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Control principle Cont	Explore		CREATING
The chapter of the continue of	b. Find a different way to do several basic locomotor and non-locomotor movements.	ond in eart to a of sensory (for sensory visual, e.)	Anchor Standard 1: Enduring Understan Essential Question(s Pre Killering DA:CALTPK
institution and transform contents and deas for to movement for a first telegraphy professional particles and deas for a ballet content for a first profession observed description of the content for a ballet ballet for a ballet content for a ballet ballet ballet for a ballet ballet for a ballet ballet for a ballet ballet ballet ballet for a ballet ballet ballet ballet ballet balle		a. Respond in movement to a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance).	Generate and conce ding: Choreographer 1: Where do choreog Kindergarten DA Criff K
institution and transform contents and deas for to movement for a first telegraphy professional particles and deas for a ballet content for a first profession observed description of the content for a ballet ballet for a ballet content for a ballet ballet ballet for a ballet ballet for a ballet ballet for a ballet ballet ballet ballet for a ballet ballet ballet ballet ballet balle	b. Explore a variety of locomotor and non-locomotor movements by experimenting with and changing the elements of dance.	a. Explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance, experiences) and identify the source.	otualize artistic ideas suse a variety of sou raphers get ideas for List
r a. Relate similar or a. Compare a develop of stimuli (for example, music, variety of stimuli of stimuli of stimuli of stimul	b. Combine a variety of movements while manipulating the elements of dance.	a. Explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance, experiences) and suggest additional sources for movement ideas.	and work. rces as inspiration an dences? Znd DA:C7112
r a. Relate similar or a. Compare a develop of stimuli (for example, music, variety of stimuli of stimuli of stimuli of stimul	b. Explore a given movement problem, Select and demonstrate a solution.	a. Experiment with a variety of self-identified stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences) for movement.	d uransform concepts 3 of 1 of
r a. Relate similar or a. Compare a develop of stimuli (for example, music, variety of stimuli of stimuli of stimuli of stimul	b. Develop a movement problem and manipulate the elements of dance as tools to find a solution.	a. Identify ideas for choreography generated from a variety of stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences).	and ideas into move
this injury or a. Compare a limplement graphy using observed dance, reple, music, variety of stimuli literary forms, personal current news or ce/recall, personal ries to vocabulary and data into evarious b. Explore various b. Identify and dance study vocabularies to using geraphy. Explore various b. Explore various b. Identify and dance study vocabulary and content for an artistic expressional movement choreography. Explore various b. Explore various b. Identify and dance study vocabulary and content for an artistic expressional movement choreography. Explore various b. Explore various b. Identify and dance study vocabulary of explain and discuss specific dance study and dance trengths, and vocabulary of stimuli for vocabulary of explain and discuss specific dance trengths in an dance treminology to wothern to communicate intent. Explore various b. Explore various b. Identify and dance study or dance study or dance that development dance. Explore various b. Identify and dance study or dance study or dance that development dance study or dance that development or movement dance study or dance that development dance. Explore various b. Identify and dance study or dance that dance study or dance that development dance. Explore various b. Identify and dance study or dance that dance study or dance to communicate intent. Explore various b. Identify and build on original dance study or dance that dance study or dance to communicate intent. Explore various b. Identify and build on original dance study or dance to communicate intent. Explore various b. Identify and build on original dance study or dance to those made by well-movement intents.	b. Construct and solve multiple mavement problems to develop choreographic content.	a. Build content for chareography using several stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences, literary forms, natural phenomena, current news, social events).	
A. Compare a A. Compare barries A. Compare a A. Compare barries A. Compare personal A. Co	b. Explore various movement vocabularies to transfer ideas into choreography.	isimiliar or ing ideas ing ideas ing ideas in a phy using of stimul nple, mus dance, orms, natural ena, ce/recail, ce/rec	esion:
A. Explore a variety and simulifor content generated sourcing movement from stimulus and the relationship between the strongts, and the alements of dance to explore approximation on the elements of dance to explore graphed select movement strengths, and the claments of dance to explore personal movement strengths, and the claments of dance to explore personal movement strengths, and select movement strengths in an original dance study or dance that or dance. Hat challenge skills or genres to communicates and priginal dance study or dance that or dance. Compare personal communicates and communicates and communicates and communicates and communicates and communicates or genres to communicates and communicates a			DA CONTRACTOR
A Explore a variety content generated sourcing movement from stimulus to develop an improvisational or choreographed dance study. Analyze the process codified movement. Analyze the process codified movement and the relationship between the stimuli and the movement. b. Experiment with the elements of dance to explore preferences and personal movement strengths, and select movements strengths in an original dance study or dance that or dance. Compare personal incommunicates and original dance study or dance that or dance study or dance that or dance study or dance that communicates an artistic intent. Compare personal choices to those made by well-known choreographers.	original dance study or dance. b. identify and select personal preferences to create an original dance study or dance study or defice dance use genrespecific dance terminology to articulate and justify choices made in movement development to communicate intent.	a. Implement a. Implement movement from a variety of stimuli for example, music, for example, music, observed dance, ilterary forms, notation, natural phenomena, personal experience/recall, current news or social events) to develop dance content for an	× 2
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	b. Apply personal movement preferences and strengths with the movement vocabulary of several dance styles or genres to choreograph an original dance study or dance that communicates an artistic intent. Compare personal choices to those made by well-known		HSACCOOT D STORE
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		Plan		The state of the s	The second secon		CREATING
partner.	nce bving					a. Improvise dance a. Improvi that starts and stops that has a on cue. beginning	Enduring Uniderstanding: The elements of dance, dance structures, and choreograp Essential Question(6): What influences choice-making in realing choreography? Mindergarten
investing interests and in proving alone or with a partner.	b. Express an idea, feeling, or image,					a. Improvise dance that has a beginning, middle,	g. The elements of dar What influences choice Kindergarten PA:cr.2d ki
emotion, or follow a or emotion, or follow a or emotion, or follow a or emotion, or follow a musical phrase. Explain reasons for movement cho	b. Choose movements that				movement choices.	, at les	making in creating chu
or emotion, or follow a musical phrase. Explain reasons for movement choices.	b. Choose movements that				idea, and a clear end.	a. Improvise a a. identify and dance obrase with a experiment with beginning, a middle choreographic	nd choreographic devic reography? 2nd passing
communicates and and communicates and a main idea. Discuss idea or freeling. Ithe reasons and Discuss the effect of effectiveness of the the movement movement choices.	ance	÷		example, AB, ABA, theme and development).	simple movement patterns and dance structures (for	a. Identify and experiment with choreographic	es serve as both a foun
	in I	-	choices.	∵ ⊼	movement possibilities and create a variety of	a. Manipulate or modify choreographic	Enduring Uniderstanding: The elements of dance, dance structures, and thoreographic devices serve as both a foundation and a departure point for choreographics essential Question(5): What influences choice-making in creating choreography? Proceedings Proceded Proceedings Proceedings Proceedings Proceedings Proceedings Proceedings Proceedings Proceded Proceedings Proceedings Proceded Proceedings Proceded Proceded Proceded Proceded Proceedings Proceded Procede
specific movement vocabulary to communicate a main idea. Discuss how the dance communicates nonverbally.	b. Develop a dance study by selecting a				devices to expand choreographic possibilities and develop a main	a. Manipulate or modify a variety of choreographic	point for choreograph Sth DA:Cr2 1.5
dance study that communicates personal or cultural meaning. Based on the criteria, evaluate why some movements are more or less effective than others.	b. Determine artistic criteria to			Explain the goal or purpose of the dance.	structures to develop a dance study that supports an artistic intent.	a. Explore choreographic devices and dance	5th
choreograph a choreograph a dance study that dance that communicates communicates personal or cultural personal or cultural meaning. Articulate meaning. Discuss how the criteria serve to communicate the meaning of the dance.				Articulate reasons for movement and structural choices.	structures to develop a dance study with a clear artistic intent.	a. Use a variety of choreographic devices and dance	7th DA:(72)77
dance study that dance that communicates personal or cultural personal or cultural meaning. Discuss how the artistic chart serve to communicate the meaning of the meaning of the dance.	b. Determine artistic b. Define and apply criteria to artistic criteria to	movement and structural choices.	Articulate the group process for making	original dance study the dance or dance with a structures clear artistic intent. the artistic	choreographic devices and dance structures to choreograph an	a. Collaborate to select and apply a variety of	P. 0731
for an original dance study or dance. Discuss how the use of movement elements, choreographic devices and dance structures serve to communicate the artistic statement.	b. Develop an artistic statement			the dance structures clarify the artistic intent.	devices and dance implement a structures to of choreograp support an artistic devices and dintent. Explain how structures to	a. Collaborate to a. Work individesign a dance and collaboral using choreographic to design and	HS Proficent DA COLLEGE
personal aesthetic for an original dance study or dance. Select and demonstrate movements that support the artistic statement.	b. Develop an artistic statement	informs the artistic intent.	and final composition	develop original dances. Analyze how the structure	implement a variety designing and of choreographic choreographic devices and dance original dance structures to	dually	H5 Accomplished
that communicates a personal, cultural and artistic perspective.	b. Construct an artistic statement		to intensify artistic intent.	choreographic choices and explain how they are used	designing and choreographing original dances.	a. Demonstrate fluency and personal voice in	HS Advanced DACC 11
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	Revise:	CREATING
b. Identify parts of b. Depict a dan the body and movement by document a body drawing a pictu shape or position by using a symbol. drawing a picture	a. Respond to Suggestions for Changing movement through guided improvisational experiences.	Arichor Standard 3: Refine and complete artistic work. Enduring Understanding: Chorcographers analyze, eval Essential Question(p): New doc thoroographers use soft Byork Note Control of the Control of the Control DACCT
re or	a. Apply suggestions a. Explore for changing suggestion movement through change from guided improvisational improvisational and/or she experiences. remembe sequences	lefine and complete ing: Choreographers How do choreogra Kindergarten DA:CG: LK
u 0 94 →	a. Explore suggestions to change movement from guided improvisation and/or short remembered sequences.	artistic work. analyze, evaluate, ri phers use self-reflect Lst DACPS L1
b. Depict the levels of movements in a variety of dance movements by drawing a picture or using symbols (for example, high, middle, low).	a. Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences.	fine and document ton, feedback from o 2nd
b. Depict directions b. Depict the or spatial pathways relationships of a dance phrase by between two drawing a picture map or using a dance phrase by symbol. The depict directions by Depict the Depict the Company or spatial pathways relationships of dance phrase by drawing a picture using symbols (feexample, next to above, below, behind, in front	vement ponse o o ort le le le ln nts.	Anchor Standard 3: Refine and complete artistic word. Anchor Standard 3: Refine and complete artistic word. Enduring Understanding Choreographers analyze, evaluate, refine, and document their work to communicate meaning. Essential Question(1): Revi do choreographers use seir-refied on feedback from others, and documentation to improve the quality of their work? Pre K. Pre K. Kindergarter Later Zand DACCALER BACCALER DACCALER
of).	a. Revise movement based on peer feedback and self-reflection to improve communication of artistic intent in a short dance study. Explain choices made in the process.	inicate meaning. Inicat
b. Record changes in a dance sequence through writing, symbols, or a form of media technology.	a. Explore through movement the freedback from others to expand chreographic possibilities for a short dance study that communicates artistic intent. Explain the movement choices and refinements.	on Care and American
b. Record changes b. Explore or invent in a dance sequence a system to record a through writing, dance sequence symbols, or a form through writing, symbols, or a form of media technology, technology.	a. Revise dance compositions using collaboratively developed artistic criteria. Explain reasons for revisions and how choices made relate to artistic intent.	2 Grh DAYCGGT 6
b. Investigate a recognized system to document a dance sequence by using words, symbols, or media technologies.	a. Evaluate possible a Revise revisions of dance choreography compositions and, if collaboratively or necessary, consider independently revisions of artistic criteria based on artistic criteria based on and reflection, and the feedback of others. Feedback of others. Feedback of others choices and how reasons for choice they clarify artistic and revisions and intent. The choices and how they clarify artistic and revisions and intent. The artistic intent.	
b. Experiment with aspects of a recognized system to document a section of a dance by using words, symbols, or media technologies.	a. Revise choreography collaboratively or independently based on artistic criteria, self-reflection, and the feedback of others. Articulate the reasons for choices and revisions and explain how they clarify and enhance the artistic intent.	3 0 1 2 3 4 3 8 8
b. Compare recognized systems to document a section of a dance using writing, symbols, or media technologias.	a. Clarify the artistic intent of a dance by manipulating choreographic devices and dance structures based on established artistic criteria and feedback from others. Analyze and evaluate impact of choices made in the revision process.	A Control of State of
b. Develop a strategy to record a dance using recognized systems of dance documentation (for example, writing, a form of notation symbols, or using media		
b. Document a dance using recognized systems of dance documentation (for example, writing, a form of notation symbols, or using media technologies).	intent of a dance by intent of a dance by refining and choreographic devices and dance tructures, and independently using artistic criteria using setablished artistic refreduction and the feedback from criteria, self-reflection and the feedback from charts. Choices made in the choices made in the refinements support revision process. Tevision process. a tristic intent.	
	Revise	CREATING

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		Express					Performing
		·	o. Identify speed of dance as fast or slow. Move to varied rhythmic sounds at different tempi.			demonstrate directions for moving the body in general space (for example, forward, backwards, sideways, up, down, and turning) and finding and returning to a place in space.	Anchor Standard 4: Enduring Understant Essantial Question(s) Pre-K
			b. Demonstrate tempo contrasts with movements that match to tempo of sound stimuli.		iers	moving body shapes that show lines (for example, straight, bent, and curved), changes levels, and vary in size (vary in size with others to make a circle formation	Auchor Standard 4: Select, analyze, and interprets antistic Enduring Understanding, Space, lime, and energy are, by Essential Question(5). How do dancels work with space, with space, and selection(5). How do dancels work with space, and selection of the selecti
		,	b. Relate quick, moderate and slow movements to duration in time. Recognize steady beat and move to		⊐ ¥e	apes, apes, t,	
	v D G 4		b. Identify the length to of time a move or phrase takes (for example, whether it is long or short).	between circling and turning as two separate ways of continuous directional change.	i, 5		er P
metric and kinesthetic phrasing.	the same or of a night from the different time orientation to accompaniment. Use	time" to r	b. Fulfill specified the duration of time with comprovised locomotor and non-locomotor specified to the durant of			7 F & B	cate artistic expres
	music.	leven rhythms. nize and nd to tempo ss as they n dence and	- 6 -		s with	nd skitt	stor?
		that show the ability to respond to changes in time.	₽ <		to outward focus for projecting out to far space.		521 DA PATS
		or dance work. Accurately use accented and unaccented beats in 3/4 and 4/4 meter.					English and the partner and
	·	interest interest kinesthetically, kinesthetically, rhythmically, and visually.	onal ance sing and		to include designed s for d contrast.	vocabulary of floor and air pattern designs. Incorporate and modify body designs from different dance genres and styles for the purpose of expanding	BEXAME THE PROPERTY OF THE PRO
	templ in different body parts at the same time.	phrases of different phrases of different lengths that use various timings within the same section. Use different	select and and and and tand itely				200000000000000000000000000000000000000
	phrasing.	aspects of aspects of accompaniment accompaniment integrate breath phrasing with metric and kinesthetic	ation lated mpi. cues	others as appropriate to the choreography.	* ¤ • •	and ensemble skills that enable contrasting level changes through lifts, balances, or other means while maintaining a sense of spatial design and relationship its and relationship is sense.	
10 41 = -		ways. Use Internal rhythms and kinetics as phrasing tools. Dance "in the moment."	ā		maintaining relationships through focus and intentionality.	with ifon, ier and ier and es and ecute er and air ith	
with and against rhythm of accompaniment or sound erwironments.	example, contrapuntal and/or polyrhylhmic) at the same time. Work	complexity in phrasing with and without musical accompaniment. Use multiple and complex rhythms (for	b. Modulate time factors for artistic interest and expressive acuity. Demonstrate time		relationships with other dancers and audience as appropriate to the dance.		HSAOVAINCE DAIVAULI
		Express					Performing

Anchor Standard 5:	Anction Standard St Develop and refine artistic techniques and work for presentation.	Usuc techniques and	work for presentation		Section of the control of the contro				The state of the s		STORY STATE OF THE	The state of the s	
Enduring Understan Essential Questions Pre Kulling	Enduring Understanding: Dances use the mind-body comes tendered to prepare the second during the second tendered to prepare the second tendered t	CO TO PROJECT TO A STATE OF THE	ection and develop the body as an instrument for artisty and artistic expression in mind and body for artistic expression? The mind and body for artistic expression? Str. 2006.	ody as an instrument stir expression?	for anistry and and	Ilicexpression				HS profident	NIS Accomplished	TS dual st	Performin
a. Demonstrate basic	a. Demonstrate basic a. Demonstrate same a. Demonstrate a	a. Demonstrate a	a. Demonstrate a	a. Replicate body	a. Demonstrate	a. Recall and execute	a. Embody technical	a. Apply body-use	a, Embody technical	a. £mbody technical	a. Dance with	a. Apply body-mind	
otor,	side and cross-body	range of lecomotor	range of lecomotor	shapes, movement	fundamental dance	a series of dance	dance skills (for		dance skills (for		/ard	principles to	
non-locomotor	and non-	and non-locomotor	and non-locomotor	characteristics, and	skills (for example,	phrases using	lent,	æ	example, functional	onal	ø.	technical dance skills	
movement, and body locomotor	lacemotor	movements, body	movements, body	movement patterns	alignment,	fundamental dance	coordination,	physical maturational alignment,	alignment,			in complex	
patterning with	movements, body	patterning, body	patterning, and	in a dance sequence	coordination,	skills (for example,	balance, core	development to	coordination,	ž	<u>ā</u> .	choreography when	
I spatial relationships.		shapes, and	dance sequences	with awareness of	balance, core	alignment,	support, kinesthetic	SKII.S	balance, core			performing solo,	
	and	directionality.	that require moving	body alignment and	support, kinesthetic	coordination,		(for example,	support, clarity of	ᅉ	TD.	partnering, or	
	body shapes.		through space using	core support.	awareness) and	balance, core	movement) to	functional alignment, movement, weight		<u> </u>	goals.	dancing in ensemble	
		•	a variety of		movement qualities	support, kinesthetic	accurately execute	coordination,				works in a variety of	
			pathways.		when replicating and	awareness, clarity of	changes of direction,	balance, core	flexibility/range of	flexibility/range of	_	dance genres and	
					recalling patterns	movement).	levels, facings,	support, kinesthetic	motion) to replicate,	motion) to retain and	-	styles. Self-evaluate	
					and sequences of		pathways, elevations	awareness, clarity of	recall, and execute	execute dance		performances and	
					locomotor and non-			ment, weight		choreography.		discuss and analyze	
					movemente		į		inderent of the state of			performance abinty	
					TICYGE THE TICK		transitions.	/range of	dance phrases.			with others.	
							nedshors.	monony.					
		5	۵.	e o	b. Execute	b. Demonstrate safe	b. Apply basic	b. Utilize healthful	b. Evaluate personal	b. Develop a plan for	b. Apply anatomical	b. Research healthful	
c				coordinate with a	techniques that	body-use practices	anatomical	practices and sound	healthful practices in healthful practices in		principles and	and safe practices for	
	CUe		۵	partner or other	extend movement	during technical	knowledge,	nutrition in dance	dance activities and		tices to	dancers and modify	
amaig personal		ş	3	dancers to safely	range, build strength, exercises and	exercises and	proprioceptive	activities and	everyday life	everyday life		personal practice	
space.	ions,		Σ,		and develop	movement	feedback, spatial	everyday life. Discuss including nutrition		rition		based on findings.	
	explorations while	alaing bersonar	snaring and		endurance. Explain	combinations.	awareness, and	benefits of practices	and injury		achieving fluency of	Discuss how-research	
	exprotations posterati	space.	ilning personal	patnway designs.	the relationship	Discuss how these	nutrition to promote	and how choices	prevention, Discuss	prevention. Discuss		informs practice.	
	Ridantairing personal		space.		between execution	practices, along with	safe and healthful	enhance	choices made, the	implementation of			
	space,				of technique, safe	healthful eating	strategies when	performance.	۰.		plan that supports		
- Andrews		*			cody-use, and	habits, promote	warming up and		and methods for		health for everyday		
					healthful nutrition.		dancing.		improvement.	-	life,		ydy
						endurance and injury							ıba
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Performing

jerky/smooth).

smooth, or wavy). example, slow,

and adjectives that example, use adverbs with movement characteristics along

> specific adverbs and example, selecting movements (for characteristics to c. Select and apply

heighten the effect characteristics to of their intent,

applying specific by modifying movements and energy and dynamics c. Change use of

phrases for use of energy and dynamic

within one's

is textured. way that movement dynamics in such a c. Direct energy and

> movements by c. Connect energy

and dynamics to

phrases by applying

express intent while

applying them in and dynamics. Vary

musculature for by varying tensions :. Analyze

c. Use the internal

body force created

rocabulary (for

apply to movement

them to

movements). adjectives and apply

on the analysis, describe them, Based adjectives to adverbs and changes and use

the relationship (distal) and analyze initiation (torso) and Motivate movement and free-flowing

peripheral initiation from both central movements. :. Contrast bound

technique exercises

total body awareness through all parts of

performance. Use and dance and dynamics to Incorporate energy

energy and dynamics

variances of energy

phrase and into the

sequences

and dynamics. phrases demonstrate so that movement. the body. Develop

close attention to its next phrase, paying smoothly out of the phrase and transition over the length of a energy and dynamics energy and c. Initiate movement

novement initiation

skills for establishing broad dynamic range expressively using a Perform movement choreography. phrases and performing dance dynamics to clearly c. Modulate

projecting to the other dancers and relationships with and employ dynamic

and energy.

jolly jump, and joyful

incorporating a range and energy, of movement

and appropriately bound and free-Distinguish between expression. and dynamic movement initiation

dancers must do to perform them Determine what describe them. adjectives to use adverbs and characteristics and Discuss specific genres or styles. variety of dance characteristics from a contrast movement c. Compare and

project movements. to enhance and efine the phrases by between initiation

characteristics.

and dance phrases.

technique exercises apply them to flowing movements

clearly.

characteristics dancing the kinesthetic Demonstrate

novement wareness while eap, a floppy fall, a uch as a bouncy light/heavy, example, loose/tight, characteristics (for c. Move with

movements (for characteristics to opposing

different . Identify and apply

c. Demonstrate

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request.	repeat and recall	body parts and relation to other movemen
	upon request.	movements and
adjust and modify movements or placement upon request.	upon request. others in space, Self- dance activities.	movements, with an sequences with a
	partner or in group dance activities.	
other and responding synchronize actions, to stimula cues (for largering), and refine spatial example, muic, text, relationships to or lighting. Reflect improve on feedback from others to inform Apply feedback from personal dance personal dance performance goals. performance goals. performance goals.	with other dancers by cueing off each	phrases and timing
synchronize actions, not work in executir complex patterns, relationships to sequences, and improve performance quality, movement problem Apply feedback from to dances by testing personal personal personal personal food results. Document self-improvements over time	members to repeat sequences,	peer ensemble
synchronize actions, complex patterns, and refine spatial complex patterns, relationships to complex patterns, sequences, and formations. Solve performance quality. In color to dances by testing options and finding good results. Document self-improvements over time	dances by identifying what works and does	ensemble to refine
	Develop group	peers to practice and
performance performance performance performance processes expectations through accuracy, clarity, and goals. Use a variety accuracy dearly, and goals. Use a variety accuracy described performance goals analyzes and evaluate artistry it example, view live or performance goals and practice to reach and others (for goals. Document or performance performance performance with effor example, use video performance performance with effor example, the difference performance or time (for example, between the way on information or timeline). Doservations). The content of the performance performance with evaluating portfolis, between the way on information or timeline. Articulate personal performance goals and others (for example, use video performance performance performance performance with visual affect). Articulate personal analyze and others (for performance with evaluation performance performance) articulate performance performance performance performance with visual affect). Articulate personal performance goals and justify reasons for exelecting particular practice strategies.	strategies for achieving	-
performance meet performance processes with accuracy, clarity, and goals. Use a variety attention to express/leness. Articulate personal analyze and evaluate technique and performance goals performance goals performance of self personal personal recordings of recordings of particle to analyze the difference journaling, portfolis, between the way or timeline). Articulate personal analyze and others (for performance goals. performance goals achievements. Look and how they feel to match performance with visual affect). Articulate personal analyze the difference journaling, portfolis, between the way or timeline). Articulate personal analyze the difference journaling, portfolis, between the way or timeline). Articulate personal analyze the difference journaling, portfolis, between the way for timeline). Articulate personal analyze and schievements. For selecting performance goals and justify reasons for selecting particular practice strategies.	rehearsal plan to	peers to establish
processes with attention to technique and artistry informed by personal performance goals. Reflect on personal achievements.	independent practice attention to technica	collaborative and - direct rehearsals with
	attenti	c. Initiati
artistic expression. Use a range of rehearcal strategies to achieve performance excellence.	on to technical	e, plan, and hearsals with

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		-	Present:			Perform
	as part of a dance.	1			space.	a cuestion(s): A POLA PARAMETER A POLA PARAMETER ace for others in gnated area or
	dance.				dosignated space.	is Dance Personnaire by deliberated particular Kindel garted Dance for and with a. Dance for and with others in a
	simple tre use or simple props to enhance performance.				edifferent areas.	an interaction paths iter aribity in a philip 3. Dance for others in a space where
	b. Use limited production elements (for example, hand props, simple scenery, or media projections).				where audience and performers occupy different areas.	
designated specific performance space.	b. Explore simple production elements (costumes, props, music, scenery, lighting, or media) for a dance performed for an audience in a				performance space using production terminology (for example, stage right, stage left, center stage, upstage, and downstage).	DARF613
	b. identify, explore, and experiment with a variety of production elements to heighten the artistic intent and audience experience.				performance space from an informal setting (for example, gymnasium or grassy area).	DA PIG 144 a. Consider how to establish a formal
o paces.	b. Identify, explore, and select production clements that heighten and intensify the are ristilic intensify the are adaptable for various performance			-	to alternative performance venues by modifying spacing and movements to the performance space.	a mpliffle sartistic exore a manufacture of the control of the con
explain reasons for the decisions made using production terminology.	b. Compare and contrast a variety of possible production elements that would intensify and heighten the artistic intent of the work. Select choices and			notes from choreographer and make corrections as needed and apply to future performances.		IGN I I I I I I I I I I I I I I I I I I
how the production elements would be handled in different situations.	b. Explore possibilities of producing dance in a variety of venues or for different audiences and, using production terminology, explain			documenting these efforts. Post- performance, accept notes from choreographer and apply corrections to future performances.		DADEST AND ALL COMMENTS OF THE
venue, or for different audiences. Explain reasons for choices using production terminology.	b. Collaborate to design and execute production elements that would intensify and heighten the artistic intent of a dance performed on a stage, in a different	future performances.	improvements. Post- performance, accept notes from choreographer and apply corrections to	performance performance performance. Document efforts and create a plan for ongoing	(for example commitment, dependability, responsibility, and cooperation) when preparing for performance. Use performance extinutes and	This part of the control of the cont
intent of the dances.	b. Evaluate possible designs for the production elements of a performance and select and execute the ideas that would intensify and heighten the artistic	and strategies using dance terminology and production terminology.	future performances. Document the rehearsal and performance process and evaluate methods	eridurette and performance practices during class, rehearsal and performance post implement performance, accept performance notes from performance actes from performance performance from performance performance actes from performance	(for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Demonstrate parformance	By Profition) a. Demonstrate leadership qualities
that would be necessary to fulfill the artistic intent of the dance works.	b. Work collaboratively to produce a dance in an alternative performance venue and plan the production elements	rehearsal and performance process and evaluate methods and strategies using dance terminology and production	notes from choreographer and apply corrections to future performances.	performance practices during class, rehearsal during class, rehearsal and performance, accept performance, accept performance, accept thoreographer and performance strategies to enhance thoreographer and performance, accept projection, Post-apply corrections to performance, accept	(for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Model performance	######################################
necessary to fulfill the artistic intent of the dance works in each of the venues.	b. Work collaboratively to collaboratively to concerts in a variety of venues and design and organize the production elements that would be		professional portfolio (resume, head shot, etc.) that documents the rehearsal and performance process	s performance practices during class, rehearsal and performance. Enhance performance using a broad repertoire of strategies for dynamic projection. Develop a		DASCIFICATION a. Demonstrate leadership qualities

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ding	Anchor Standard 7: Perceive and analyze artistic work Enduring Understanding: Dance is perceived and anal	or Standard? Perceive and analyze artistic work ring Understanding: Dance is perceived and analy		zed to comprehend its meaning									The second secon
роп	Essential Question(s):	ntial Question(s); How is a dance understood?											
Res	0 26 / P	Kindergarten		200						815	NS Profised SI	HS/Assome Ishea	HS Advanced Respo
NI ST	a, identify a	a. Find a movement	a. Find a movement a. Find a movement a. Find movements	- 12		g	HIRITAGE STATES AND	W. B. B. C.	THE REPORTS	MANUAL PROPERTY OF THE PROPERT	WIND PARK TO THE REAL PROPERTY.		INDA Re Zalliku
	2	that repeats in a	that repeats in a		pattern that creates	movement in dance	artistic intent from the				ecurring		a. Analyze dance
	dance by repeating	dance.		ž			patterns of movement				patterns of	OVIDE	works from a
							in a dance work	1 7	onscuss pacietitis of	discuss patterns or	2		variety of dance
							4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4	their relationships	relationships in	relationships in relationships in dance in contex	<u>,</u>	of movement and	genres and styles
		-								ġ.			recurring patterns
													of movement and
					٠			-				ā	their relationships
					٠	-						meaning in dance.	create well-
				•									structured and
													meaningful
													choreography.
e	ate an		Ω.	nstrate and	b. Demonstrate and	b. Demonstrate and	 b. Describe, using basic 	b. Explain how the	b. Compare and	b. Explain how the	b. Analyze the use	b. Analyze and	b. Explain how
alyz	performed dance	or performed dance	or performed dance		ñ	explain now dance	nology, the	elements of dance		elements of dance		compare the	dance
An				dances from		-	quanties and	ęτγ	lety elements of dance	are used in a variety dance in a variety of		movement patterns	communicates
					another or how one		characteristics of style				genres, styles, or	and their	aesthetic and
				cultures.			used in a dance from	HEUTAI		/ement		relationships in a	cultural values in a
						Macrice.	Olle S CALL CORULA	inspecific				variety of genres,	variety of genres,
à					from another.		Compare them to the		genre	_	8		styles, or cultural
	-						qualities and	terminology.	terminology,	specific dance	intent like genre-	Se	movement
							characterístics of style					their differences s	specific dance
							found in a different						terminology
							dance genre, style, or					nication and	Ç
			•				cultural movement				***	intent within a	
e i							practice, also using					cuitural context.	
							basic dance					Use genre-specific	
							terninology.					dance terminology.	re-

Critique	Responding	interpret	Responding
in a dance that was that was so noticed in fun to watch. Repeat it and explain why it is fun movement that was to watch and do. why it attracted attention.	Anchor Sandard B Apply criteria to chemical University of the Committee of	a. Observe a movement and share impressions.	Anchor Standard 8: Enduring Understan Essential Question(s
	Apply offeria to evaluate where the individual of the individual o	a. Observe movement and describe it using simple dance terminalagy.	Auchor Sandard 8: Interpret Intent and meaning in Enduring (Indentisating: Dance) interpreted by consistent of the Constitution of the Constituti
demonstrate several movements in a dance that attracted attention. Describe the characteristics that make the movements interesting and talk about why they were chosen.	ale artistic work. This dance yer veco sed to evaluate denora- sed to evaluate denorate denora- sed to evaluate denorate deno	a. Select movements from a dance that suggest ideas and explain how the movement captures the idea using simple dance terminology.	Anchor Sandard & Interpret intent and meaning in artists work. Enduring Understanding Dance is interpreted by considering fine Essential Question(5) How is dance interpreted? Interpreted in the process of the proc
a. Observe or a. Select dance demonstrate dances movements from specific genrey. culture. Discuss movements and other aspects of the dances that make the dances work the dances work well, and explain why they work. Use dance terminology. different.	oss genres styles, an	a. Use context cases from movement to identify meaning and intent in a dance using simple dance terminology.	The state of the s
* * - * - * -	d cultures	a. Select specific as context cues from context cues from movement. Explain how they entin dealer of the dance using basic dance terminology.	Tusic expression as
a. Discuss and demonstrate the characteristics of dar characteristics that that make a dance make a dance artistic and apply related them to the those characteristics elements of dance in to dances observed genres, styles, or or performed in a cultural movement specific genre, style, practices. Use basic dance terminology to that make a dance terminology. The characteristics artistic and meaning artistic and meaning artistic and meaning the characterist that make a dance artistic and meaning the characterist that make a dance artistic and meaning the characterist that make a dance artistic and meaning the characterist that make a dance artistic and meaning the characterist that make a dance artistic and meaning the characterists of dance artistic and meaning the characterists that make a dance artistic and meaning the characterists of dance artistic and meaning to dance artistic and meaning the characterists that make a dance artistic and meaning the characterists of dance artistic and meaning the characterists and meaning the characterists and meaning the characterists artistic and meaning the characterists and meaning the characterists artistic and meaning the characterists are characterists and the characterists are characterists.		a. Relate movements, ideas, and context to decipher meaning in a dance using basic dance terminology.	communicated through
	5	a. Interpret meaning in a dance based on its movements. Explain how the movements communicate the main idea of the dance using basic dance terminology.	
a. Discuss the characteristics and artistic intend of artistic intend of a dance from a genre, style, or cultural nevernent practice and develop artistic criteria to critique the dance using genre-specific dance terminology.		a. Explain how the artistic expression of a dance is achieved through the elements of dance, use of body, dance technique, dance structure, and context. Explain how these communicate the intent of the dance using genre specific dance terminology.	eners of dance of dan
a. Compare artistic intent, content and criteria to context from dances determine what to examine the characteristics of genre, style, or cultural movement context, genre, practice. Based on the comparison, refine artistic criteria using genre-trieria using genre-trieria using genre-trieria using genre-trieria using genre-trieria using genre-trieria using genre-dance terminology.		a. Compare the and explain how different dances. Explain how the Explain how the Explain how the Explain how the Holments of achieved through of each dance is dance, use of body, the elements of dance, use of body, and context. Cite dance technique, and context. Use dance to support genre specific dance vour interpretation using genre specific dance terminology.	mas rechilque, dance exchilque, dance ex
gy. Ide			entrand Context
a. Analyze the artistic expression of a dance. Discuss insights using evaluative criteria and dance terminology.			A continue of the continue of
a. Compare and a. Define perso contrast two or to critique dances using Consider societ to critique artistic and personal vi expression. Consider societal artistic expression biscuss perspectives. Use with peers and genre-specific dance terminology.			
a. Define personal artistic preferences to critique dance. Consider societal and personal values, and a range of pristic expression. Discuss perspectives with peers and justify views.		A. Analyze and Interpret how the elements of dance, execution of dance movement principles, and context contribute to artistic expression across different genres, styles, or cultural movement practices. Use genre specific dance terminology.	And the second s
Critique	Responding	Interpret./	(esponding

Synthesize	Connecting
b. Observe a dance work. Identify and work. Identify and imitate a movement from the dance, and ask a question about the dance.	Anchor Standard 10. Enduring Understand Essential Question(s) DACCHOOLEK a. Recognize an emotion expressed in dance movement that is watched or performed
b. Observe a work of visual art. Describe and then express through movement something of interest about the artwork, and ask questions for discussion concerning the artwork.	Synthesize and rejating: As dance is expelled the Monday does dance is expelled to the Monday does dance in the Monday does dance in the Monday does dance and name an emotion that is experienced when watching, or performing dance and relate it to a personal experience.
b. Observe illustrations from a story. Discuss observations and identify ideas for dance movement and demonstrate the big ideas of the story.	erienced all personal experiences experienced all personal experiences experience and/or performed a. Pescribe, experience expressed or expressed or portrayed in a dance that expresses and to a familiar to a familiar experience. Identify movements the movements that this personal communicate this meaning.
b. Respond to a b. Ask and research dance work using an a question about a findulry-based set of key aspect of a questions (for dance that example, See, Ihluk, communicates a Wonder). Create perspective about movement using an issue or event. Ideas from Explore the key responses and aspecific idea. Explore the work movements express movements and describe how the describe how the movements help to remember or discover new qualities in these key aspects. Communicate the new learning in ora written, or movement form.	Escential Question(s). How does dance is experienced all personal experiences, knowledge, and personal experiences, knowledge, and construing Understanding: As dance is experienced all personal experiences, knowledge, and construing Understanding of our esteve in the construing dance to performed experience. A. Recognize and when watching, performed experience dexperience that is experience and performing dance to improvising, or performing dance to personal experience. In the personal dance to perform a performing dance to personal experience. Identify movements express they are the movements that this personal experience. A. Recognize and a. Recognize and and/or perform a relationshi dance to improvising, or performed expressed or dance that expresses personal dance to relationshi others. Experience. Identify movements express they are the movements that this personal experience. A. Recognize and a. Recognize and and/or perform a experience developed in and/or perform a experience to a familiar expressed or dance that experience to a familiar experience. Identify movements express they are the movements that this personal or differential experience.
b. Ask and research a question about a key aspect of a dance that communicates a perspective about an issue or event. Explore the key aspect through movement. Share movements and describe how the movements help to remember or discover new qualities in these key aspects. Communicate the new learning in oral, written, or movement form.	finduring Understanding: As dance is experienced, all personal experiences, knowledge, and combexts are integrated and espenial Understanding: As dance deepen our understanding of our our out of our out o
b. Develop and research a question relating to a topic of study in school using multiple sources of references. Select key aspects about the topic and choreograph movements that communicate the information. Discuss what was learned from creating the dance and describe how the topic might be communicated using another form of expression.	Anchor Standard 10: Synthesize and relate knowledge and personal experiences, knowledge and combets are integrated and synthesized to interpret meaning Essential Question(s). How does dance deepen our understanding of ourselves; other knowledge and events are integrated and synthesized to interpret meaning Essential Question(s). How does dance deepen our understanding of ourselves; other knowledge and events are integrated and synthesized to interpret meaning Essential Question(s). How does dance deepen our understanding of ourselves in a performa an emotion experience and emotion experience and ance that is experienced or when watching, or performal performing dance that relates experience. Identify movements express they are the same one of a dance is similar each. Describe how genre, communicate this meaning. Essential Question(s) How does dance deepen our understanding from certain spread or content in a contrasting themes. An a Recognize and experience to other when watching, or or a familiar experience. Identify movements express they are the same one's own relationships, ideas or content in a dance swith dance to the experiences. Explain bow the main idea (valies evoked by each of a dance is similar each. Describe how genre, communicate this meaning. Essential Question(s) How does dance the main and or different. experiences is similar to or different one's own relationships, ideas or content in a dances with dance to or different one's own movement search of view when we content in a dance swith dance to other experiences. Explain bow of a dance is similar each. Describe how genre, communicate this meaning or different. experiences or different one's own relationships, ideas and experiences. What was the preference of
b. Choose a topic, concept, or content from another discipline of study and research how other art forms have expressed the topic. Create a dance study that expresses the idea. Explain how the dance study the expressed the idea and discuss how this learning process is similar to, or different from, of other learning situations.	thesized to interpret ne the themes and the themes and the themes and the points of view and experiences.
b. Conduct research using a variety of using a variety of resources to find information about a social issue of great interest. Use the information to create a dance study that expresses a specific point of view on the topic. Discuss whether the experience of screating and sharing the dance reinforces personal views or offers new knowledge and perspectives.	DA.CH 100.16 a. Observe the movement characteristics or qualities observed in a specific dance genre. Describe differences and similarities about what was observed to one's attitudes and movement preferences.
	a. Compare and contrast the movement characteristics or qualities found in a variety of dance genres. Discuss how the movement characteristics or qualities differ from one's own movement characteristics or qualities and how different perspectives are communicated.
b. Research the b. Investigate two historical dance genre or syle. Use from the research rethods, study that evokes tot genre. Share the study that evokes the essence of a lecture of a lecture demonstration that itsiocal journey of the chosen genre or whether the choren genre of the techoren genre of the chosen genre or understanding of research and application.	BALLING LESS a. Relate connections found between different dances and discuss the relevance of the connections to the relevance of the connections to the perspectives.
b. Collaboratively identify a dance related question or problem. Conduct research through interview, research database, text, media, or movement. Analyze and apply information gathered by creating a group dance that answers the question posed. Discuss how the dance communicates new perspectives or realizations. Compare orally and in writing the process used in choreography to that of other creative, academic, or scientific procedures.	#\$ Profice to a Analyze a dance to determine the ideas expressed by the choreographer, Explain how the perspectives expressed by the choreographer may impact one's own interpretation, Provide evidence to support one's analysis.
by b. Use established research methods and techniques to investigate a topic. Collaborate with others and solve movement problems that pertain to the topic. Create and solve movement problems that pertain to the topic. Create and recognition of the topic. Create and solve movement problems that pertain to the topic. Create and recognition of the topic. Create and the topic create and the process, the synergy of collaboration, and the transfer of learning from this project to other learning situations.	HS Accomplished a. Analyze a dance that is related to content learned in other subjects and research its context. Synthesize information learned and share new ideas about its impact on one's perspective.
b. Investigate various dance related careers through a variety of research methods and sechniques. Select those careers of most interest. Develop and implement a Capstone Project that is reflects a possible career choice.	Inguistry of the personal growth. BY Advanced in the personal per

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							<u></u>				monito of eigewheiler, dailice that was	experiences ac	movement	lance	DA:Cn11.1.PK	S Pre K Kindergacten 1st 2nd 37d 4th	Essential Question(s	Enduring Understan	Tt Diening Standard
									benomeo.						DAIGHT LINK	Kindergarten): How does knowing	ding: Dance literacy i	Relate artistic ideas
								danced.	types of movement which the dance	or demonstrate the environment in	culture and discuss				DASCHILLE DASCHILLE DASCHILLE DASCHILLE DASCHILLE DASCHILLE	Kindergacten 1155 1155 1156 1157 1157 1157 1157 1157	Essential Question(s): How does knowling about societal, cultural, historical and community experiences expand dance literacy?	Enduring Understanding: Dance literary includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.	and works with socie
							performed.	and				t to the	and relate the	ance	DA:Cn11.1.2	2nd	iral, historical and cor	dge and perspectives	tal, cultural, and histo
community.	culture, society, or	key aspects of the	- 7→	movements	what the	explain		which			in a dance from a	between movement movements in a	relationship		DA:Cn11.1.3	illi jard illi	nmunity experiences	about societal, cultu	orical context to deep
		originated.	which the dance	community from	period, or	society, historical	to the culture,	ate	how the	style and explain	specific genre or	movements in a	describe	a. Select and	DA:cn11.14	4tb	expand dance literac	ral, historical, and co	en understanding
	style originated.	which the genre or	community from	period, or	culture, historical	perspectives of the	ideas and	communicate the	or style	in a specific genre	qualities of a dance	characteristics and	movement	a. Describe how the a. Interpret and	DAICO11.1.5	41111111115tb111111111111	5	minimity contexts.	
						meaning,	purpose or	and/or community	cultural, historical,	communicate its	qualities of a dance	movement and	show how the	a. Interpret and	DA:Cr11 1.6		Property of the control of the contr		
important to each social group.	and perspectives	relation to the ideas	developed in	differences	similarities and	reasons why	Formulate possible	communities.	localities or	people in various	performed by	discuss dances	contrast, and	a. Compare,	DA:Cn11.17		A SUPPLEMENT OF THE PROPERTY O	A SAME AND	
						people.	perspectives of the	the ideas and	communities reveal	historical periods, or	cultures, societies,	from a variety of	discuss, how dances	a. Analyze and	DA:Ch11:1:8	8th		1	
				the dances originate	the peoples from which	ideas and perspectives of criteria relate to the	perspectives of the them in relation to the	differences between	communities reveal for the similarities and		cultures, societies, historical time periods,	genres or styles and/or	discuss, how dances dances from selected	a. Analyze and discuss		HS Proficient	A STATE OF THE PROPERTY OF THE	A CONTRACTOR OF THE CONTRACTOR	
		originate,	which the dances	of the peoples from	ideas and perspectives	criteria relate to the	techniques, and artistic techniques, and artistic	characteristics,	dance movement	forms. Discuss how	and/or world dance	historical time periods, historical time periods,	several genres or styles,	a. Analyze dances from a. Analyze dances from	DA:Ch11:1III	HS Proficient HS Accomplished	A CONTRACTOR OF THE CONTRACTOR	A Committee of the Comm	V
literacy.	expanded one's dance	how the analysis has	the dances originate, and	the peoples from which	ideas and perspectives o	criteria relate to the	techniques, and artistic	characteristics,	dance inoversent	forms. Discuss how	and/or world dance	historical time periods,	several genres or styles, several genres or styles,	a. Analyze dances from	DA:Gn1111	HS Advanced	AND THE STATE OF T	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	
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Develop	CRE	ATING	Conceive	CREAT	ING
With guidance, form ideas into plans or models for media arts productions.	MAGGZ 1.PK	Anchor Sandard 2: Organize and develop artistic ideas and work. Enduring Underwanding: Media artists plan, organize, and develop creative ideas, plans, and models and process structures that can effectively realize the artist Essential Question(s): Now do media artists organize and develop ideas and models into process atructures to achieve the desired end product?	Share ideas for media artworks through guided exploration of tools, methods, and imagining.	Essential Question(s): Now do media aritiss generate ideas? How can ideas for media aritis production be formed and developed to be et Pre K Kindergerren 1 2 2 3 4 Kindergerren (MA:CH114) (MA:CH114) (MA:CH114) (MA:CH114)	Anchor Standard 1: Generate and conceptualize artistic ideas and work. Enduring Understanding: Media arts ideas, works, and processes are shall
With guidance, use ideas to form plans or models for media arts productions.	Kindergarten (MA:C/2/1K)	ganize and develop arti g: Media artists plan, o low do media artists or	Discover and share ideas for media artworks using play and experimentation.	Kindergarten (MA:Gr11.K)	nerate and conceptual 8: Media arts ideas, wo
With guidance, use identified ideas to form plans and models for media arts productions.	(Ma:G2211)	sticideas and work. 'ganze, and developer ganze and develop ide		WAIGTETT WW	ze artistic ideas and works, and processes are
Choose ideas to create plans and models for media arts productions.	7 (MA 672.112)	estive ideas, plans, and as and models into pro-	Discover multiple ideas for media artworks through brainstorming and improvising.	deas for media arts pri	Anchor Standard 1: Generate and conceptualize artistic ideas and work. Enduring Understanding: Media arts ideas, works, and processes are shoped by the imagination, creative processes, and by openiences, both within and outsid
Form, share, and test ideas, plans, and models to prepare for media arts productions.	(MA:C/2/1/3)	models into process st	Develop multiple ideas for media artworks using a artworks using a variety of tools, methods and/or materials.	oductions be formed and a second seco	on, creative processes.
Discuss, test, and assemble ideas, plans, and models for media arts productions, considering the artistic goals and the presentation.	4 ^a (MA Cr2 14)	ructures that can effect se the desired end prop	Conceive of original Envision original artistic goals for ideas and media artworks using innovations for a variety of creative media artworks retrieved, such as personal expensional personal expensional expensi	d developed to be effe	and by experiences, bo
Develop, present, and test ideas, plans, models, and proposals for media arts productions, considering the artistic goals and audience.	5 th (MA:Cr2:4.5)	ively realize the artistic	al cusing dences k of	MAIC 115	th within and outside of
Organize, propose, and evaluate artistic ideas, plans, prototypes, and production processes for media arts productions, considering purposeful intent.	(MA:Cr2:1:6)	D D D D	Formulate variations of goals and solutions for media artworks by practicing chosen creative processes, such as sketching, improvising and brainstorming.	MA:CLIM6	The arrison
Design, propose, and evaluate artistic ideas, plans, prototypes, and production processes for media arts productions, considering expressive intent and resources.	7 ⁿ (MA:Gr2.17)		Produce a variety of ideas and solutions for media artworks through application of chosen inventive processes, such as concept modeling and prototyping.	7. (MA:C11.7)	A CONTROL OF THE CONT
Apply aesthetic criteria in criteria in criteria in developing, proposing, and production productions, processes plans, production productions, and productions, cresources, and the considering intent, arts productions, resources, and the considering organisation, context. Inspirations, goals, and presentation context.	(MA (72)18)		Generate ideas, goals, and solutions for original media artworks through application of focused creative processes, such as divergent thinking and experimenting.	MA:G118)	2 A S A S A S A S A S A S A S A S A S A
Apply aesthetic criteria in developing, proposing, and refining artistic ideas, plans, prototypes, and production processes for media arts productions, considering original inspirations, geals, and presentation context.	HS Proficient	And the second s	Use identified generative methods to formulate multiple ideas, develop artistic goals, and problem soive in media arts creation processes.	HS Proficient	March Carlotte Committee C
Apply a personal aesthetic in designing, testing, and refining original artistic ideas, prototypes, and for media arts for media arts for media arts productions, considering artistic intentions, constraints of resources, and presentation context.	HS Accomplished		Strategically utilize generative methods to formulate multiple ideas, refine artistic goals, and increase the originality of approaches in media arts creation processes.	HS Accomplished	Company Comp
integrate a sophisticated personal aesthetic and knowledge of systems processes in forming, testing, and proposing original artistic ideas, prototypes, and production frameworks, considering complex constraints of goals, time, resources, and personal limitations.	HS Advanced (MA:Gr2 1:III)	A Company of the Comp	Integrate aesthetic principles with a variety of generative methods to fluently form original ideas, solutions, and innovations in media arts creation processes.	HS Advanced (MA:CL11 III)	
	E DE	TING		COPATIA	این

	Construct	CREATING
b. Attempt and share b. Make changes to expressive effects, the content, form, of freely and in guided presentation of practice, in creating modia artworks and media artworks.	a. Make and capture media arts content, freely and in guided practice, in media arts productions.	Enduring Understanding: The forming, Untegration, and refinement of aesthetic components, principles; and processes greates purpose, meaning, and addition, and refinement of aesthetic components, principles; and processes greates purpose, meaning and artists improve principles; may an artist in processes artists improve prefix their work? Essential Question (g) What is required to produce a media artwork that convery purpose, meaning, and artists (quality) town do media artists improve prefix their work? Fig. Kinder gartren 1
	a. Form and capture media arts content for expression and meaning in media arts productions.	nduring Understanding: The forming, integration, and is seential Question(s). What is required to produce a med Pre-K. Kindergarren (MA:CG311K)
b. Practice and identify the effects of making changes to the content, form, or presentation, in order to refine and finish media artworks.	a. Create, capture, and assemble media arts content for media arts productions, identifying basic principles, such as pattern and repetition.	Iton, and refinement of luce a media artwork! (MA/CG-11)
b. Test and describe expressive effects in altering, refining, and completing media artworks.	a. Construct and assemble content for unified media arts productions, identifying and applying basic principles, such as positioning and attention.	aestheuz components, nat conveys purpose, n
b. Practice and analyze how the emphasis of elements alters effect and purpose in completing and completing media artworks.	a. Construct and order various content into unified, purposeful media arts productions, describing and applying a defined set of principles, such as movement and force.	Principles, and process earling, and artistic qui (MACCS 1.3)
b. Demonstrate intentional effect in refining media media emphasizing elements for a purpose.	a: Structure and arrange various content and components to convey purpose and meaning in different media arts productions, applying sets of associated principles, such as balance and contrast.	es creates purpose, me liny? How do media art 4 th (MA:CG:11:4)
b. Determine how elements and components can be altered for clear communication and intentional effects, and refine media artworks to improve clarity and purpose.	a. Create content and a. Experiment with combine multiple approach (components to components to produce content convey expression, and components in and components in and components in an experiment and productions, utilizing pro	aning, and artistic qualists improve/refine the
b. Appraise how elements and components can be altered for intentional effects and audience, and refine media artworks to reflect purpose and audience.	a. Experiment with multiple approaches to produce content and components for determined purpose and meaning in media arts productions, utilizing a range of associated principles, such as point of view and perspective.	lly in media artworks irwork? 6 ⁸ (MA:C3:16)
b. Improve and refine media artworks by intentionally emphasizing particular explessive elements to reflect an understanding of purpose, audience, or place.	a. Coordinate production production production production production production production productions for and stylistic determined purpose conventions for and stylistic and meaning in media arts productions, demonstrating understanding of suscociated principles, such as narrative structures and composition.	7.7 WA:CG 1.7
b. Refine and modify media artworks, improving technical quality and intentionally accentuating selected expressive and stylistic elements, to reflect an understanding of purpose, audience, and place.	ocesses ontent or eaning eaning eaning and and	(MA.673.18)
b. Refine and modify elaborate media artworks, leiements honing aesthetic componer intentionally accentuating stylistic impactful elements, to reflect expression personal goals and purposes, audiencess, audiencess, contexts.	a. Consolidate production processes production process to demonstrate to demonstrate to demonstrate ediliberate choices in deliberate choices organizing and organizing content integrating content integrating content and stylistic conventions in media conventio	HS Proficient
and aesthetic and tts to lilly form s in media for specific intentions, and	es, dia t in ses	HS Accomplished
b. Intentionally and consistently refine and elaborate elements and components to form impactful expressions in media artworks, directed at specific purposes, audiences, and contexts.	a. Synthesize content, processes, and components to express compelling purpose, story, emotion, or ideas in complex media arts productions, demonstrating mastery of associated principles, such as hybridization.	
	Construct	CREATING

Media Arts

Anchor Standard A. Select, analyze, and interpretiantistic work for presentation uring Understanding: Media antits integrate various forms and contents to develop complex, unified a two requiring Understanding Individual Company of the C

and media. as narrative, dance, variety of academic, arts, and media media artworks, such coordinated into may be mixed and forms and content Demonstrate how a media broadcast. integration of multiple contents Create media

forms and content,

such as image and combine different With guidance,

artworks.

sound, to form media video, to form media as an illustrated

media artworks, such content into unified

media artworks, such artworks, such as a narrated science artworks, such as

media content in academic, arts, and Combine varied

> varied academic, arts, and media

> > varied academic, arts, and media

Practice combining

forms and content

Practice combining

artworks. such as dance and and media content, combine arts forms With guidance,

story,

animation.

and dance.

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

interactive video narratives, such as an

MA PAJO perspectives and convey consistent arts productions that into unified media contents and forms integrate multiple (MAPA17)

interdisciplinary themes or ideas, arts productions that such as convey specific into unified media contents and forms nultimedia theatre. projects, or experiential design. interaction of the audience, such as reaction and

ntegrate multiple into unified media considering the arts productions, forms, and content arts, media arts Integrate various

media arts arts, media arts retain thematic productions that

integrity and stylistic content into unified forms, and academic transmedia continuity, such as such as across platforms, retain artistic fidelity transdisciplinary

productions.

productions.

Integrate various Synthesize various arts, media arts productions that media arts

content into unified forms and academic

HS Proficient

HS Accomplished

HS Advanced

NATIONALCOREARTSSTANDARDS

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	Practice		PRODUCING
c. Use media arts creation tools freely and in guided practice.	b. Use identified creative skills, such as imagining freely and in guided practice, within media arts productions.	a. Use identified skills, such as manipulating tools, making choices, and sharing in creating media artworks.	Enduring Understanding, Madul and the Estanding Understanding Madulations are read to the Company of the Compan
c. Practice, discover, and share different and share how media ways to use tools and arts creation tools techniques to construct media artworks.	b. Identify and demonstrate creative skills, such as performing, within media arts productions.	a. Identify and demonstrate basic skills, such as handling tools, making choices, and cooperating in creating media artworks.	induring Understanding Media anticks required a range of the Examinal Question (), what a will save required for creating an increasing and the control of t
	b. Describe and demonstrate basic creative skills within media arts productions, such as varying techniques.	a. Describe and demonstrate various artistic skills and roles, such as technical steps, planning, and collaborating in media arts productions.	
c. Demonstrate and explore identified methods to use tools to capture and form media artworks.	b. Demonstrate use of experimentation skills, such as playful practice, and trial practice, within and through media arts productions.	a. Enact roles to demonstrate basic ability in various identified artistic, design, technical, and soft skills, such as tool use and collaboration in media arts productions.	of preservation. follows to creatively solutions to creatively solutions to the solution of the solutions o
c. Exhibit standard use of tools and techniques while constructing media artworks.	b. Exhibit basic creative skills to invent new content and solutions within and through media arts productions.	a. Exhibit developing ability in a variety of tertistic, design, technical, and organizational roles, such as making decisions, manipulating tools, and group planning in media arts productions.	ich reservation. billies to creatively solve problems within and through medical acts productions. medical acts or called the within and through medical acts or de-
c. Demonstrate use of tools and techniques in standard and novel ways while constructing media artworks.	b. Practice foundational innovative abilities, such as design thinking, in addressing problems within and through media arts productions.	d stic, and s	through media arts pro ware creativity and in 14th
c. Examine how tools and techniques could be used in standard and experimental ways in constructing media artworks.	b. Practice fundamental creative and innovative abilities, such as expanding conventions, in addressing problems within and through media arts productions.	a. Enact various roles to practice fundamental ability in artistic, design, technical, and soft skills, such as formal technique, production, and collaboration in media arts productions.	ductions.
c. Demonstrate adaptability using tools and techniques in standard and experimental ways in constructing media artworks.	iety tion tions igh	a. Develop a variety of artistic, design, technical, and soft skills through skills through performing various assigned roles in producing media artworks, such as invention, formal technique, production, self-initiative, and problem-solving.	Annard through media
c. Demonstrate adaptability using adaptability using tools and techniques tools, techniques in standard and content in standad experimental ways to and experimental ways to anchieve an assigned constructing media in the production artworks.	b. Exhibit an increasing set of creative and adaptive innovation abilities, such as exploratory processes, in developing solutions within and through media arts productions.	a. Exhibit an increasing set of untstic, design, technical, and soft skills through performing various roles in producing media artworks, such as creative problemsolving and organizing.	aara productkop? Hou
of and	b. Demonstrate a defined range of creative and adaptive innovation abilities, such as divergent solutions and bending conventions, in developing new solutions for identified problems within and through media arts productions.	tte a of n, d soft recified ucing ks, such g and on.	Man mold, and fix like w
, 1.2	b. Develop and refine b. Demonstrate a determined range effective ability of creative and add adaptive innovation abilities, such as such as resisting design thinking, and closure, and risk taking, in eadressing identified failure, to address ophisticated constraints within and through media and through media and productions.	ate in gr, ad soft of cified of a cified o	S P O C C C C C C C C C C C C C C C C C C
the on of	in aptive sites, the state of	a. Demonstrate effective command of artistic, design, telestal and soft skills in managing and producing media artworks.	HS Acomplished
c. Independently utilize and adapt tools, styles, and systems in standard, innovative, and experimental ways in the production of complex media artworks.	b. Fluently employ mastered creative and innovative adaptability in formulating lines of inquirity and solutions, to address complex challenges within and through media arts productions.	a. Employ mastered artistic, design, technical, and soft skills in managing and producing media artworks.	

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Pres	ent	PRODUCING
b. With guidance, share reactions to the presentation of media artworks.	a. With guidance, share roles and discuss the situation for presenting media artworks.	Anchor Standard 6: Storycy meaning through the presentation of arbitric wint. Exactle Understanding the presentation of arbitric wint. Exactle Understanding through the presentation of arbitric wi
b. With guidance, Identify and share reactions to the presentation of media artworks.	a. With guidance, identify and share roles and the situation in presenting media artworks.	The Action of Ac
b. With guidance, discuss the experience of the presentation of media artworks.	a. With guidance, discuss presentation conditions and perform a task in presenting media artworks.	the presentation of arti- certally present since, a adjects and contents
b. Identify and describe the describe the experience, and experience and experience and share ishare results of and improvements for media artworks. artworks.	a. Identify and describe presentation conditions and perform task(s) in presenting media artworks.	sticwork
b. Identify and describe the experience, and share results of and improvements for presenting media artworks.	a, Identify and describe the presentation conditions, and take on roles and processes in presenting or distributing media artworks.	OTHER PROPERTY OF THE PROPERTY
b. Explain results of and improvements for presenting media artworks.	a. Explain the and purposes of presentation presentation presentation presentation a role and processes role and associated for presentation processes in processes in presentation and/or artworks.	in arrest (2 Hawaan)
b. Explain results of b. Compare results of b. Analyze results of and improvements and improvements and improvements for presenting media for presenting media artworks.	a. Compare qualities and purposes of presentation formats, and fulfil a role and associated processes in presentation and/or distribution of media artworks.	Seaming of the diagram
b. Analyze results of and improvements for presenting media artworks.	a. Analyze various presentation format and fulfill various tasks and defined processes in the presentation and/or distribution of media artworks.	and a strange of the
b. Evaluate the results of and improvements for presenting media artworks, considering impacts on personal growth.	a. Evaluate various presentation formats a. Design the in order to fulfill presentation and distribution of me defined processes in artworks through the presentation multiple formats a and/or distribution of and/or contexts.	Commander of the comments of t
b. Evaluate the results of and implement improvements for improvements for presenting media presenting media artworks, considering artworks, considering personal impacts on personal impacts on personal impacts on personal impacts on the growth and external benefits for self and others.	a. Design the presentation and presentation and distribution of media collections of media artworks through antworks through antworks, considering combinations of and/or contexts.	The least of Low A
b. Evaluate and implement improvements in presenting media artworks, considering personal and local impacts, such as the benefits for self and others.	a. Curate and designon and distribution of distribution of distribution of collections of media artworks through a artworks, considering variety of contexts, combinations of such as mass artworks, formats, and and audiences, and channels.	The property of the property o
b. Evaluate and implement implement improvements in presenting media artworks, considering personal, local, end social impacts such as changes that occurred for people, or to a situation.	a. Curate and design the presentation and distribution of media collections of media artworks through a variety of contexts, such as mass auch as mass auch as mass auch arcs, and physical and virtual channels.	HE PORT AND THE STATE OF THE ST
b. Independently evaluate, compare, and integrate improvements in presenting media artworks, considering personal to global impacts, such as new understandings that were gained by artist and audience.	a. Curate, design, and promote the presentation and distribution of media artworks (through a variety of contexts, such as markets and venues.	HS Advanced (
Prese	nt	?raducing

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Arts	
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a. With guidance, explore and discuss components and messages in a variety of media artworks. b. With guidance, explore media artworks and discuss experiences.	Ancho Standard 7-Pe Enduring Understandir Essential Question(s). Bre N. Bre N. Bre N.
a. Recognize and share components and messages in media artworks. Recognize and share how a variety of media artworks create different experiences.	ACTIO ANDROGATI, Percave and analyze article work nothing the death of the control of the contro
a. Identify components and massages in media artworks. b. With guidance, identify how a variety of media artworks create different experiences.	Tes and coarse certains
a. Identify and describe the components and messages in media artworks. b. Identify and describe how a variety of media artworks create different experiences.	of medican works important in the component of the compon
a. Identify and and explain how messages are created by components in media artworks. b. Identify and describe how various styles in media artworks and explain how remained artworks methods, and styles in media artworks manage audience experience.	In the American Previous and sharke article work in the Control of modes are sure and article appreciation and conduction and control of the
a. Identify, describe, and explain how messages are created by components in media artworks. b. Identify, describe, and explain how various forms, methods, and styles in media artworks manage audience experience.	eciation and production with the control of the con
a. Identify, describe, and differentiate how message and meaning are created by components in media artworks. b. Identify, describe, and differentiate how various forms, methods, and styles in media artworks manage audience experience.	
a. Identify, describe, and analyze how message and meaning are created by components in media artworks. b. Identify, describe, and analyze how various forms, methods, and styles in media artworks menage audience experience.	
a. Describe, compare, and analyze the qualities of and relationships between the components in media artworks. b. Describe, compare, and analyze how various forms, methods, and various forms, styles in media artworks interact with personal influencing audience experience and experience contains and analyze how the personal compare, contains and the preferences in media artworks interact with personal preferences in experience and experience contains and the preference in tention.	
rast, rast,	
and	
a. Analyze and components in a relationships of the variety of media artworks, and artworks, and they impact audience. b. Analyze and artworks and artworks, and they impact audience impact in a selection and artworks manage of media analyzing methods artworks manage of media analyzing methods for managing audience experience, create intention and persuasion through multimodal perception. perception. a. Analyze and a. Analyze and components and qualities and qualities and audience impact in a relationships of the variety media artworks. b. Analyze and audience impact in a relationships of the qualities and undience experience, audience experience, or media analyzing methods for managing audience experience, aud	Herbody (Imm. 19 Accomplished Herbody) and Imm.
a. Analyze and synthesize the qualities are the components and audience impact in a variety media artworks. b. Survey an exemplary range of media artworks, a analyzing methods for managing audience experience, creating intention and persuasion through multimodal perception, and systemic communications.	T.S. Advanced

Evaluate	RESPONDING	Interpret	RESPONDING
With guidance, examine and share qualities and pos appealing qualities in changes in media media artworks. Share appealing qualities in changes in media	A corp Valenced S-Apply Orient to evaluate artistic federal graduate from an extension of the control of the co	With guidance, share reactions to media artworks.	Arche Jonayd s. Incappe, incappe and meaning in artists, work fedicing to water the production of the
i i i i i i i i i i i i i i i i i i i	into yanang sappy chena to ayahase a daring salah sapa sapa sapa sapa sapa sapa sapa sa	With guidance, share With guidance, observations identify the regarding a variety of meanings of a variety media artworks.	rpret intentiand mean trinterpretation and a owdo people mate to Mindel and triangle
Identify the effective parts of and possible changes to media artworks, considering viewers.	Titate work Titate and critical co	uidance, y the igs of a variety ia artworks.	IN THE PROPERTY OF THE PROPERT
Discuss the effectiveness of and improvements for media artworks, considering their context.	dal components of experim dala media or work? Whi	Determine the purposes and meanings of media artworks, considering their context.	ideration of the intention of the intent
identify basic criteria basic criteria for for and evaluate evaluating and improving possible artworks and improvements and production processes, considering contidering cont	I DO TERRE TO SERVICE SERVICE CONTROL TO SERVICE AND THE SERVI	Determine the purposes and meanings of media artworks while describing their context.	To be suited at interpet internance partition of the product work. The control of the product of the mean and a product work and the product of the mean and a product of the mean and a product of the mean and a product of the prod
identify and apply basic criteria for evaluating and improving media artworks and production processes, considering context.	MARAPHALINO	Determine and explain reactions and interpretations to a variety of media artworks, considering their purpose and context.	re media and arrecore
Determine and apply criteria for evaluating media artworks and production processes, considering context, and practicing constructive feedback.		Determine and compare personal Analyze interpretations of a variet variety of media artworks, considering criteria, their intention and context.	Walker 197
Determine and apply specific criteria to specific criteria to evaluate various media artworks and production processos, considering context and practicing constructive feedback.	S S S S S S S S S S S S S S S S S S S	Analyze the intent of a variety of media artworks, using given criteria.	A (GIVEN VVV)
Develop and apply criteria to evaluate various media artworks and production processes, considering context, and practicing constructive feedback.	A A A	Analyze the intent and meaning of a variety of media artworks, using self- developed criteria.	(MAROS IV)
Evaluate media art works and production processes with daveloped criteria, considering context and artistic goals.	WAR BOOK	Analyze the intent and meanings of a meanings, and reception of a varie artworks, focusing on of media artworks, forms, focusing on persons and various contexts. and cultural contex	A STREET
Evaluate media art form and apply works and defensible production processes evaluations in the at decisive stages, constructive and using identified systematic critiquicitieria, and considering context production and artistic goals.	HSPICECENS MATERIAL HS	Analyze the intent Analyze the intent, and meanings of a meanings, and reception of a variety of media artworks, focusing on of media artworks, forms, focusing on personal intentions, forms, and cultural contexts. and cultural contexts and cultural contexts.	HSP of dent
defensible evaluations of evelop rigor develop rigor develop rigor develop rigor evaluations in the strategically constructive and feedback for systematic critique of artworks and production processes, processes, goals and face	HS Accomplished	ਫ਼ <i>ਵ</i>	IIII II SAccomplished "III Bridgerece
Independently develop rigorous evaluations of, and strategically seek feedback for media f artworks and production processes, considering complex goals and factors.	CONTRIBUTE HSAdvanced	Analyze the intent, meanings and meanings and impacts of diverse media artworks, considering complex factors of context and bias.	HS Advanced
Eveluate	RESPONDING	Interpret	RESPONDING

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Arts	

Synthesize		Connecting
b. With guidance, share experiences of media artworks.	a. Use personal experiences in making media artworks.	Anchor Standard 10: Senduring Understand Exsential Question(s) MAN GRITTALEKIII
b. Share memorable b. Share meaningful experiences of media experiences of media actvorks. artworks. b. Discuss checked action of media actvorks of media actvorks artworks. b. Discuss checked actvorks of media actvorks actvorks actvorks. checked actvorks actvorks actvorks actvorks.	a. Use personal experiences and choices in making media artworks.	Withesize and relate knowledge and person (iii) Media artworks synthesize meaning an How do we relate knowledge and experient Kind of gardens Kind of gardens (MACCHAILIN)
b. Share meaningful experiences of media artworks.	Use personal experiences, interests, and models in creating media artworks.	owiedge and personal the state meaning and familiary and superlence wedge, and superlence with the superle
ı — — — —	a. Use personal experiences, interests, formation, and models in creating media artworks.	Inchor Standard 10. Synthesize and track knowledge and personal experiences to make an making Understanding. Media anworks synthesize meaning and form cultural asperance scential Question(s): How do we retare knowledge and experiences to understanding and making the property of the Control
b. Identify and show how media artworks form meanings, situations, and/or culture, such as popular media.	a. Use personal and external resources, such as interests, information, and models, to create media artworks.	aking media artwon
b. Examine and show b. Examine and show how media artworks how media artworks how media artworks form meanings, form meanings, situations, and cultural experiences, such as online such as news and such as historical spaces.	a. Examine and use personal and external resources, such as interests, research, and cultural understanding, to create media artworks.	S7.How do we learn abo
b. Examine and show how media artworks form meanings, situations, and cultural experiences, such as news and cultural events.	a. Access and use and use internal and external external external external resources to create media artworks, such artworks, such artworks, such as interests, knowledge, knowledge, and experiences, experiences.	MUNICOSAMINE ESTECISMUS ESTE IN RELIGIONAL GROUPS AND A PARKS PARE MORE TO
b. Explain and show how media artworks form new meanings, situations, and cultivaral experiences, such as historical events.	a. Access, evaluate, and use internal and external resources to create media artworks, such as knowledge, experiences, interests, and research.	1 1 1 1 COAM
b. Explain and show how media artworks form new meanings and knowledge, situations, and cultural experiences, such as learning, and new information.	a. Access, evaluate a. Access, evaluate, and use internal and and use internal and external resources to external resources to inform the creation inform the creation of media artworks, such as experiences, such as cultural and interests, research, and exemplary works.	a artworse?
b. Explain and demonstrate how media artworks expand meaning and create cultural experiences, such as local and global events.	a. Access, evaluate, and use internal and desternal resources to external resources to inform the creation of media artworks, such as experiences, such as coletal knowledge, sand exemplary works.	K K K K K K K K K K K K K K K K K K K
b. Explain and demonstrate th b. Explain and of media artwo demonstrate the use synthesize new of media artworks to meaning and knowledge, and reflect and form create cultural experiences, such as such as new learning and sharing connections betthrough online themes and ide environments. networks, and personal influer	a. Access, evaluate, a. Synthesize inte and integrate and external personal and external resources to enha external resources to the creation of inform the creation persuasive media of original media artworks, such as artworks, such as introspection, interests, and cultural experiences, exemplary works.	HS Proficent
b. Explain and demonstrate the use of media artworks to synthesize new meaning and knowledge, and reflect and form cultural experiences, such as new connections between themes and ideas, local and global networks, and personal influence.	a. Synthesize internal and external resources to enhance the creation of persuasive media persuasive media artworks, such as cultural connections, introspection, research, and exemplary works.	
b. Demonstrate and expound on the use of media artworks to consummate new meaning, knowledge, and impactful cultural experiences.	a. Synthesite internal and external resources to enhance proactively access the treation of persuasive media artworks, such as cultural connections, creation of cogent exemplary works.	No.co113 missied (MA.co11711)

Relat	e	Connecting
b. With guidance, interact safely and appropriately with media arts tools and environments	a. With guidance, relate media artworks and everyday life.	Exquirit Understandin Essential Question(s): Pre K
b. With guidance, interact safely and appropriately with media arts tools and environments.	a. With guidance, share ideas in relating media artworks and everyday life, such as daily activities.	Eduring Understanding, Media artworks and ideas art heter (indesstood and produced by treating that no this inpurposed values and wariots contains a second contains to the inpurposed values and wariots contains a second contains to the inpurposed values and wariots contains the
b. Interact appropriately with media arts tools and environments, considering safety, rules, and fairness.	a. Discuss and describe media describe media distribution	deas are better under
b. Interact appropriately with media arts tools and environments, considering safety, rules, and fairness.	a. Discuss and a. Discuss how media a. Identify how and/or in media artworks media artworks and ideas artworks in averyday relate to everyday ideas relate to iffe, such as oppular and cultural life, such everyday and cultural life, such and can influence and cultural iffe, such everyday and cultural iffe, such and media artworks and ideas artworks and ideas iffe, such as oppular and cultural infe, such everyday and cultural infe, such everyday and family and friends. a. Explain verbally and/or in media artworks and artworks and artworks and ideas iffe, such as oppular artworks and artworks and ideas iffe, such as oppular artworks and artworks and ideas artworks and ideas in media artworks and ideas in media artworks and artworks and ideas in media artworks	stood and produced by exist purposes and value of the control of t
b. Examine and interact appropriately with media arts tools and environments, considering safety, rules, and fairness.	a. Identify how media artworks and ideas relate to everyday and cultural life and can influence values and online behavior.	relating them to the least investigation of the
b. Examine and interact appropriately with media arts tools and environments, considering ethics, rules, and fairness.	a. Explain verbally and/or in media remorks and artworks, how media lideas relate to everyday and cultural relate to everyday life and can influence and cality and cultural life, such values and online as fantasy and behavior.	The interpretation where and window contests. The interpretation where and window contests. The interpretation where it is a second to the interpretatio
b. Examine, discuss and interact appropriately with media arts tools and environments, considering ethics, rules, and media literacy.	a. Research and show a. Research and show media artworks how media artworks and ideas relate to personal, social and personal life, and community life, such social, community and cultural sa exploring situations, such as information personal identity, purposes, history, and entics.	arious contexts. Informand deepen t
b. Analyze and interact appropriately with media arts tools and environments, considering fair use and media literacy.	a. Research and show and receive thow media artworks and ideas relate to personal, social and personal fife, and community life, such social, community, and cultural somemercial and information purposes, history, and entertainment.	NACOTOLIS
b. Analyze and responsibly interact with media arts with media arts sools tools, environments, legal, and considering technological copyright, ethics, considering ethics, media iteracy, and ethics, media social media.	a. Research and demonstrate how media artworks and rideas relate to various situations, purposes and values, such as community, vocations, and social media.	A CENTROL MANAGEMENT
b. Analyze and responsibly interact with media arts tools, environments, legal, and technological contexts, considering ethes, media literacy, social media, and virtual worlds.	a. Demonstrate and explain how media artworks and ideas relate to various contexts, purposes, and values, such as democracy, environment, and connecting people and places.	
b. Critically evaluate investigate a ethically inte interact with legal, technological, systemic, and vocational contexts of media arts, considering ethics, media iteracy, social media arts, social media iteracy, social	a. Demonstrate and a Examine in depth explain how media and demonstrate at artworks and ideas relationships of rolate to various media arts ideas and contexts, purposes, such as contexts, purposes, such as equality, and markets, systems, personal/cultural propaganda, and identity.	HS Profigerit
b. Critically evaluate investigate and and effectively at lectangle interact with legal, technological, systemic, and vocational contexts of media arts, considering athics, media iteracy, social media iteracy, social media iteracy, social media iteracy, digital and digital identity, interactivity.	_ a	HS accomplished HS advanced was card allowed was card allowed.
b. Critically investigate and strategically interact with legal, technological, eystemic, and vocational contexts of media arts.	a. Demonstrate the relationships of media arts ideas and works to personal and global contexts, purposes, and values, through relevant and limpactful media artworks.	H5/Advanced
Relate		Connecting

	lmagine	CRE/	TING
	a With substantial guidance, explore and experience a variety of music.	Pre K	Anchor Standard 1: Generate and conceptualize artistic ideas and work Enduring Linderstanding: The creative ideas, concepts; and idealings that Essantial Question joi; How do musicians generate creative ideas?
b With guidance, generate musical ideas (such as movements or motives).	Ka With guidance, explore and experience music concepts (such as beat and meladic contaur).	Kindergarten (MU CHI 11K)	nerate and conceptual g: The creative ideas, or low do musicians gene
b With limited Buidance, generate musical ideas in multiple tonolities (such as mojor and meters (such as duple and triple).	a With limited a improvise guidance, creete ripythmic and musicol ideas (such melodic patterns as enswering a and musicol ideas aspecific purpose purpose.	(TTT #45,01W)	ze arristic ideas and woncepts, and feelings the
b Generate musical patterns and ideas within the context of a given tonolity (such as major and minor) and meter (such as duple and triple).	a improvise rhythmic and melodic patterns and musical ideas for a specific purpose.	2° (MU cr1), 2)	at influence musicians
b Generate musical docas (such as rhythms and melodles) within a given tonality and/or meter.	a Improvise rhythmic and melodic Ideas, and describe connection to specific purpose and context (such as personal and sacial).	MUC7113	Anchor Standard 1: Generate and conceptualize artistic ideas and work. Enduring Understanding: The creative ideas, concepts, and beeings that influence musicians' work emerge from a variety of courses. Besential Question(s): How do musicians generate creative lideas?
b Generate musical ideas (such as rhythms, melodies, and simple accomponiment patterns) within related tonalities (such as major and rminor) and minor) and minor) and minor) and meters.	a Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural).	(MUCH14)	Test of Sources
b Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes.	a improvise drythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical).	5 ⁸ (MU:011.5)	Music
	a Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent.	6 ⁶ (Muica.7.6)	
	a Generate rhythmic, melodic, and harmonic phrases and variations over harmonic accompaniments within AB, ABA, or themse and variation forms that convey expressive intent.	MUESTAZ	
	a Generate rhythmic, melodic and harmonic phrases and harmonic accomponiments within expanded forms (including introductions, and codas) that convey expressive intent.	(MU 0 1 1 8)	
		HS Proficient	And the second s
		HS Accomplished	
		HS Advanced	Management of the control of the con
In	nagine	CREAT	ING

Evaluate and Refine	CREATING		Plan and Make	CREATING
guidance, consider personal, peer, and teacher feedback when demonstrating and refining personal musical ideas.	Anchor Standard 3: Re Enduring Understandin Essential Question(s): Pre K (MA:Cr3 LPX)	b – With substantial guidance, select and guidance, select and keep track of the order for performing original musical ideas, using iconic motation and/or recording technology.	a With substantial guidance, explore favorite musical ideas (such as movements, vocalizations, or instrumental accompaniments).	Anchor Standard 2: Or Enduring Understandin Essential Question(9): F Pre K
apply personal, peer, and teacher feetback in refining personal musical ideas.	1 6 2	a With guidance, organize personal musical ideos using iconic notation and/or recording technology.	a With guidance, demonstrate and chasse favorite musical ideas	Accibe Standard 2: Organize and everlop artistic ideas and work. Essential Question(5) How do musicians make treative decision(5): Essential Question(5) How do musicians make treative decision(5): The k
guidance, discuss and apply personal, a peer, and teacher feedback to refine personal musicel ideas.	ic work and refine their work the we the quality of their of [[MU:CF3,1:4]]	mited , use iconic ord and/or ; technology ent and personal deas.	a With limited guidance, and demonstrate and discuss present reasons for selecting musical ideos that represent expressive intent.	itic ideas and work noices are influenced by creative decisions?
apply personal, peer, and document and teacher feedback revisions to personal to revise personal musical ideas, musical ideas, musical ideas, provided and collaboratively-developed criterio and feedback.	ough openness to new reative work?	b Use iconic or standard notation and/or recording recently to combine, sequence, to and document personal musical ideas.	a Demonstrate and sexploin personal reasons for selecting potterns and ideas for music that represent expressive a intent.	their expertise, contex
AND		b Use standard and/or iconsc notation and/or recording technology to document personal rhythnic and melodic musical ideas.	a Demonstrate sidested musical indeats for a simple improvisation or incomposition to express intent, and describe connection to a specific purpose a and context.	t, and expressive intent
and document a revisions to personal remusic, applying tractier provided to developed criteria developed criteria and feedback to show improvement e over time.		b Use standard b and/or Iconic noration and/or recording technology recording technology recording technology recording technology recording technology recording technology recording to document to document to document to document metal conditional recording to the standard recording technology recording to the standard recording technology recording to the standard recording technology recording techno	a Demonstrate selected and organized musical dialeas for an improvisation, or composition to explain connection explain connection explain connection context.	4 ^a (Muc234)
and document ware revisions to personal to music, applying teacher-provided and collaboratively and feedback, and feedback, and explain rationale for changes.	MU Salisa Sa Salisa Sa Salisa Sa Sa Sa Sa Sa Sa Sa Sa Sa Sa Sa Sa Sa	b Use standard analyr (conic notation and/or recording technology re to document personal rhythmic, symplodic, and two-melodic, and two-musical ideas.	a Demonstrate selected and develope en musical indices for improvisations, or compositions to explain connection to purpose and context.	MU-572,143)
work applying teacher-provided scritteria such as orphication of selected elements of insurances. b Describe the actions to the music, and use of insurances in sound sources.	(MUC): 3.46	b Use standard land/or iconic notation and/or reaudicy video recording to document personal simple rhythmic phrases, and two-fhord harmonic musical ideas.	a Select, organize, construct, and document personal musical ideas for arrangements and compositions within AB or ABA form that demonstrate an effective beginning, middle, and ending, and convey expressive intent.	6 ⁵
te valuate their own a vork, applying selected criteria such a seppropriate pip lication of glements of music concluding style, com, and use of tound sources. If you have a serial teacher and versil teacher and versil.	3.13	I Use standard Ind/or iconic Indication and/or Iudio/ video Iecording to Iocument personal Imple rhythmic Inhrases, melodic Inhrases, and Iocumentic Iocum	a Select, organize, a levelop and au locument personal propersonal propersonal propersonal propersonal propersonal propersonal propersonal personal	7 [#]
work by selecting and applying criteria including appropriate application of compositional techniques, style, form, and use of sound sources. b Describe the rationale for refining works by explaining the choices, based on evaluation criteria.		b Use standard and/or iconic notation and/or audio/ video recording to document personal rhythmic phrases, melodic phrases, and harmonic sequences.	a Select, organize, and document personal musical ideas for arrangements, songs, and compositions within expanded forms that demonstrate tension and release, unity and variety, bolance, and convey expressive intent.	
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	H9 Advanced			T P P P P P P P P P P P P P P P P P P P
Evaluate and Refine	CREATING	Plant Control	an and Make	CREATING

Present	
a With substantial guidance, share evised personal musical ideas with peers.	Essential Question(s). [Pro K [WU:C3:1.PK)
a With limited guidance, convey a with guidance, convey a with guidance, expressive intent for demonstrate o final a specific purpose inversion of personal presenting a final musical ideas to version of personal peers. peers or informal audience.	(Marties) (Marti
a With limited guidance, convey as with guidance, convey demonstrate o final presenting a final presenting a final present of personal musical ideas to peers or informal audience.	ready, to share?
pecific pecific final final from all fr	2"((MU:c3,12)
a Present the final version of personal created music to others, and describe connection to expressive intent.	PITEO NW INTERPOLINA CONTROL TO THE PROPERTY OF THE PROPERTY O
a Present the final version of personal created music to others, and explain counsection to expressive intent.	-
a Present the final version of personal created music to others that demonstrates craftsmanship, and explain connection to expressive intent.	(MUCGIES)
a Present the final version of their documented personal composition or arrangement, using craftsmanship and originality to demonstrate an effective beginning, middle, and ending, and ending, and convey expressive intent.	(MU:C:31.6)
a Present the final version of their documented personal composition, song, or arrangement, using craftsmanship and originality to demonstrate unity and convey expressive intent.	77 [MUIC3177]
a Present the final version of their documented personal composition, song, or arrangement, using croftsmanship and originality to demonstrate the application of compositional techniques for creating unity and variety, tension and release, and bolance to convey expressive intent.	8 ^p (MU cr3:1.8)
	HS Proficie
	nt HS Accomp
	ished HS Adv
Present	anced

Analyze			Select	PERFORMING
	a With substantial guidance, explore and demonstrate awareness of musical contrasts.	Induring Understanding: Analyzing creators' content and how they manipulare alements of Essential (Question(s): Now does understanding the structure and comean of musical works in the Structure and Comean of the St	a With substantial guidance, demonstrate and state preference for varied musical selections.	Aperior Standard 4: Select, analyze, and finishing the artistic work for presentation. Entiting Understanding Ferroment in present in any finishing of incurrent work Exercise Collection of How do performent select generation and control of incurrent work Exercise Collection of How do performent select generation and the presentation of the collection o
	a With guidance, explore and denonstrate denonstrate awareness of music contrasts (such as high/low, loud/soft, same/offferent) in a variety of music selected for selected for selected for performonce.	g: Analyting dreators' context and how they food and so well as the structure and so kinderstanding the structure and so well as the structu	a With guidance, demonstrate and state personal interest in varied musical selections.	Andreas and frum
b When analyzing selected music, read and perform thythmic patterns using iconic or standard notation.	a With limited guidance, demonstrate demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for gerformance.	ontext and how they in a the structure and coin the structure and coin the structure and coin the structure and coin the structure and the	a With limited guidance. guidance, demonstrate ond discuss personal interest in, knowledge obout, and purpose of varied musical selections.	
b When analyzing selected music, read and perform rhythmic and metodic potterns using iconic or standard natation.	a Demonstrate knowledge of music concepts (such as tonality and meter) in music from a variety of cultures selected for performance.	nanipulara alementa of music provides iri test o	a Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.	y under
b When analyzing selected music, read and perform thythmic patterns and melodic phroses using iconic and standard notation. C Describe how context (such as personal and social) can inform a performance.	a Demonstrate understanding of the structure in music selected for performance.	music provides insight form performances a grant and a	a Demonstrate and explain how the selection of music to selection of music to perform is influenced by personal interest, knowledge, purpose, and context.	ding of the control o
b When analyzing selected music, read and perform using iconic and/or standard notation. c Explain how context (such as social and cultural) informs a performance.	a Demonstrate understanding of the structure and the elements of music (such as thythm, plich, and form) in music selected for music selected for performance.	bito their intent and informs performance.	a Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context, and technical skill.	National and the context for a
b When analyzing selected music, read and perform using standard notation. c Explain how context (such as social, cultural, and historical) informs performances.	a Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance.	orns performance.	a Demonstrate and explain how the selection of music to provided criteria to perform is influenced selecting music to by personal interest, perform for a spectrometed, as well as context, as well as their personal and why each was skill.	Music
b When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch, articulation, and dynamics. c identify how cultural and historical context inform performances.	a Explain how understanding the structure and the elements of music are used in music selected for performance.		a Apply leacher- provided criteria for selecting music to perform for a specific purpose and/or context, and explain why each was chosen.	
b When analyzing selected music, read and identify by name selected music, sight- or function standard read in treble or bass symbols for rhythm, clef simple rhythmic, pitch articulation, daynamics, tempo, and form. c Identify how cultural and historical context inform performances inform performances inform performances inform performances and result in different musical interpretations. b When analyzing by the analyzing selected music, sight- melodic, and/or daynomic notation. c Identify how cultural and historical context in form performances inform performances and result in different musical effects.	Explain and demonstrate the structure of contrasting pieces of music selected for performance and how elements of music are used.		a Apply collaboratively-developed criteria for selecting music of contrasting styles for a pragram with a specific purpose and/or context and, after discussion, identify expressive qualities, technical challenges, and reasons for choices.	
b When analyzing selected music, sight-read in treble or bass clef simple rhythmic, melodic, and/or harmonic notation. c Identity now cultural another historical context inform performances and result in different musical effects.	a Compare the structure of contrasting places of music selected for performance, explaining how the elements of music are used in each.	W	a Apply personally- developed criteria for selecting music of contrasting styles for a program with a specific purpose and/or context, and explain expressive qualities, technical challenges, and reasons for choices.	0.00
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		HS Accomplished		lis accomplished
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Analyze			Select	RERFORMING

MING		- Contraction
	a With substantial guidance, explore read music's expressive qualities (such as voice quality, dynamics, and tempo).	
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5 €	a With substantial guidance, explore music's expressive qualities (such as voice quality, dynamics, and tempo).	
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8 8	a With guidance, demonstrate awareness of expressive qualities (such as voice quality, dynamics, and tempo) that support the creators expressive intent.	Performers make aw do performers in Kindergarten Museraak
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₹ 5	a Demonstrate and describe music's expressive qualities (such as dynamics and tempo).	
	a Demonstrate and describe music's expressive qualities (such as dynamics and tempo).	
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9 S	a Demunders express (such and the create create create create create intent)	
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5	a Demonstrate understanding of expressive qualiti (such as dynamics fauch as tempo) and tempo) and tempo) are their convey expressive intent.	ofing the formers make interpretation decisions haved on their under the state of their under their under their under the state of their under their unde
2 Z	g o railte micronic radio ssiv	30 E
a. 1	a Demonstrate understanding of expressive qualities dynamics dynamics and tempo) and how creators use them to convey expressive intent.	nterpretive decisions by sed on their understander the service works?
3 .		Enduring Understanding: Restormers make interpreting decisions based on their understanding of compact and expressive ment. Essential duration(s) How do performers interpret musical worke?
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9		nding of context and oppressive intent.
6	a Demonstrate or explain how inter-conveyed through interpretive decision and expressive qualities (such as dynamics, tempo, and timbre).	
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8	a Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).	REPORT OF THE PARTY OF THE PART
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ă i	a Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, timbre, and articulation/style).	
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	a Perform a selipiece of music demonstrating hither interpretation of the elements of the elements and the expressive as dynamic (such as dynamic tempo, timbro, articulation/sty) and phrosing 1 convey intent.	N S S
d the abo	a Perform a selecte piece of music demonstrating how their interpretation of the elements of music and the expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing) convey intent.	5. 5. 6. 6. 6. 6.
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Anchor Standard S. Develop and retine artistic techniques and work for presentation.	elected how ations at sof ts of slittles nics, yle,	
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Rehearse, Evaluate and Refi

performances. their own what they like about and demonstrate guidance, practice a With substantial

> feedback to refine teacher, and peer apply personal, a With guidance,

and peer feedback to personal, teacher, guidance, apply

expressiveness, and accuracy.

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piece is ready to determine when a rehearse, refine, and and interest) to accuracy, originality, notation, technical interpretation of correct criteria (such as teacher-provided Identify and apply

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ssential Question(s). How do musicians improve the quality of their perfor

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teacher feedback to guidance, apply b With substantial

strategies in rehearsal to improve the expressive

b With guidance,

b With limited

guidance, use

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b Rehearse to refine technical accuracy

Rehearse,

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refine performances. personal, peer, and

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performance, and technical challenges interpretive, strategies to address

challenges. and identified technical accuracy, expressive qualities, b Rehearse to refine

challenges. address performance and expressive technical accuracy

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Pres	ent	RERFORMING
b With substantial guidance, apply personal, peer, and deproprior teacher feedback to dudience refine performances.	a With substantial guidance, perform music with expression.	Androg Standard of Convey Meaning through the presentation of anistic work. Enduring Understandow Musician Hidge performed Aviation plantaria this year good attraction place, and distribution of a performance Aviation plantaria this year good attraction place. and distribution is a performance judges reactly to present how do convertised the manner. Examination of the property of the property of the present how do convertised the manner. The property of th
m ately for the	a With guidance, perforn music with expression.	vey meaning through: Nuscians judge per than is a performance than is a performance than is a performance than is a performance than in the performan
b Perform appropriately for the audience and purpose .	a With limited guidance, perform music for a specific purpose with expression.	ne presentation of anti-
b Perform b Perform b Perform c performance appropriately for the appropriately for the addience and audience and audience et appropriate for the purpose. purpose. context and context.	a Perform music for a specific purpose with expression and technical accuracy.	HA WORK THE
vette rethe	a Perform music, with expression and with expression and technical accuracy, and appropriate interpretation. a Perform music, a Perform music, with expression, with technical technical accuracy, and appropriate interpretation.	
b Demonstrate b Demonstrate gerformance performance decorum and audience etiquette appropriate for the appropriate for context, venue, genre, and styli	a Perform music, a Perform music, alone or with others, alone or with oth with expression and with expression, technical accuracy, and appropriate interpretation.	
the otte	a Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.	
b Demonstrate performance decorum (such os stoge presence, attire, and behavior) and audience etiquette etiquette	a Perform the music technical accuracy to convey the creator's intent.	6 6 9 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6
b Demonstrate performance decorum (such as decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue, purpose, and venue, purpose,	a Perform the music with technical accuracy, stylistic expression to convey practices in music to the creator's intent.	
b Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience behaveriate for venue, purpose,	a Perform the music with technical sic accuracy, stylistic expression, and tic culturally outherite (culturally outherite to convey the creator's intent.	
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	Alialyze	Select.	RESPONDING
	a With substantial guidance, explore musical contrasts in music.	a With substantial guidance, state personal interests and demonstrate why they prefer some music selections over others. Executing Understand in Execution Question (S) in Execution (S) in Exec	Archor-Sandard 7 Parceive and analyze artists work leading Understanding Individuals selection or must execute Question () Howard individuals in local property of the Comment of the Comm
	a With guidance, demonstrate how a specific music concept (such as beet or meladic direction) is used in music.	a With substantial a With guidance, guidance, identify a Explain and guidance, state personal interests and and demonstrate interests and and demonstrate experiences and why they prefer demonstrate why selections over others. A With guidance, identify a Explain and a Demonstrate and a Demonstrate of explain how selected music connects to and is influenced by specific interests, influence musical interests, and is influenced by specific interests, influence musical interests, or purposes, or purposes, or purposes, or purposes, or purposes institutional interests and others. B Demonstrate how describe how explain how selected music connects to selected music onnects to and is influenced by specific interests, influence musical interests, or purposes, or purposes, or purposes, or purposes, or purposes, or purposes institutional individuals choose institutional purposes. Expendicular Understanding individuals choose institutions are proposed in the context. With substantial a Demonstrate and describe how selected music explain and selected music connects to and is influenced by specific interests, influences, purposes, or purposes, or purposes, or purposes. Expendicular Understanding individuals choose institutions are purposes. With substantial a Demonstrate and describe how selected music explain and specific networks and interests and interests and interests, influenced by specific interests, influenced by connects to and is influenced by connects. Selection for specific experiences, or purposes,	celve and analyze artists work grical values assection of musical woo ow. 40 professation of musical sections and professation of musical sect
	a With limited a Describe how specific music demonstrate and concepts are use identify how specific to support a specimusic concepts (such purpose in music as beat or pitch) are used in various styles of music for a purpose.	a With limited guidance, identify and demonstrate how personal interests and experiences influence, musical selection for specific purposes, financial wide and finalisation of the property of musical works and finalisation of the purposes.	olye and analyze antak, work. Introducia selection of mutata work in the control of the control
	7c -	a Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.	erces by their meres
	a Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music, and context (such as spersonal and social).	a Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes.	s operenas, indera
	a Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural).	a Demonstrate and explain, citing explain how selected evidence, how music connects to selected music and is influenced by connects to an specific interests, influenced by experiences, or contexts. All the proposes.	The state of the s
	a Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and histopical)	emonstrate and lain, citing dence, how dence, how exted music sted music mects to and is uenced by specific neets, periences, poses, or texts.	
b Identify the context of music from a variety of genres, cultures, and historical periods.	a Describe how the elements of music and expressive qualities relate to the structure of the pieces.	a Select or choose music to listen to and sexplain the connections to specific interests or experiences for a specific purpose.	(6) 100 (6) (100 (6) (6) (6) (6) (6) (6) (6) (6) (6) (6)
b Identify and b Identify and compare the context compare the context of music from a of programs of variety of genres, music from a variety cultures, and historical periods.	explain how the elements of music and expressive qualities relate to the structure of contrasting pieces.	a Select or choose contrasting music to listen to and compore the connections to specific interests or experiences for a specific purpose.	
b identify and compare the context compare the context of programs of music from a variety of genres, cultures, and historical periods.	a Compare how the elements of music and expressive qualities relate to the structure within programs of music.	a Select programs of music (such as a CD mix or live performances) and demonstrate the connections to an interest or experience for a specific purpose.	84
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	Analyze	Select	RESPONDING

Evaluate	RESP	ONDING	Interpret	RESP	ONDING
a With substantial b With guidance, guidance, talk about apply personal and expressive preferences in the preferences in music. evaluation of music.	NURESTER.	Ancho: Standard 3: Apply criteria to evaluate artistic work. Ancho: Standard 3: Apply criteria to evaluate artistic work. Ensuring Understanding: The personal evaluation of musica Essential Question(s): How do we findge the your live of music	a With substantial guidance, explore music's expressive qualities (such as dynamics and tempo).	WU REST BY	in de la company de la comp Exploring Union serior de la company de la c
	Kindergaffen Mulikaguk	or Standard St. Apply criteria to qualuate artistic work. If high standing. The personal evaluation of musical world by the standing the personal evaluation of musical world by the standing through the standing of musical way.	a With guidance, demanstrate awareness of expressive qualities (such as dynamics and tempo) that reflect reators / performers' expressive intent.	Kindergarten MURES ER	induring Understanding Through their use of elemental discountry and the standing through their use of elemental discountry and the standing through their use of elemental discountry and the standing through the standin
a With limited guidance, apply personal and expressive preferences in the evaluation of music for specific purposes.	WU.Biogla. IIIsaa	rtiste work on of musical work(s); allry of musical work(s)	ed cand ressive chas d reflect	W 888 14	d pressions and pressions
a Apply personal and expressive preferences in the evaluation of music for specific purposes.	MURes 10 Mg	and performance(s) is in	a Demonstrate knowledge of music concepts and how they support creators'/ performers' expressive intent.	77 X	En artists work territories of music, creators and part terrents and structures of music, creators and part terrents and performers expressive intents.
a Evaluate musical works and . performances , applying established criteria , and describe appropriateness to the context.	MU84933) simo med by analysis; in	a Demonstrate and describe how the expressive qualities (such as dynamics fauch as demon) are used in performers' interpretations to reflect expressive intent.	3 ⁿ NuReatis	peromers provide o
a Evaluate musical works and performances , applying established criteria, and explain appropriateness to the context.	40,400	merpretution and ortabilished critical	a Demonstrate and explain how the explain how the expressive qualities (such as dynamics, tempo, and timbre) are used in performers' and personal interpretations to reflect expressive intent.	AL MEDIA	ues to their expressive
a Evaluate musical works and works and performances, performances, and explain appropriateness to the context, citing evidence from the elements of music.	MISTER OF THE STREET	lished criteria	a Demonstrate and explain how the explain how the expressive qualities (such as dynamics, tempo, finithe, and pariculation) are used in performers' and personal interpretations to reflect expressive intent.		
a Apply teacher- provided criteria to evaluate musical works or performances.	61 61 69 16		a Describe a personal interpretation of how creators' and performers' application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent.	N 201	
a Select from teacher-provided criteria to evaluate musical works or performances.	77.33		a Describe a personal interpretation of contrasting works and explain how creators' and performers' application of the elements of music and expressive qualities, within genres, cultures, and historical periods, convey expressive intent.	MU Read II	
a Apply appropriate personally-developed criteria to evaluate musical warks or performances.	8 ⁸ 1		a Support personal interpretation of contrasting programs of music and explain how creators' or performers' apply the elements of music and expressive qualities, within genres, cultures, and historical periods to convey expressive intent.	5 8 - 2 8	
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a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, cerforming, and document personal music. MUCC2.1.6s Salect, organic, construct, and document personal music, certain personal music, and document personal music personal music, and document personal music, and documents are a reactive beginning, and convey expression or their consistion of their consistency and convey soprissive insont.	MUSPid. 1.5a Demonstrate and explain how the selection of music to perform is altructed by personal interest, knowledge, context, as well as their personal and others' technical skill.	MUIC/3.2.5a Present the final vertical of created music for critical or created and control of created and control of created and control of co		a Demonstrate how, interests, knowledge and skills relate to personal choices and intent when creating performing, and responding to music.	MU SALE
a Demonstrate how and skills relate to personal choices and performing, and comment when creating, intent when creating and skills relate to personal choices and performing, and responding to music. responding to music, and competition toway, and competition to a competition of content to the application of content to the application of content to restarting to advision, and a fee discussion, and a fee discussion, and a fee discussion of the application of content to		····		a Demonstrate how, interests, knowledge and skills relate to personal choices and intent when creating performing, and responding to music.	(MUX.0107.6)
a Demonstrate h interests, knowle and skills relate h personal choices intent when crea a performing, and responding to mu responding to the spilleries of documents using contemposition, zone, on a responsition of heir the spilleries of documents produced in the spilleries of documents using contemposition, zone, on a responsitive to demonstrating whith and dollars, and belonge to creaming unity and only all the production of the spilleries of convey expressive intentions research grain of contenting a view and selected on the spilleries and/or contenting a view and explain experiments of contexting a view and the production of contexting a view and the production of contexting a view and the view and view and the view and vie		MUGS 3.2.7s Present the final vertice of their downwated personal composition, song, or arrangement, using crait, meaning and crait, meaning and crait, and converte unity and variety, and convey expressive invent.	Multicalize Select, organize, develop and document personal mutical ideas for orengement; songs, and compensations, within AB, ABA, or them and variation forms that, demonstrate unity and variety and converted variety and converted variety and convey	a Demonstrate how, interests, knowledge and skills relate to personal choices and intent when creating performing, and performing and performing to music.	7.5 7.5
The state of the s	MUSPIA. LES Apply parts neight developed cities in are salesting proble of contracting styles for a magain with a specific purpose and/or context and explain a parentie qualities, machies! challenges, and reasons for choices.	MUSCA-2.8s Provent the final variant and interval advanced pursual composition, sond, or arrangement, using continuant pand continuant pand continuant pand originality to demonstrate the application of resisting unity and variety, tension and coleurs, and brience to convey appressive intent.		a Demonstrate how interests, knowledge and skills relate of personal choices and intent when creating performing, and responding to music.	
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WAURB9_LPKa With substancial guidance talk substancial guidance talk substancial personal and expressive personal and music.	MURA7.2.PKa With Substantial (pilitanea, explore musical contrasts in music	MUSPALER With substantial guidance, explore and damonstrate warraness of musical contrasts.	a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and dally life.	Anchor Standard 11: R Enduring Understand Essential Question(s): By B		·
NU.Reb.Lta With galance, apply personal and explosive professional in the evaluation of music.	MU.Ra7.2.Ke With guidance, demonstrate have a poelificatusic concept (such as seet or resionic disection) is used in music.	Mulpd.26 Welt Mulpd.26 Welt publishe, oxplore and demonstrate awareness of music contrasts (such as highlyon, brackfulf, some/different) in a variety performance.	a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	olare artistic locas and company of the company of		
MUP6.1.1a With limited MUP6.1.2a Perform mos publance, perform music for jet specific purpose with a predict purpose with copression and zethnical expression.	MU:Pr4, Z.1a With limited guidance, demonstrate guidance, demonstrate knowledge of music concepts (puch as beat and musicial contour) in music from a variety of cultures selected for performance,	MUCCI.LI With invited guidance, coate musical decar (such at answering a musical oversteen) for a specific purposa.		Anchor Standard III lears artistic does and works with societal cultural and historical context to deepen understanding. It is to be the context to deepen understanding and responding for the context and only life enhances must be forming and responding societations to valid context and only life enhances must be forming and responding to must be several Cuestion (see the context and only life inform creating performing and responding to must be several Cuestion (see the context and only life inform creating performing and responding to must be several Cuestion (see the context and only life inform creating performing and responding to must be several Cuestion (see the context and only life information).		WidearLa With limited MURBALLA Epideo and guidane, identifying a demonstrate how personal interests and experiences interests and experiences. Influence musical selection for specific purposes. for specific purposes. for specific purposes.
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	MUJP4(2,3c Describe how context (such as Jersonai and social) can inform a performance.	MUSCALIa Improvise triptinia and melodic ideas, and describe connection to spedific purpose ond soness (such as personal and social).	, et q	text to deepen undenst	MU:Re7.1.3a Demoistrate and describe how selected music connects to and is influenced by specific increase, experiencus, or purposes,	MUSP4.53.4 Demonstrate MUSP4.3.4 Demonstrate of MUSP4.3.4 Demonstrate ord describe how intent is converged through converged through converged through supportative qualifies (such as temperative decisions and dynamics and tempe). display a casificial year of dynamics, temper and dynamics, temper and dynamics, temper and dynamics.
MU:PRE.1.4b Damonstrate performance decorum and audience equettu appropriate for the context, venue, and genre.	AUCPAL 24E Existin how control (such as codal and cultural) informs a performance.	MUCCLIAN Inprovise frighting radeds, and harmonist radeds, and explain connection to specific compass and contact (such as suchil and cvintral).	ner c.	Inding in a national performing and responding to must	MU:Re7. 1.4a Demonstrate and explain how selected music connects to and is milluenced by specific influenced, experiences, purposes, or contaxts.	
NUJ-P6.1.5b Demonstrated performance decorum and parformance decorum and andeanou eliquetha appropriate for the contant, venue, genro, and style, venue, genro, and style.	MU-Pri. 2. ScExplain how context (such as social, cultural, and historical) informs performances.	MUSCALA'S Improvise MuSCALA'S Importation of harmonic ideas, and explain eanneathon to specific purpose and context (such ss social, cultural, and fittorical).	a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life		MU:Re7.1.5a bemonstrate and explain, cifring avidence, how selected music connects to, and is influenced by specific interests, coxperiences, purposes, or contexts.	MULPHA.15 a benonstrate and explain how intent is conveyed through intent in temperature decidents and expressive qualities (such as dynamics, temper, thember, and articulation/article).
MULPPS.1.6b Demonstrate porformance decurum cuche stoge presence, cutive, and behoule) and cutive resolution and office continues estimate approprietation vanion and purpose.	NUPA.2.6c identify how cultural and historical context inform the performances.	MUSCALLO Generate simple rhythmic melodit, and harmonic pheses within AB and ABA forms that convey expressive intant.	a Diemonstrate a Understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	-o ₂	MURA7.1.6a Select or choose music to letten to ond explain the connections to specific interests or experiences for a specific purpose.	MulPirk, Sie Puriform a salleted pires of music demonstrating from their (interpretations of the expressive qualities (such as trymarks: temple, timbre, urdculation/style, and priressing) convey intent.
MUPPGLI'B Domonstrate parformance docume (cuch as stage presence, attree, and behavior) and sudience of quote elegations of the control of the partopriete for remue, purpose, and contoxt.	MUPP4.2.7c Identify how cultural and historical context inform parformance and results in different music interpretations.	MUSCALT'S Generale thystheir, malcick, and harmonic pittoses and underloon over harmonic accompositionest within AB, AGA, or theme and waitanon forms that convey expressive intent.	a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.		MURG7.1.7a Swhett or choose contrasting music to instead on more the listen to and compare the connection to specific interests or expariances for a specific purposes.	MUSPA\$3.9 Pardism (MUSPA\$3.9 Pardism (Controxing pieces of music controxing control c
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MURES.1.53 Evaluate musted words and particutances, applying established critecia, and explain appropriateness to the context. cibing address from the effective series of music.	MOURE71.24 Demonstrate MOURE71.25 Demonstrate MOURE71.25 Identify to und capidn how responses and sepishic clima yorderes, centoxed in mack from a for male car informed by the responses to mack are videry of general, editor the structure, allow the structure, the use of the informed by the structure, and initiated periods, demonsts of music, and music and centerd (such as social and music and centerd (such as social and music and centerd (such as social and Materian), and waterward.
Mittest Life Apply (contract to the Apply (contract)).	MURE7.26b identify the centexe of music from a variety of genrez, cultures, and historical periods.
MURe\$1.18 Apply (rective provided circle) to rective provided circle) particularly	SPEZ 2.7b Identify and spare the context of spare the context of sist from a variety of vers, sultures, and torical parieds.
MURE91,18 Apply Dippropriate percentify- developed criteria to evaluate muteit works or performances.	(AURA) 2.26 identify and compare the contact of proportion of music from a variety of genera, cuttures, and historical periods.

Ministry interest processes and description in rate of parameters and	Present		Code process	Evaluate and Refin	CRE	ATING	P	an and Make	CRI	ATING	Imagine	CRE	ATING	
MUSCALE is set and developed and increase in the set of		Novice	Enduring Understanding: Musicians' presentation of cre Essential Question(s): When is creative work ready to sh	MU:Cr3.1.E.5a Evaluate and rofine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria.	Novæ	Ancino Standard 3: Keine and complete artistic work. Enduring Understanding: Musicians evaluate, and refine Essential Question(s): How do musicians, improve theig	MU:Cr2.1.E.5b Preserve draft compositions and improvisations through standard notation and audio recording.	ct and develop draft melodic and otives that demonstrate aracteristic(s) of music or text(s)	Novice	Anchor Standard 2: Organize and develop artistic ideas Enduring Understanding Musicians' creative croites an Essential Question(5): Now do musicians make creative	MUICr1.1.E.5a Compose and improvise melodic and rhythmic ideas or motivus that reflect characteristic(s) of music or text(s) studied in rohearsal.	Novice	Anchor Standard, 1. Generate and conceptualize artistic Enduring Understanding: The creative ideas, concepts, a Essential Question(s). How do musicians generate creat	
Ind Ernerging Erisembles Strand Michala, Bell Compose and improvise ideas for improve ideas for or perfect purposes that reflect characteristics) of improve ideas for or which of purposes and contexts. WIGCALE is Select and develop drift melodies, and short compositions and improve ideas for or which of purposes and contexts. WIGCALE is perfect in a workey of cultures in the perfect in the per	VU:Cr3.2.E.8a Share personally-developed reloates and rhythmic passages – Individually or stane ensemble – that demonstrate understanding of characteristics of music or texts studied in whearsal.	intermediate	are? Work is the culmination of a process of creation a	MU:Cr3.1.E.Ba Evaluate and refine draft compositions and improvisations based on movelege, skill, and collaboratively-developed criteria.	otermédate	their work through openness to new ideas, persistence alloyof their creative work?	MU:Cr2,1,E.8b Preserve draft compositions and improvisations through standard notation and suffice recording.	MU:Cr2.1.E.8a Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.	ntermedate	and work. If the important context, and expressive decisions?	E.Ba Compose and Improvise ideas and rhythmic passages based on tic(s) of music or text(s) studied in	intermediate	ideas and work. nd feelings that influence musicians' work emerge from we ideas?	
Staccomplished Wich I.E.IIIa Compose and improvise nusical improvise iterations, and short compositions and ethe characteristics of deas for a variety of purposes and improvise nusical improvise iterations, and develop arrangements, ety of cultures studied in Michael IIIIa Select and develop composed and monstrate understanding of in music from a variety of cultures of music from a variety of cultures of music from a variety of cultures of music from a variety of purpose of and contexts. MICCA.I.E.IIIa Select and develop composed and improvised ideas into draft musical works organized for a variety of purpose of and contexts. MICCA.I.E.IIIa Select and develop composed and improvised ideas into draft musical works organized for a variety of purpose of and contexts. MICCA.I.E.IIIa Select and develop composed and improvise incomposed and improvise nusical works organized for a variety of purpose of and contexts. MICCA.I.E.IIIa Select and develop composed and improvise nusical works organized for a variety of purpose of and contexts. MICCA.I.E.IIIa Select and develop composed and improvise nusical works organized for a variety of purpose of and contexts. MICCA.I.E.IIIa Select and develop composed and musical works based on appropriate criteria, including the extent to which they address identified purposes and contexts. MICCA.I.E.IIIa Select and develop composed and musical works based on appropriate criteria, including the extent to which they address identified purposes and contexts. MICCA.I.E.IIIa Select and develop composed and musical works based on appropriate criteria, including the extent to which they address identified purposes and contexts. MICCA.I.E.IIIa Select and develop composed and improvise and improvise and improvise and contexts.		HS Proficient	nd communication	MU:Cr3.1.E.la Evaluate and refine draft melodies, thythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.	HS Profident	#, and the application of appropriate criteria.	MU:Cr2.1.E.lb Preserve draft compositions and improvisations through standard notation and audio recording.	MU:Cr2.1.E.la Select and develop draft melodies, thythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.	HS Proficent	intent.	MU:Cr1.1.E.la Compose and improvise ideas for inelodies, rhythmic passages, and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods studied in rehearsal.	HS Proficent	ra variety of sources of	aditional and Emerging Ensem
MU:Cr2.1.E.llla Compose and improvise musical ideas for a variety of purposes and contexts. HSAdvariceH HSAdvariceH MU:Cr2.1.E.llla Select and develop composed and improvised ideas into draft musical works organized for a variety of purpose s and contexts. MU:Cr2.1.E.lllb Preserve draft musical warks whough standard notation, audio, or video from the standard notation, audio, or video recording. MU:Cr3.1.E.llla Evaluate and refine varied draft musical works based on appropriate criteria, including the extent to which they address identified purposes and contexts. MU:Cr3.1.E.llla Share varied, personally-developed musical works – individually or as an ensemble – that address identified purposes and contexts.	MU:C:3.2.E.lla Share personally-developed arrangements, sections, and short compositions – individually or as an ensemble – that address identified purposes.	H5 Accomp lished		MU:Cr3.1.E.IIa Evaluate and refine draft arrangements, sections, short compositions, and improvisations based on personally-developed criteria, including the extent to which they address identified purposes.	Hs Accomplished		MU:Cr2.1.E.llb Preserve draft compositions and improvisations through standard notation, audio, or video recording.		HS Accomplished		MU:CT.1.1E.lla Compose and improvise ideas for arrangements, sections, and short compositions for specific purposes that reflect characteristic(s) of music from a variety of cultures studied in rehearsal.	HS Accomp IShed		oles Strand
Present Evaluate and Refine Plan and Make Imagine	MU:Cr3.2.E.Illa Share varied, personally-developed musical works — individually or as an ensemble — that address identified purposes and contexts.	HS Advanced		MU:CF3.1.E.illa Evaluate and refine varied draft musicol works based on appropriate criteria, including the extent to which they address identified purposes and contexts.	HS Advanced		MU:Cr2.1.E.IIIb Preserve draft musical warks through standard notation, audio, or video recording.	MU:CI2.1.E.illa Select and develop composed and improvised ideas into draft <i>musical works</i> organized for a variety of purposes and contexts.	HS Advariced			ğ		
	Present		A CONTRACTOR OF THE CONTRACTOR			Annual Control of the	Pla	na (amininari sa manari propinari antana di manari antana di manari antana di manari antana di manari antana d Na amininari antana di manari antana di ma		THE PARTY OF THE P	Imagine		A A A A A A A A A A A A A A A A A A A	7000 10 1900 10 10 10 10 10 10 10 10 10 10 10 10 10 1

Rehearse, Evaluate and Refine	PERFORMIN	K Interpret		Analyze		Select	PERFORMING
MU:Pr5.1.E.5a Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.	Enduring Understanding. To express their music life any musicians assignment where any and some External Questioning. How do musicians improve the quality of their parformance?	MU:Prd.3.E.5a Identify expressive qualities in a varied reportoire of music that can be demonstrated through prepared and improvised performances.	Equality (Indestrated by Ferromers make interpretable decision) based on their understanding of context and excessive internal Execution Constitution (Indestruction Constitution) and the context of the	MU:Pr4.Z.E.5a Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.	Nowice: Now cells in the standard free stand	MU:Pr4.1.E.5a Select varied repertoire to study based on music reading skills (where appropriate), an understanding of the structure of an understanding of jormal design in the music, context, and the technical skill of the individual or ensemble. MU:Pr4.1.E.5a Select a varied repertoire to study varied repertoire to study based on an obased on music reading skills (where appropriate), and restranding of the structure of an understanding of jormal design in the music, characteristics of the music, characteristics of the music, context, and the technical skill of the individual and individual or ensemble, and the purpose or of the performance.	Anchor Standard 4: salect, analyze, and literapres antistic work for presentation, building Understanding Representation, literates and an outpile of multistance beautiful Understanding Head of performance select representations and an outpile of the Understanding Control of the Control of
MU:PTS.1.E.8a Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using faedback from ensemble peers and other sources to refine performances.	to you want not present the part of the reperformance. In the class standard section and the reperformance. In the class standard section and the reperformance and the reperf	ling and varied	de sions based on their understanding of content and their workers in 100 km and their	MU:Pr4.2.E.8a Demonstrate, using music reading skills where appropriate, how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances.	urure and context of inustical works artism performant. Intermediate:	MU:Pr4.1.E.8a Select a varied repertoire to study based on music reading skills (where appropriate), an understanding of journal design in the music, context, and the technical skill of the individual and ensemble.	Music -
MU:Pr5.1.E.1a Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.	their performance over three do ough openines to sew daes, persists	MU:Pr4.3.E.la Demonstrate an understanding of context in a varied repertaire of music through prepared and improvised performances.	expressive intent:	MU:Pr4.2.E.la Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.	er all HS Profice 11	MU:Pr4.1.E.ia Exploin the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.	nd Emergi mechaetora HSProfigent
MU:Pr5.1.E.IIa Develop and apply appropriate rehearsal strategies to address incluidual and ensemble chilenges in a varied repertoire of music, and evaluate their success.	ter co. arustre application of appropriate criteria. H. Accomplished:	MU:Prd.3.E.lla Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances os well as performers' technical skill to connect with the audience.	parising months and mo	MU:Pr4.2.E. ila Document and demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works moy impact and inform prepared and improvised performances.	HS Accomplished	INULPRA.1.E.III Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive chollenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.	ing Ensembles Strand percentage difference the selection of appropriate H5 Accomplished
MU:Pr5.1.E.IIIa Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied propertoire of music.	TIS Action occ	MU:Pr4.3.E.illa Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and improvised performances as well as performers' technical skill to connect with the audience.	H-2016/DACE	MU:Pr4.2.E.IIIa Examine, evaluate, and critique, using music reading skills where appropriate, how the structure and context impact and inform prepared and improvised performances.	HS.Advanced	MU 9F4.1.E.lla Develop and apply criteria to select varied programs: to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the. music, the technical skill of the individual or ensemble, and the purpose and context of the performance	155 Advanced

	Present	PERFORMING
MU:Pr6.1.E.5b Demonstrate an awareness of the context of the music through prepared and improvised performances.	MU:Pr6.1.E.5a Demonstrate attention to technical MU:Pr6.1.E.8a Demonstrate attention to technical accuracy and expressive qualities in prepared and incuracy and expressive qualities in prepared and improvised performances of a varied repertoire of improvised performances of a varied repertoire of music.	Action Standard 8: Centrey meaning through the presentation of aristic work in the first through the presentation of aristic work in the first through the presentation of aristic work in the first through the presentation of a control of the presentation will be presented to will b
MU:Pr6.1.E.Bb Demonstrate an understanding of the context of the music through prepared and improvised performances.	MU:Pr6.1.E.8a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.	ry access time, place, and co context and the manner, in impediate in
NU.Pr6.1.E.Ib Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.	MU:Pr6.1.E.la 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.	Arch makes was been and in more and one was
MU:Pr6.1.E.IIb Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.	MUl.Pr6.1.E.lla Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, gennes, and historical periods.	ee
MU-Pr6.1.E.IIIb Demonstrate an ability to connect with audience members before and during the process of engaging with and responding to them through prepared and improvised performances.	MU:Pr6.1.E.Illa Demonstrate an understonding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.	'HSAdianing

Evaluate	Res	PONDIN		RES	PONDING	THE RESERVE OF THE PARTY OF THE			Select	23000.4002	ONDING	
MU:Re9.1.E.5a identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.		in the state of th	MU:Re8.1.E.5a Identify interpretations of the oxpressive intent and meaning of musical works, eferring to the elements of music, contexts, and (when appropriate) the setting of the text.		Africo: Sandard 8 interpret interfrand meaning in artistic work. Enduring Understanding: Through their late of elements and structus essential Questionic). How do we discernite musical treations and	MU:Re7.2.E.Sa Identify how knowledge of context MU:Re7.2.E.Sa Describe how understanding and the use of repetition, similarities, and contrasts context and the way the elements of nuisic inform the response to music.	Novice	Enduring Understanding Individuals selection of mu Essential Question's) How do individuals choose mus	MU:Re7.1.E.5a Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.	And the second s	Ancho Standard 7. Perceive and analyze artistic world cristing Understanding Individuals season of mul- casmital Question(s), How do individuals choose mul-	
MU:Re9.1.E.8a Explain the influence of experiences; analysis, and context on interest in and evaluation of music.		10 (S) and	MU:Re8.1.E.8a Identify and support interpretations of the expressive intent and meaning of musical works, cling as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text.	ntermediate	es of music, creators and performers p	MU:Re7.2.E.8a Describe how understanding context and the way the elements of nuisic are manipulated inform the response to music.	ntermediaje	Enduring Understanding Individuals selection of musical warks is inhibanced by that interests, experiences understandings, and purposess is a few process of the control of	MU:Re7.1.E.3a ldentify reasons for selecting music MU:Re7.1.E.3a Explain reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.	Intermediate (100)	Anchor Standard 7: Perceive and analyse artistic work in the control of the contr	Music-Tr
NOTICE T.E.13 Evaluate works and performances based on personally- or callaboratively-developed criteria, including analysis of the structure and context.	To Projuent	lysis interpretation and artiblished criteria:	MU:Re8.1.E.la Exploin and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal tesearch.	HSPProticient	ordecies of the expressive ment.	MU:Re7.2.E.ia Explain how the oralysis of passages and understanding the way the elements of music are manipulated inform the response to music.	KS Proficent	i understandings, and purposed.	MU:Re7.1.E.1a Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.	HSP of Cent	understandings and surposes	Music Traditional and Emerging Engembles Strand
based on research as well as personally- and collaboratively-developed criteria, including analysis and interpretation of the structure and context.	MURES 1 File Evaluate works and noticembooks		MU:Re8.1.E.lla Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and voried researched sources.	HS Acombined		MU:Re7.2.E.lla Explain how the analysis of structures and contexts inform the response to music.	HS Accomplished		MU.Re7.1.E.IIa Apply criteria to select music for a MU.Re7.1.E.IIa Use research and porsonolly- variety of purposes , justifying choices citing developed criteria to justify choices made wh knowledge of the music and the specified purpose selecting music, citing knowledge of the music and context.	HS Accomplished		Fibe Ctrant
MU:Re9.1.E.IIIa Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.	HS Advanced		rt interpretations of the MU:Re8.1.E.IIIa Justify interpretations of the meaning of musical works by treatment of the elements of comparing and synthesizing varied researched nappropriate) the setting of sources, including reference to other art farms.	A STATE OF THE STA		MU:Re7.2.E.IIIa Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music.	HSI Advanced		MU:Re7.1.E.lla Apply criteria to select music for a MU:Re7.1.E.lla Use research and personolly- voriety of purposes, justifying choices citing developed criteria to justify choices made when knowledge of the music and the specified purpose selecting music, citing knowledge of the music, and individual and ensemble purpose and context.	HISAcyaniced		materials of the control of the cont
Evaluate			Interpret			Analyze			Selert			

Anchor Standard 10; Symbosize and relate knowledge and personal expensiones to make an Executing Understanding Musicians connect that personal expensions (consistent and traveless connect that personal measure personal for Executing Understanding Musicians connect that personal impress upper lenses; clean and knowledge to relating performing and responding Execution (or the contract of the connection of the contract of the con between music and the other arts, other disciplines, varied contexts, and daily life. Demonstrate understanding of relationships relate to personal choices and intent when Demonstrate how interests, knowledge, and skills uiring Understanding Understanding connections to a field contexts and dark the orderings involved contexts and passionaling sentences and passionaling terminates and passional sentences are sentences and passional sentences and passional sentences and passional sentences are sentences and passional sentences and passional sentences and passional sentences and passional sentences and pas Demonstrate how interests, knowledge, and skills creating, performing, and responding to music. relate to personal choices and intent when Demonstrate how interests, knowledge, and skills relate to personal choices and intent when Music - Traditional and Emerging Ensembles Strand Demonstrate how interests, knowledge, and skills Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. relate to personal choices and intent when Demonstrate how interests, knowledge, and skills Demonstrate understanding of relationships disciplines, varied contexts, and daily life. between music and the other arts, other creating, performing, and responding to music. relate to personal choices and intent when Demonstrate how interests, knowledge, and skills relate to personal choices and intent when between music and the other arts, other Demonstrate understanding of relationships creating, performing, and responding to music

disciplines, varied contexts, and daily life

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Present	MU:C:3.2.H.IIIa Perform final versions of a collection of compositions (representing a variety of forms and styles), improvisations in several different styles, and stylistically oppropriate harmonitations for given melodies, demonstrating technical skill in applying principles of composition/improvisation and originality in developing and organizing musical ideas.	MUCC3. Z.H.ila Perform final versions of compositions (forms such as rounded binary or ronda), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given meladies, demonstraing technical skill in applying principles of composition/improvisation and originality in developing and organizing musical ideas.	MUCF3.2.H.la Perform final versions of Improvisations, compositions (forms such as theme and variation or 12-bur blues), and biree-ormore-chord accompaniments in a variety of patterns (such as arpsegilo, country and gallop strumming, finger picking patterns.), demonstrating technical still in applying principles of composition/improvisation and originality in developing and organizing musical ideas.	MU:Cr3.2.H. Ba Share final versions of melodies (created over specified chard progressions or AB / ABA forms) and two-to-three chard accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas.	MU:C/3.2.H.5a Share final versions of simple melodies (such as two-phrase) and chordal accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas.
	HS Advanced	HS.Accomplisted	HS Proficient	Intermediate	Novice
Cigran				reative work is the culmination of a process of creation and share?	Essential Question(s): When is creative work ready to share?
Evaluate and Refine	MU:C3.1.H.III Develop and apply criteria to critique, improve, and refine drafts of compositions (representing a variety of forms and styles), improvisations in a variety of styles, and stylistically appropriate harmonizations for given melodies.	MU:Cr3.1.H.IIa Develop and apply criteria to critique, improve, and refine drafts of compositions (forms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies.	MUICI3.1.H.la Develop and apply criteria to critique, improve, and refine drafts of improvisations, compositions (forms such as improvisations of 12-bar blues) and three-ormore-chord accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking potterns).	3.1.H.8a App Is, Improve, au e, Improve, au ed over specifi BA forms) ar paniments fo	MU:Cr3.1.H.Sa Apply teacher-provided criteria to di critique, improve, and refine drafts of simple metodies (such as two-phrase) and chordal accompaniments for given metodies.
	HS Advanced	HS Accomplished	HS Proficent	Intermediate	Novice
ACCEPTANCE OF THE			ence, and the application of appropriate collera.	to new ideas, persis	Anchor Standard 3. Refine and complete artistic work. Enduring Understanding: Musicians evaluate, and refine their work through openness. Essential Question(s): How do musicians improve the quality of their creative work?
Plan and Make	MU:C72.1.H.IIIa Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of compositions (representing a variety of forms and styles), improvisations in several different styles, and stylistically appropriate harmonizations for given melodies.	MU:C.2.1.H.ila Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of compositions (forms such as counded binary or rondo), improvisations, occompaniment patterns in a variety of styles, and harmonizations for given melodies.	MU:Cr2.1.4.ia Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of improvisations, compositions (forms such as theme and variation or 12-bar blues), and three-armore-chord accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns).	MU:Cr2.1.H.8a Select, develop, and use standard motation and audic/video recording to document melodic, rhythmic, and harmonic ideas for drafts of melodies (created over specified chord progressions or AB / ABA forms) and two-to-three -chord accompaniments for given melodies.	MU:Cr2.1.H.5a Select, develop, and use standard an ortation or audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of simple melodies (such as two-phrase) and chordat accompaniments for given melodies.
	HS Advanced	HSAccomplished	HS Proficent	la ce	Assemble (Mestion) (1) From the Creature of th
			einient	as and work.	Anchor Standard 2: Organize and Enduring Understanding: Musician
Imagine	MU:Cr1.1.H.IIIa Generate melodic, rhythmic, and harmonic ideas for a collection of compositions (representing a variety of forms and styles), improvisations in several different styles, and stylistically appropriate harmonizations for given melodies.	MU:Cr1.1.H.lla Generate melodic, rhythmic, and harmonic ideas for compositions florms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies.	MU:Cr1.1.H.Ia Generate melodic, rhythmic, and harmonic ideas for improvisations, compositions (forms such as theme and variation or 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns).	MU:Cr1.1.H.83 Generate melodic, rhythmic, and harmonic ideas for melodics (created over specified chard progressions or AB/ABA forms) and two-to three-chard accompaniments for given melodies.	MU:Cr1.1.H.Sa Generate melodic, rhythmic, and the harmonic ideas for simple melodics (such as two-light phrase) and chordal accompaniments for given melodies.
	HS Advanced	Hs Accomplished	HS Proficient	Intermediate	Novice
			from a variety of sources. ²	fluence musicians' work eme	Anchor Strandard 1: Generate and conceptualize artistic ideas and work. Enduring Understanding: The creative ideas, concepts, and feelings that in the creative ideas in the creative ideas?
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Interpret		Analyze		Select	PERFORMING	12 / January 1
MU:Pr4.3.H.5a Demonstrate and describe in interpretations an understanding of the context and expressive intent in a varied repertoire of music selected for performance that includes melodies, repertoire places, and chordal accompaniments.	And Andrews	MU:Pr4.2.H.5a Identify prominent melodic and harmonic characteristics in a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, including at least some based on reading standard notation.	Solitory Constant Survey Cons	MU:Pr4.1.H.5a Describe and demonstrate how a warled repertoire of music that includes melodics, repertoire pieces, and chordal accompaniments is selected, based on personal interest, music reading skills, and technical skill, as well as the context of the performances.	Actio Standard 4: Secret analyze and interrocarusa Journey Understanding Performent Actions (Interded Actions of Secretary Constitution of Secretary Constitution (Interded Actions of Secretary Constitution (Interded Actions of Secretary Constitution (Interded Actions of Secretary Cons	
MU:Prd.3.H.8a Demonstrate and describe in interpretations an understanding of the context (sociol, cultural, or historical), and expressive intent in a varied repertoire of music selected for performance that includes melodies, repertoire pieces, and chordal accompaniments.	Samuel Question plants in the control of the contro	MU:Pr4.2.H.8a Identify prominent melodic, harmonic, and structural characteristics and context (social, cultural, or historical) in a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, including at least some based on reading standard notation.	Could be the season of the sea	MU:Pr4.1.H.3a Describe and demonstrate how a varied repertoire of music that includes molodies, repertoire pieces, and chorcial accompaniments is electing a varied repertoire of music for individual scelected, based on personal interest, music reading melodies, repertoire pieces, interovisorions skill citing rechinical chalenges chordal accompaniments in a variety of patterns that need to be addressed), as well as the context of (such as argeggio, country and gallop strumming, the performances.	Anchor Stendard 4: Select, analyza, and interpret artistic work for presentation and understanding principles in the control of the control o	Nus (
MU:Pr4.3.H.ia Describe in interpretations the context (social, cultural, or historical) and expressive intent in a wried repertoire of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a workety of patterns (such as orpeggio, country and gallop strumming, finger picking patterns).	dupressive intern.	MU:P4.2.H.1a identify and describe important theoretical and structural characteristics and context (social, cultural or historical) in a varied repertoire of music that includes melodies, repertoire of music that includes nelodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns).	HSProfice III	MU:Pr4.1.H.la Explain the criteria used when selecting a varied repertoire of music for individual or small group performances that include melodites, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns).	lecture skill, and the contest try a performance into	Music Harmonizing Instruments Strand
MU:Prd.3.H.lla Explain in interpretations the context (social, cultural, and historical) and expressive intent in a varied repertoire of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.	sts Accomplished	MU:Pr4.Z.H.lla identify and describe important theoretical and structural characteristics and context (social, cultural, and historical) in a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.	He West Burns He	MU:Pr4.1.H.lla Develop and apply criteria for selecting a varied repertoire of music for individual and small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.	HS Accuracion	vano
MU:Pr4.3.H.illa Explain and present interpretations that demonstrate and describe the context (social, cultural, and historical) and or understanding of the creator's intent in repertaire for vorted programs of music that include melodies, repertaire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles.	HS Adjanced	MU:Pr4.2.H.illa identify and describe important theoretical and structural characteristics and context (social, cultural, and historical) in a varied context (social, cultural, and historical) in a varied repertoire of music selected for performance programs that includes melodies, repertoire pieces, stylistically appropriate occomponiments, and improvisations in a variety of contrasting styles.	is advanced	MU:Prd.1.H.IIa Develop and apply criteria for selecting a varied repertoire for a program of music for individual and small group performances that include melodies, repertoire pieces, stylistically oppropriate accomponiments, and improvisations in a variety of contrasting styles.	HS-A2-TENERAL HS	
Interpret		Analyze		Select		

Present	PERFORMING	Rehearse, Evaluate and Refine	PERFORMING
MU:Pr6.1.H.5a Perform with expression and technical accoracy in individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments, demonstrating understanding of the audience and the context.	Con Valdado C. Convey mean ing two up ing proc Eduma Underson ding Mucham Under an ing manare Edenial Questions: When it is performance for degree in Novee	MU:Pr5.1.H.5a Apply teacher-provided criteria to critique individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, and apply practice strategies to address performance challenges and refine the performances.	Action Standard Si Develop and refun a material during the standard Si Develop and refun a material during the standard Si Develop and refun and the standard standar
MU:Pr6.1.H.8a Perform with expression and technical accuracy in individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, or historical).	the pruestation of artistic work. To make have in cities in the term areas three place and out- tidened send to be sent it less that the term areas three place and out- tidened send to be sent it less to concert and the manner in the The mediate in the sent it less than the sent in the The mediate in the sent in t	MU:PrS.1.H.8a Apply teacher-provided criteria to critique individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, and identify practice strategies to address performance challenges and refine the performances.	is and work for prescription. In control to prescription of the parties with the parties w
MULPr6. 1.H.la Perform with expression and technical accuracy, in individual and small group performance s, a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns), demonstrating sensitivity to the audience and an understanding of the context (social, cultural, or instorical).	Action of the property of the	MU:P5.1.H.Ia Develop and apply criteria to critique individual and small group performances of a varied MU:P5.1.H.Ila Develop and small group performances of a varied MU:P5.1.H.Ila Develop individual accompaniments in a variet of potterns (such as accompaniments in a variety of potterns (such as accompaniments in a variety of potterns flager picking patterns), and create rehearsal strategies to reheatsal strategies address performance challenges and refine the performances.	and over the engine of the property of the passing
MU:Pr6.1.4.ila Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire of music that includes melodies, repertoire pieces, Improvisations, and chordal accompaniments in a variety of styles, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, and historical).	HSA/cccmplianed	I MU:P/5.1.H.ila Develop and apply criteria to critique individual and small group performances of MU:P/5.1.H.illa Develop and apply criteria, inclu a varied repertoire of music that includes melodies, leadback from muliple sources, to critique varied repertoire pieces, improvisations, and chordal programs of music repertoire (melodies, repertoire pieces, improvisations in a variety of styles, and create improvisations in a variety of styles and create improvisations in a variety of styles,	ence, and the application of appropriate criterial. HS Accomplished
MU:Pr6.1.H.illa Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire for programs of music that includes melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, and historical).	Dough Decar	MU:Pr5.1.H.illa Develop and apply criteria to critique individual and small group performances of MU:Pr5.1.H.illa Develop and apply criteria, including critique individual and small group performances of MU:Pr5.1.H.illa Develop and apply criteria, including critique varied repertoire of music that includes melodies, feedback from multiple sources, to critique varied programs of music repertoire (molodies, repertoire accompaniments in a variety of styles, and create pieces, slylistically appropriate accompaniments, improvisations in a variety of styles and refine the performances. Challenges and refine the performances.	t Sudivinad
Present		Rehearse, Evaluate and Refine	

Evaluate	RESPON	diam'r	Interpret	RESPONDI	200000000000000000000000000000000000000		Select	RESP	ONDING
MU:Re9.1.H.5a Identify and describe how interest, experiences, and contexts (personal or social) effect the evaluation of music.	Estendo (Question o) How do we judge the quality of	9 to	MU:Re8.1.H.5a Identify-interpretations of the expressive intent and meaning of musical selections, referring to the elements of music, context (personal or social), and (when appropriate) the setting of the text.	Essental Question () How do we discert the musical reason years perform	Wilker, J.H. Sa Demonstrate and explain, citing evidence, the use of repetition, similarities and contrasts in musical selections and how these and knowledge of the context (social or cultural) inform the response.	Enduring Dedorstanding; individuals selection of must Essential Cuesteorics; how do individuals choose must NOVICE	MU:Pr6.1.H.5a Perform with expression and technical accuracy in individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments, demonstrating understanding of the audience and the context.	Novice Novice	Ancho: Standard 7: Perceive and analyze artistic work Enduring Understanding Individuals, selection of must Exsential Question(s): How do individuals choose must
MU:Re9.1.H.8a Explain the influence of experiences and contexts (personal, social, or cultural) on interest in and the evaluation of a varied repertoire of music.	mul eu word) ard performance() A	vork.	MU:Re&.1.H.8a Identify and support interpretations of the expressive intent and meaning of musical selections, citing or evidence the treatment of the elements of music, context, and (when appropriate) the setting of the text.	ceasystain performers' appeare ment?	MU:Re7.2.H.Ba Describe how the way that the elements of music are manipulated and elements of music are manipulated and knowledge of the context (social and cultural) inform the response.	In Understanding: Individuals selection of maked works is inflienced by their interests, experiences, understandings, and our power inflictues tensists how do included as those music do experiences. Informediate	MU:Pr6.1.H.Ba Perform with expression and technical accuracy in individual performances of a technical accuracy in individual performances of a varied repertoire of music that includes melodies, reperfoire pieces, and chordal accompaniments, demonstrating scrativity to the audience and an understanding of the context (social, cultural, or historical).	Interneuate Statement	
MU:Re3.1.H.la Develop and apply teacher- provided and established criterio based on personal preference, analysis, and context (personal, social, and cultural) to evaluate individual and small group musical selections for listening.	The Office of the Control of the Con	VSS, interpretation, and established otherla	MU!Re&I.H.la Explain and support interpretations of the expressive intent and interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context (personal, social, and cultural), and (when appropriate) the setting of the text, and outside sources.	HS Profizeri	MU:Re7.2.H.la Compare passages in musical selections and explain how the elements of music and context (social, cultural, or historical) inform the response.	Junderstandings, and purposed:	MU:Pr6.1.H.la Perform with expression and technical accuracy, in individual and small group performance s, a varied repertaine of music that includes melodies, repertaine pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country and yoliop strumming, finger picking patterns), demonstrating sensitivity to the audience and an understanding of the context (social, cultural, or historical).	us profitent	errender under valentings, and burposes
MU:Re9.1.H.lla Apply personally-developed and established criteria based on research, personal preference, analysis, interpretation, expressive intent, and musical qualities to evaluate contrasting individual and small group musical selections for listenine.	HS Accomplished	Transfer and the second	MURBB 1.H.ila Explain and support interpretations of the expressive intert and meaning of musical selections, citing as evidence the treatment of the elements of music, context (personal, social, and cultural), and (when appropriate) the setting of the text, and varied researched sources.	45 Accomplished	MU:Re7.2.H.iia Exploin how the analysis of the structures and context (social, cultura), and thistorical) of contrasting musical selections inform the response.	Hasacrompil sked	MU:Pr6.1.H.lla Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire of music that includes melodies; repertoire pieces, improvisations, and chordel accompaniments in a variety of styles, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, and historical).	HS Accomplished	
MUI:Reb1.H.III Develop and Justify evaluations of a variety of individual and small group musical selections for listening based on personally-developed and established criteria, personal decision making, and knowledge and understanding of context	NS Advanced		MU:Res.1.H.IIIa Establish and justify interpretations of the expressive intent and meaning of musical selections by comparing and synthesizing varied researched sources, including reference to examples from other art forms.	HSAA ganced II st.	MU:Re7:2.H.Illa Demonstrate and justify how the structural characteristics function within a variety of musical selections, and distinguish how context (social, cultural, and historical) and creative decisions inform the response.	HS Advanced (III)	MU:Pr6.1.H.Illa Perform with expression and technical accuracy, in individual and small group performances, a varied reportoire for programs of music that includes melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles, edimonstrating sensitivity to the audience and an understanding of the context (social, cultural, and historical).	HS Advaired to the second seco	
Evaluate			Interpret		Analyze		Splert		

CONNECTING Streating, performing, and responding to music. Creating, performing, and responding to music. Creating, performing and responding to music. Activity Standard 11 Resign activity ideas and works with solicitual sufficient in the performing and responding to music. relate to personal choices and intent when Demonstrate how interests, knowledge, and skills relate to personal choices and intent when Demonstrate how interests, knowledge, and skills Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make and iduring Uniderstanding. Understanding contections to varied contexts and daily life enhances musicians (creating, performing, and responding sential Question(s) How do the citizen and other disciplines; contexts, and daily life informing tenting, and responding to myself in mial Question(s). How do musicians make me og Understanding. Musicians connect their personal interpats; apparances ideas, and tribuledge to creating, performing, and responding its Question (s). New do musicians make meaning this connections to greating; performing and responding its performing and responding its performing and the performance and the performing and the performance and the Demonstrate how interests, knowledge, and skills creating, performing, and responding to music. relate to personal choices and intent when Demonstrate how interests, knowledge, and skills relate to personal choices and intent when Music - Harmonizing Instruments Strand Demonstrate how interests, knowledge, and skills Demonstrate how interests, knowledge, and skills creating, performing, and responding to music. relate to personal choices and intent when relate to personal choices and intent when HS Proficient Demonstrate how interests, knowledge, and skills Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. relate to personal choices and intent when creating, performing, and responding to music Demonstrate how interests, knowledge, and skills Demonstrate how interests, knowledge, and skills creating, performing, and responding to music. creating, performing, and responding to music relate to personal choices and intent when relate to personal choices and intent when

Miu Anchor Standard 1: Generate and conceptualize artist	sic Composition and Theory St	trand					
Enduring Understanding: The creative ideas, concepts Essential Question(s): How do musicians generate cre	and feelings that influence musicians' work emerge fro stive ideas?	m a variety of sources.					
HS:Proficient HS:Accomplished HS:Advanced							
MU:Cr1.1.C.la Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.	MU:Cr1.1.C.lla Describe and demonstrate how sounds and musical ideas can be used to represent sonic events, memories, visual images, concepts, texts, or storylines.	MU:Cr1.1.C.lila Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended sonic experiences or abstract ideas.					
	re influenced by their expertise; context, and expressiv	eintent,					
Essential Question(s): How do musicians make creative HS Proficient	e decisions? HS Accomplished	HS Advanced					
MU:Cr2.1.C.la Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images, or storylines.	MU:Cr2.1.C.lla Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected sonic events, memories, images, concepts, texts, or storylines.	MU:Cr2.1.C.Illa Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended sonic experiences or abstract ideas.					
MU:Cr2.1.C.lb identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (such as one-part, cyclical, or binary).	MU:Cr2.1.C.lib Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (such as binary, rondo, or ternary).	MU:Cr2.1.C.IIIb Analyze and demonstrate the development of sounds and extended musical ideas in drafts of music within a variety of moderately complex or complex forms.					
Anchor-Standard 3: Refine and complete artistic work Enduring Understanding Musicians evaluate, and refine Essential Question (5): How do musicians improve the or HS Proficient	ie their work through openness to new ideas; persisten uality of their creative work? H5-Accomplished	e, and the application of appropriate criteria. HS Advanced.					
MU:Cr3.1.C.la Identify, describe, and apply teacher- provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.	MU:Cr3.1.C.lla Identify, describe, and apply selected teacher-provided or personally-developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.	MU:Cr3.1.C.IIIa Research, identify, explain, and apply personally-developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.					
Enduring Understanding Musicians presentation of cr Essential Question(s): When is creative work ready to s	eative work is the culmination of a process of creation a hare?	nd communication					
HS Proficient	HS Accomplished	HS.Advanced HS.Advanced					
MU:Cr3.2.C.la Share music through the use of notation, performance, or technology, and demonstrate how the elements of music have been employed to realize expressive intent.	MU:Cr3.2.C.lla Share music through the use of notation, solo or group performance, or technology, and demonstrate and describe how the elements of music and compositional techniques have been employed to realize expressive intent.	MU:Cr3.2.C.Illa Share music through the use of notation, solo or group performance, or technology, and demonstrate and explain how the elements of music, compositional techniques and processes have been employed to realize expressive intent.					
MU:Cr3.2.C.lb Describe the given context and performance medium for presenting personal works, and how they impact the final composition and presentation.	MU:Cr3.2.C.lib Describe the selected contexts and performance mediums for presenting personal works, and explain why they successfully impact the final composition and presentation.	MU:Cr3.2:C.IIIb Describe a variety of possible contexts and mediums for presenting personal works, and explain and compare how each could impact the success of the final composition and presentation.					

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	iViu:	sic=Composition and Theory S	rrand
5NI	Anchor:Standard 4: Select, analyze, and interpretartis Enduring Understanding Performers interest in and	tic work for presentation	rtechnical skill, and the context for a performance influence.
RFORM	the selection of reporting Essential Question (s) How do performers select report HS Proficients	foire:: HS Accomplished	HS-Advanced
Dales Select	MU:Pr4.1.C.la Identify and select specific excerpts, passages, or sections in musical works that express a personal experience, mood, visual image, or storyline in simple forms (such as one-part, cyclical, binary).	MU:Pr4.1.C.lla Identify and select specific passages, sections, or movements in musical works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple forms (such as binary, ternary, rondo) or moderately complex forms. and how they monipolate elements of musicappoides in understand, ontoxical models of musicappoides in understand, ontoxical musical works information.	MU:Pr4.1.C.Ilia Identify and select specific sections, movements, or entire works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in moderately complex or complex forms.
	HS Proficient	HS/Accomplished.	HS Advanced
Analyze	MU:Pr4.2.C.la Analyze how the elements of music (including form) of selected works relate to style and mood, and explain the implications for rehearsal or performance.	MU:Pr4.2.C.IIa Analyze how the elements of music (including form) of selected works relate to the style, function, and context, and explain the implications for rehearsal and performance.	MU:Pr4.2.C.lila Analyze how the elements of music (including form), and compositional techniques of selected works relate to the style, function, and context, and explain and support the analysis and its implications for rehearsal and performance.
	i Ssantial Cuestion (S) of low do performers interpretant		
	HSPronciente	HS Accomplished	HS-Advanced
Interpret	MU:Pr4.3.C.la Develop interpretations of works based on an understanding of the use of elements of music, style, and mood, explaining how the interpretive choices reflect the creators' intent.	MU:Pr4.3.C.lla Develop interpretations of works based on an understanding of the use of elements of music, style, mood, function, and context, explaining and supporting how the interpretive choices reflect the creators' intent.	MU:Pr4.3.C.Illa Develop interpretations of works based on an understanding of the use of elements of music (including form), compositional techniques, style, function, and context, explaining and justifying how the interpretive choices reflect the creators' intent.
J NG			ance over time through openness to new ideas, persistence,
REORMING	Enduring Understanding (Copypress their musical lites and the application of appropriate criteria Essential Question(s) allowed of musicans improve the o	s, musicap, analyzo, evaluate, and refine the lope form nality of the invertormance 72	
PERFORMING	Enduring Understanding a to express their musical idea and the application of appropriate criteria.	s; musicians analyzo, evaluate, and refine their perform	ance over time through openies, to new ideas, persistence, HS-Advanced
d Reme PERFORMING	Enduring Understanding (Copypress their musical lites and the application of appropriate criteria Essential Question(s) allowed of musicans improve the o	s, musicap, analyzo, evaluate, and refine the lope form nality of the invertormance 72	HS Advanced MU:Pr5.1.C.llla Create rehearsal plans for works,
arse, Evaluate and Refine	Enduring Understanding To express the Emusical Recard the application of appropriate criticia. Essential Question(s): How do musicians improve the a HS: Proficient. MU:Prs.1.C.la Create rehearsal plans for works,	uality of their performance? HS:Accomplished MU:Pr5.1.C.lla Create rehearsal plans for works, identifying the form, repetition and variation within the form, and the style and historical or cultural	MU:Pr5.1.C.Illa Create rehearsal plans for works, identifying the form, repetition and variation within the form, compositional techniques, and the style
Rehearse, Evaluate and Refine PERFORMING	Enduring Understanding County essettic (County is a property of the Capital County) of the Capital County is a property of the Capital Capital County in the Capital County is a property of the Capital Capital Capital County is a property of the Capital Capit	unlity of the insperior manual. HS: Accomplished MU:Prs.1.C.Ila Create rehearsal plans for works, identifying the form, repetition and variation within the form, and the style and historical or cultural context of the work. MU:Prs.1.C.Ilb Using established criteria and feedback, identify the ways in which performances convey the formal design, style, and	MU:Pr5.1.C.Illa Create rehearsal plans for works, identifying the form, repetition and variation within the form, compositional techniques, and the style and historical or cultural context of the work. MU:Pr5.1.C.Illb Using established criteria and feedback, identify the ways in which performances use compositional techniques and convey the formal design, style, and historical/cultural context of the works.
NG Release trausteand Retne PERFORYING	Enduring Understanding To express the Emusical Real and the application of appropriate criteria. Essential Question(s): How domusic ansimprove the Georgian of the Artist Proficient. MU:Pr5.1.C.la Create rehearsal plans for works, identifying repetition and variation within the form. MU:Pr5.1.C.lb Using established criteria and feedback, identify the way(s) in which performances convey the elements of music, style, and mood. MU:Pr5.1.C.lc Identify and implement strategies for improving the technical and expressive aspects of multiple works. Arichor Standard of Convey meaning through the presented and expressive aspects of multiple works.	Indity of the insperior manual and refine their perior manual and refine their perior manual and the state of the work, identifying the form, repetition and variation within the form, and the style and historical or cultural context of the work. MU:Pr5.1.C.llb Using established criteria and feedback, identify the ways in which performances convey the formal design, style, and historical/cultural context of the works. MU:Pr5.1.C.llc Identify and implement strategies for improving the technical and expressive aspects of varied works.	MU:Pr5.1.C.Illa Create rehearsal plans for works, identifying the form, repetition and variation within the form, compositional techniques, and the style and historical or cultural context of the work. MU:Pr5.1.C.Illb Using established criteria and feedback, identify the ways in which performances use compositional techniques and convey the formal design, style, and historical/cultural context of the works. MU:Pr5.1.C.Illc Identify, compare, and implement strategies for improving the technical and
FORWING: Rehearse, Evaluate and Refine PERFORYING	Enduring Understanding Cotspices the Emusical Goand the application of appropriate criteria. Essential Questionis Ethow do musicians improves the q HS:Proficient MU:Pr5.1.C.la Create rehearsal plans for works, identifying repetition and variation within the form. MU:Pr5.1.C.lb Using established criteria and feedback, identify the way(s) in which performances convey the elements of music, style, and mood. MU:Pr5.1.C.lc Identify and implement strategies for improving the technical and expressive aspects of multiple works. Ar(chorstandards, Convey me airing throught the present audience reports.	MU:Pr5.1.C.llc Identify and implement strategies for improving the technical and expressive aspects of waried works.	MU:Pr5.1.C.Illa Create rehearsal plans for works, identifying the form, repetition and variation within the form, compositional techniques, and the style and historical or cultural context of the work. MU:Pr5.1.C.Illb Using established criteria and feedback, identify the ways in which performances use compositional techniques and convey the formal design, style, and historical/cultural context of the works. MU:Pr5.1.C.Illc Identify, compare, and implement strategies for improving the technical and expressive aspects of multiple contrasting works.
PERFORMING Rehearse Evaluate and Retine PERFORMING	Enduring Understanding Cotspices the Emusical Goand the application of appropriate criteria. Essential Questionis Ethow do musicians improves the q HS:Proficient MU:Pr5.1.C.la Create rehearsal plans for works, identifying repetition and variation within the form. MU:Pr5.1.C.lb Using established criteria and feedback, identify the way(s) in which performances convey the elements of music, style, and mood. MU:Pr5.1.C.lc Identify and implement strategies for improving the technical and expressive aspects of multiple works. Ar(chorstandards, Convey me airing throught the present audience reports.	MU:Pr5.1.C.llc Identify and implement strategies for improving the technical and expressive aspects of waried works.	MU:Pr5.1.C.Illa Create rehearsal plans for works, identifying the form, repetition and variation within the form, compositional techniques, and the style and historical or cultural context of the work. MU:Pr5.1.C.Illb Using established criteria and feedback, identify the ways in which performances use compositional techniques and convey the formal design, style, and historical/cultural context of the works. MU:Pr5.1.C.Illc Identify, compare, and implement strategies for improving the technical and expressive aspects of multiple contrasting works.
T. RERE	Enduring Understanding County residing musical local and the application of apply orbital criteria. Essential Question(s) EHOW do musicians improves the question of the profile of the profile orbital states of the profile or the profile orbital states of the profile or the profile or the profile orbital states of the profile or the pr	MU:Pr5.1.C.Illo Using established criteria and feedback, identify the ways in which performances convey the formal design, style, and historical or cultural context of the work. MU:Pr5.1.C.Illo Using established criteria and feedback, identify the ways in which performances convey the formal design, style, and historical/cultural context of the works. MU:Pr5.1.C.Illo Using established criteria and feedback, identify the ways in which performances convey the formal design, style, and historical/cultural context of the works. MU:Pr5.1.C.Illo Identify and implement strategies for improving the technical and expressive aspects of varied works. mation of artisticwork based on context and cultilities and the present. How discontext and the manner in window to present. How discontext and the manner in window to present. How discontext and the manner in window to present. How discontext and the manner in window.	MU:Pr5.1.C.Illa Create rehearsal plans for works, identifying the form, repetition and variation within the form, compositional techniques, and the style and historical or cultural context of the work. MU:Pr5.1.C.Illb Using established criteria and feedback, identify the ways in which performances use compositional techniques and convey the formal design, style, and historical/cultural context of the works. MU:Pr5.1.C.Illc Identify, compare, and implement strategies for improving the technical and expressive aspects of multiple contrasting works. Inc.: The context and flow, swork is presented influence the champiscal works because of the context and thou swork is presented influence the champiscal work is presented influence and implement strategies for improving the technical and expressive aspects of multiple contrasting works.

	Mass	sic=Composition and Theory's	i de d
5	Anchor Standard / Perceive and analyze artistic wor		
3	Endonne Understanding: Individuals; selection of mi Essential Question(s), How on Individuals choose mu	sical works is influenced by their interests, experience	s, understandings, and purposes, which have been
5 S	HS Proficient	H9.Accomplished	IS-Advanced
Ľ	MU:Re7.1.C.la Apply teacher-provided criteria to	MU:Re7.1.C.lla Apply teacher-provided or personally-developed criteria to select music that	MU:Re7.1.C.Illa Apply researched or personally- developed criteria to select music that expresses
	select music that expresses a personal experience, mood, visual image, or storyline in simple forms (such as one-part, cyclical, binary), and describe the choices as models for composition.	expresses personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple or moderately complex forms and describe and defend the choices as models for composition.	personal experiences and interests, visual images, concepts, texts, or storylines in moderately
	Enduring Understanding Response to music is inform		and how creators and performers manipulate the elon
	of musical state of the state o	manic and contour of mice brooms pressoned	
A	HS Proficient	### HS Accomplished	HD Advanced
	MU:Re7.2.C.la Analyze aurally the elements of music (including form) of musical works, relating	MU:Re7.2.C.lla Analyze aurally and/or by reading the scores of musical works the elements of music (including form), compositional	MU:Re7.2.C.Illa Analyze aurally and/or by reading the scores of musical works the elements of music (including form), compositional techniques and
	them to style, mood, and context, and describe	techniques and procedures, relating them to	procedures, relating them to aesthetic effectiveness, style, mood, and context; and
	how the analysis provides models for personal growth as composer, performer, and/or listener.	style, mood, and context; and explain how the	explain how the analysis provides models for
	growth as composer, performer, and/or inscener.	analysis provides models for personal growth as composer, performer, and/or listener.	personal growth as composer, performer, and/or listener.
2	Andror Standard 8: Interpretartens and meaning in a		
	Enguring Understanding: Through their use of elemer Instential Cluestion (5): How do we distern the musical	its and structures of music, creators and performers p creators, and performers, excression intent.	couldedues to their expressive Intent
	HSProficient	1.30 Mar 1997 ACCOmplished	IS Advanced
100			
的分件	MU:Re8.1.C.la Develop and explain	MU:Re8.1.C.Ila Develop and support interpretations of varied works, demonstrating an	MU:Re8.1.C.Illa Develop, justify and defend interpretations of varied works, demonstrating an
*	interpretations of varied works, demonstrating an understanding of the composers' intent by citing	understanding of the composers' intent by citing	understanding of the composers' Intent by citing
i i	technical and expressive aspects as well as the	the use of elements of music (including form),	the use of elements of music (including form),
	style/genre of each work.	compositional techniques, and the style/genre and context of each work.	compositional techniques, and the style/genre and context of each work.
ě	Anchor:Standard 95Apply criteria to evaluate artistic.	oork state of the	
	Enduring Understandings the personal evaluation of a Essential Ociestion(s): How, desire properties positive of	nusical work(s) and performance(s) is informed by an	lysis, interpretation, and established criteria, personal
	HS Proficing	IIS Accomplished	HS-Advanced
	MU:Re9.1.C.la Describe the effectiveness of the	MU:Re9.1.C.Ita Explain the effectiveness of the	MU:Re9.1.C.Illa Evaluate the effectiveness of the
×	technical and expressive aspects of selected music	technical and expressive aspects of selected music	technical and expressive aspects of selected music
-	and performances, demonstrating understanding	and performances, demonstrating understanding	and performances, demonstrating understanding
	of fundamentals of music theory.	of music theory as well as compositional techniques and procedures.	of theoretical concepts and complex compositional techniques and procedures.
	MU:Re9.1.C.lb Describe the way(s) in which	MU:Re9.1.C.llb Describe ways in which critiquing	
Ŧ	The state of the s	others' work and receiving feedback from others	MU:Re9.1.C.IIIb Describe and evaluate ways in which critiquing others' work and receiving
1	from others can be applied in the personal creative	_	feedback from others have been specifically
	process.	creative process.	applied in the personal creative process.

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Mus	ic=Composition and Theory-S	trand	
Anchor Standard: 10:: Synthesize and relate knowled:	A SING A		
	isonal interests; experiences; ideas, and knowledge to	creating performing and responding	
Essential Chiestion(s): How do musicians make mean	ingthi connections to creating, performing, and respon	ling?	
HS Proficient	H5:Accomplished	US Advanced	
The state of the s	MU(Cn10:0:C:)la	MU:En10:0:Eilla	畢
Demonstrate how interests, knowledge, and skills	Demonstrate how interests, knowledge, and skills	Demonstrate how interests, knowledge, and skills	133
relate to personal choices and intent when	relate to personal choices and intent when	relate to personal choices and intent when	
creating, performing, and responding to music.	creating, performing, and responding to music.	creating, performing, and responding to music.	
	with societal); cultural; and historical content (ordeepen		
 Enduring Uniterstanding Understanding connection Essential Question(s): How do the other airs, other it 			
	HSAccountished	HS/Advapicei	
MU:entrogja	MU:cnit.0.clja	MUIGITU (CIII)	
Demonstrate understanding of relationships	Demonstrate understanding of relationships	Demonstrate understanding of relationships	4
between music and the other arts, other	between music and the other arts, other	between music and the other arts, other	
disciplines, varied contexts, and daily life.	disciplines, varied contexts, and daily life.	disciplines, varied contexts, and daily life.	

Anchor Standard 1: Generate and conceptualize artistic		
Enduring Understanding-The creative ideas, concepts, a Essential Question(s)-How do musicians generate creat HS-Proficient		m-a variety of sources # HS'Advanced.
harmonic ideas for compositions or improvisations using digital tools.	MU:Cr1.1.T.lla Generate melodic, rhythmic, and harmonic ideas for compositions and improvisations using digital tools and resources.	MU:Cr1.1T.Illa Generate melodic, rhythmic, and harmonic ideas for compositions and improvisations that incorporate digital tools, resources, and systems.
Anchor Standard 2: Organize and develop artistic ideas Enduring Understanding: Musicians: creative choices are Essential Question(s): How do musicians make creative HS-Proficient	e influenced by their expertise; context, and expressive	Fintent HS Advanced .
MU:CT2.1.1.1a Select melodic, rhythmic, and harmonic ideas to develop into a larger work using digital tools and resources.	MU:Cr2.1.T.lla Select melodic, rhythmic, and harmonic ideas to develop into a larger work that exhibits unity and variety using digital and analog tools.	MU:Cr2.1.T.Illa Select, develop, and organize multiple melodic, rhythmic and harmonic ideas to develop into a larger work that exhibits unity, variety, complexity, and coherence using digital and analog tools, resources, and systems.
Anchor Standard 3: Refine and complete artistic work. Hustians evaluate and refine refine refine refine guestion(s): Howeds musicians improve the question(s): Howeds musicians improve the question refine	ethelr work through openness to new Ideas, persistent jality of their creative work? HS Accomplished	e, and the application of appropriate criteria. HS Arivanced
and peers, develop and implement strategies to improve and refine the technical and expressive aspects of draft compositions and improvisations.	MU:Cr3.1.T.lla Develop and implement varied strategies to improve and refine the technical and expressive aspects of draft compositions and improvisations.	MU:Cr3.1.T.Illa Develop and implement varied strategies and apply appropriate criteria to improve and refine the technical and expressive aspects of draft compositions and improvisations.
Enduring Understanding: Musicians Spresentation of cre- Essential Question(s): When is creative work ready to sh HS Proficient		nd communication HS Advanced
improvisations that demonstrate a proficient level of musical and technological craftsmanship as well as the use of digital tools and resources in developing and organizing musical ideas.	MU:Cr3.2.T.lla Share compositions and improvisations that demonstrate an accomplished level of musical and technological craftsmanship as well as the use of digital and analog tools and resources in developing and organizing musical deas.	MU:Cr3.2.T.Illa Share a portfolio of musical creations representing varied styles and genres that demonstrates an advanced level of musical and technological craftsmanship as well as the use of digital and analog tools, resources and systems in developing and organizing musical ideas.

9	Anchor Standard 4-Selectranalyze and interpretartis	Music - Music Technology Strain	10
	Enduring Understanding: Re-formers antone-bin and Essential Chestion(s). How do performers selectored	mowledge of musical works understanding of their ow	n technical skills and the context for a performance influen
	IS Proficient	HSsAccomplished	HS Advanced
			BALLDEA LT ALL DOUBLE AND A CONTROL OF THE CONTROL
	MU:Pr4.I.T.la Develop and explain the criteria used	MU:Pr4.I.T.lla Develop and apply criteria to select a varied repertoire to study and perform based on	MU:Pr4.I.T.Illa Develop and apply criteria to select varied programs to study and perform based on
	for selecting a varied repertoire of music based on	interest; an understanding of theoretical and	interest, an understanding of the theoretical and
	interest, music reading skills, and an understanding of the performer's technical and technological skill.	structural characteristics of the music; and the	structural characteristics, as well as expressive challenges in the music, and the performer's
	of the performer's technical and technological skill.	performer's technical skill using digital tools and resources.	technical skill using digital tools, resources, and
	Enduring Understanding: Analyzing coolings, context.	one howethey mempulate olements of music provides in	systems. Helicintes their interes and informs performance.
	Lesential Question(s). How does understanding the sto	ictore and context of must all works informations and the HS Accomplished	HS-Advanced
			TERMINAL SECTION OF THE SECTION OF T
	MU:Pr4.2.T.la Describe how context, structural	MU:Pr4.2.T.lla Describe and demonstrate how	MU:Pr4.2.T.Illa Examine, evaluate and critique how
	aspects of the music, and digital media/tools inform	context, theoretical and structural aspects of the music and digital media/tools inform and influence	context, theoretical and structural aspects of the
	prepared and improvised performances.	prepared and improvised performances.	music and digital media/tools inform and influence prepared and improvised performances.
		e decisions based on their understanding of context an	1 expressive intentions
	Essental:@irestion(s)EHow do performers interpret int	HS Accomplished	HS Advanced
	MU:Pr4.3.T.la Demonstrate how understanding the	MU:Pr4.3.T.lla Demonstrate how understanding the	MU:Pr4.3.T.llla Demonstrate how understanding the style, genre, context, and integration of digital
	context, expressive challenges, and use of digital	style, genre, context, and use of digital tools and resources in a varied repertoire of music influences	technologies in a varied repertoire of music informs
	tools in a varied repertoire of music influence prepared or improvised performances.	prepared or improvised performances and	and influences prepared and improvised performances and their ability to connect with
磁模		performers' ability to connect with audiences.	audiences.
	Anchor Standard: 5. Develop and refine artistic techniq Endoding Understanding: Forexpress their musical liter	s, musicians analyze, evaluate, and refine their perform	ance over time through openiuss to new ideas, persistant
	Essential Obestlon(s) 2 How do musicians Improve the q	#3 Accomplished	FIS Advanced
	·		
	MU:PrS.1.T.la Identify and implement rehearsal	MU:Pr5.1.T.lla <i>Develop and</i> implement rehearsal	MU:Pr5.1.T.Illa Apply appropriate criteria as well as feedback from multiple sources and develop and
	strategies to improve the technical and expressive	strategies to improve and refine the technical and	implement varied strategies to improve and refine
	aspects of prepared and improvised performances in a varied repertoire of music.	expressive aspects of prepared and improvised performances in a varied repertoire of music.	the technical and expressive aspects of prepared
		performances in a variou repertoire of music.	and improvised performances in varied programs of music.
	Anchor Standard GSC onvey meaning through the prese Enduring Understanding Musicians Judge performance	based on othera that vary across time, place, and culti	res
	essential (Question(s): Whereis a performance judge dure	ady to present? Him do context and the manner in win	ch musical work is presented influence audience response
	Els Proficient	11/5/Aecomplished	HS/Advanced
			AMUDE A TIME CONTRACTOR
SKI IN	MU:Pr6.1.T.la Using digital tools, demonstrate	MU:Pr6.1.T.lla Using digital tools and resources ,	MU:Pr6.1.T.Illa Integrating digital and analog tools and resources, demonstrate an
25	attention to technical accuracy and expressive	demonstrate technical accuracy and expressive	understanding and attention to technical accuracy
123	qualities in prepared and improvised performances	qualities in prepared and improvised performances of a varied repertoire of music representing diverse	and expressive qualities of the music in prepared and improvised performances of a varied repertoire
CHARLES	of a varied repertoire of music.		of music representing diverse cultures, styles,
B	MILDOC ATTIL December 1 Col	MU:Pr6.1.T.IIb Demonstrate an understanding of	genres, and historical periods . MU:Pr6.1.T.IIIb Demonstrate an ability to connect
200		the expressive intent when connecting with an	with audience members before, and engaging with
-	performances.		and responding to them during prepared and improvised performances.
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	Music - Music Technology Stra	nd	
Ancior Standard & Perceive and analyze artistic wor			
Enduring Understanding Individuals selection of mu	istal works is influenced by mely interests; experience	s; understandings, and purposes a) E
Essential Colestion(s): How do individuals chaose mu			
H's Proficient	HSAccomplished	HS Advanced	
MU:Re7.I.T.la Cite reasons for choosing music based on the use of the elements of music, digital and electronic aspects, and connections to interest	MU:Re7.I.T.lla Select and critique contrasting musical works, defending opinions based on manipulations of the elements of music, digital and electronic aspects, and the purpose and context	MU:Re7.I.T.Illa Select, describe and compare a variety of musical selections based on characteristics and knowledge of the music, understanding of digital and electronic aspects,	1,000
or purpose.	of the works.	and the purpose and context of the works.	
Enduring Understanding Individuals selection of mu	sical works is aptigenced by their interests resperience	understandings and purposes as	
Esential Question(s): How do individuals choise mu			
H2/SIG(GH)	HSAccomplished	H5 Advanced	
		ı	
MU:Re7.2.T.la Explain how knowledge of the structure (repetition, similarities, contrasts), technological aspects, and purpose of the music informs the response.	MU:Re7.2.T.lla Explain how an <i>analysis</i> of the structure, <i>context</i> , and technological aspects of the music informs the response.	MU:Re7.2.T.Illa Demonstrate and justify how an analysis of the structural characteristics, context, and technological and creative decisions, informs interest in and response to the music.	Analyze
Anchor Standard 8 interpresintent and meaning in a			
Enduring Understanding after ough the jause of elements Essential Question (s) How (o. we discern the musical	nsaki structures of music, creators and performers p	rovide clies to their expressive intent.	e C
HSProfigerit	#5/Accomplished	HS Advanced	
		As Awarcu	
	MU:Re8.1.T.lla Connect the influence of the	MU:Re8.1.T.Illa Examine, cite research and	
MU:Re8.1.T.la Explain and support an	treatment of the elements of music, digital and	multiple sources to connect the influence of the	
interpretation of the expressive intent of musical	electronic features, context, purpose, and other	treatment of the elements of music, digital and	
selections based on treatment of the elements of	art forms to the expressive intent of musical	electronic features, context, purpose, and other	į
music, digital and electronic features, and purpose.	works.	art forms to the expressive intent of musical	775
립	*******	supplies.	疆
Anction Stanulard 9-Apply arrientatio evaluate artistics	WOLK->	works.	
Enduring Understanding. The personal evaluation of a	 work		
Enduring Understanding. The personal evaluation of a Essential Question(s). How do we judge the quality of	 	lysh, interpresation, and established criteria.	
Enduring Understanding. The personal evaluation of a	 work		
Enduring Understanding. The personal evaluation of a Essential Question(s). How do we judge the quality of	 	lysty (trumpresation, and established criteria	
Enduring Understanding. The personal evaluation of a Stendal Question(s), flow do we judge the quality of HS. Proficient MIJ:Reg 1.T ta Evaluate music using criteria based.	uoric: nusical-work(s) and performance(s) is informed by ana musical-work(s) and performance(s)? H5-Accomplished: MU:Re9.1.T.lla Apply criteria to evaluate music	HS Advanced: MU:Rep.1.T.Illa Develop and justify the evaluation	
Enduring Understanding. The personal evaluation of a Stendal Question(s), flow do we judge the quality of HS. Proficient MIJ:Reg 1.T ta Evaluate music using criteria based.	MU:Re9.1.T.IIa Apply criteria to evaluate music based on analysis, interpretation, artistic intent,	HS Advanced: MU:Re9.1.T.Illa Develop and justify the evaluation of a variety of music based on established and	ate Company
Enduring Understanding. The personal evaluation of a essential Question(s). How do we judgetine quality of HS: Proficient. MU:Re9.1.T.la Evaluate music using criteria based	musical works and performance(s) is informed by an instical work(s) and performance(s)? HS Accomplished MU:Re9.1.T.lla Apply criteria to evaluate music based on analysis, interpretation, artistic intent, digital, electronic and analysis features and	HS Advanced: MU:Rep.1.T.Illa Develop and justify the evaluation	A Line of the Control

CTING	Anchor-Standard 10: Synthesize and relate knowledge Enduring Understandings Musicians connect their pe	rsonal interests, experiences, ideas, and knowledge to	creating, performing, and responding.	
OONN	Essential Question(s). How do musicians make mean HS Proficient	ngfol connections to creating performing, and respon HS-Accomplished	diig7	
CONTRACTOR I	a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music,	
F	Enduring Understanding Understanding connections	nth societals cultural and historical context to deepen to varied contexts and daily life enhances musicians? sciplines, contexts, and daily life inform creatings perf	creating performing and responding	
NO9	HS:Proficient a Demonstrate understanding of relationships	HS Accomplished a Demonstrate understanding of relationships	HS Advanced a Demonstrate understanding of relationships	
~	· · · · · · · · · · · · · · · · · · ·	between music and the other arts, other disciplines, varied contexts, and daily life.	between music and the other arts, other disciplines, varied contexts, and daily life.	

Commence
THEA

CREATING

Egyiston/Concentualiza		CREATING
b. With prompting and support, use non-representational materials to create props, puppets, and costume pieces for dramatic play or a guided drama experience (e.g., process drama, story drama).	a. With prompting and support, transition between imagination and reality in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	ASSESSA AND DESCRIPTION OF THE PARTY OF THE
	a. With prompting and support, invent and inhabit an innaginary elsewhere in dramatic play or a guided drama experience (e.g., process drama, story drama).	Anchor Standard 3: Generate and conceptualize artistic dees and work. Enduring Understanding: Theatre artists rely on insultance, currosity, and critical inquiry. Essential Question(3): What happens when theatre artists use their maginations and/or learned theatre skills while engaging in creative exploration and inquiry? Essential Question(3): What happens when theatre artists use their maginations and/or learned theatre skills while engaging in creative exploration and inquiry? Prev. K K TH:CCLL.PK TH:CCLL.PK TH:CCLL.PK TH:CCLL.PK TH:CCLL.PK TH:CCLL.PK TH:CCLL.PK TH:CCLL.PK
= 68 <u>±</u>	a. Propose potential choices characters could make in a guided draina experience (e.g., process drama, story drama, creative drama).	tualize artistic ideas a ely on intuition, curio in theatre artists use in the electric transfer
ma,		and work. Sity, and critical inquibels maginations and critical inquibels and critical inq
b. Imagine and articulate ideas for costumes, props and sets for the environment and characters in a drama/theatre work.	a. Create roles, imagined worlds, and improvised storles in a drama/theatre work.	d/or learned theatre
b. Visualize and design technical elements that support the story and given circumstances in a drama/theatre work.	a. Articulate the visual details of imagined worlds, and improvised stories that support the given circumstances in a drama/theatre work.	Skills while engaging
b. Propose design ideas that support the story and given circumstances in a drama/theatre work.	a. Identify physical qualities that might reveal a character's inner traits in the imagined world of a drama/theatre work.	in creative exploration 5
b. Identify solutions to design challenges to a drama/theatre work.	a. Identify possible solutions to staging challenges in a drama/theatre	n and inquiry?
	- Bu	
ns to es of		7
b. Explore the impact of technology on design choices in a drama/theatre work.	a. Apply basic research to construct ideas about the visual composition of a drama/theatre work.	The cast
b. Understand and apply technology to design solutions for a drama/theatre work.	a. investigate historical and cultural conventions and their impact on the visual composition of a drama/theatre work.	HS Accomplished HS Accomplishe
b. Create a complete design for complete design for a drama/theatre work that incorporates all elements of technology.	a. Synthesize knowledge from a variety of dramatic forms, theatrical conventions, and technologies to create the visual composition of a drama/ theatre work.	HS Advanced
	and support, use non- non- non- non- non- non- non- non-	and support, invent a process drama, story d

	Develop	CREATING
b. With prompting and support, express original ideas in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	and support, contribute through gastures and words to dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	Anctior Standard 2: 0 Enduring Understand Essential Question(s): Prek THIC 22: PK
b. With prompting and support, express original ideas in dramatic place or a guided drama experience (e.g., creative drama, process drama, story drama).	a. With prompting and support, interact with peers and contribute to dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	r Standard 2: Organize and develop artistic idea or Standard 2: Organize and develop artistic idea or Understanding: Theatre artists work to discoval Question(s):How, when and why do theatre prek
b. With prompting b. Contribute ideas and support, and make decisions b. Compare idea participate in group as a group to with peers and decision making in a advance a story in a make selections guided drama guided drama guided drama experience (e.g., process drama, process drama, story drama, story drama, creative drama).	a. Contribute to the a. Collaborate with development of a peers to devise sequential plot in a meaningful dialoguided drama in a guided drama experience (e.g., process drama, story drama, story drama, creative drama).	Anction Standard 2: Organize and develop artistic ideas and work Enduring Understanding: Theatre artists work to discover different ways of communicating meaning Essential Question(s): How, when, and why, do theatre errists! choices change? Prek K R Prek K TH:0223
b. Contribute ideas and make decisions as a group to advance a story in a guided drama experience (e.g., process drama, story drama, creative drama). b. Compare ideas with peers and make selections with peers and deepen grou drama/theatre story drama, work.	<u> </u>	ork. Heart Ways of communications change? TH:072-2
rp s	e in 1 to 1, theatre	icating meaning
b. Make and discuss b. Participate in group decisions and defined responsibilities required to present a drama/theatre work to peers. b. Make and discuss b. Participate in defined responsibilities required to present a drama/theatre work informally work to peers.	a. Collaborate to devise original ideas for a drama/theatre work by asking questions about characters and piots.	
ent to	a. Devise original a. Use critical ideas for a analysis to improve drama/theatre work refine, and evolve that reflect original ideas and collective inquiry artistic choices in about characters devised or scripter and their given drama/theatre circumstances.	71.00 0.00 0.00 0.00 0.00 0.00 0.00 0.00
b. Contribute ideas b. and accept and incorporate the ideas of others in the ideas of others in properties of the ideas of others of other ideas of others of other ideas o	a. Use critical justify original hanalysis to improve, and artistic cho original ideas and artistic choices in a drama/that devised or scripted background drama/theatre historical and work.	
Demonstrate utual respect for utual respect for if and others and eir roles in eir roles in evaluing or evaluing arma/theatre ork.	deas	TH 02.7
b. Share leadership collaborative nature and responsibilities of the actor, to develop collaborative goals and designers and when preparing or explore their devising interdependent drama/theatre work.	l and l l l l l l l l l l l l l l l l l l l	
e the enture //wright, //wright, //wright ent	a. Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.	HS Accomplished
	a. Refine a dramatic a. Develop and concept to synthesize origin demonstrate a drama/theatre unitaring of understanding of understanding of understanding of understanding of understanding of original ideas and cultural of original ideas and western or drama/theatre work. Work.	IPS Accomplished
b. Collaborate as a creative team to discover artistic solutions and make interpretive choices in a devised or scripted drama/theatre work.	a. Develop and synthesize original ideas in a drama/theatre work utilizing critical analysis, historical and cultural context, research, and western or nonwestern theatre traditions.	The second secon
D	evelop	CREATING

Rehearse		CREATING
	a. With prompting and support, answer questions in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	1 The state of the
	a. With prompting and support, ask and answer questions in dramatic play or a guided dramatic play or a guided drama, experience (e.g., process drama, story drama, creative drama).	tefine and complete log: Theatre artists / How do theatre art K
b. Identify similarities and differences in sounds and movements in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Contribute to the adaptation of the plot in a guided drama experience (e.g., process drama, story drama, creative drama).	artistic work efine their work and sets transform and ec
b. Use and adapt sounds and movements in a guided drama experience (e.g., process drama, story drama).	a. Contribute to the adaptation of dialogue in a guided drama experience (e.g., process drama, story drama, creative drama).	Anchor Standard 3: Refine and complete artistic work. Enduring Understanding: Theatra artists refine their work and practice their craft through rehearsal Essential Question(s): How do theatre artists transform and edit thair initial ideas? Free Transform and Standard Complete St
b. Participate and contribute to physical and vocal exploration in an improvised or scripted drama/theatre work.	a. Collaborate with peers to revise, refine, and adapt ideas to fit the given parameters of a drama theatre work.	ough rehearsal
b. Develop physical and vocal exercise techniques for an improvised or scripted drama/theatre work.	a. Revise and improve an improvised or scripted drama/theatre work through repetition and collaborative review.	
b. Use physical and vocal exploration for character development in an improvised or scripted drama/theatre work.	a. Revise and improve an improvised or scripted drama/theatre work through repetition and self-review.	THE S
b. Identify effective physical and vocal traits of characters in an improvised or scripted drama/theatre work.	오 중	
b. Develop effective physical and vocal traits of characters in an improvised or scripted drama/theatre work	a. Demonstrate focus and concentration in the rehearsal process to analyze and refine choices in a devised or scripted drama/theatre work.	And the second s
b. Refine effective physical, vocal, and physical traits of characters in an improvised or scripted drama/ theatre work.	<u>6</u> .	and the second s
sical, elop a hat is		
arch and ysis to sical, cal pacting pacting of a eatre	a. Use the rehearsal process to analyze the dramatic concept and technical design elements of a dewised or scripted drama/theatre work.	The second secon
b. Synthesize ideas from research, script analysis, and context to create a performance that is believable, authentic, and relevant in a drama/theatre	a. Refine, transform, devised or scripted devised or scripted drama/theatre work using the rehearsal process to invent or re-imagine style, genre, form, and conventions.	
	b. Use and adapt sin a guided drama exploration in an experience (e.g., ama, te.g., ama, terestive drama, ama, creative drama). b. Use physical and b. Develop physical b. Use physical and vocal exploration in an improvised or ama, terestive drama, ara, creative drama). b. Use physical and vocal exploration in an improvised or ama/theatre work. b. Loentify effective physical and vocal physical and vocal physical and vocal of characters traits of characters in an improvised or scripted drama/theatre work. b. Loentify effective physical, vocal, and choices to develop a vocal and vocal physical, vocal, and choices to develop a vocal, and choices traits of characters in an improvised or scripted drama/theatre work. cripted drama/theatre work. cripted drama/theatre work. b. Explore physical, vocal, and choices to develop a vocal and scripted services of characters in an improvised or drama/theatre work. cripted drama/theatre work. contribute to contribute scripted or traits of characters in an improvised or drama/theatre work. contribute to contribute scripted or traits of characters in an improvised or drama/theatre work. contribute to corrective physical, b. Develop effective physical, vocal, and choices to develop a vocal and vocal physical, vocal, and choices to develop a vocal and vocal improvised or drama-drama physical, vocal, and choices in an biviliance of the believable physical, vocal, and choices in an biviliance or drama/theatre work. choices to develop a vocal and vocal physical or choices in an biviliance or drama/theatre work. choices roper drama/theatre work work work. contrib	a With prompting and support, answer and support, and support, and support, ask and support ask a

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Sela	ect.	Performing
	a. With prompting and support, identify characters in dramatic play or a dramatic play or a guided drama experience (e.g., process drama, creative drama).	Anchor Standard #. Select, analyze, and interpret artistic work for presentation. Enuring Understanding: Theatre artists makes strong choices to effectively convey repaining. Essential Question(s), Why are strong tholoses essential to interpreting a dramator theatre piece. P.C. The Convey of
	ting ters	Anchor Standard 4: Select, analyze, and interpret an induring Understanding: Theatre anticts make suppressential Question (S): Why are strong tho cas assential Question (S): Why are strong tho cases and cases are strong to the case of th
b. Use body, face, gestures, and voice to communicate character traits and emotions in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Describe a story's character actions and dialogue in a guided drama experience (e.g., process drama, story drama, creative drama).	lespret artistic work make strong choices ces essential to inte
b. Alter voice and body to expand and articulate nuances of a character in a guided drama guided drama (e.g., process drama, story drama, creative drama).	a. Interpret story elements in a guided drama experience (e.g., process drama, story drama, creative drama).	for presentation or fectively convey precing a diamajority and the convey of the conve
b. Investigate how movement and voice are incorporated into drama/theatre work.	a. Apply the elements of dramatic structure to a story and create a drama/theatre work.	meaning catterplece?
b. Make physical b. Use physical choices to develop a choices to create character in a meaning in a drama/theatre work.	a. Modify the dialogue and action to change the story in a drama/theatre work.	
b. Use physical choices to create meaning in a drama/theatre work.	a. Describe the a. Identify the underlying thoughts essential events in dialogue and action and emotions that story or script that to change the story create dialogue and make up the action in a drama/theatre action in a drama/theatre work. work. a. Identify the a. Identify the a. Identify the weather events in exercitial events in a drama/theatre work.	
b. Experiment with various physical choices to communicate character in a drama/theatre work.	e nts in a It that Isture	11.74
b. Use various character objectives choices using given in a drama/theatre to overcome an obstacle. b. Use various character objectives and actics in a circumstances in a drama/theatre drama/theatre overcome an obstacle.	a. Consider various staging choices to enhance the story in a drama/theatre work.	H 741.7
tives	a. Explore different a. Examine how pacing to better character relationships ass story in a frama/theatre of a drama/theatre work.	
b. Shape character choices using given circumstances in a drama/theatre work.	sist ry	HS. Profitient
b. Identify essential text information, research from various sources, and the director's concept that influence character choices in a drama/theatre work.	·	H. Accommunity (1964)
b. Apply a variety of researched acting techniques as an approach to character choices in a drama/theatre work.	a. Apply reliable research of directors' styles to form unique choices for a directorial concept in a drama/theatre work.	Ti P41
Selec	ı	Performing

Anchor Standard 5. Develop and refine artistic techniques and work for presentation processes and subject of the processes of

Share; Present	Performing .	Prep	are	Performing
a. With prompting and support, engage in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	Anchor Standard 6: Enduring Understan Essential Question(s Prek Therefores	b. With prompting and support, explore and experiment with various technical elements in dramatic play or a guided dramatic play or a guided drama, experience (e.g., process drama, story drama, crieative drama).	a. With prompting and support, understand that imagination is fundamental to dramatic play and guided drama experiences (e.g., process drama, story drama, creative drama).	Anchor Standard 6: Enouting Understan Essential Question(s PICK)
a. With prompting and support, use voice and sound in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	Onvey meaning thro ding. Theatre andres What happens who	b. With prompting and support, explore and experiment with various technical elements in diamatic play or a guided drama experience (e.g., process drama, story drama).	a. With prompting and support, understand that voice and sound are fundamental to dramalic play and guided drama experiences (e.g., process drama, story drama).	Achior Standard S. Downlog and refine artistic techn Envarind, Understanding, Theatre artist develop en Essential Question(s), What can ido to failir prepare The Commission of the Commission o
a. With prompting and support, use movement and gestures to communicate emotions in a guided drama experience (e.g., process drama, story drama).	Author Standard G. Convey meaning through the presentation of artistic work. Enduring Understanding. Thearing artists share and present stories, these, and entistened worlds to expore the human experience. Executed Questionist: What happens when the dress and sudiences share a creative operance? Executed Questionist: What happens when the dress at this and sudiences share a creative operance? Executed Questionist: What happens when the dress at this and sudiences share a creative operance? Executed Questionist: What happens when the dress at this and sudiences share a creative operance and the dress at t	b. With prompting and support, identify technical elements that can be used in a guided drama experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, identify and understand that physical movement is fundamental to guided drama experiences (e.g., process drama, story drama).	Auchor Standard 5: Develop and refine artists develop personal work or presentation. Evoluting Understanding: Theatre artists develop personal processes and skills for a performance of de- Essential Question(s): Wherean Lioto to Tuy prepare a performance of section or ides (\$172). Frex. Translation of the Committee of the Co
a. Contribute to group guided drama a. Practice experiences (e.g., drama/theatre wo process drama, and share story drama, reflections creative drama) and individually and in informally share small groups. with peers.	of artistic work ries, ideas, and erwis audiences share actor and the first terminal con-	b. Explore technical elements in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Demonstrate the relationship between and among body, voice, and mind in a guided drama experience (e.g., process drama, story drama).	ques and work for presentation sonal processes and skills four appropriate processes and skills four appropr
a. Practice drama/theatre work and share reflections individually and in small groups.	idined worlds to explicative experience?	b. Identify the basic technical elements that can be used in drama/theatre work.	a. Participate in a variety of physical, vocal, and cognitive exercises that can be used in a group setting for drama/theatre work.	ation. Or a performance or design?
a. Practice drama/theatre work a. Share small-group a. Present drama/theatre ddrama/theatre work, with peers as informally individually and in small groups.	ore the human exper	b. Propose the use of technical elements in a drama/theatre work.	a. Practice selected exercises that can be used in a group setting for drama/theatre work.	E
a. Present drama/theatre work informally to an audience.	ence.	b. Demonstrate the use of technical elements in a drama/theatre work.	a. Choose acting exercises that can be applied to a drama/theatre work.	
a. Adapt a drama/theatre work rehearsals for a and present it informally for an that will be shar audience. with an audience		b. Articulate how technical elements are integrated into a drama/ theatre work.	a. Recognize how acting exercises and techniques can be applied to a drama/theatre work.	11 P. 36 P. 37 P.
a. Participate in rehearsals for a drama/theatre work that will be shared with an audience.		b. Choose a variety of technical elements that can be applied to a design in a drama/theatre work.	a. Participate in a variety of acting exercises and techniques that can be applied in a rehearsal or drama/theatre performance.	
a. Perform a rehearsed drama/theatre work for an audience.	BELON HIS	b. Use a variety of technical elements to create a design for a rehearsal or drama/theatre production.	a. Use a variety of acting techniques to increase skills in a rehearsal or drama/theatre performance.	
a. Present a a. Present a drama/theatre scripted using creative drama/theatre work processes that for a specific shape the audience. specific audien	Titoring SH	b. Use researched technical elements to increase the impact of design for a drama/theatre production.	a. Use a variety of a. Practice various a. Refine a range of acting techniques to acting skills to build increase skills in a expand skills in a a believable and rehearsal or rehearsal or drama/theatre drama/theatre performance.	ds Porticents
work ee.	patsidacesvish	b. Apply technical elements and research to create a design that communicates the concept of a drama/theatre production.	a. Refine a range of acting skills to build a believable and sustainable drama/theatre performance.	H5 Accomplished
a. Present a drama/theatre production for a specific audience that employs research and analysis grounded in the creative perspectives of the playwright, director, designer, and dramaturg.	Throating to the control of the cont	b. Explain and justify the selection of technical elements used to build a design that communicates the concept of a drama/theatre production.	a. Use and justify a collection of acting exercises from reliable resources to prepare a believable and sustainable performance.	HSI/ANI/ACCA
Share, Present	Performing	Prepa	ne	Performing

Reflect	Responding	
a. With promp and support, re an emotional response in guided dramatic pay experience (e.g. process drama story drama, creative drama, creative drama	m m >	
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a. With prom and support, an emotional response in dramatic play guided drama guided drama guided drama story drama, creative dram	2 0 0 0 p	
a. With prompting and support, recall an emotional response in desirable from the property of the process drama, story drama, creative drama).		EDE
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0 9 7 0 7 0 7 0 0 0 0	Anchor Standard 7: Perceive and analyze artistic work Enduring Understanding: Theatre artists reflect to lin Essantial Question(s): How do theatre artists compre- Essantial Question(s): How do theatre artists c	
a. With prompting and support, express an emotional response to characters in dramatic play or a guided drama experience (e.g., process drama, story drama).	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	
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a. Recall choices made in a guided made in a guided direction control of the cont		
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a. Recognize wh artistic choices a made in a guide drama experien (e.g., process drama, story dra creative drama)		
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and Asserting Section 25.	2 2 2	200
a. Recognize when artistic choices are made in a guided drama experience (e.g., process drama, story dram creative drama).		
· 5 2 5 5	nction Standard 7. Perceive and analyze entistic work noticing Understanding Theatre artists reflect to linderstand the impact of drama processes and theatre soperience scential Question(s): flow do theatre artists comprehend the easence of drama processes and in earlie coper increases A THIRE TAX IN T	
a. Understand why artistic choices are made in a drama/theatre		
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a. Understand artistic choices made in a drama/theatre work.	e le c	
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a. Identify artistic choices made in a dramaghheatre wo through participation and observation.		
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a. Identify artistic choices made in a drama/theatre work through participation and observation.		7
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a. Explain personal reactions to artistic choices made in a drama/theatre work through participation and observation.	72.	
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a. Describe and record personal record personal reactions to artiticheduses in a drama/theatre work.		
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a. Describe and a. Compare record personal recorded personal rhe evaluation or reactions to artistic and peer reactions artistic choices in a to artistic choices in drama/theatre work.		
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a. Apply criteria to the evaluation of artistic choices in a drama/theatre work.		
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a. Respond to what interpretations of heard in a drama/theatre work to develop criteria for artistic choices of a drama/theatre work. a. Respond to what understanding of multiple interpretations of multiple interpretations of multiple interpretations of a drama/theatre work.		
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a. Demoi understa multiple interpret artistic ci how each used to ii future ar choices c drama/ti		
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a. Demonstra- understandin multiple interpretatior artistic criteri how each mig used to influe future artistic future artistic choices of a drama/theatr work.		
a. Demonstrate an understanding of multiple artistic criteria and how each might be used to influence future artistic choices of a drama/theatre work.		
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a. Use historical and cultural context to structure and justify personal responses to a drama/theatre work.

			Responding
	and support, name and describe characters in guided drama guided drama, process drama, story drama).	a. With prompting and support, explore preferences in dramatic play, guided drama experience (e.g., process drama, story drama, creative drama), or age-appropriate theatre performance.	Anchor Standard 8: Interpret intent and meaning in artistic work. Anchor Standard 8: Interpret intent and meaning in artistic work. Enduring Understanding. Theatre artists interpretation of drama/theatre work are influenced by periphal experiences and abstherits. Exemply Question 15: However the same work of art communicated flagent messages to different people? Free the province of the province of a communicated flagent messages to different people? The standard of the province of th
	b. With prompting and support, name and describe settings in dramatic play or a guided drama experience (e.g., process drama, story drama). creative drama).	a. With prompting and support, identify preferences in dramatic play, a guided drama experience (e.g., process drama, story drama, creative drama) or age-appropriate theatre performance.	utarpret intent and i
c. Explain or use text and pictures to describe how personal emotions and choices compare to the emotions and choices of characters in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Identify causes of character actions in a guided drama experience (e.g., process drama, story drama, or creative drama).	a. Explain preferences and emotions in a guided drama experience (e.g., process drama, story drama, creative drama), or age-appropriate theatre performance.	meaning martistic wo interpretations of di work to are common
c. Explain or use text and pictures to describe how others' emotions and choices may compare to the emotions and . choices of characters in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Identify causes and consequences of character actions in a guided drama experience (e.g., process drama, story drama, or creative drama).	a. Explain how personal preferences and emotions affect an observer's response in a guided drama experience (e.g., process drama, story drama, story drama, story drama, eraetive drama), or age-appropriate theatre performance.	AC AMBRICA CONTROL OF THE CONTROL OF
c. Examine how connections are made between oneself and a character's emotions in drama/theatre work.	b. Consider multiple ways to develop a character using physical characteristics and prop or costume design choices that reflect cultural perspectives in drama/theatre	a. Consider multiple personal experiences when participating in or observing a drama/theatre work.	e influenced by pers gas is different peop gas is different peop
c. Identify and discuss physiologica changes connected to emotions in drama/ theatre work.	b. Compare and contrast the qualities of characters in a drama/theatre work through physical characteristics and prop or costume design choices that reflect cultural perspectives.	a. Compare and contrast multiple personal experiences when participating in or observing a drama/theatre work.	
c. Investigate the effects of emotions on posture, gesture, breathing, and vocal intonation in a drama/theatre work.	b. Explain responses to characters based on cultural perspectives when participating in or observing drama/theatre work.	a. Justify responses based on personal experiences when participating in or observing a drama/theatre work.	aestretto.
c. identify personal aesthetics, and beliefs through participation in or observation of drama/ theatre work.	b. Identify cultural perspectives that may influence the evaluation of a drama/theatre work.	a. Explain how a. Identify the artists make choices artistic choices based on personal made based on experience in a personal exper drama/theatre work.	RABELLO SALES
c. Interpret how the cent personal aesthetics, preferences, and beliefs can be used to discuss drama/theatre work.	b. Describe how cultural perspectives can influence the evaluation of drama/theatre work.	a. Identify the artistic choices made based on personal experience in a drama/theatre work.	
c. Apply personal aesthetics, preferences, and beliefs to evaluate a drama/theatre work.	b. Analyze how cultural perspectives influence the evaluation of a drama/theatre work.	a. Recognize and share artistic chrices when participating in or observing a drama/theatre work.	TO THE PARTY OF TH
c. Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama/theatre work.	b. Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work.	a. Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works.	
c. Debate and distinguish multiple aesthetics, preferences, and beliefs through participation in and observation of drama/theatre work.	b. Apply concepts from a drama/theatre work for personal realization about cultural perspectives and understanding.	a. Develop detailed supporting evidence and criteria to reinforce artistic choices, when participating in or observing a drama/theatre work.	HS Accomption Resident
c. Support and explain aesthetics, preferences, and beliefs to create a context for critical research that informs artistic decisions in a drama/theatre work.	b. Use new understandings of cultures and contexts to shape personal responses to drama/theatre work.	a. Use detailed supporting evidence and appropriate criteria to revise personal work and interpret the work of others when participating in or observing a drama/ theatre work.	Historia de la companya de la compan

Anchor Standard 9: Apply Criteria to evaluate artistic work.

Enduring Understanding: The arre artists apply criteria to hyeartgate, explore, and assess dram and theatre work.

Experime Question(). How are the theatre artists propagate and the audience's perspectives impacted by analysis and the criteria.

	Evaluate	
		a. With prompting and support, actively engage in dramatic play or a guided drama experience (e.g., process drama, story drama).
		a. With prompting and support, actively engage with ideas in a guided others in dramatic drama experience (e.g., process (le.g., process drama, story drama).
c. Compare and contrast the experiences of characters in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Identify props and costumes that might be used in a guided drama experience (e.g., process drama, story drama, creative drama).	, o
c. Describe how characters respond to challenges in a guided drama experience (e.g., story drama, story drama, creative drama).	b. Use a prop or costume in a guided b. Consider and drama experience analyze technici (e.g., process elements from drama, story drama, multiple creative drama) to drama/theatre describe characters, works.	a. Collaborate on a scene in a guided d'anna experience (e.g., process drama, story d'anna, creative drama).
c. Evaluate and analyze problems and situations in a drama/theatre work from an audience perspective.	b. Consider and analyze technical elements from multiple drama/theatre works.	a. Understand how and why groups evaluate drama/theatre work.
c. Observe how a character's choices impact an audience's perspective in a drama/theatre work.	b. Investigate how technical elements may support a theme or idea in a drama/theatre work.	a. Propose a plan to evaluate drama/theatre work.
c. Recognize how a character's circumstances impact an audience's perspective in a drama/theatre work.	b. Assess how technical elements represent the theme of a drama/theatre work.	a. Develop and a. Use suppor implement a plan to evidence and evaluate drama/theatre work.
c. Identify a specific c. I audience or int purpose for a d drama/theatre wo work.	b. Apply the b. Consider th production aesthetics of the delements used in a production drama/theatre work elements in a to assess aesthetic drama/theatre choices.	a. Use supporting evidence and criteria to evaluate drama/theatre work.
c. Identify how the intended purpose of a drama/theatre work appeals to a specific audience.	b. Consider the aesthetics of the postation k elements in a drama/theatre work.	a. Explain a. Explain breferences, using drama/ the supporting evidence work using and criteria to supporting evidence, drama/theatre exidence, drama/theatre aesthetics, work.
c. Assess the impact of a drama/theatre work on a specific audience.	b. Apply the b. Consider the production aesthetics of the lements used in a production drama/theatre work elements in to assess aesthetic drama/theatre choices.	a. Examine a a. Respond to a drama/ theatre drama/ theatre work using work using supporting supporting evid supporting considering art evidence, personal considering art aesthetics, and forms, history, artistic criteria. disciplines.
c. Formulate a deeper understanding and appreciation of a drama/ theatre work by considering its specific purpose or intended audience.	b. Consider the aesthetics of the production elements in a drama/theatre work.	ence ille
iow a eatre work cates for a urpose and	b. Construct meaning in a drama/theatre work, considering personal aesthetics and knowledge of production elements while respecting others' interpretations.	
c. Compare and debate the connection between a drama/theatre work and contemporary issues that may impact audiences.	b. Analyze and evaluate varied aesthetic interpretations of production elements for the same drama/theatre work.	a. Research and synthesize cultural and historical information related to a drama/theatre work to support or evaluate artistic choices.
	Evaluate	

Interrelate	Connecting	Empathize	Connecting
a. With prompting and support, use skills and knowledge from other areas in dramatic play or a guided dramatic play or a guided drama, experience (e.g., process drama, story drama).	Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding. Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood. Essential Question(s): What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of inform perceptions about theatre and the purpose of information in the purp	a. With prompting and support, identify similarities between a story and between characters personal experience and oneself in in dramatic play or a dramatic play or a guided drama guided drama experience (e.g., process drama, story drama). creative drama). creative drama). creative drama). creative drama).	Anchor Standard 10: Synthesize and re Enduing Understanding: Theatre artist Essential Question(s): What happens w Prek K. K. K. K. THICHIOLIK
a. With prompting and support, identify skills and knowledge from other areas in dramatic play or a guided drama experience (e.g., process drama, story drama).	nchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding. Industry the world may be understood. Industry t	a. With prompting and support, identify similarities between characters and oneself in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	THEATRE Andhor Standard 10: Synthesize and relate knowledge and personal experiences to make art. Enduring Understanding: Theatre artists allow awareness of interrelationships between self and others to influence and inform their work. Essential Question(s): What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the explorate price of the control of the cont
a. Apply skills and appropriate skills knowledge from and knowledge different art forms from different art and content areas in forms and content a guided drama experience (e.g., guided drama, process drama, creative drama).	and works with socie inderstand and can c in theatre artists allo in Theatre artists allo	a. Identify character a. Relate character emotions in a experiences to guided drama personal experiences in a process drama, experience (e.g., guided drama experience (e.g., creative drama) and process drama, creative drama) and process drama, experience. creative drama creative drama creative drama creative drama, experience.	e knowledge and personal experience blow waverness of interrelationships in the action of the control of the co
1	tal; cultural, and histommunicate their crewan understanding c	a. Relate character experiences to personal experiences in a guided drama experience (e.g., process drama, story drama, creative drama).	sonal experiences to terrelationships between understanding between 2
a. Identify connections to community, social issues and other content areas in drama/theatre work.	orical context to deep astive process as they frithemselves and the artificial and the ar	a. Use personal experiences and knowledge to make connections to community and culture in a drama/theatre work.	make art. ween self and others to influence and information of the self and others through critical awayeen self and others through self-defined awayeen self-
a. Respond to community and social Issues and incorporate other content areas in drama/theatre work.	en understanding analyze the way the world to inform per 4 4 1711-1711-14	, x	o influence and informity of the control of the con
a. Investigate historical, global and social issues expressed in drama/theatre work.	word may be under ceptions about theat	a. Explain how drama/theatre connects oneself to a community or culture.	THEATRE m their work. ness, social respons
a. Identify universal themes or common social issues and express them through a drama/theatre work.	9 1111CV3HTIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIII	a. Explain how the actions and motivations of characters in a drama/theatre work impact perspectives of a community or culture.	billity and the explor
a. Incorporate music, dance, art, and/or media to strengthen the meaning and conflict in a drama/theatre work with a particular cultural, global, or historic context.		a. incorporate multiple perspectives and diverse community ideas in a drama/theatre work.	ation of empathy? Thechiolic
a. Use different a. Explore how forms of cultural, globa drama/theatre work historic belief to examine systems affect contemporary creative choic social, cultural, or drama/theatre global issues.	IIII STATESHIK	a. Examine a community issue through multiple perspectives in a drama/theatre work.	THOOLIGIES
a. Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.	HS Proficent	a. investigate how cultural perspectives, community ideas and personal beliefs to reflect or impact a drama/theatre work. a. Choose ar interpret a drama/theatre beliefs.	HS Proficient
a. Integrate conventions and knowledge from different art forms and other disciplines to develop a cross-cultural dranna/theatre work.	eir work? 	nd tre work	HS Accomplished
a. Develop a drama/theatre work that identifies and questions cultural, global, and historic belief systems.	HS/Advanced	a. Collaborate on a drama/theatre work that examines a critical global issue upersonal, community, and cultural perspectives.	BS Advanced
interrelate	Connecting	Empathize	Connecting

Analysis Analysis and Analysis		
	tesearch	Connecting
	a. With prompting and support, identify stories that are similar to one another in dramatic play or a guided drama experience (e.g., process drama, story drama, story drama, story drama).	Essential Question(s) Prek Prek
b. With prompting and support, tell a short story in dramatic play or a guided drama experience (e.g., process drama, story drama, story drama).	a. With prompting and support, identify stories that are different from one another in dramatic play or a guided drama experience (e.g., process drama, story drama).	Relate artistic liceas Ing. Theatre artists: In what ways can't In TH:Ch112KIIII
b. Collaborate on the creation of a short scene based on a fictional literary source in a guided drama experience (e.g., process drama, story drama, story drama).	a. Identify similarities and similarities and differences in stories from own community in a multiple cultures in guided drama experience (e.g., process drama, story drama, creative drama).	and works with social ritically inquire into esearch into theatre in the search into the sear
b. Collaborate on the creation of a short scene based on a non-fiction literary source in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Identify similarities and differences in stories from multiple cultures in a guided drama experience (e.g., process drama, story drama, creative drama).	the ways others have histories; theories, it is the corres, it is in the corresponding to the
b. Examine how drama/theatre historically presented the same given time period stories using different art forms, genres, or drama/theatre conventions.	a. Explore how stories are adapted from ilterature to drama/theatre work.	Industry and the free actions and works with societal, cultural, and instorcal content to deepen understanding Enduring Understanding. Theatre artists critically inquire into the ways others have thought about and created drama process and productions to inform their own work. Essential Question(b): In what ways can research into theatre histories, theories, literature, and performances after the way a drama process or production is understood? Frek.
	a. Investigate cross- cultural approaches to storytelling in drama/theatre work.	reated drama process ances alter the way a
b. Identify historical b. Investigate the sources that explain time period and drama/theatre place of a terminology and drama/theatre workentions. to better understand performance and design choices.	a. Analyze analyze analyze two commonalities and different versions of differences between stories set drama/theatre story in different cultures to determine in preparation for a differences and drama/theatre similarities in the work. a. Research and differences the same determine in preparation for a differences and drama/theatre similarities in the work. world of each story.	es and productions to drama process or pro
d work		o inform their own wo
b. Examine artifacts b. Identify and use from a time period artifacts from a time period and place to location to better understand performance and design choices in a design choices in a drama/theatre work.	a. Research and story elem story elem discuss how a staged playwright might drama/the have intended a drama/theatre work to another to be produced. same work same work	dd 7 (A)
b. Identify and use b. Use basic theatr arrifacts from a time research methods period and place to to better understand the performance and social and cultural design choices in a background of a drama/theatre work.	of the	TH cattra
n	ists ed	HS Proficient
s and st the of	es for e work atre ut the	HS Proficent HS Accomplished HS Advanced
b. Present and support an opinion about the social, cultural, and historical understandings of a drama/theatre work, based on critical research.	a. Justify the creative choices made in a devised or scripted drama/theatre work, based on a critical interpretation of specific data from theatre research.	HS Advanced
Re	esearch	Connecting
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Engage in self- directed, creative making.	Essential Question(s): Addits and designers shape artistic investigations, following or breaking with traditions in bussulo of coastive artinaking gri- Essential Question(s): How does knowing the contexts histories, and traditions of art forms help us create works of art and design? Why do artists artistic investigations? artistic investigations? Accurate and designers with the contexts histories, and traditions of art forms help us create works of art and design? Why do artists artistic investigations? Accurate and designers shape artistic investigations, following or breaking with traditions in bussulo of coastive artistic investigations.	Engage in self- directed play with materials.	Anchor Standard 1: Generate and conceptualize artistic ideas and work. Enduring Understanding: Creativity and Innovative thinking are essential life skills that can be developed. Essential (Lieuthory): What factors prevent or encourage people to take creativity and innovative thinking? What factors prevent or encourage people to take creativity. Essential (Lieuthory): What factors prevent or encourage people to take creativity and innovative thinking? What factors prevent or encourage people to take creativity. Essential (Lieuthory): What factors prevent or encourage people to take creativity. Essential (Lieuthory): What factors prevent or encourage people to take creativity. Essential (Lieuthory): What factors prevent or encourage people to take creativity. Essential (Lieuthory): What factors prevent or encourage people to take creativity. Essential (Lieuthory): What factors prevent or encourage people to take creativity. Essential (Lieuthory): What factors prevent or encourage people to take creativity. Essential (Lieuthory): What factors prevent or encourage people to take creativity. Essential (Lieuthory): What factors prevent or encourage people to take creativity. Essential (Lieuthory): What factors prevent or encourage people to take creativity. Essential (Lieuthory): What factors prevent or encourage people to take creativity. Essential (Lieuthory): What factors prevent or encourage people to take creativity. Essential (Lieuthory): What factors prevent or encourage people to take creativity. Essential (Lieuthory): What factors prevent or encourage people to take creativity. Essential (Lieuthory): What factors prevent or encourage people to take creativity. Essential (Lieuthory): What factors prevent or encourage people to take creativity. Essential (Lieuthory): What factors prevent or encourage people to take creativity. Essential (Lieuthory): What factors prevent or encourage people to take creativity. Essential (Lieuthory): What factors prevent or encourage people to take creativi
Engage collaboratively in collaboratively in restive art-making in response to an artistic problem.	ing: Artists and designed the does knowing strong the does knowing strong the does knowing strong the does knowing strong the does knowing the does know	Engage in exploration and imaginative play with materials.	i. Generate and conceptualize artistic ideas and work number. Control of the cont
Use observation and investigation in preparation for making a work of art.	the contexts historia	Engage collaboratively in exploration and imaginative play with materials.	ualize artistic logas movathe thinking ar titudes, and behavio
Make art or design with various materials and tools to explore personal interests, questions, and curiosity.	vestigations, follows s, and traditions of a series of	Brainstorm collaboratively multiple approaches to an art or design problem.	and work. and work. e essential life skills to essential life skills
Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process.	Exemtial Question(s): How does knowing the contexts instories, and traditions of art forms help us create works of art and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artists of act and design? Why do artists followers the contexts instories, and traditions of art forms help us create works of art and design? Why do artists followers the contexts instories, and traditions of art forms help us create works of art and design? Why do artists following or breaking with traditions in pursuit of creative artists of art and designer. Why do artists following or breaking with traditions in pursuit of creative artists following or breaking with traditions in pursuit of creative artists following or breaking with traditions in pursuit of creative artists following or breaking with traditions in pursuit of creative artists following or breaking with traditions in pursuit of creative artists following or breaking with traditions in pursuit of creative artists following or breaking with traditions in pursuit of creative artists following or breaking with traditions in pursuit of creative artists following or breaking with traditions in pursuit of creative artists following or breaking or breaking with traditions in pursuit of creative artists following or breaking or break	Elaborate on an imaginative idea.	hat can be developed and innovative think
Collaboratively set goals and create artwork that is meaningful and has purpose to the makers.	raditions in pursuit of e works of art and do	Brainstorm Combine Id multiple approaches generate an to a creative art or innovative it design problem.	What factors pre
Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.	creative artmaking ssign? Why do artists 5th VAGC1125a	Combine Ideas to generate an innovative idea for art-making.	VISUAL ANTIS : Cleaning 100 prevent of encourage people in it. Sh.
Formulate an artistic investigation of personally relevant content for creating art.	poals, follow or break from sets to the sets of the se	Combine concepts collaboratively to generate innovative ideas for creating art.	eople to take creative
Develop criteria to guide making a work of art or design to meet an identified goal.		Apply methods to overcome creative blocks.	Prisk? How does co
Collaboratively shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.	1517 How do andsts de 8th	Document early stages of the creative process visually and/or verbally in traditional or new media.	risks, How does collaboration expand the greative process? This is a superior of the greative process? WA COLL Tall WA COLL Tall
Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.	established traditions? How do artists determine what resources and criteria are needed to formulate 7th Btt: HS Proficent HS Accomplished HS Advanced VA CCL 2.184 (VA CCL 2.184)	Use multiple approaches to begin creative endeavors.	e gestive process? HS Proficent VA STALL 18
Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.	es and criteria are n	individually or collaboratively formulate new n creative problems based on student's existing artwork.	HSLAccomplished
Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.	eeded to formulate H5 Advanced VA (51/2 III a)	Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change.	HS/Awarcad
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	and the street of the street o	Investigate			
Create and tell about art that communicates a story about a familiar place or object.	Enduring Understand Essential Question(s) communicate? IPre K VAI Cr23 PKa	a. Share materials with others.	Essential Question(s): He treedom to create Piek Piek WA:07212.PK#	Use a variety of art- making tools	Enduring Understan Essential Question(s Pre K VA/Cr211 PKa
Create art that represents natural and constructed environments.	ling: People create a How do objects, pi Kindergarten WAICR213 Kai	a. Identify safe and non-toxic art materials, tools, and equipment.	How do artists and oes a root of the control of the	Through experimentation, Explore uses of build skills in various/materials and tools media and to create works of approaches to art- art or design. making.	ing: Artists and des i How do artists wor Kinde/garten VA:c/211ka
Identify and classify uses of everyday objects through drawings, diagrams, sculptures, or other visual means.	Evauring Understanding: People create and interact with objects, Essential Question(s): How do objects, places, and design above communicate? Kinderstanden Kinderstanden Litt WAIG 213PKa VAIG 213PKa	Demonstrate safe and proper procedures for using materials, tools, and equipment while making arc.	gners balance experidesigners care for ac	Explore uses of materials and tools to create works of art or design.	Enduring Understanding: Artists and designers experiment with for Essential Question(s); how do artists work? How do artists and des Pre K Kindergarten
Repurpose objects to make something new.	The state of the s	Demonstrate safe procedures for using and cleaning art tools, equipment, and studio spaces.	cutuling Outerstanding: Artists and designers staffice experimentation and safety. Essential Question(s): How do artists and designers sare for and maintain materials, the freedom to create? The freedom to create? Kindergerren VA:0727Kg VA:0727Kg	Experiment with various materials and tools to explore personal interests in a work of art or design.	th forms, structures, a designers determined and supplies
Individually or collaboratively construct representations, diagrams, or maps of places that are part of everyday life.	blaces, and design that define, shape, enhance, and empower their lives indocumenties? How do artists and designers determine goals for designers and designers des designers des designers designers des des designers des designers des des designers des designers des des des designers des designers des des des des des des des des des de	Demonstrate an understanding of the safe and proficient use of materials, tools, and variety of artistic processes.	, Treedom and responsib		Enduring Understanding. Artists and designess experiment with forms, structures, materials, concepts, media, and art-making approaches Essential Question(s). How do artists work? How do artists and designers determine whether a particular direction in their work is effective. Pre-K. Kindergarten Italia Italia
Document, describe, and represent regional constructed environments.	nhance, and empowed designers determined the second	When making works of art, utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself and others.			nedia, and art-making direction in their wo
identify, describe, and visually document places and/or objects of personal significance.		quality o for	If y while developing and creating artworks. Thy is it important for safety and health to use the safe	Experiment and develop skills in multiple art-making techniques and approaches through practice.	ung approaches work is effective? How 5th VA:CC2.115a
Design or redesign objects, places, or systems that meet the identified needs of diverse users.	gning or redesigning object	Explain environmental implications of conservation, care, and clean-up of art materials, tools, and equipment.	works. th to understand and the to understan	Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.	do artists and design 6th VA 623 6a
Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.	3-10-10-1	Demonstrate Demonstrate awareness of ethical responsibility to oneself and others when posting and sharing images and other materials through the internet, social media, and other communication formats.		Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.	rs learn from trial an 7th VA C(2)1.7a
Select, organize, and design images and words to make visually clear and compelling presentations.	s? How do artists and Bin VACCZ 3 Ba	Demonstrate awareness of practices, issues, and ethics of appropriation, fair use, copyright, open source, and creative commons as they apply to creating works of art and design.	anes in Handling ma	Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of art- making or designing.	derror) 8th WAC721 Sale
e , <u>sa</u>	i designers create wo	Explain how traditional and non-traditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment.	HS Profic ent	Engage in making a work of art or design without having a preconceived plan.	ds Pordent VA (c2) tra
Redesign an object, system, place, or design in response to contemporary issues.	places, or systems? How do artists and designers create works of art or design that effectively The state of the profile of t	ethical of reative	llow correct procedures in handling materials, tools, and equipment? What responsibilities come with the correct procedures in handling materials, tools, and equipment? What responsibilities come with the correct procedures in handling materials, tools, and equipment? What responsibilities come with the correct procedures in handling materials, tools, and equipment? What responsibilities come with the correct procedures in handling materials, tools, and equipment? What responsibilities come with the correct procedures in handling materials, tools, and equipment? What responsibilities come with the correct procedures in handling materials, tools, and equipment? What responsibilities come with the correct procedures in handling materials, tools, and equipment? What responsibilities come with the correct procedures in the correct procedure i	Through experimentation, practice, and persistence, demonstrate acquisition of skils and knowledge in a chosen art form.	HS Profice in 11 HS Accomplished WAS CALLING
5605056	HS Agvanced	Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and criculation of creative work.	HS Advanced WAGE 22 IIIa	Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.	HS Advanced

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Reflect - Refine - Continue		
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Explain the process Use art vocabulary of making art while to describe choices while creating art.		Anchor Standard 3: Refine and complete artistic work Enduring Understanding: Artist and designers develop exce Essential Question(s): Whatrole does persistence play in it
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Discuss and reflect with peers about choices made in creating artwork.	VA.03123	
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Elaborate visual information by adding details in artwork to enha emerging mean	VA:0313	§ 8
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Elaborate visual Revise artwork information by progress on the adding details in an basis of insights artwork to enhance gained through emerging meaning.		
Revise artwork progress on the basis of insights gained through discussion.		0 E
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Elaborate visual Revise artwork in information by progress on the adding details in an basis of insights artwork to enhance gained through peer emerging meaning.	4th VA:0314a	
	Ath VA:0314a	# E
Create a stateme stateme vocabula vocabula describe describe choices making.		
Create artist statements us vocabulary to describe perso choices in artmaking.	2	2 2
rtist nts u pen pen	2	8 E
Create artist statements using a vocabulary to describe personal choices in artmaking,	S.	
		Anchor Standard 3: Refine and complete artistic work. Enduring Understanding: Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time. Essential Question(s): What roje does persistence play in revising, refining, and developing work? How did artists glow-and become accomplished in artiforms?
Reflect on whether to personal artwork conveys the intended meaning and revise accordingly.		
Reflect on v personal ari conveys the intended m and revise accordingly	\$	3 4 3
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Reflect on and Apply relevant explain important criteria to examine, information about reflect on, and plan cultural contexts to personal artwork in revisions for a work examine, reflect on, an artist statement of art or design in or another format. progress. Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.		8
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Apply relevant criteria to exan reflection, and revisions for a of art or design progress.		2
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Apply relevant criteria from traditional and contemporary cultural contex examine, refle and plan revisi for works of ar design in program		
Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.	W	2
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Engage in constructh with peers reflect on, engage, re refline worr and design response t personal a vision.	3	8
age per per per per per per per per per pe	5.3	3
Apply relevant constructive criteria from traditional and contemporary cultural contexts to examine, reflect on, and design in progress. vision.	G S	s, collaboratively reflecture on a work help us experience it more completely
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Reflect or refine wo or design considerin traditions contemps criteria as personal.	HS B	
Engage in constructive critique engage, revise, ar reflect on, re- reflect on	HS Advance VA Cra I III	Management of the second
y re- yvise rks c lance rary well intist	E É	
Engage in constructive critique engage, revise, and with peers, then refine works of art reflect on, re- engage, revise, and considering relevant refline works of art traditional and contemporary response to personal artistic vision. Reflect on, re- or design or design contemporary response to personal artistic vision.	a e	Maryana
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VISUAL ARTS - Presenting

Analyze			Select			
identify places Analyze Analyze Analyze art may be Analyzed or saved	S.	G Es a Ancro	Identify reason saving and displaying ob artifacts, and artwork.	W.	Enduring Understanding. Actists and other presenters consider various techniq Essential Questions III (IOw are activorise careo for and by William Whist criteria	Ancho
y place: art may ed or s			identify reasons for saving and saving and displaying objects, ardifacts, and artwork.	P P	a grad	A Land
è n	5	Anchor Standard 5: Develop and refine artistic techniques and work for presentation Enduring Understanding: Artists, curators and others consider a variety of factors and n Exembal Question(s): What methods and processes are considered when preparing art collection?	ns for ects,		ST OF ST	Ĭ
Explain the purpose of a portfolio or collection.	S		Select art objects for personal portfolio and display, explaining why they were chosen.	ξ×	T R	1
ortfolio	dergu Pr5-1		Select art objects for personal portfolio and display, explainin why they were chosen.	Kindergarten VAIP74 1 Ka	3 1 3 5 3 5	กวไษว
ose	Ka	afine a	ects Ining	6.5	nd or	i bee
Ask and answer questions such as where, when, why, and how artwork should be prepared for presentation on preservation.		S and o	Explai object and ar valued			Farnig
Ask and answer questions such as where, when, when, why, and how artwork should be prepared for presentation on preservation.	D 1		Explain why some objects, artifacts, and artwork are valued over others.		and s	3116
ver th as , why, vork spared son or		e on les	ome acts, are others.	a e		
Distinguis different i or artistic technique preparing for preser	V	work dered	Catego based o or cond exhibit	,		
Distinguish betwee different materials or artistic techniques for preparing artwork for presentation.	A 220	for pre ery of when p	Categorize artwork based on a theme or concept for an exhibit.	200	at cred	
etweel terials or or twork	20	sentati actors repan	rtwork heme or an	2		5
Distinguish between Identify exhibit different materials space and prepaior artistic works of art including artists preparing artwork statements, for presentation.		on.	Inves discu and II space electu exhib		though	
Identify exhibit space and prepare works of art including artists' statements, for presentation.	3 d	thods orkfor	Investigate and discuss possibilite; and limitations of spaces, including electronic, for exhibiting artwork		and y	1915
ilbit repare rists'	1.30	ncud Prese	Investigate and discuss possibilities and limitations of spaces, including electronic, for exhibiting artwork.		ocesse	
Analy consi prese prote vario indoc settir temp perm and indigits		ig evol	Analyze h present, a emerging technolog impacted preservat presentat artwork.			
Analyze the various considerations for presenting and protecting art in various locations, indoor or outdoor settings, in temporary or permanent forms, and in physical or digital formats.	41) 4 115	ving te or pres	Analyze how past, present, and emerging rechnologies have impacted the presentation of artwork.		ena w	
Analyze the various considerations for presenting and protecting art in various locations, indoor or outdoor settings, in temporary or permanent forms, and in physical or digital formats.	4	chnolo eyvatlo	v past, d s have e e n and	145	ien ana	
Deve argu and e mate techr prep:		Anchor Standard 5: Develop and refine artistic techniques and work for presentation Enduring Understanding: Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for Essential Question is: What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect is mea collection?	Define the responsion of the skills knowled in presenting presenting artifacts, artwork.		Enduring Understanding. Actists and other presenters consider various techniques, methods venues, and ortesta when analyzing, selecting, and curating objects antisoned the constant of the co	
Develop a logical argument for safe and effective use materials and techniques for preparing and presenting artwor	A	does	Define the roles an responsibilities of curator, explaining the skills and knowledge needed in preserving, and presenting objects, and artwork.	51h	election present	
Develop a logical argument for safe argument for safe and effective use of materials and techniques for preparing and presenting artwork		e anna	Define the roles and responsibilities of a curator, explaining the skills and knowledge needed in preserving, and presenting objects, and artivork.	5	e and	
		5 d			curatin or pres	
Individually or collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and th layout of the exhibit.	a A Pris	ning ar	Analyze similariti and differences associated with preserving and presenting two- dimensional, thre dimensional, and digital artwork.	A 161	g obje	
Individually or collaboratively, collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the layout of the	166	1 N 1 N 1 N	Analyze similarities and differences associated with preserving and preserving two-dimensional, three-dimensional, and digital artwork.		ts artif	1
Basev analy evalu for pr		The state of the s	Compare a contrast his technologic changed to artwork is preserved, presented experience		do Re	
Based on criteria, analyze and evaluate methods for preparing and presenting art.			Compare and contrast how rechnologies have changed the way artwork is preserved, and experienced.	A Pro	d artw ople va	
tteria, tthods g and			w s have s way and	7	orks fo	2000
Collabo prepart selecte based a display formula narrati		win dec	Deve crite evalu colle artw press		prese ects, a	
Collaboratively prepare and press selected theme-based artwork for display, and formulate exhibiti narratives for the viewer.	A		Develop and apply criteria for evaluating a collection of artwork for presentation.	8n	vatlon Uracis	CHAPED.
Collaboratively prepare and present selected theme-based artwork for display, and formulate exhibition narratives for the viewer.		2 d 8 d	, lqqe y	1.80	and ar	100000000000000000000000000000000000000
		5 6 5 8 8 9	Analy curat and/ press press	VA BO	esenta tworks	
Analyze and evaluate the evaluate the reasons and ways an exhibition is presented.	es Proficient	a ese Te Te Te Te Te Te Te Te Te Te Te Te Te	Analyze, select, a curate artifacts and/or artworks; presentation and preservation.		and s	
e ways	ven 1 i a	8 å 3 g	Analyze, select, and curate artifacts and/or artworks for presentation and presentation.		ea a	
Evalt apply proce approdes app	HS Accomplished The HS advanced				ts and artworks for preservation and preservation. See and artworks for preservation and preservation. See and artworks for preservation and preservation.	1
Evaluate, select, a apply methods or processes appropriate to display artwork in specific place.	A ii	o o	Analyze, select, a critique personal artwork for a collection or portfolio presentation.		Present	
Evaluate, select, and apply methods or processes appropriate to display artwork in a specific place.	b) she		Analyze, select, and critique personal artwork for a collection or portfolio presentation.	HS Accomplished		
		8				1481880
Investigate, compare, and contrast methods for preserving and protecting art.	X S	8 8	Critique, justify, ar present choices in the process of analyzing, selecting curating, and presenting artworl for a specific exhibit or event.	INSAdvanced		186686
art.	anced	display and or when deciding if and how to preserve and protect it. Ing to the viewer's What criteria are considered when selecting work for presentation, a portfolio, pra-	Critique, justify, and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.			\$550 Sec.
			# * 6			

displayed both Enduring Understanding Objects, artifacts, and artworks collected preserved on presented either by artists imuseums; or other venues communicate meaning and a record of social cultural and political experiences resulting in the culturating of appreciation and identify where art is imuseum is and Anchor Standard 6: Convey meaning through the presentation of artistic work Essential Question(s) What is an understanding. distinguish how an Explain what an art | Identify the roles of people who work and responsibilities museums, galleries, outside of schools (such as in exhibited inside and Analyze how art enting and straining of objects, artifacts, and artworks influence and shape ideas. Beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved of presented cultivate appreciation

different cultures of life through art. stories and history record and illustrate how and where Identify and explain of art museums, art personal the types of galleries, and other contrast purposes venues, as well as experiences they Compare and

of school. inside and outside

art museum is

in and visit art venues,

virtual spaces, and

contributes to other venues)

provide.

different from other museums and other

buildings.

how an exhibition in Assess, explain, and a museum or other provide evidence of specific concept or of a community. information about a history and values ideas and provides venue presents Cite evidence about

other venues reflect how museums or collections and and experiencing Compare and contrast viewing exhibitions in

different venues. beliefs, and influence ideas,

or collection may how an exhibition Analyze why and

experiences.

collection has on Analyze and

personal awareness that an exhibition or justify connections describe the impact Make, explain, and between artists or artwork and social,

of social, cultural, or political beliefs and understandings. political history. cultural, and of objects, artifacts, experiences. and/or political social, cultural, understanding of impact the viewer's or artwork to Curate a collection

NATIONALCOREARTSSTANDARDS

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VISUAL ARTS - Responding

Anchor Standard 7. Perceive and analyze artistic work. Enduring Understanding: Individual assistance of patients awareness developed through engagement with artist and easily understanding and appreciation of self-individual assistance of patients awareness developed through engagement with artist and easily understanding and appreciation of self-individual assistance of patients awareness developed through engagement with artist and easily understanding and appreciation of self-individual assistance of the patients awareness developed through engagement with artist and easily understanding and appreciation of self-individual assistance of the patients and artist artist and artist and artist and artist and artist and artist and artist artist artist artist and artist art

	Perceive		
Distinguish between images and real objects.	Essentia Questionis Pre K VASSETIZPKa	Recognize art in dentify in within or one's environment, personal environment.	Essential Guestlords Fill ow de little experiences industrice the way you relate to art? Fow does expline about a trimped now. Per K Ningersamen Are 7 the all Are 7 th
Describe what an image represents.	ogen in the standing. Vittal inagery in the rices understanding of and responses to the world. Judgestion(s): What is an image? Whore and how do we encounter images in our world? Press. Confergation. A New York Standing Control of the standing of the standing of the standing Control of the	Identify uses of art within one's personal environment.	Kindergaren Kindergaren Abbertaka
Compare images that represent the same subject.	Where and how do	Select and describe works of art that illustrate daily life experiences of one's self and others.	nces in the reside of the second seco
Categorize images based on expressive properties.	ding of and response we encounter mages	Select and describe works of art that illustrate daily life experiences of one's antural world self and others.	vay you relate to art? 2010 2010 2010 2010 2010 2010 2010 201
Determine messages communicated by an image.	THE QUESTION IS: What is an imagery innuences understanding claud responses to the world. THE QUESTION IS: What is an image? Where and how do we encounter mages in our world? How do mages influence our yours. THE K. M. CHARLES AND THE CONTROL OF THE CONTROL O	Speculate about processes an artist uses to create a work of art.	How does learning about
Analyze components in visual imagery that convey messages.	ulmages influence ou	Compare responses to a work of art before and after working in similar media.	noutart impact now.
identify and analyze cultural associations suggested by visual imagery.	Vews of the world?	Compare one's own interpretation of a work of art with the interpretation of others.	e peralizatha world?
Analyze ways that visual components and cultural associations suggested by images influence indeas, emotions, and actions.	A PROPERTY OF THE PROPERTY OF	interpret works of art or design that reveal how people live around the world and what they value.	Vhat can we learn to
Analyze multiple ways that images influence specific audiences.	A RECTANGE	Explain how the method of display, the location, and the experience of an artwork influence how it is perceived and valued.	om our responses to an a
Compare and contrast contexts Analyze how one and media in which understanding of viewers encounter the world is images that influence ideas, experiencing visu emotions, and imagery.	3.0 3.0 3.0 3.0 3.0 3.0 3.0 3.0 3.0 3.0	Explain how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.	A 44 7 84
<u>a</u>	High San Anna Anna Anna Anna Anna Anna Anna	Hypothesize ways in describe personal which art influences empathetic and perception and understanding of human experiences. constructed environments.	
Determine the commonalities within a group of influence ideas, feelings, and behaviors of specific art, timeframe, or culture.	PSA Jamp Isred	Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.	HSAccomplished HSAcco
Determine the commonalities within a group of arrists or visual images attributed to a particular type of art, timeframe, or culture.	HS Adderson	Analyze how responses to art develop over time based on knowledge of and experience with art and life.	HS Add anneal

interpret		V. 27.	Analyze		
Select a preferred artwork.	Essentia) (Questionis) il flow does one determine criteria to estimate in the criteria and essentine criteria and	Anchor'S Enduring	interpret art by identifying and describing subject matter.	VA	
preferred	Pre K	Anchor Standard 9: Apply criteria to evaluate artistic work. Enduring Understanding: People evaluate art based on var	cart by ng and ng subject	a C	Enduring Understanding: People gain insigns into meaning Essential Questions; (What is the value of engaging in the
		9: Apply anding:			anding:
Explain reasons for selecting a preferred artwork.	ow does one Kindergarten VAReguika	oriteria People	interpret art by identifying subject matter and describing relevant details.	VA REALING	People g
	Kall Jack	o evalua Valuate		Z in	Enduring Understanding. People gain insights into meahings of ar Essential Question (s) I Winstisting value of crig aging in the process
Classify artwork based on different reasons for preferences.	ya.e.	ie artisti Azer	Interpret art by categorizing subjurtant programmer and identifying the characteristics of form.	A	engagin
twork different or		C work	Interpret art by categorizing subject matter and identifying the characteristics of form.		neanings Sin their
Use la vocabi exprei about	a a				hings of artworks by engaging in the process of art of itotam. The process of arth if itotam is bow earths viewer, read, a work of art is text from docs.
Use learned art vocabulary to express preferences about artwork.	work of and		Interpret art by identifying the mood suggested by a work of art and describing relevant subject matter and characteristics of form.		ks by e
nces					gaging i
Evaluate an artibased on given criteria.			Interpret art by analyzing use of media to create subject matter, characteristics of form, and mood.	VA Read	n the pro Wicanith
Evaluate an artwork based on given criteria.			rt by se of eate tter, tics of naod.	1	cess of a
			Interpret art by referring to contextual information and analyzing relevation setting the referring to the r	5	r criticis Treadita
Apply one set of criteria to evaluate more than one work of art.	arvi Howika 4th Re9144		Interpret art by referring to contextual information and analyzing relevant subject matter, tharacteristics of form, and use of media.	41h Re8 1 4a	wark of
ork ,					971 85 E
Recognize difference in criteria used to evaluate works of art depending on styles, genres, and media as well as historical and cultural contexts.	onal pre		interpret art by analyzing characterist of form and structure contextual informatio subject matter, visual elements, and use of media to identify idea and mood conveyed.	VA RE	t? How
Recognize differences in criteria used to versile the works of art depending on styles, genres, and meetia as well as historical and cultural contexts.	sonal preference of 5th July ARBS 105a M		interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.	1.50	des kno
	Heren				Wing and
Develop and apply relevant criteria to evaluate a work of art.	ATTENDE		interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject marter, command structure, and use of media to identify ideas and mood conveyed.	ARRE	using ye
ਰ ਰ ≼	evaluatio		8 .e	0	sual art y
Compare and explain the difference between an evaluation of an artwork based on personal criteria and an evaluation o an artwork based or set of established criteria.			Interpret art by analyzing art-making approaches the characteristics of form and structure, relevant contextual information, subject matter, and use of media to deptify ideas and mood conveyed.	VÁ RO	ocabular
Compare and explain the difference between difference between an evaluation of an evaluation of evaluation of evaluation of evaluation of explaining a set of established criteria.			Interpret art by analyzing hanalyzing art-making approaches, characteristics form and soft form and structure, relevant making approaches; form and structure, relevant making approaches, contextual information, subject contextual matter, and use of information media to identify understand conveyed.		aries helps
Create a con and logical argument to support an evaluation o					Sunders
Create a convincing and logical and logical and logical support to support an evaluation of art.			interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art-making approaches, and relevant contextual information contribues to understanding messages or ideas and mood conveyed.	810 Res 8 8	tand and
₹.					
Establish relevant criteria in order to evaluate a work of works of works.			Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.	HS DOIN	aprel works of art
			works, dence work	ent Liamin	
Determine the Construct relevance of criteria evaluations of a used by others to work of art or evaluate a work of based on differiworks.	- 1 5		identify types of contextual information useful in the process of constructing constructing interpretations of an artwork or collection of works.	HS ACC	
e the of criter thers to a work of lection of	HS A complished		types of all on usefu	8	
<u>a:</u>			<i>:</i>		
Construct evaluations of a work of art or collection of works based on differing sets of criteria.	HS Advanced A resymma		Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.	S Advan	
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Relate	Name of the second seco	Synthesize	
Relate Recognize that people make art.	Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding. Record develop ideas and understandings of society, culture, and history through their interactions with and analysis of art. Essential Question(s): How does art help us understand the lives of people of different times; places; and cultures? How is art used to impact the views of a society.	RE Explore the world using descriptive and expressive words and art-making.	Enduring Understanding: Through art-making, people make meaning by Investigating and developing awareness of perceptions, knowledge, and experiences, Essential Question(s): How does engaging in creating art enrich people's lives! How does making art attune people to their surroundings? How do people contribute to a Essential Question(s): How does engaging in creating art enrich people's lives! How does making art attune people to their surroundings? How do people contribute to a Essential Question(s): How does engaging in creating art enrich people's lives! How does making and attune people to their surroundings? How do people contribute to a Essential Question(s): How does engaging in creating art enrich people's lives! How does making art attune people to their surroundings? How do people contribute to a Essential Question(s): How does engaging in creating art enrich people's lives! How does making and evention(s): How does engaging in creating art enrich people's lives! How does making and evention(s): How does engaging in creating art enrich people's lives! How does making and evention(s): How does engaging in creating art enrich people's lives! How does making and evention(s): How does engaging in creating art enrich people contribute to a surroundings? How does engaging in creating art enrich people contribute to a surroundings? How does engaging in creating art enrich people contribute to a surroundings? How does engaging in creating art enrich people contribute to a surroundings? How does engaging and evention(s): How does engaging in creating art enrich people contribute to a surroundings? How does engaging art enrich people contribute to a surroundings? How does enrich people contribute to a surroundings?
Understand that people from people from different places and times have made an artwork. times have made ar for a variety of reasons.	Relate artistic ideas and works with societal, cultural, and historical context to deepeng: People develop ideas and understandings of society, culture, and history through the work the pure understand the lives of people of different times, places, and includes a few states of the pure understand the lives of people of different times, places, and includes a few states of the pure understand the lives of people of different times. Blad States of the pure understand the lives of the provided that the lives of the pure understand the lives of the l	identify times, Create art that tells a places, and reasons story about a life by which students experience. rnake art outside of school.	ing: Through art-mak How does engaging is Kindergarten VA:CALO:1.Ka
	ate artistic ideas and works with societal, ou People develop ideas and understandings lowidess art help us understand the lives of a Kindergarten illowing Chita Talling in it.		ng, people make mea
Compare and contrast cultural uses of artwork from different times and places.	cultural, and historic Tes of society, culture, of people of different 2nd 2nd 3111	Create works of art about events in home, school, or community life.	nial experiences to make a ning by investigating and eopie's lives? How does me on the control of the control o
Recognize that responses to art change depending on knowledge of the time and place in which it was made.	nural and historical context to deepen of society, culture, and history through the objects, and culture, and places, and culture of different times; places, and cult	Develop a work of art based on observations of surroundings.	Reart and developing aware es making art attune p 3rd VACCI10113a
Through observation, identify how art is infer information used to inform or about time, place, change beliefs, and culture in which values, or behavio a work of art was of an individual or created.	nderstanding heir interactions with and tures? How is art used to 4th VACCH1114a	Create works of art that reflect community cultural traditions.	ness of perceptions, keeple to their surrous Ath VA contents
ldentify how art is used to inform or change beliefs, values, or behaviors of an individual or society.	and analysis of art i to impact the views 5th 5th	Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through artmaking.	nowledge, and experi dings? How do peopl 5th
Analyze how art reflects changing times, traditions, resources, and cultural uses.	of a society? How do	Generate a collection of ideas reflecting current interests and concerns that could be investigated in artmaking.	erces. e contribute to aware 6th VAIGN10 15a
Analyze how response to art is influenced by understanding the time and place in which it was created the available resources, and cultural uses.	w does art preserve aspects of life?	Individually or collaboratively create visual documentation of collaboratively to places and times in reflect on and which people gather reinforce positive to make and aspects of group design in the community.	ness and understand
Analyze how response to art is influenced by understanding the ways art is used to time and place in represent, establish, which it was created, reinforce, and reflect the available resources, and cultural uses.	sof life? Sth	Make art collaboratively to reflect on and reinforce positive aspects of group identity.	ng of their lives and the
Describe how knowledge of culture, traditions, and history may influence personal responses to art.	### Continue Continu	Document the process of developing ideas from early stages to fully elaborated ideas.	re lives of their comm
Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.	HS Accomplished		wareness and understanding of their lives and the lives of their communities through art-making? Th Sh WACCIO Lia VACCIO L
v a + a c -	HS Advanced	Utilize inquiry methods of knowledge of social, observation, and personal life experimentation to with art-making explore unfamiliar approaches to create subjects through art or design.	ating? HS Advanced WA COLOT IIIa