M.CR.4 Share personally-developed	AC.M.CR.4 Share varied, personally-

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musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.	melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate characteristics of music or texts studied.	melodies and rhythmic passages – individually or as an ensemble – that demonstrate characteristics of music or texts studied.	melodies, rhythmic passages, and arrangements – individually or as an ensemble – that address identified purposes.	arrangements, sections, and short compositions – individually or as an ensemble – that address identified purposes.	developed musical works – individually or as an ensemble – that address identified purposes and contexts.

Performing (P)

Standard	Novice (N)	Intermediate (I)	Proficient (P)	Advanced (AD)	Accomplished (AC)
M.PR.1: Select varied musical works to present based on interest, knowledge, technical skill, and context.	N.M.PR.1 Select varied repertoire with guidance based on interest, music reading skills (where appropriate), the structure of the music, context, and the technical skill of the individual or ensemble.	I.M.PR.1 Select varied repertoire with limited guidance based on interest, music reading skills (where appropriate), the structure of the music, context, and the technical skill of the individual or ensemble.	P.M.PR.1 Explain the criteria used to select a varied repertoire based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.	AD.M.PR.1 Develop and apply criteria to select a varied repertoire based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.	AC.M.PR.1 Develop and apply criteria to select varied programs based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.
M.PR.2: Analyze varied musical works and their implications for performance.	N.M.PR.2 Identify elements of musical works that inform prepared or improvised performances.	I.M.PR.2 Describe how the setting and formal characteristics of musical works inform prepared or improvised performances.	P.M.PR.2 Analyze how compositional devices of musical works inform prepared or improvised performances.	AD.M.PR.2 Document and demonstrate how compositional devices impact and inform prepared and improvised performances using appropriate music literacy skills.	AC.M.PR.2 Examine, evaluate, and critique how compositional devices impact and inform prepared and improvised performances using appropriate music literacy skills.
M.PR.3: Develop and	N.M.PR.3 Identify expressive qualities in	I.M.PR.3 Apply expressive qualities in	P.M.PR.3 Utilize context(s) to inform	AD.M.PR.3 Utilize style, genre, technical	AC.M.PR.3 Utilize style, genre, technical

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express personal interpretations that consider creators' intent.	a varied repertoire of music that can be demonstrated through prepared and improvised performances.	a varied repertoire of music through prepared and improvised performances.	interpretation in a varied repertoire of music through prepared and improvised performances.	skill and context(s) of a varied repertoire of music to influence prepared and improvised performances.	skill and context(s) of a varied repertoire of music to Inform prepared and improvised performances that connect with the audience.
PR.4: Use self-reflection and peer feedback to refine individual and ensemble performances of varied music repertoire.	N.M.PR.4 Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.	I.M.PR.4 Develop strategies and evaluate success using feedback from ensemble peers and other sources to address technical challenges in a varied repertoire of music.	P.M.PR.4 Develop strategies and evaluate success using feedback from ensemble peers and other sources to address challenges in a varied repertoire of music.	AD.M.PR.4 Develop and apply appropriate rehearsal strategies to refine performance(s), while addressing individual and ensemble challenges in a varied repertoire of music.	AC.M.PR.4 Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.
M.PR.5: Perform expressively, with appropriate interpretation and technical accuracy.	N.M.PR.5 Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.	I.M.PR.5 Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.	P.M.PR.5 Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.	AD.M.PR.5 Demonstrate developing fluency of the technical demands and expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.	AC.M.PR.5 Demonstrate fluency and command of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.

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Responding (RE)

Standard	Novice (N)	Intermediate (I)	Proficient (P)	Advanced (AD)	Accomplished (AC)
M.RE.1: Choose music appropriate for a specific purpose or context.	N.M.RE.1 Identify reasons for selecting music based on characteristics found in the music, connections to personal interest, and purpose or context.	I.M.RE.1 Discuss reasons for selecting music, citing characteristics found in the music and connections to personal interest, purpose, and context.	P.M.RE.1 Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to personal interest, purpose, and context.	AD.M.RE.1 Develop personal criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.	AC.M.RE.1 Use research and personally-developed criteria to justify choices made when selecting music, citing knowledge of the music, and individual and ensemble purpose and context.
M.RE.2: Analyze how the structure and context of varied musical works inform the response.	N.M.RE.2 Identify how knowledge of context and the use of repetition, similarities, and contrasts affect musical response.	I.M.RE.2 Describe how understanding context and the way the elements of music are manipulated affect musical response.	P.M.RE.2 Explain how the analysis of passages and understanding the way the elements of music are manipulated affect musical response.	AD.M.RE.2 Explain how the analysis of musical structures and contexts affect musical response.	AC.M.RE.2 Analyze and evaluate the musical structures, contexts, and performance decisions for a musical work.
M.RE.3: Support the reasons for an interpretation of musical works that reflect creators'/performers' expressive intent.	N.M.RE.3 Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text.	I.M.RE.3 Identify and support the reasons for the interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text.	P.M.RE.3 Explain and support the reasons for interpretations of expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text.	AD.M.RE.3 Explain and support, using research, the reasons for interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text.	AC.M.RE.3 Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources that can include reference to other art forms.
M.RE.4: Evaluate	N.M.RE.4 Identify and describe the	I.M.RE.4 Explain the influence of	P.M.RE.4 Evaluate works and	AD.M.RE.4 Evaluate works and	AC.M.RE.4 Evaluate music, programs of

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musical works and performances based on analysis, interpretation and established criteria.	effect of personal interest, experience, analysis, and context on the perceived value of a musical work or performance.	experiences, analysis, and context on the perceived value of a musical work or performance.	performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.	performances based on research as well as personally- and collaboratively-developed criteria, including analysis and interpretation of the structure and context.	music, and performances based on standardized criteria, personal decision-making, research, and understanding of contexts.

Connecting (CN)					
Standard	Novice (N)	Intermediate (I)	Proficient (P)	Advanced (AD)	Accomplished (AC)
M.CN.1: Synthesize and relate knowledge and personal experiences in making/understanding music.	N.M.CN.1 Describe how current personal interests or concerns impact music making/musical understanding.	I.M.CN.1 Generate a collection of personal ideas reflecting current interests and concerns that could be investigated in music making/musical understanding.	P.M.CN.1 Reflect and critique musical experiences and the effects that personal interests and concerns have on the outcome for both performer(s) and the audience.	AD.M.CN.1 Analyze the effect of personal interests and concerns on musical experiences and their impact and value on both the performers and the audience.	AC.M.CN.1 Synthesize knowledge related to the effects of personal interests and concerns with musical experiences to create meaningful works of art.
M.CN.2: Relate artistic ideas and works with societal, cultural, and historical context to deepen personal understanding.	N.M.CN.2 Generate ideas about how music reflects changing times, traditions, resources, and cultural uses.	I.M.CN.2 Identify different ways music is used to represent, establish, reinforce, and reflect group identity.	P.M.CN.2 Describe how knowledge of culture, traditions, and history influences personal responses to music.	AD.M.CN.2 Compare and contrast uses of music in a variety of societal, cultural, and historical contexts while making connections to uses of music in contemporary and local contexts.	AC.M.CN.2 Analyze and evaluate the impact of a musician or a group of musicians on the beliefs, values, and behaviors of a society.

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Visual Art Overview

Visual art is a significant expression of human culture. Art carries ideas from generation to generation, enhances cultural understandings, provides visual records of the past and gives form to contemporary ideas and events. Through visual art, we develop skills for perceiving, analyzing, appreciating, and responding to the visual environment.

Quality art programs help students develop skills to express themselves visually and understand the visual expression of others. As students work individually through an art project, there is constant decision-making and they learn to make adjustments to the work as it progresses. It is through the study of art that they learn about art products, artists, history, art materials, and art processes, which develop skills related college and career preparedness.

The visual art standards are designed to extend from pre-kindergarten through grade 12. The standards guide students through art skills in sequential order as they relate to the cognitive, psychomotor, and affective aspects of art. A total curriculum is balanced between the artistic processes: creative process, production, cultural and historical perspectives, and aesthetic response and critique methodologies. A glossary for teachers and administrators is provided in **Appendix D: Visual Art Glossary**. The glossary is not intended for student use; it contains educational terms for those reading the standards.

Visual Art Artistic Processes

The visual art standards emerge from the artistic processes of creative process, production, cultural and historical perspectives, and aesthetic response and critique methodologies. Each artistic process branches into multiple anchor standards. The anchor standards further divide into objectives, which describe student learning in visual art.

Creative Process

The creative process in art begins with learning the language of art and developing visual literacy to identify and/or communicate artistic concepts and techniques. Students learn art vocabulary, practice and refine techniques, make creative choices and practice individual expression in creating art.

Production

Art production demonstrates the learned techniques and expression of ideas. Students utilize a variety of ideas and different media, supplies, and tools in an appropriate and safe manner to create original artworks. They also demonstrate an appropriate skill level and revise and refine artworks to create finished works of art.

Cultural and Historical Perspectives

Visual art students learn about art in relation to history and culture. They connect artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Aesthetic Response and Critique Methodologies

This reflective process includes art critique and assessment, preparation of the student's artwork portfolio, and the exploration and study of visual art careers and pathways.

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Creative Process (CP)				
Standard	Pre-Kindergarten (PK)	Kindergarten (K)	First Grade (1)	Second Grade (2)
VA.CP.1: Learn and use vocabulary and concepts related to visual arts.	PK.VA.CP.1.1 Show and describe personal artwork using art vocabulary.	K.VA.CP.1.1 Talk about personal artwork using art vocabulary, including describing creative choices (e.g., color or shape choices).	1.VA.CP.1.1 Describe personal artwork while referencing various elements of art (e.g., line, color, form, shape, texture, value, and space) and principles of design (e.g., rhythm, balance, contrast, movement, center of interest, and repetition).	2.VA.CP.1.1 Discuss and explain multiple approaches to art or design problems while referencing various elements of art (e.g., line, color, form, shape, texture, value, and space) and principles of design (e.g., rhythm, balance, contrast, movement, center of interest, and repetition).
	PK.VA.CP.1.2 Share observations of others' artwork.	K.VA.CP.1.2 Describe others' artwork using art vocabulary.	1.VA.CP.1.2 Describe the content of works of art while referencing various elements of art and principles of design.	2.VA.CP.1.2 Describe the visual qualities and content of works of art while referencing various elements of art and principles of design.
VA.CP.2: Practice and refine techniques and skills related to visual arts.	PK.VA.CP.2.1 Engage in self-directed creative play with art materials.	K.VA.CP.2.1 Engage in directed exploration and imaginative play with art materials.	1.VA.CP.2.1 Engage collaboratively in exploration and imaginative play with materials.	2.VA.CP.2.1 Experiment with various materials and tools to explore personal interests in a work of art or design.
	PK.VA.CP.2.2 Identify common tools and materials in art making (e.g., scissors, rulers, etc.).	K.VA.CP.2.2 Practice the use of common tools and materials in art making (e.g., cutting lines, curves, etc.).	1.VA.CP.2.2 Practice the use of common tools and materials in art making (e.g., cutting lines and curves, using a ruler to draw straight lines, using stencils, etc.).	2.VA.CP.2.2 Practice the use of common tools and materials in art making (e.g., cutting lines and curves, measuring with a ruler, using stencils, etc.).
VA.CP.3: Make creative choices and practice individual	PK.VA.CP.3.1 Describe choices involved in creating artwork through imaginative play.	K.VA.CP.3.1 Describe steps involved in creating personal artwork.	1.VA.CP.3.1 Describe steps involved in creating artwork using art vocabulary (the elements of art and principles of design).	2.VA.CP.3.1 Discuss and reflect with peers about choices made in creating artwork.

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expression in application of concepts, vocabulary, techniques, and skills.	PK.VA.CP.3.2 Express feelings involved in creating personal work.	K.VA.CP.3.2 Explain emotions depicted in personal work.	1.VA.CP.3.2 Use appropriate vocabulary (elements of art and principles of design) to express how art can portray emotions.	2.VA.CP.3.2 Use appropriate vocabulary (elements of art and principles of design) to express how art can portray emotions.

Production (P)				
Standard	Pre-Kindergarten (PK)	Kindergarten (K)	First Grade (1)	Second Grade (2)
VA.P.1: Utilize a variety of ideas and subject matter in creation of original works of visual art.	PK.VA.P.1.1 Practice creating works from selected ideas.	K.VA.P.1.1 Select specific ideas for creative exploration through original artworks.	1.VA.P.1.1 Gather references from diverse sources and create works using various subject matter.	2.VA.P.1.1 Gather references from diverse sources and create works using various subject matter utilizing a concept or theme.
VA.P.2: Use different media, supplies, and tools in an appropriate and safe manner in the creation of original visual artworks.	PK.VA.P.2.1 Practice creative exploration using a variety of art materials, supplies, and tools.	K.VA.P.2.1 Begin to create original works of art using a variety of art materials, supplies, and tools.	1.VA.P.2.1 Explore the elements of art (e.g., line, color, form, shape, texture, value, and space) and principles of design (e.g., rhythm, balance, contrast, movement, center of interest, and repetition) using a variety of art materials, supplies, and tools in various media (materials).	2.VA.P.2.1 Demonstrate use of the elements of art (shape, line, color, form, texture, space, and value) and principles of design (e.g., rhythm, balance, contrast, movement, center of interest, and repetition) using a variety of art materials, supplies, and tools in various media (materials).
	PK.VA.P.2.2 Use supplies and tools in a safe and responsible manner to create original art.	K.VA.P.2.2 Use supplies and tools in a safe and responsible manner to create original art.	1.VA.P.2.2 Use supplies and tools in a safe and responsible manner to create original art.	2.VA.P.2.2 Use supplies and tools in a safe and responsible manner to create original art.
VA.P.3: Demonstrate appropriate skill level in the application of knowledge,	PK.VA.P.3.1 Engage in safe, self-directed creative exploration of art materials.	K.VA.P.3.1 Engage in creative art-making using a variety of art materials.	1.VA.P.3.1 Engage in art-making, exploring knowledge of art vocabulary, materials, techniques, and skills.	2.VA.P.3.1 Engage in art-making, applying knowledge of art vocabulary, materials, techniques, and skills.

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techniques, skills, and concepts, through the creation of original visual artworks.				
VA.P.4: Revising and refining artworks to create finished works of art.	PK.VA.P.3.2 Follow teacher established criteria to decide when a piece of original artwork is complete.	K.VA.P.3.2 Follow teacher established criteria to decide when a piece of original artwork is complete.	1.VA.P.3.2 Use observation and teacher established criteria to refine a piece of original artwork until its completion.	2.VA.P.3.2 Use observation and teacher established criteria to refine a piece of original artwork until its completion.

Cultural and Historical Perspectives (CHP)

Standard	Pre-Kindergarten (PK)	Kindergarten (K)	First Grade (1)	Second Grade (2)
VA.CHP.1: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	PK.CHP.1.1 Recognize that people make art.	K.CHP.1.1 Recognize that people make art.	1.CHP.1.1 Observe works of art from various times, places, and cultures.	2.CHP.1.1 Observe works of art from various times, places, and cultures.
	PK.CHP.1.2 View images of various works of art.	K.CHP.1.2 View images of various works of art.	1.CHP.1.2 Explore the variety of reasons and materials used to create art.	2.CHP.1.2 Explore the variety of reasons and materials used to create art.

Aesthetic Response & Critique Methodologies (ARCM)

Standard	Pre-Kindergarten (PK)	Kindergarten (K)	First Grade (1)	Second Grade (2)
VA.ARCM.1: Perceive, analyze, interpret, and evaluate artistic work.	PK.VA.ARCM.1.1 Demonstrate respect for personal artwork and the artwork of others.	K.VA.ARCM.1.1 Demonstrate respect for personal artwork and the artwork of others.	1.VA.ARCM.1.1 Demonstrate respect for personal artwork and the artwork of others.	2.VA.ARCM.1.1 Demonstrate respect for personal artwork and the artwork of others.
	PK.VA.ARCM.1.2 Explore connections between visual	K.VA.ARCM.1.2 Explore connections between visual	1.VA.ARCM.1.2 Identify connections between visual	2.VA.ARCM.1.2 Identify connections between visual

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	art and other domains of learning.	art and other domains of learning.	art and other domains of learning.	art and other domains of learning.
	PK.VA.ARCM.1.3 Identify choices made in personal works of art.	K.VA.ARCM.1.3 Identify choices made in personal works of art.	1.VA.ARCM.1.3 Describe choices made in personal works of art.	2.VA.ARCM.1.3 Describe choices made in personal works of art.
	PK.VA.ARCM.1.4 Explore potential art related careers.	K.VA.ARCM.1.4 Explore potential art related careers.	1.VA.ARCM.1.4 Explore potential art related careers.	2.VA.ARCM.1.4 Explore potential art related careers.
			1.VA.ARCM.1.5 Select and collect personal works of art.	2.VA.ARCM.1.5 Select and collect personal works of art.

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Creative Process (CP)			
Standard	Third Grade (3)	Fourth Grade (4)	Fifth Grade (5)
VA.CP.1: Learn and use vocabulary and concepts related to visual arts.	3.VA.CP.1.1 Discuss and explain an imaginative idea using elements of art and principles of design.	4.VA.CP.1.1 Discuss and compare imaginative ideas using elements of art and principles of design.	5.VA.CP.1.1 Brainstorm and discuss approaches and combine concepts to generate innovative ideas for creating art using elements of art and principles of design.
	3.VA.CP.1.2 Gain knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process.	4.VA.CP.1.2 Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process.	5.VA.CP.1.2 Plan and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.
VA.CP.2: Practice and refine techniques and skills related to visual arts.	3.VA.CP.2.1 Explore and invent a variety of art-making techniques and approaches.	4.VA.CP.2.1 Explore and invent a variety of art-making techniques and approaches.	5.VA.CP.2.2 Experiment and demonstrate developing skills in multiple art-making techniques, methods, and approaches through practice.
	3.VA.CP.2.2 Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment in a manner that prevents danger to oneself and others.	4.VA.CP.2.2 Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment in a manner that prevents danger to oneself and others.	5.VA.CP.2.2 Demonstrate proper and safe handling through care, storage, and use of materials, tools, and equipment.
VA.CP.3: Make creative choices and practice individual expression in application of concepts, language, techniques, and skills.	3.VA.CP.3.1 Elaborate and revise artwork on the basis of insights gained through reflection and/or discussion.	4.VA.CP.3.1 Elaborate and revise artwork on the basis of insights gained through reflection and/or discussion.	5.VA.CP.3.1 Develop artist statements that convey artistic intent using appropriate vocabulary.

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Production (P)			
Standard	Third Grade (3)	Fourth Grade (4)	Fifth Grade (5)
VA.P.1: Utilize a variety of ideas and subject matter in creation of original works of visual art.	3.VA.P.1.1 Investigate and discuss diverse resources in creating works of art using a variety of subject matter utilizing a concept or theme.	4.VA.P.1.1 Investigate and apply diverse resources and media (materials) for creating themed works of art.	5.VA.P.1.1 Apply diverse media (materials), including technology, for creating themed works of art.
	3.VA.P.1.2 Individually or collaboratively create works which represent places or objects that are part of everyday life.	4.VA.P.1.2 Individually or collaboratively create works which represent places or objects that are part of everyday life.	5.VA.P.1.2 Design, redesign, or visually document places or everyday objects.
VA.P.2: Use different media, supplies, and tools in an appropriate and safe manner in the creation of original visual artworks.	3.VA.P.2.1 Demonstrate an understanding of the importance of the elements of art in the development of artwork.	4.VA.P.2.1 Collaboratively discuss the elements of art and their relationship to the principles of design.	5.VA.P.2.1 Demonstrate an understanding of the importance of the elements of art and their relationship to the principles of design in the creation of artwork.
	3.VA.P.2.2 Use supplies and tools in a safe and responsible manner to create original art.	4.VA.P.2.2 Use supplies and tools in a safe and responsible manner to create original art.	5.VA.P.2.2 Use supplies and tools in a safe and responsible manner to create original art.
VA.P.3: Demonstrate appropriate skill level in the application of knowledge, techniques, skills, and concepts, through the creation of original visual artworks.	3.VA.P.3.1 Engage in art-making, applying knowledge of art-related vocabulary, materials, techniques, skills, and tools/technology.	4.VA.P.3.1 Explore and experiment with materials and techniques to expand personal interests and skills.	5.VA.P.3.1 Experiment and invent multiple art making techniques and approaches through practice.

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VA.P.4: Revising and refining artworks to create finished works of art.	3.VA.P.4.1 Demonstrate thoughtfulness and care in the process of refining original artwork.	4.VA.P.4.1 Demonstrate thoughtfulness and care in the process of revising and refining original artwork.	5.VA.P.4.1 Discuss processes of personal artistic choices during creating and revising original works of art.

Cultural and Historical Perspectives (CHP)

Standard	Third Grade (3)	Fourth Grade (4)	Fifth Grade (5)
CHP.1: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	3.CHP.1.1 Compare and contrast works of art from various times, places, and cultures.	4.CHP.1.1 Compare and contrast works of art from various times, places, and cultures.	5.CHP.1.1 Analyze how art reflects changing times, traditions, resources, and cultural uses.
	3.CHP.1.2 Explore ways that people have created artwork using accessible resources.	4.CHP.1.2 Explore ways that people have created artwork using accessible resources.	5.CHP.1.2 Explore how artists and cultures used media (materials) to express themselves.
			5.CHP.1.3 Introduce global works of art to represent various cultures, societies, and historical periods.

Aesthetic Response & Critique Methodologies (ARCM)

Standard	Third Grade (3)	Fourth Grade (4)	Fifth Grade (5)
VA.ARCM.1: Perceive, analyze, interpret, and evaulate artistic work.	3.VA.ARCM.1.1 Demonstrate care and respect for personal artwork and the artwork of others.	4.VA.ARCM.1.1 Demonstrate care and respect for personal artwork and the artwork of others.	5.VA.ARCM.1.1 Demonstrate care and respect for personal artwork and the artwork of others.
	3.VA.ARCM.1.2 Make connections between visual art and other domains of learning.	4.VA.ARCM.1.2 Make connections between visual art and other domains of learning.	5.VA.ARCM.1.2 Make connections between visual art and other domains of learning.
	3.VA.ARCM.1.3 Reflect on choices made in personal works of art.	4.VA.ARCM.1.3 Critique personal art based on teacher established criteria.	5.VA.ARCM.1.3 Critique personal art based on teacher established criteria.
	3.VA.ARCM.1.4 Explore potential art related careers.	4.VA.ARCM.1.4 Explore potential art related careers.	5.VA.ARCM.1.4 Explore potential art related careers.
	3.VA.ARCM.1.5 Select and collect personal works of art.	4.VA.ARCM.1.5 Select and collect personal works of art.	5.VA.ARCM.1.5 Select and collect personal works of art.

Creative Process (CP)			
Standard	Sixth Grade (6)	Seventh Grade (7)	Eighth Grade (8)
VA.CP.1: Learn and use vocabulary and concepts related to visual arts.	6.VA.CP.1.1 Brainstorm approaches and combine concepts to generate innovative ideas for creating art.	7.VA.CP.1.1 Apply knowledge of elements of art (e.g., line, color, form, shape, texture, value, and space) and principles of design (e.g., rhythm, balance, contrast, movement, center of interest, and repetition) to the early stages of the creative process.	8.VA.CP.1.1 Apply knowledge of elements of art and principles of design throughout the creative process and completion of works of art.
	6.VA.CP.1.2 Research and demonstrate diverse methods for approaching the beginning of an artwork.	7.VA.CP.1.2 Develop criteria to guide making a work of art or design to communicate an identified goal.	8.VA.CP.1.2 Develop criteria to guide making a work of art or design and evaluate progress to meet the identified criteria.
VA.CP.2: Practice and refine techniques and skills related to visual arts.	6.VA.CP.2.1 Experiment and practice skills in multiple art-making techniques, methods, and approaches.	7.VA.CP.2.1 Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the art making process.	8.VA.CP.2.2 Experiment, innovate, and take risks using developed skills to pursue ideas, forms, and meanings that emerge throughout the art making process.
	6.VA.CP.2.2 Demonstrate care and safe handling through the storage and use of materials, tools, and equipment.	7.VA.CP.2.2 Demonstrate care and safe handling through the storage and use of materials, tools, and equipment.	8.VA.CP.2.2 Demonstrate care and safe handling through the storage and use of materials, tools, and equipment.
	6.VA.CP.2.3 Explore practices, issues, and ethics of appropriation, fair use, and copyright as they apply to creating works of art and design.	7.VA.CP.2.3 Develop awareness of practices, issues, and ethics of appropriation, fair use, and copyright as they apply to creating works of art and design.	8.VA.CP.2.3 Demonstrate awareness of practices, issues, and ethics of appropriation, fair use, and copyright as they apply to creating works of art and design.
VA.CP.3: Make creative choices and practice individual expression in application of concepts, language, techniques, and skills.	6.VA.CP.3.1 Explore relevant criteria to examine, reflect, and plan revisions for a work of art or design in progress.	7.VA.CP.3.1 Develop relevant criteria to examine, reflect and plan revisions for a work of art or design in progress.	8.VA.CP.3.1 Apply personal criteria to examine, reflect and plan revisions for a work of art or design in progress.

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Production (P)			
Standard	Sixth Grade (6)	Seventh Grade (7)	Eighth Grade (8)
VA.P.1: Utilize a variety of ideas and subject matter in creation of original works of visual art.	6.VA.P.1.1 Explore and invent art making techniques and approaches.	7.VA.P.1.1 Experiment and develop skills in multiple art making techniques and approaches through practice.	8.VA.P.1.1 Demonstrate persistence in developing personal skills with various materials, methods, and technology.
	6.VA.P.1.2 Design, redesign, or visually document places or everyday objects.	7.VA.P.1.2 Design, redesign, or visually re-interpret places or objects of personal significance.	8.VA.P.1.2 Design, redesign, or visually re-interpret places or objects of personal significance with justification.
VA.P.2: Use different media, supplies, and tools in an appropriate and safe manner in the creation of original visual artworks.	6.VA.P.2.1 Show consistent use of the elements of art and principles of design in the creative process.	7.VA.P.2.1 Show consistent use of the elements of art and principles of design in the creative process.	8.VA.P.2.1 Identify the use of the elements of art and principles of design in the work of others.
VA.P.3: Demonstrate appropriate skill level in the application of knowledge, techniques, skills, and concepts, through the creation of original visual artworks.	6.VA.P.3.1 Understand risk-taking and demonstrate openness in trying new ideas, materials, and methods.	7.VA.P.3.1 Demonstrate an openness to artistic challenges while developing skills with new ideas, materials, methods, and approaches.	8.VA.P.3.1 Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of art making or design.
VA.P.4: Revising and refining artworks to	6.VA.P.4.1 Reflect on whether one's artwork conveys the intended meaning and revise accordingly.	7.VA.P.4.1 Reflect on and explain important information about personal artwork in an artist statement or another format.	8.VA.P.4.1 Examine and reflect on relevant criteria to plan and implement revisions on a work of art or design in progress.

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create finished works of art.			

Cultural and Historical Perspectives (CHP)			
Standard	Sixth Grade (6)	Seventh Grade (7)	Eighth Grade (8)
VA.CHP.1: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	6.VA.CHP.1.1 Analyze how art reflects changing times, traditions, resources, and cultural uses.	7.VA.CHP.1.1 Explore different ways art is used to represent, establish, reinforce, and reflect cultural identity.	8.VA.CHP.1.1 Distinguish different ways art is used to represent, establish, reinforce, and reflect cultural identity.
	6.VA.CHP.1.2 Explore how artists and cultures used media (materials) to express themselves.	7.VA.CHP.1.2 Explore connections between art production and imagery relative to social and political climates.	8.VA.CHP.1.2 Identify connections between art production and imagery relative to social and political climates.
	6.VA.CHP.1.3 Place works of art from a global perspective on a timeline to represent specific movements, historical periods, and cultures.	7.VA.CHP.1.3 Explore works of art and artists in relation to specific movements, historical periods, and cultures.	8.VA.CHP.1.3 Identify works of art and artists in relation to specific movements, historical periods, and cultures.

Aesthetic Response & Critique Methodologies (ARCM)			
Standard	Sixth Grade (6)	Seventh Grade (7)	Eighth Grade (8)
ARCM.1: Perceive, analyze, interpret, and evaluate artistic work.	6.ARCM.1.1 Identify concepts that would reflect respect for personal artwork and the artwork of others.	7.ARCM.1.1 Demonstrate respect for personal artwork and the artwork of others.	8.ARCM.1.1 Consistently apply respect for personal artwork and the artwork of others.
	6.ARCM.1.2 Make connections between visual art and other domains of learning.	7.ARCM.1.2 Make connections between visual art and other domains of learning.	8.ARCM.1.2 Make connections between visual art and other domains of learning.
	6.ARCM.1.3 Critique personal art based on teacher established criteria.	7.ARCM.1.3 Analyze and reflect upon personal artwork based on formative and summative evaluations.	8.ARCM.1.3 Develop statements to reflect upon personal artwork based on formative and summative evaluations.
	6.ARCM.1.4 Preserve and collect personal works of art.	7.ARCM.1.4 Preserve and collect personal works of art, organizing based on teacher identified criteria.	8.ARCM.1.4 Preserve and collect personal works of art, organizing based on student identified criteria to show concepts and student growth.
	6.ARCM.1.5 Explore art skills that contribute to success in other areas of study.	7.ARCM.1.5 Identify skills developed through the arts that contribute to success in visual arts and non-arts careers.	8.ARCM.1.5 Analyze abilities developed in the arts needed to be successful in a variety of visual arts and non-arts careers.

Creative Process (CP)			
High School			
Standard	Proficient (I)	Advanced (II)	Accomplished (III)
VA.CP.1: Learn and use vocabulary and concepts related to visual arts.	I.VA.CP.1.1 Use the elements of art (e.g., line, color, form, shape, texture, value, and space) and principles of design (e.g., rhythm, balance, contrast, movement, center of interest, and repetition) to develop multiple approaches to create art.	II.VA.CP.1.1 Use the elements of art and principles of design to create artwork for the development of a portfolio.	III.VA.CP.1.1 Visualize and hypothesize to generate art that could complete a portfolio.
	I.VA.CP.1.2 Shape a personal artistic vision using a contemporary practice of art and design.	II.VA.CP.1.2 Choose from a range of materials and methods of traditional and contemporary artistic practices to plan personal works of art and design.	III.VA.CP.1.2 Follow or break established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.
		II.VA.CP.1.3 Reflect on artistic choices through written response.	III.VA.CP.1.3 Reflect on artistic choices through written response.
VA.CP.2: Practice and refine techniques and skills related to visual arts.	I.VA.CP.2.1 Experiment and practice skills and knowledge of various art forms.	II.VA.CP.2.1 Continue to experiment to demonstrate acquisition of skills and knowledge in a chosen art form.	III.VA.CP.2.2 Plan and make multiple works of art that explore a personally meaningful theme, idea, or concept.
	I.VA.CP.2.2 Understand the legal consequence of appropriation, fair use, copyright, open source, social media, and creative commons as they apply to works of art and design.	II.VA.CP.2.2 Understand the legal consequence of appropriation, fair use, copyright, open source, social media, and creative commons as they apply to works of art and design.	III.VA.CP.2.2 Understand the legal consequence of using copyrighted materials in the creation and circulation of creative work.
VA.CP.3: Make creative choices and practice individual expression in application of concepts, language, techniques, and skills.	I.VA.CP.3.1 Apply relevant criteria from cultural contexts to examine, reflect, and plan for works of art and design.	II.VA.CP.3.1 Reflect, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.	III.VA.CP.3.1 Engage in constructive critique with peers, then reflect, revise, and refine works of art and design consistent with personal artistic vision.

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Production (P)			
Standard	Proficient (I)	Advanced (II)	Accomplished (III)
VA.P.1: Utilize a variety of ideas and subject matter in creation of original works of visual art.	I.VA.P.1.1 Document process of developing ideas from early stages to fully elaborated ideas and originality.	II.VA.P.1.1 Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through original art-making.	III.VA.P.1.1 Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create original, meaningful works of art or design.
VA.P.2: Use various media, supplies, and tools in an appropriate and safe manner in the creation of original visual artworks.	I.VA.P.2.1 Explain how traditional and non-traditional materials used in art-making may impact human health and the environment. Demonstrate safe handling of materials, tools, and equipment.	II.VA.P.2.1 Demonstrate awareness of ethical implications and social responsibility in making and distributing creative work. Demonstrate safe handling of materials, tools, and equipment.	III.VA.P.2.1 Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work. Demonstrate safe handling of materials, tools, and equipment.
VA.P.3: Demonstrate appropriate skill level in the application of knowledge, techniques, skills, and concepts, through the creation of original visual artworks.	I.VA.P.3.1 Use multiple approaches to begin creative endeavors.	II.VA.P.3.1 Through experimentation, practice, and persistence demonstrate acquisition of skills and knowledge in a chosen art form.	III.VA.P.3.1 Experiment, plan, and make a series of works of art and design that explores a personally meaningful theme, idea, or concept.
VA.P.4: Revising and refining artworks to	I.VA.P.4.1 Apply relevant criteria from traditional and contemporary contexts to examine, reflect on and plan revisions for works of art and design in progress.	II.VA.P.4.1 Engage in constructive critique with peers, then reflect on, revise, and refine works of art and design in response to personal artistic vision.	III.VA.P.4.1 Reflect on, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

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create finished works of art.			

Cultural and Historical Perspectives (CHP)			
Standard	Proficient (I)	Advanced (II)	Accomplished (III)
VA.CHP.1: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	I.VA.CHP.1.1 Describe how knowledge of cultures, traditions, and history may influence personal responses to art.	II.VA.CHP.1.1 Analyze works of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.	III.VA.CHP.1.1 Evaluate the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.
	II.VA.CHP.1.2 Describe how an artist or culture uses media (materials) to identify social, cultural, or political beliefs and actions.	II.VA.CHP.1.2 Analyze, explain, and justify why artists or cultures use specific media (materials) to record their social, cultural, and political history.	III.VA.CHP.1.2 Utilize contextual and visual knowledge of historical and contemporary art-making to defend why media (materials) are used by an artist or culture.
	III.VA.CHP.1.3 Describe basic ideas underlying major art movements and their historical periods and attribute works of art to specific artists, cultures, and movements.	III.VA.CHP.1.3 Analyze issues related to chronological art history and the development of an art movement.	III.VA.CHP.1.3 Research the context of and defend positions related to historical or contemporary movements in art and their social impact.

Aesthetic Response & Critique Methodologies (ARCM)			
Standard	Proficient (I)	Advanced (II)	Accomplished (III)
VA.ARCM.1: Perceive, analyze, interpret, and evaluate artistic work.	I.VA.ARCM.1.1 Develop a personal artistic style in a portfolio or body of personal artwork, including an artist statement.	II.VA.ARCM.1.1 Continue to develop a personal artistic style in a portfolio or body of personal artwork, including an artist statement.	III.VA.ARCM.1.1 Refine a personal artistic style in a portfolio or body of personal artwork, including an artist statement.
	I.VA.ARCM.1.2 Understand how knowledge gained in other subjects can lead to the creative resolution of design challenges in the visual arts.	II.VA.ARCM.1.2 Understand how knowledge gained in other subjects can lead to the creative resolution of design challenges in the visual arts.	III.VA.ARCM.1.2 Understand how knowledge gained in other subjects can lead to the creative resolution of design challenges in the visual arts.
	I.VA.ARCM.1.3 Critique personal artwork based on a thoughtful inquiry.	II.VA.ARCM.1.3 Discuss and critique personal and peer created artwork using correct terminology.	III.VA.ARCM.1.3 Construct persuasive and reasonable arguments, individually, or collaboratively to defend or critique works of art.

	I.VA.ARCM.1.4 Reflect on personal critiques to improve current or future work.	II.VA.ARCM.1.4 Incorporate peer critique to improve current or future work.	III.VA.ARCM.1.4 Demonstrate continual refinement of artwork based on formative critique.
	I.VA.ARCM.1.5 Document and preserve personal works of art.	II.VA.ARCM.1.5 Select and prepare finished artwork for presentation.	III.VA.ARCM.1.5 Curate and showcase work for a specific purpose.
	I.VA.ARCM.1.6 Discuss and explore necessary preparations for entering careers, college programs, exhibits, competitions, and pathways in the visual arts.	II.VA.ARCM.1.6 Discuss and explore necessary preparations for entering careers, college programs, exhibits, competitions, and pathways in the visual arts.	III.VA.ARCM.1.6 Prepare and submit personal work for evaluation in competitions, exhibits, college evaluation, or advanced assessment credit.

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Dance Glossary

Body Shapes Movements and static shapes that are curved, straight, open, closed, symmetrical, asymmetrical, etc.

Body-mind Principles Concepts explored and/or employed to support mind-body connections (e.g., breathe, awareness of the environment, grounding, movement initiation, use of imagery, intention, inner-outer, stability-mobility).

Body Pathways Pathway in dance is synonymous to line in visual art: a point that moves through space that can vary in width, length, curvature and direction. In dance, a body part of the entire body can move in a variety of pathways.

Choreography (Literally, 'dance writing.') The creation and composition of dances by arranging or inventing steps, movements and patterns of movement.

Contrasting Efforts-To compare or oppose two things so as to show their differences. In dance, two contrasting efforts might be different in energy, space (size, direction, level), design (open/close, symmetrical/asymmetrical) timing (fast/slow, even/uneven).

Cross-body patterning Movements that cross the body midline.

Cross-lateral movement A body pattern that crosses the vertical mid-line of the body; movement that goes right to left or left to right; a body pattern of connecting body parts along a diagonal pathway through the body's core to the extremities.

Dance Study A short dance that is comprised of several dance phrases based on an artistic idea.

Distal, mid-limb, and central initiations Movement initiated by body parts situated away from the point of attachment to the body (e.g., fingers, toes), in the middle area of attachment to the body (e.g., elbows, knees), and next to or nearest the point of attachment to the body (e.g., torso).

Dynamic The qualities or characteristics of movement which lend expression and style; also called "efforts," or "energy" (e.g., lyrical, sustained, quick, light, or strong).

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

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

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

Genre A broad category of music that may include many different forms, styles and expressions (e.g., Baroque, Romantic, Minimalist, Broadway, Jazz, New Age).

Improvise To simultaneously invent and perform movement.

Locomotor/Non-locomotor Movement Movements that travel through space or carry weight from one location to another or a movement that a person performs while remaining stationary.

Meter In music, the number and length of beats in a measure (e.g., 2/4 equals two quarter notes in a measure and 6/8 equals six eighth notes in a measure).

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

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Movement Qualities Expressive components of movement, also called efforts.

Musical Phrasing The way a dancer shapes a series of movements within a larger piece using dynamics (e.g., amplitude, attack, movement qualities), especially but not exclusively in coordination with music.

Notation System A symbol system for components of movement (e.g., Labanotation, Beauchamp-Feuillet Notation, Eshkol-Wachman, Benesh Notation, etc.).

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

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

Production Elements Aspects of performance that produce theatrical effects (e.g., costumes, make-up, sound, lighting, props).

Proprioception Internal sensations and awareness of body position and movement.

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

Spatial Pathways The line through space along which a person moves.

Static Standing or fixed in one place; stationary.

Style Dance that has specific movement characteristics, qualities, or principles that give it distinctive identity (e.g., 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).

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

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Drama/Theatre Glossary

Aesthetics Unique to each individual, aesthetics refers to a set of principles concerned with the nature and appreciation of beauty.

Aristotle's Six Elements of Drama Spectacle, Character, Fable (Plot), Diction, Melody, and Thought.

Artistic Criteria The criteria for judging the work of particular artists. These may include intent, focus, skill, form, representation, imagination, authenticity, engagement, pleasure, universal significance, context, criticism, and limitations of time, space, and finances.

Audience Etiquette The social norms appropriate to a group participating as spectators. These norms may vary greatly depending on the particular event; however, respect and consideration for other audience members is always the key. Behavior and voices should be appropriate to the venue and considerate of others ability to see and hear the event.

Character Analysis Evaluation of specific traits of a character.

Character Morgue A collection of reference works and files used by actors, directors and designers to develop particular aspects of a character. Character morgues often feature pictures, mementos and writing to demonstrate or explore aspects of a character.

Character Traits Observable embodied actions that illustrate a character's personality, values, beliefs, and history.

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

Culture The customs, arts, social institutions, history and achievements of a particular nation, people, or other social group.

Dialect A particular form of a language which is peculiar to a specific region or social group.

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

Documentary theatre Documentary Theatre is a theatre primarily of social and political change; it often seeks to present an entire picture and individual perspectives on issues while also trying to give emotional insights into a theme or issue.

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

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

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

International Phonetic Alphabet (IPA) An internationally recognized set of phonetic symbols developed in the late 19th century, based on the principle of strict one-to-one correspondence between sounds and symbols.

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Locomotor/Non-locomotor Movement Movements that travel through space or carry weight from one location to another or a movement that a person performs while remaining stationary.

Musical theatre A form of theatre that combines spoken dialogue, music, songs, and dance.

Non-representational Materials Objects which can be transformed into specific props through the imagination.

Oklahoman Culture The customs, arts, social institutions, history, and achievements unique to Oklahoma; including, but not limited to, Will Rogers, Woody Guthrie, The Dust Bowl, and the 39 tribes that call Oklahoma home as well as the five indigenous tribes.

Pantomime Pantomime (and mime) is the art of portraying a character or a story solely by means of body movement, realistic and symbolic gestures, and facial expressions. Pantomime is not charades, but has been described as "the art of expressing feelings by attitudes and not a means of expressing words through gestures."

Personal Aesthetics An individual's criteria or set of principles which establishes criteria and nature of beauty.

Play Plan Describes the role and actions a child will engage in during the first few minutes of intentional make-believe play. This initial plan helps children act purposefully, the first step to becoming self-regulated learners.

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

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

Production Elements The areas of technical theatre are scenery, lighting, properties, costuming, and sound. All of these areas work together in a production to establish the place, time period, and mood of the production.

Puppetry A unique and ancient art form in which students create, personify, story-build, and perform using puppets.

Reader's Theatre Reader's Theatre is a creative oral reading of any type of literature - play, prose, or poetry. Students may assume multiple roles, as long as their characters appear in different scenes. Students should study of the entire play so that they are aware of relationships, issues, and of the contribution of each scene to the total effect of the play.

Staging Patterns of movement in a scene or play (e.g., stage crosses, entrances, exits, etc.) which help to convey meaning.

Staging Choices Choices made about the way to play the scene.

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 Enactment Using the literary plot line as the guiding force to create an informal play.

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

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Supportable Choices Choices for which a student can supply facts, proof, or evidence.

Synergy A combined action between actors, actors and audience, etc.

Tableau A still picture, without talking, that captures and communicates the meaning of a concept, idea, or moment. Tableau is a dramatic and theatrical technique in which actors freeze in poses (with an expression on their faces and energy in their bodies) that create a picture of one important moment in or associated with the dramatic activity or play; this requires deeper reading, research, thinking, and rehearsing (focus and commitment), as well as an exploration of the idea or text and experimentation with a variety of alternatives before choosing final poses.

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

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Music Glossary

Accompaniment Vocal or instrumental parts that accompany a melody.

Arrangement Setting or adaptation of an existing musical composition.

Beat Underlying steady pulse present in most music.

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

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 Musical ideas used to manipulate music (e.g., ostinato, imitation, sequence, augmentation, diminution, inversion, drone, Alberti Bass, etc.)

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

Dynamics Level or range of loudness of a sound or sounds.

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

Found Sounds Objects that can be used as instruments, such as pencils, desks, books, buckets, etc.

Genre Category of music characterized by a distinctive style, form, and/or content, such as jazz, march, cantata, hip hop, etc.

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

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

Intonation Singing or playing the correct pitch in tune.

Locomotor/Non-locomotor Movement Movements that travel through space or carry weight from one location to another or a movement that a person performs while remaining stationary.

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

Musical Structure Totality of a musical work.

Notation Visual representation of musical sounds.

Ostinato A rhythmic or melodic figure that is repeated.

Pentatone The 1st, 2nd, 3rd, 5th, and 6th tones of a scale (do re mi so la)

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

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

Round A song imitated at the same pitch by a second (or third) group of musicians who begin at a designated time during the song.

Partner Song Two different songs sung at the same time to create harmony.

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

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

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

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

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Visual Art Glossary

Appropriation Intentional borrowing, copying, and alteration of preexisting images and objects.

Balance The distribution of the visual weight of objects, colors, texture, and space. If the design was a scale, these elements should be balanced to make a design feel stable. In symmetrical balance, the elements used on one side of the design are similar to those on the other side; in asymmetrical balance, the sides are different but still look balanced. In radial balance, the elements are arranged around a central point and may be similar.

Color The quality of an object or substance with respect to the light reflected by the object. Color has three main characteristics:

Hue - The specific name of a color (red, green, blue, etc.)
Value - The degree of lightness or darkness of a color.
Intensity - The degree of brightness or dullness of a color

Color can also be characterized by the following:

- White is pure light; black is the absence of light.
- Primary colors are the only true colors (red, blue, and yellow). All other colors are mixes of primary colors.
- Secondary colors are two primary colors mixed together (green, orange, violet).
- Intermediate colors (sometimes called tertiary colors) are made by mixing a primary and secondary color together. Examples of intermediate colors include yellow-green, blue-green, and blue-violet.
- Complementary colors are located directly across from each other on the color wheel (an arrangement of colors along a circular diagram to show how they are related to one another). Complementary pairs contrast because they share no common colors. For example, red and green are complements, because green is made of blue and yellow. When complementary colors are mixed together, they neutralize another other.
- Warm colors are colors in the spectrum that suggest warmness, including red, yellow, and orange. Warm colors advance when used with cool colors.
- Cool colors are colors of the spectrum that suggest coolness, including blue, green and violet. Cool colors recede when used with warm colors.
- Analogous colors are colors that contain a common hue, which are found next to one another on the color wheel. An example of intermediate colors include green-blue, blue, and blue-violet.

Contrast The difference between elements of art in a composition, such that each element is made stronger in relation to the other. When placed next to each other, contrasting elements command the viewer's attention. Contrast can be achieved by the juxtaposition of any of the elements of art.

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.

Curate Select, organize, and exhibit works of art.

Elements of Art Line, shape, form, space, value, color, and texture.

Emphasis The part of the design that catches the viewer's attention, also referred to as the center of interest or focal point. Usually the artist will make one area stand out by contrasting it with other areas. The area could be different in size, color, texture, shape, etc.

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Fair Use The doctrine that brief excerpts of copyright material may, under certain circumstances, be quoted verbatim for purposes such as criticism, news reporting, teaching, and research, without the need for permission from or payment to the copyright holder.

Form Three-dimensional shapes that can be measured by length, width, and depth (e.g., spheres, cylinders, cubes, pyramids, cuboids, etc.).

Line A mark with greater length than width. Lines can be horizontal, vertical, or diagonal; straight or curved; thick or thin.

Movement The path the viewer's eye takes through the work of art. Such movement can be directed along lines, edges, shape, and color within the work of art.

Pattern The repeating of an object or symbol throughout the work of art.

Principles of Design Balance, emphasis, movement, pattern, repetition, rhythm, variety, unity, and contrast.

Proportion The relationship of one part of a whole to other parts.

Repetition Works with pattern to make the work of art seem active. The repetition of elements of art creates unity within the work of art.

Rhythm Created when one or more elements of art are used repeatedly to create a feeling of organized movement. Rhythm creates a mood like music or dancing. Unlike pattern, which demands consistency, rhythm relies on variety.

Shape A closed line. Shapes can be geometric (squares, circles, triangles, etc.) or organic (free-form or natural shapes). Shapes are flat and can be measured by length and width.

Space The area between, around, and within objects. The space around an object is negative space. The object itself is known as positive space. Space can also refer to the feeling of depth - also known as space-in-depth. Space-in-depth includes foreground, middle ground, and background space.

Texture The surface quality that can be seen and felt. Textures can be rough or smooth, soft or hard. Texture can be natural (real) and actually felt or visually implied by the artist and feels different than it appears.

Value The degree of lightness or darkness of a tone or color. Value is dependent upon the amount of light a surface reflects. Value can be created through the following techniques:

- Hatching - Technique that uses one set of hatching lines running parallel to the other sets.
- Cross-Hatching - Technique that uses one set of hatching lines over another set in a different direction so that the lines intersect.
- Stippling - Technique that uses a series of dots to create dark and light values.
- Tonal Shading - Technique that blends tones together creating a smooth effect.
- Shade - Dark value created by adding black.
- Tint - Light value created by adding white.

Variety The use of several elements of art to hold the viewer's attention and to guide the viewer's eye through and around the work.

Unity The feeling of harmony between all parts of the work of art, which creates a sense of completeness.

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