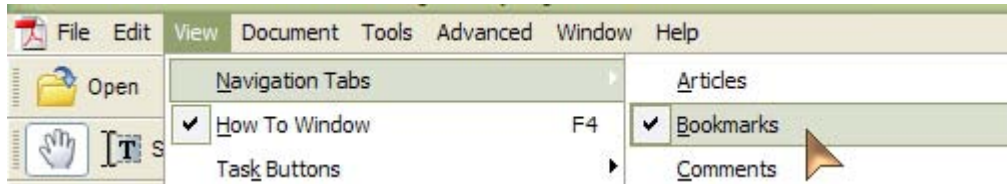
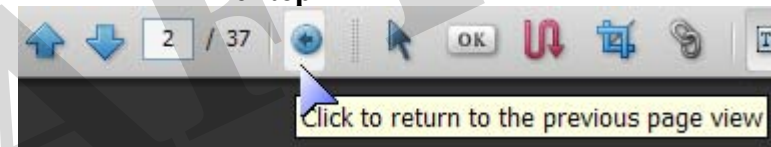


## Document Navigation

- A Table of Contents is in the **Bookmarks** tab. To open the **Bookmarks** tab, either click on the **Bookmarks** tab located to the left of the document or on the main toolbar, click on View, then on **Navigation Tabs**, then on **Bookmarks**.



- After clicking on a link that navigates to another location within the document, click on the **Previous View** icon which may be at either the **bottom**



of the page in order to return to the previous location.

- The **Navigation** toolbar can be accessed by clicking on **View** in the main toolbar, then **Toolbars**, then on **Navigation**.

- Click on the **notes** icon  to access further information.

- **Notes can not be printed in Adobe Acrobat Reader. Notes can only be printed with Acrobat Standard or Pro.**

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- Please note the outside hyperlinks will be displayed in a new window. In order to navigate back to this document, the user will need to click on either the application being used to view this document or from the main toolbar, click on Window and then on this document.

<b>Content Area</b>	<b>VISUAL &amp; PERFORMING ARTS</b>
<b>STANDARD 1.1 (AESTHETICS)</b>	
<b>ALL STUDENTS WILL APPLY AESTHETIC KNOWLEDGE IN THE CREATION OF AND IN RESPONSE TO DANCE, MUSIC, THEATER, AND VISUAL ART.</b>	
<b>Strand C: Responding to Works of Art in Dance, Music, Theatre, and Visual Art</b>	

	<b>Content Understandings</b>	<b>CPI #</b>	<b>CPI</b>
<p><b>By the end of grade 2</b>, all students will demonstrate <b>BASIC LITERACY</b> in the content knowledge and skills in this grade band cluster in aesthetics.</p>	<p>Each art form and the artists who create them have distinct characteristics.</p>	<b>1.1.2C.1</b>	Identify the aesthetic qualities of <u>exemplary works</u> of dance, music, theatre, and visual arts and the <u>characteristics of the artists</u> who created them.
		<b>1.1.2C.2</b>	Compare and contrast culturally and historically diverse works of art that evoke emotion and communicate cultural meaning/interpretation.
		<b>1.1.2C.3</b>	Use imagination to create a story based on an arts experience that communicates an emotion or feeling in each of the art forms.
		<b>1.1.2C.4</b>	Distinguish patterns in nature found in works of art.
<p><b>By the end of grade 5</b>, all students will demonstrate <b>BASIC LITERACY</b> in the content knowledge and skills in this grade band cluster in aesthetics.</p>	<p>Works of art may be organized according to their <u>function and artistic purposes</u>.</p>	<b>1.1.5C.1</b>	Employ basic domain-specific arts language to categorize works of dance, music, theater, and visual art according to established classifications.
	<p><u>Formalism</u> in dance, music, theatre, and visual art varies according to personal, cultural and historical contexts.</p>	<b>1.1.5C.2</b>	Make informed aesthetic responses to artwork in response to structural arrangement, personal, cultural, and historical points of view.
	<p>Criteria for determining aesthetic merits of artwork vary according to context.</p> <p>Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.</p>	<b>1.1.5C.3</b>	Demonstrate how art communicates ideas about personal and social values, and is inspired by an individual's imagination and <u>frame of reference</u> .

	<b>Content Understandings</b>	<b>CPI #</b>	<b>CPI</b>
<p><b>By the end of grade 8</b>, all students will demonstrate <b>COMPETENCY</b> in the content knowledge and skills for this grade band cluster in aesthetics applied to their required area of arts concentration.</p>	<p>Contextual clues to artistic intent and/or cultural and community use of art for <u>utilitarian</u> and non-utilitarian purpose are embedded in the work.</p> <p>Analysis of <u>archetypal</u> or <u>consummate works of art</u> requires knowledge and understanding of culturally specific art in an historical context.</p>	<b>1.1.8C.1</b>	<p>Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art.</p>
	<p>Performance technique varies according to era and genre of dance, music, theatre, and visual art.</p>	<b>1.1.8C.2</b>	<p>Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and eras.</p>
	<p>Abstract ideas may be expressed in works of art using a genre's stylistic traits.</p> <p>Symbolism and metaphor are characteristics of art and art making.</p> <p>Awareness of basic elements of style and design in dance, music, theater, and visual art inform the creation of criteria for judging originality.</p>	<b>1.1.8C.3</b>	<p>Compare and contrast changes in the accepted meanings of known art works over time given shifts in societal norms, beliefs or values.</p> <p>Interpret symbolism embedded in art works from various mediums and artistic disciplines.</p> <p>Differentiate between "traditional" works of art and those that do not use conventional elements of style to express new ideas.</p>
	<p>Artwork may be both functional and decorative.</p> <p>Relative merits of works of art can be assessed through analysis of form, function, craftsmanship, and originality</p>	<b>1.2.8AC.4</b>	<p>Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.</p>

	<b>Content Understandings</b>	<b>CPI #</b>	<b>CPI</b>
<b>By the end of grade 12</b> , all students will demonstrate <b>PROFICIENCY</b> in the content knowledge and skills in this grade band cluster in aesthetics applied to their required area of arts concentration.	Recognition of fundamental elements within various art forms is dependent on the ability to decipher cultural implications embedded in artwork.  Contextual clues within art works often reveal artistic intent enabling the viewer to hypothesize the artist's concept.	<b>1.1.12C.1</b>	Use contextual clues to differentiate between unique and common properties and cultural implications of dance, music, theatre, and visual art.  Speculate on the artist's intent using domain specific language and embedded clues to substantiate the hypothesis.
	Artistic styles, trends, movements and historical responses to various genres of art evolve over time.	<b>1.1.12C.2</b>	Develop informed personal responses to various domains of art using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the work.
	Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative domain-specific arts terminology.	<b>1.1.12C.3</b>	Evaluate how exposure to various cultures influences individual, emotional, intellectual and kinesthetic responses to artwork.

<b>Content Area</b>	<b>DANCE</b>
<b>STANDARD 1.2 (PERFORMANCE)</b>	
<b>ALL STUDENTS WILL UTILIZE THOSE SKILLS, MEDIA, METHODS, AND TECHNOLOGIES APPROPRIATE TO THE CREATION, PERFORMANCE, AND PRESENTATION OF DANCE.</b>	
<b>Strand B(1): Perform Works of Art in Dance</b>	

	<b>Content Understandings</b>	<b>CPI #</b>	<b>CPI</b>
<p><b>By the end of preschool, all children will demonstrate BASIC LITERACY in the content understandings and skills in DANCE and CREATIVE MOVEMENT.</b></p>	<p>Creative movement/dance performance is a means self expression for very young learners.</p>	<b>1.1</b>	Move the body in a variety of ways, with and without music.
		<b>1.2</b>	Respond to changes in tempo and a variety of musical rhythms through body movement.
		<b>1.3</b>	Participate in simple sequences of movements.
		<b>1.4</b>	Define and maintain personal space, concentration and focus during creative movement/dance performance.
		<b>1.5</b>	Participate in or observe a variety of dance and movement activities accompanied by music and/or props from different cultures and genres.
		<b>1.6</b>	Use movement/dance to convey meaning around a theme or to show feelings.
		<b>1.7</b>	Begin to demonstrate appropriate audience skills during creative movement and dance performances.
		<b>1.8</b>	Describe feelings and reactions in response to a creative movement/dance performance.

	<b>Content Understandings</b>	<b>CPI #</b>	<b>CPI</b>
<b>By the end of grade 2</b> , all students will demonstrate <b>BASIC LITERACY</b> in the content knowledge and skills in this grade band cluster in <b>DANCE</b> .	<p>The elements of dance are time, space and energy.</p> <p>Improvisational structures facilitate movement invention.</p> <p>Musical or non-musical accompaniment is a choice.</p> <p>Dance can communicate meaning around a variety of themes.</p>	<b>1.2.2B(1).1</b>	Create and perform planned and improvised movement sequences using the <a href="#">elements of dance</a> with and without musical accompaniment, to communicate meaning around a variety of themes.
	<p>The creation of original work often begins with improvisation.</p> <p>Movement sequences change when applying the dance elements.</p>	<b>1.2.2B(1).2</b>	Create and perform planned and improvised movement sequences alone and in small groups with variations in tempo, meter, rhythm, levels and spatial pathways.
	<p>The integrity of choreographed sequences is maintained by personal and group spatial relationships.</p> <p>Dance movement skills require intentional direction of focus and concentration in performance.</p>	<b>1.2.2B(1).3</b>	Define and maintain personal space, concentration and focus in performing movement skills.
	<p><a href="#">Locomotor and non-locomotor movements</a> may contribute equally to the thematic content of solo and ensemble dances.</p>	<b>1.2.2B(1).4</b>	Create and perform original movement sequences alone and with a partner that utilizes <a href="#">locomotor and non-locomotor movements</a> at various levels in space.

	<b>Content Understandings</b>	<b>CPI #</b>	<b>CPI</b>
<b>By the end of grade 5</b> , all students will demonstrate <b>BASIC LITERACY</b> in the content knowledge and skills in this grade band cluster in <b>DANCE</b> :	<p>Fundamental movement structures include a defined beginning, middle and ending.</p> <p>Planned choreographic and improvised movement sequences that manipulate time, space and energy.</p> <p>Kinesthetic transference of rhythm comes from auditory and visual stimuli.</p>	<b>1.2.5B(1).1</b>	Perform planned and improvised sequences with a distinct beginning, middle, and end that manipulate time, space, and energy and accurately transfer rhythmic patterns from the auditory to the kinesthetic.
	Creation of original work is often reliant on improvisation as a choreographic tool.	<b>1.2.5B(1).2</b>	Use improvisation as a tool for invention to create and perform movement sequences incorporating various levels, tempos, and spatial pathways.
	<p>The essence/character of movement sequences change when used in varying levels and tempos, and along different spatial pathways.</p> <p>Themes developed from works of art, props and other creative stimuli can communicate meaning.</p>	<b>1.2.5B(1).3</b>	Create and perform dances alone and in small groups that communicate meaning on a variety of themes, using props or artwork as creative stimuli.
	<p>Dance requires a fundamental understanding of body alignment and applied <a href="#">kinetic principles</a>.</p> <p>Age appropriate conditioning of the body increases flexibility, balance, strength, focus, and enhanced performance technique.</p>	<b>1.2.5B(1).4</b>	Demonstrate developmentally appropriate <a href="#">kinesthetic awareness</a> of basic anatomical principles using concentration and focus, strength, flexibility, balance, and coordination.
	Various dance styles, traditions and techniques adhere to basic principles of alignment, balance, focus and initiation of movement.	<b>1.2.5B(1).5</b>	Perform basic sequences of movement from different styles or traditions accurately while demonstrating proper alignment, balance, initiation of movement, and direction of focus.

	<b>Content Understandings</b>	<b>CPI #</b>	<b>CPI</b>
<b>By the end of grade 8</b> , students selecting DANCE as their required area of concentration, will demonstrate <b>COMPETENCY</b> in the content knowledge and skills in this grade band cluster.	Movement dynamics and qualities emphasize time, space and energy.	<b>1.2.8B(1).1</b>	Incorporate a broad range of dynamics and movement qualities by manipulating aspects of time, space, and energy in planned and improvised solo and group work.
	Movement affinities and effort actions impact dynamic tension and spatial relationships.		
	Dance may be used as a symbolic language to communicate universal themes and varied points of view about social, political or historical issues in a given era.	<b>1.2.8B(1).2</b>	Choreograph and perform cohesive dance works that reflect social/historical/political themes.
	Foundational understanding of anatomical and kinesthetic principles is a contributing factor to dance artistry.	<b>1.2.8B(1).3</b>	Choreograph and perform movement sequences that demonstrate rhythmic acuity and artistic application of anatomical and kinesthetic principles.
	Artistry in dance requires rhythmic acuity.		
Technology and arts media are often catalysts for creating original choreographic compositions.	<b>1.2.8B(1).4</b>	Utilize arts media and technology in the creation and performance of short compositions.	
<b>By the end of grade 12</b> , students selecting DANCE as their required area of concentration, will demonstrate <b>PROFICIENCY</b> in the content knowledge and skills in this grade band cluster.	Creating highly integrated improvisational movement sequences develops personal style for solo and ensemble work.	<b>1.2.12B(1).1</b>	Integrate a variety of movement relationships, qualities, and elements in planned and improvised dance styles and genres in solo and ensemble performance.
	Characteristics of style vary broadly across dance genres.		
	Aesthetic quality is a result of the application and understanding of unity in form and content.	<b>1.2.12B(1).2</b>	Create solo and ensemble dances with themes that have unity of form and content, conceptual coherence and aesthetic unity.
	Dance artistry is achieved through refined technique, musicality, clarity of choreographic stylistic nuance, and application of proper body mechanics.	<b>1.2.12B(1).3</b>	Demonstrate proper body mechanics, <b><u>technical proficiency and artistry in dance performance</u></b> .
Dance production is collaborative by nature requiring choreographic, technological, design, and performance skill.	<b>1.2.12B(1).4</b>	Collaborate in the design and production of dances that utilize <b><u>choreographic structures</u></b> and incorporate various media/technologies.	

<b>Content Area</b>	<b>MUSIC</b>
<b>Standard</b>	<b>STANDARD 1.2 (PERFORMANCE)</b> <b>ALL STUDENTS WILL UTILIZE THOSE SKILLS, MEDIA, METHODS, AND TECHNOLOGIES APPROPRIATE TO THE CREATION, PERFORMANCE, AND PRESENTATION OF MUSIC.</b>
<b>Strand B(2): Perform Works of Art in Music</b>	

	<b>Content Understandings</b>	<b>CPI #</b>	<b>CPI</b>
<b>By the end of preschool, all children will demonstrate BASIC LITERACY in the content knowledge and skills in MUSIC.</b>	Creating/performing music provides a means of self expression for very young learners.	<b>2.1</b>	Sing a variety of songs with expression, independently and with others.
		<b>2.2</b>	Use a variety of musical instruments to create music alone and/or with others, using different beats, tempos, dynamics and interpretation.
		<b>2.3</b>	Clap or sing songs with repetitive phrases and rhythmic patterns.
		<b>2.4</b>	Listen to, imitate, and improvise sounds, patterns or songs.
		<b>2.5</b>	Recognize and name a variety of music terms using appropriate music vocabulary.
		<b>2.6</b>	Begin to demonstrate appropriate audience skills during recordings and music performances.
		<b>2.7</b>	Describe reactions and feelings, in response to diverse musical genres and styles.
		<b>2.8</b>	Participate in and listen to music from a variety of cultures and times.

	<b>Content Understandings</b>	<b>CPI #</b>	<b>CPI</b>
<b>By the end of grade 2, all students will demonstrate BASIC LITERACY in the content knowledge and skills in this grade band cluster in MUSIC.</b>	The ability to read music notation correlates with musical fluency and literacy.  Notation systems are complex symbolic languages that indicate pitch, rhythm, dynamics and tempo.	<b>1.2.2B(2).1</b>	Clap, sing or play on pitch from basic notation in the treble clef with consideration of pitch, rhythm, dynamics and tempo.
	Proper vocal production/ <u>vocal placement</u> requires an understanding of basic anatomy and the physical properties of sound.	<b>1.2.2B(2).2</b>	Demonstrate developmentally appropriate vocal production/ <u>vocal placement</u> and breathing technique.
	Playing techniques for <u>Orff instruments</u> develop foundational skills used for hand percussion and melodic percussion instruments.	<b>1.2.2B(2).3</b>	Demonstrate correct playing techniques for <u>Orff instruments</u> or equivalent homemade instruments.
	Proper breathing technique and correct posture improve the timbre of the voice and protect the voice when singing.	<b>1.2.2 B(2).4</b>	Vocalize the “ <u>home tone</u> ” of familiar and unfamiliar songs that demonstrate appropriate posture and breathing technique while performing songs, rounds, or canons in unison and with a partner.
	Improvisation is a foundational skill for music composition.	<b>1.2.2 B(2).5</b>	Improvise short tonal and rhythmic patterns over <u>ostinatos</u> and modify melodic or rhythmic patterns using selected notes and/or scales to create expressive ideas.
	Prescribed forms and rules govern music composition, rhythmic accompaniment, and the harmonizing of parts.	<b>1.2.2 B(2).6</b>	Sing or play simple melodies or rhythmic accompaniments in AB and ABA forms independently and in groups; sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.
	Basic conducting patterns and gestures provide cues about how and when to execute changes in dynamics, timbre, and timing.	<b>1.2.2 B(2).7</b>	Blend unison and harmonic parts, and vocal or instrumental timbres while matching dynamic levels in response to conductor’s cues.

	<b>Content Understandings</b>	<b>CPI #</b>	<b>CPI</b>
<b>By the end of grade 5</b> , all students will demonstrate <b>BASIC LITERACY</b> in the content knowledge and skills in this grade band cluster in <b>MUSIC</b> .	Complex scores may include compound meters and the grand staff.	<b>1.2.5 B(2).1</b>	Sing or play music from complex notation including mixed and compound meters utilizing notation systems in treble and bass clef; <u><a href="#">mixed meter</a></u> ; and <u><a href="#">compound meter</a></u> .
	Proper vocal production and placement improve vocal quality.  Harmonizing requires singing ability and active listening skills.  Individual voice ranges change with time.	<b>1.2.5 B(2).2</b>	Sing independently and in groups in both melodic and harmonizing parts, adjusting to the range and timbre of the developing voice.
	<u><a href="#">Music composition</a></u> is governed by prescribed rules and forms that apply to both improvised and scored music.	<b>1.2.5 B(2).3</b>	Improvise and score simple melodies over given harmonic structures using traditional instruments and/or computer programs.
	Decoding musical scores requires understanding of notation systems, the <u><a href="#">elements of music</a></u> , and basic compositional concepts.	<b>1.2.5 B(2).4</b>	Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in composition.
<b>By the end of grade 8</b> , students selecting <b>MUSIC</b> as their required area of concentration will demonstrate <b>COMPETENCY</b> in the content knowledge and skills in this grade band cluster.	Western, non-western, and avant-garde notation systems have distinctly different characteristics.	<b>1.2.8 B(2).1</b>	Perform instrumental or vocal compositions using complex standard and non-standard western, non-western, and avant-garde notation.
	Stylistic considerations vary according to genre, culture, and historical eras.	<b>1.2.8 B(2).2</b>	Perform independently and in groups with appropriate expressive qualities aligned with the stylistic variants of the genre.
	<u><a href="#">Domain specific terminology</a></u> is a component of music literacy.	<b>1.2.8 B(2).3</b>	Apply theoretical understanding of expressive/dynamic music terminology to the performance of written scores in the grand staff.
	Improvisation is a compositional skill that is dependent on understanding the <u><a href="#">elements of music</a></u> as well as stylistic nuances of historical eras and genres of music.	<b>1.2.8 B(2).4</b>	Improvise music in a selected genre or style, utilizing the <u><a href="#">elements of music</a></u> consistent with basic playing/singing techniques reflecting the genre or style.

	<b>Content Understandings</b>	<b>CPI #</b>	<b>CPI</b>
<b>By the end of grade 12</b> , students selecting MUSIC as their required area of concentration, will demonstrate <b>PROFICIENCY</b> in the content knowledge and skills in this grade band cluster.	Technical accuracy, musicality, and stylistic considerations vary according to genre, culture, and historical era.	<b>1.2.12B(1).1</b>	Analyze compositions from different world cultures and genres and/or perform excerpts with musicality and technical accuracy.
	The ability to read and interpret music impacts musical fluency.	<b>1.2.12B(1).2</b>	Analyze original or prepared musical scores and determine how the <u>elements of music</u> are manipulated.
	Understanding how to manipulate the <u>elements of music</u> is a contributing factor to musical artistry.	<b>1.2.12B(1).3</b>	Improvise works through the conscious manipulation of the elements of music including the use of computer generated sounds and notation programs.
	Basic vocal and instrumental arranging skills require theoretical understanding of music composition.	<b>1.2.12B(1).4</b>	Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media and/or analyze prepared scores by using computer music composition software.

<b>Content Area</b>	<b>THEATRE</b>
<b>STANDARD 1.2 (PERFORMANCE)</b>	
<b>ALL STUDENTS WILL UTILIZE THOSE SKILLS, MEDIA, METHODS, AND TECHNOLOGIES APPROPRIATE TO THE CREATION, PERFORMANCE, AND PRESENTATION OF THEATER.</b>	
<b>Strand B(3): Perform Works of Art in Theatre</b>	

	<b>Content Understandings</b>	<b>CPI #</b>	<b>CPI</b>
<b>By the end of preschool, all children will demonstrate BASIC LITERACY in the content understandings and skills in THEATRE/DRAMATIC PLAY.</b>	Dramatic play provides a means of self expression for very young learners.	<b>3.1</b>	Play roles observed through life experiences (e.g., mom, baby, fire fighter, police officer, doctor, car mechanic).
		<b>3.2</b>	Use memory, imagination, creativity and language to make up new roles and act them out.
		<b>3.3</b>	Participate with others in dramatic play, negotiating roles and setting up scenarios using costumes and props.
		<b>3.4</b>	Differentiate between fantasy/pretend and real.
		<b>3.5</b>	Sustain and extend play during dramatic play interactions (e.g. set the stage by anticipating what will happen next).
		<b>3.6</b>	Begin to demonstrate appropriate audience skills during storytelling and performances.
		<b>3.7</b>	Describe feelings and reactions and make increasingly informed responses to stories and dramatic performances.
		<b>3.8</b>	Participate in and listen to stories and dramatic performances from a variety of cultures and times.

	<b>Content Understandings</b>	<b>CPI #</b>	<b>CPI</b>
<b>By the end of grade 2</b> , all students will demonstrate <b>BASIC LITERACY</b> in the content knowledge and skills in this grade band cluster in THEATRE.	Plays may use narrative structures to communicate themes.	<b>1.2.2B(3).1</b>	Portray characters demonstrating <u>logical story sequence</u> , given circumstances, plot, thematic intent, and informed character choices.
	Actors use voice and movement as tools for storytelling.	<b>1.2.2 B(3).2</b>	Utilize voice and movement in solo, paired and group pantomimes and improvisation.
	Voice and movement have broad ranges of expressive potential.	<b>1.2.2 B(3).3</b>	Develop awareness of vocal range, personal space, and character specific vocal and creative movement choices.
<b>By the end of grade 5</b> , all students will demonstrate <b>BASIC LITERACY</b> in the content knowledge and skills for this grade band cluster in THEATRE.	A play's effectiveness is enhanced by the theatre artists' knowledge of <u>theatrical elements</u> and understanding of the <u>elements of theatre</u> .	<b>1.2.5 B(3).1</b>	Create original plays using script-writing formats that include stage directions and <u>theatrical elements</u> that demonstrate comprehension of the <u>elements of theatre</u> , and story construction.
	Performers use active listening skills in scripted and improvised performances to create believable, multi-dimensional characters.  Actors create a sense of truth and believability by applying performance techniques appropriate to the circumstances of a scripted or improvised performance.	<b>1.2.5 B(3).2</b>	Demonstrate how active listening skills, vocal variety, physical expression, stage business, sensory recall, concentration, and focus affect meaning in scripted and improvised performances.

	<b>Content Understandings</b>	<b>CPI #</b>	<b>CPI</b>
<b>By the end of grade 8</b> , students selecting THEATRE as their required area of concentration, will demonstrate <b>COMPETENCY</b> in the content knowledge and skills in this grade band cluster.	Effective scripted and improvisational performances require informed, supported, and sustained choices by actors, directors and designers.  Techniques for communicating a character's intent vary in live performance and recorded mediums.	<b>1.2.8 B(3).1</b>	Create a method for defining and articulating character objectives, intentions and subtext, and apply to the portrayal of characters in live performances or taped mediums.
	Dramatic context and active listening skills inform development of believable, multi-dimensional characters in scripted and improvised performances.  Mastery of physical and vocal skills enables actors to create dramatic action that generates a sense of truth and credibility.		
<b>By the end of grade 12</b> , students selecting THEATRE as their required area of concentration, will demonstrate <b>PROFICIENCY</b> in the content knowledge and skills in this grade band cluster.	Effective scripted and improvisational performances require informed, supported, and sustained choices by actors, directors and designers.  Theatre genres are created by combining complex narrative structures, theatrical elements, and thematic intent.	<b>1.2.12 B(3).1</b>	Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and theatrical elements appropriate to a variety of <u><b>theatrical genres</b></u> .
	Presentation of believable, multi-dimensional characters in scripted and improvised performance requires application of specific physical choices, sustained vocal technique, and clearly motivated actions.		
		<b>1.2.12 B(3).2</b>	Create and evaluate performances by citing evidence of motivated actions.

<b>Content Area</b>	<b>VISUAL ART</b>
<b>STANDARD 1.2 (PERFORMANCE)</b>	
<b>ALL STUDENTS WILL UTILIZE THOSE SKILLS, MEDIA, METHODS, AND TECHNOLOGIES APPROPRIATE TO THE CREATION AND PRESENTATION OF VISUAL ART.</b>	
<b>Strand B(4): Perform Works of Art in Visual Art</b>	

	<b>Content Understandings</b>	<b>CPI #</b>	<b>CPI</b>
<b>By the end of preschool, all children will gain demonstrate BASIC LITERACY in the content understandings and skills in VISUAL ART.</b>	Visual art provides a means of self expression for very young learners.	<b>4.1</b>	Demonstrate a growing ability to represent experiences, thoughts and ideas through a variety of age-appropriate materials and visual art media using memory, observation and imagination.
		<b>4.2</b>	Create two and three-dimensional works of art using color, line, shape, form, texture and space.
		<b>4.3</b>	Demonstrate planning, persistence and problem solving skills while working independently, or with others, during the creative process.
		<b>4.4</b>	Use vocabulary to describe various art forms, artists and elements in the visual arts.
		<b>4.5</b>	Create more recognizable representations as eye-hand coordination and fine motor skills develop.
		<b>4.6</b>	Describe feelings and reactions, and make increasingly thoughtful observations in response to a variety of culturally diverse works of art and objects in the everyday world.
		<b>4.7</b>	Demonstrate the safe and appropriate use and care of art materials and tools.

	<b>Content Understandings</b>	<b>CPI #</b>	<b>CPI</b>
<b>By the end of grade 2,</b> all students will demonstrate <b>BASIC LITERACY</b> in the content knowledge and skills in this grade band cluster in VISUAL ART.	Visual statements in art are derived from the basic <a href="#">elements of art</a> regardless of format and <a href="#">medium</a> used to create the art.  There are a wide variety of <a href="#">art media</a> , each having its own materials, processes, and technical application methods for exploring solutions to creative problems.	<b>1.2.3B(4).1</b>	Create two and three-dimensional works of art utilizing the basic elements of color, line, shape, form, texture, and space in a variety of <a href="#">arts mediums</a> and application methods.
	Symbols convey meaning agreed upon by a group or culture.  Manipulation of the basic <a href="#">elements of art</a> and <a href="#">principles of design</a> to convey personal expression results in <a href="#">visual communication</a> that may be applied to a variety of settings.	<b>1.2.3B(4).2</b>	Utilize symbols to create works of art based on selected age appropriate <a href="#">themes</a> drawn from oral stories as a basis for pictorial representation in personal works of art.
	Each discipline within the visual arts uses various formats, materials, tools and techniques that have their own verbal and visual vocabularies.	<b>1.2.3B(4).3</b>	Employ basic verbal and visual art vocabularies and demonstrate knowledge of materials, tools and methodologies used in the creation of visual story telling.
	Knowledge of visual mediums necessitates an understanding of a variety of traditional and non-traditional tools, applications, possibilities, and limitations.	<b>1.2.3B(4).4</b>	Explore the use of a wide array of <a href="#">materials</a> and select tools appropriate to the production of works of art in varied mediums and formats.
	Visual awareness stems from acute observational skills and interest in visual objects, spaces, and their relationship to the world.	<b>1.2.3BB(4).5</b>	Create works of art in a variety of art mediums and disciplines, based on observations of the physical world, that illustrate how art is part of everyday life.

	<b>Content Understandings</b>	<b>CPI #</b>	<b>CPI</b>
<b>By the end of grade 5,</b> all Students will demonstrate BASIC LITERACY in the content knowledge and skills in this grade band cluster in VISUAL ART.	The <b>elements of art</b> and <b>principles of design</b> can be used in infinite variety as personal responses to creative problems.	<b>1.2.5B(4).1</b>	Create cohesive visual statements individually and collaboratively that employ the elements of art and utilize the <b>principles of design</b> in two and three-dimensional works of art.
	Contextual clues to culturally specific thematic content, symbolism, and compositional, stylistic nuance are prevalent in works of art throughout the ages.	<b>1.2.5B(4).2</b>	Identify common and distinctive characteristics of works of art from diverse cultural and <b>historical eras of visual art</b> in age appropriate <b>stylistic terminology</b> and experiment with various compositional approaches influenced by these styles.
	Each of the <b>categories/genres of art</b> has an appropriate vocabulary and stylistic approach to art making.	<b>1.2.5B(4).3</b>	Differentiate drawing, painting, ceramics, sculpture, printmaking, textiles, and computer imaging by physical properties.
	The characteristics and physical properties of the various materials available for use in art making are infinite in their variety and potential application.	<b>1.2.5B(4).4</b>	Experiment with various formats, mediums and materials to create different works of art.
	There are many types of aesthetic arrangements for the exhibition of art.  Creating or assembling gallery exhibitions requires good time management and creative problem solving skills.	<b>1.2.5B(4).5</b>	Collaborate in the creation and presentation of completed works of art generated through multiple mediums in exhibition areas inside and outside the classroom.

	<b>Content Understandings</b>	<b>CPI #</b>	<b>CPI</b>
<p><b>By the end of grade 8</b>, students selecting VISUAL ART as their required area of concentration, will demonstrate <b>COMPETENCY</b> in the content knowledge and skills in this grade band cluster.</p>	The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.	<b>1.2.8B(4).1</b>	Incorporate various art elements and principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement in the creation of two and three-dimensional artwork in a broad array of artistic mediums to enhance the <u>expression of creative ideas</u> .
	<p>Themes in art are often communicated through symbolism, allegory or irony.</p> <p>There are a wide variety of art mediums, each having appropriate tools and processes for the production of art work. Fluency in these tools and technologies is a key component of making art.</p>	<b>1.2.8B(4).2</b>	Apply various mediums, technologies and processes in the production of allegorical, theme-based two and three-dimensional art using tools and technologies appropriate to the <u>medium</u> .
	<p>The determining factors for the classification of art into various genres are linked to the <u>formal aspects of the visual statements</u>.</p> <p>Many genres of art have their own domain specific vocabulary.</p>	<b>1.2.8B(4).3</b>	Identify genres of art including realism, abstract, nonobjective, and conceptual art within various contexts using appropriate art vocabulary, and solve hands-on visual problems in a variety of styles.
	<p>There are universal themes that exist in art across time and cultures.</p> <p>Art may embrace multiple solutions to a problem.</p>	<b>1.2.8B(4).4</b>	Delineate thematic content of multicultural art works and plan, design, and execute multiple solutions to challenging visual arts problems expressing similar thematic content.
	Each of the many <u>categories/genres of art</u> has an appropriate vocabulary and stylistic approach to art making.	<b>1.2.8B(4).5</b>	Examine the characteristics, thematic content, and symbolism found in works of art from diverse cultural and <u>historical eras</u> ; and utilize these visual statements as inspiration for original art work in a variety of media.
	The visual possibilities and inherent qualities of traditional and contemporary art materials (including digital media) may inform choices about visual communication and art making techniques.	<b>1.2.8B(4).6</b>	Synthesize the physical properties, processes, formats, media, and techniques for visual communication in multiple medium (including computer-assisted art) and apply this knowledge to the creation of original art work in a broad array of mediums.

	<b>Content Understandings</b>	<b>CPI #</b>	<b>CPI</b>
<b>By the end of grade 12</b> , students selecting VISUAL ART as their required area of concentration, will demonstrate <b>PROFICIENCY</b> in the content knowledge and skills in this grade band cluster.	Manipulation of the elements of art and principles of design result in original portfolios reflecting choice and personal stylistic nuance.	<b>1.2.12B(4).1</b>	Synthesize the elements of art and principles of design into an original portfolio of two and three-dimensional artwork that reflects personal style and a high degree of technical proficiency and expressivity.
	Culturally and historically diverse art methods, media, techniques, and styles impact originality and interpretation of the artistic statement.	<b>1.2.12B(4).2</b>	Produce an original body of work in one or more mediums that demonstrates mastery of <u>visual literacy</u> , methods, techniques, and cultural understanding.
	Expressionism, Abstractionism (non-objective art), Realism/Naturalism, and Impressionism (et. al) are conveyed to the audience by the artists understanding of the relationship between media, methodology, and visual statement.	<b>1.2.12B(4).3</b>	Organize personal works of visual art that convey a high level of understanding of how expression of ideas relates to the media, techniques, and <u>artistic processes</u> used.
	Interpretation of themes inherent in art and art making are rendered in traditional media, methodologies, and <u>new art mediums and methodologies</u> .	<b>1.2.12B(4).4</b>	Analyze the syntax and compositional and stylistic principles of two and three-dimensional art in multiple artistic mediums (including computer-assisted art work), and interpret themes using symbolism, allegory, or irony inherent in art and art making.
	Culturally specific art styles and processes reflect the interrelationship of art history and sociology.  Two and three-dimensional artwork can be rendered culturally specific by utilization of specific art tools, techniques, styles, materials and methodologies specific to that culture.	<b>1.2.12B(4).5</b>	Emulate styles and artistic processes used in culturally/ historically diverse two and three-dimensional art in an original body of work of varied mediums.

<b>Content Area</b>	<b>DANCE</b>
<b>STANDARD 1.3 (ELEMENTS AND PRINCIPLES)</b>	
<b>ALL STUDENTS WILL DEMONSTRATE AN UNDERSTANDING, OF THE ELEMENTS AND PRINCIPLES OF DANCE.</b>	
<b>Strand A(1): Create Works of Art in Dance</b>	

	<b>Content Understandings</b>	<b>CPI #</b>	<b>CPI</b>
<b>By the end of grade 2</b> , all students will demonstrate <b>BASIC LITERACY</b> in the content knowledge and skills in this grade band cluster in DANCE.	Original choreography and improvisation of movement sequences begins with basic understanding of the dance elements.	<b>1.3.2A(1).1</b>	Identify the <u>dance elements of time, space, and energy</u> in planned and improvised dance sequences.
	Original movement is generated through improvisational skills and techniques.	<b>1.3.2A(1).2</b>	Apply the use of improvisation to discover new movement to fulfill the intent of the choreography of the dance.
	There are distinct differences between pedestrian movements and formal training in dance.	<b>1.3.2A.(1).3</b>	Demonstrate the difference between pantomime, pedestrian, abstract gesture, and dance movement.
	The coordination and isolation of different body parts is dependent on dynamic alignment of the body while standing and moving.	<b>1.3.2A(1).4</b>	Apply and adapt isolated and coordinated body part movements, <u>alignment of body balance</u> , and <u>body patterning</u> in movement patterns.
<b>By the end of grade 5</b> , all students will demonstrate <b>BASIC LITERACY</b> in the content knowledge and skills in this grade band cluster in DANCE.	Basic choreographed structures utilize the dance elements.	<b>1.3.5A(1).1</b>	Analyze both formal and expressive aspects of time, shape, space, and energy and differentiate basic choreographic structures in various dance works.
	The intent of movement is developed and generated through improvisation.  Form and structure are important when interpreting original choreography.	<b>1.3.5A(1).2</b>	Analyze the use of improvisation to interpret compositional use of dance elements that define the intent and develop the choreography in both form and structure.

	<b>Content Understandings</b>	<b>CPI #</b>	<b>CPI</b>
<b>By the end of grade 5</b> , all students will demonstrate <b>BASIC LITERACY</b> in the content knowledge and skills in this grade band cluster in DANCE.	Musical or non-musical forms of sound can alter meaning in dance choreography and improvisation.	<b>1.3.5A(1).3</b>	Determine how accompaniment such as sound, spoken text or silence can affect the choreography and meaning of a dance composition.
	Compositional works distinguish and vary body movements and range of motion by segregating contrasting and complimentary movements for performance.	<b>1.3.5A(1).4</b>	Differentiate contrasting and complimentary shapes, shared weight centers, body parts, <a href="#">body patterning</a> , <a href="#">balance</a> , and range of motion in compositions and performance.
<b>By the end of grade 8</b> , students selecting DANCE as their required area of concentration, will demonstrate <b>COMPETENCY</b> in the content knowledge and skills delineated in this grade band cluster.	Numerous formal choreographic structures develop the dance elements in the creation of dance works.	<b>1.3.8A(1).1</b>	Interpret the choreographic structures of contrast and transition, the process of reordering and chance, and the structures of AB, ABA, canon, call and response, and narrative.
	Styles and techniques in dance are defined by their manipulation of choreographic principles and dance elements in the creation of dance compositions.	<b>1.3.8A(1).2</b>	Discern the compositional use of dance elements and the choreographic principles of dynamics, space, relationships, body parts and actions and their relationship in defining dance techniques and styles.
	Dance utilizes various themes and forms of arts media to engage the viewer, develop meaning and/or create sensation.	<b>1.3.8A(1).3</b>	Examine the relationship of dance to <a href="#">arts media</a> and social themes, as catalysts for dance composition.
	The quality of integrated movement depends on body alignment and synchronized use of major and minor muscle groups.  Variety in body patterns, range of motion elements, and skill level enhance dance compositions and performance.	<b>1.3.8A(1).4</b>	Integrate a variety of isolated and coordinated movement possibilities utilizing all major muscle groups, applied skeletal alignment, <a href="#">body patterns</a> balance, and range of motion in compositions and performance.

	<b>Content Understandings</b>	<b>CPI #</b>	<b>CPI</b>
<b>By the end of grade 12</b> , students selecting DANCE as their required area of concentration, will demonstrate <b>PROFICIENCY</b> in the content knowledge and skills in this grade band cluster.	Creating master works in dance requires a deep comprehension, articulation, manipulation and application of the dance elements.	<b>1.3.12A(1).1</b>	Articulate understanding of choreographic structures or forms such as palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation in master works of dance.
	Acute <b>kinetic awareness</b> and mastery of composition are essential for creating and interpreting master works of art.	<b>1.3.12A(1).2</b>	Categorize the elements, principles, and choreographic structure of dance masterworks.
	Interpretation of dance is heavily reliant on its context.	<b>1.3.12A(1).3</b>	Analyze issues of gender, ethnicity, socio-economical status, political views, age and physical conditioning in relationship to dance and arts media.
	Artistry in dance performance is accomplished through complete integration of anatomical principles of the body, and clear direction of intent and purpose.	<b>1.3.12A(1).4</b>	Synthesize knowledge of anatomical principles of body alignment, body patterning, balance, strength and coordination for compositions and performance.

<b>Content Area</b>	<b>MUSIC</b>
<b>STANDARD 1.3 (ELEMENTS AND PRINCIPLES)</b>	
<b>ALL STUDENTS WILL DEMONSTRATE AN UNDERSTANDING OF THE ELEMENTS AND PRINCIPLES OF MUSIC.</b>	
<b>Strand A(2): Create Works of Art in Music</b>	

	Content Understandings	CPI #	CPI
By the end of grade 2, all students will demonstrate <b>BASIC LITERACY</b> in the content knowledge and skills in this grade band cluster in MUSIC.	<u>Ear training and listening skill</u> are prerequisites for musical literacy.	1.3.2A(2).1	Explore musical elements through verbal and written responses to diverse aural prompts and printed scores.
	The <u>elements of music</u> are foundational to basic music literacy.	1.3.2A(2).2	Identify musical elements in response to diverse aural prompts, such as rhythm, timbre, dynamics, form, and melody.
	Music is often defined as organized sound that is dependent on predictable properties of tone and pitch.  Musical notation captures tonality, dynamic range, and rhythm.	1.3.2A(2).3	Identify and categorize sound sources by <u>common traits</u> and identify rhythmic notation up to eighth notes and rests.
	Musical instruments have unique qualities of tonality and resonance.  Conventional instruments are divided into <u>musical families</u> according to shared properties	1.3.2A(2).4	Categorize families of instruments and identify their associated musical properties.

	<b>Content Understandings</b>	<b>CPI #</b>	<b>CPI</b>
<p><b>By the end of grade 5</b>, all students will demonstrate <b>BASIC LITERACY</b> in the content knowledge and skills in this grade band cluster in <b>MUSIC</b>.</p>	<p>Reading basic music notation contributes to musical fluency and literacy.</p> <p>Musical intelligence is related to listening skill and temporal spatial reasoning ability connected to listening skill.</p>	<b>1.3.5A(2).1</b>	Identify musical elements in response to aural prompts and printed music notational systems.
	<p>The elements of music are the building blocks denoting meter, rhythmic concepts, tonality, intervals, chords, melodic and harmonic progressions that contribute to musical literacy.</p>	<b>1.3.5A(2).2</b>	Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and harmonic progressions while differentiating basic structures.
<p><b>By the end of grade 8</b>, students selecting <b>MUSIC</b> as their required area of concentration, will demonstrate <b>COMPETENCY</b> in the content knowledge and skills in this grade band cluster.</p>	<p>Common recognizable musical forms often have characteristics related to specific to cultural traditions.</p>	<b>1.3.8A(2).1</b>	Analyze the application of the elements of music in diverse western and non-western musical works from different historical eras using active listening and by reading and interpreting written scores.
	<p>Compositional techniques among music of differing styles and genres vary according to prescribed sets of rules.</p>	<b>1.3.8A(2).2</b>	Discern similarities and differences in structural forms and the manipulation of the <u>elements of music</u> found in diverse musical compositions.

	<b>Content Understandings</b>	<b>CPI #</b>	<b>CPI</b>
<p><b>By the end of grade 12</b>, students selecting MUSIC as their required area of concentration, will demonstrate <b>PROFICIENCY</b> in the content knowledge and skills in this grade band cluster.</p>	<p>Understanding nuanced stylistic differences among various genres of music is a component of musical fluency.</p> <p>Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.</p>	<b>1.3.12A(2).1</b>	<p>Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in musical compositions.</p>
	<p>Musical proficiency is characterized by the ability to sight-read advanced notation.</p> <p>Musical fluency is characterized by the ability to classify and replicate the stylistic differences in music of varying traditions.</p>	<b>1.3.12A(2).2</b>	<p>Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.</p>

<b>Content Area</b>	<b>THEATRE</b>
<b>STANDARD 1.3 (ELEMENTS AND PRINCIPLES)</b>	
<b>ALL STUDENTS WILL DEMONSTRATE AN UNDERSTANDING OF THE ELEMENTS AND PRINCIPLES OF THEATER.</b>	
<b>Strand A(3): Create Works of Art in Theatre</b>	

	<b>Content Understandings</b>	<b>CPI #</b>	<b>CPI</b>
<b>By the end of grade 2, all students will demonstrate BASIC LITERACY in the content knowledge and skills in this grade band cluster in THEATRE.</b>	The elements of theatre are recognizable in theatrical performances.	<b>1.3.2A(3).1</b>	Identify basic <a href="#">elements of theatre</a> and describe their use in a variety of theatrical performances.
	Theatre artists use precise vocabulary when staging a play.	<b>1.3.2A(3).2</b>	Express stage directions, areas of the stage, basic stage movements, and parts of a script using correct <a href="#">theatre terms</a> .
	Creative drama and storytelling use voice, movement, and facial expressions to communicate emotions.  Creating characters is an act of intention where actors play themselves in an imaginary set of circumstances.	<b>1.3.2A(3).3</b>	Distinguish between characters, actors, and the self by demonstrating respect for personal space, creative movement, and pantomime skills while interacting with others in creative drama and storytelling.
	The elements of design and theatre architecture are inherent in theatrical design and production.	<b>1.3.2A(3).4</b>	Describe the use of the elements of design by examining examples of theatrical design in productions.

	<b>Content Understandings</b>	<b>CPI #</b>	<b>CPI</b>
<b>By the end of grade 5</b> , all students will demonstrate BASIC LITERACY in the content knowledge and skills in this grade band cluster in THEATRE.	The well-made play uses a specific, <u>identifiable narrative structure</u> .	<b>1.3.5A(3).1</b>	Evaluate the structural <u>characteristics of a well-made play</u> in a variety of scripts and performances.
	The actor's physicality and vocal techniques have a direct relationship with character development.	<b>1.3.5A(3).2</b>	Interpret the relationship between the actor's physical and vocal choices and an audience's perception of character development by identifying examples of vocal variety, stage business, concentration, and focus.
	Time, place, mood and theme are expressed through use of the elements of design.	<b>1.3.5A(3).3</b>	Analyze the components of theatrical design to identify time, place, mood, and theme created with the elements of design.
	<u>Sensory recall</u> is a technique actors commonly employ to heighten the believability of a character.	<b>1.3.5A(3).4</b>	Explain the function of sensory recall and apply it to character development.
<b>By the end of grade 8</b> , students selecting THEATRE as their required area of concentration, will demonstrate COMPETENCY in the content knowledge and skills delineated in this grade band cluster.	Distinct pieces of dramatic literature and theatrical trends are a reflection of cultural traditions and periods in history.	<b>1.3.8A(3).1</b>	Analyze the structural components of plays and performances from a variety of western and non-western theatrical traditions in different historical eras.
	Actors exercise their voices and bodies through a wide variety of techniques to expand the range and the clarity of the characters they develop.	<b>1.3.8A(3).2</b>	Determine the effectiveness of various methods of vocal, physical, relaxation, and acting techniques used in actor training.
	Emotion or meaning is often communicated through modulations of vocal rate, pitch, and volume.	<b>1.3.8A(3).3</b>	Differentiate among vocal rate, pitch, and volume as they affect articulation, meaning, and character.
	A team of artists, technicians, and managers, who collaborate to achieve a common goal, use a broad range of skills to create theatrical performances.	<b>1.3.8A(3).4</b>	Define the <u>areas of responsibility</u> and necessary job skills for the front and back-of-house members of a theatre company.

	<b>Content Understandings</b>	<b>CPI #</b>	<b>CPI</b>
<b>By the end of grade 12</b> , students selecting THEATRE as their required area of concentration, will demonstrate <b>PROFICIENCY</b> in the content knowledge and skills in this grade band cluster.	Theatre and the arts play a significant role in human history and culture.	<b>1.3.12A(3).1</b>	Analyze examples of theatre's influence on history and history's influence on theatre in western and non-western theatre traditions.
	Characters have physical, emotional, and social dimensions that can be communicated through application of acting techniques.	<b>1.3.12A(3).2</b>	Formulate a process of script analysis to identify a character's physical, emotional, and social dimensions communicated through application of acting techniques.
	Theatre production is an art and a science requiring knowledge of safety procedures, materials, technology, and the construction techniques.	<b>1.3.12A(3).3</b>	Apply the basic <a href="#">physical and chemical properties</a> inherent in technical theater to safely implement theatre design.

DRAFT

<b>Content Area</b>	<b>VISUAL ART</b>
<b>STANDARD 1.3 (ELEMENTS AND PRINCIPLES)</b>	
<b>ALL STUDENTS WILL DEMONSTRATE AN UNDERSTANDING OF THE ELEMENTS AND PRINCIPLES OF VISUAL ART.</b>	
<b>Strand A(4): Create Works of Art in Visual Art</b>	

	<b>Content Understandings</b>	<b>CPI #</b>	<b>CPI</b>
<b>By the end of grade 2</b> , all students will demonstrate <b>BASIC LITERACY</b> in the content knowledge and skills in this grade band cluster in VISUAL ART.	The basic <a href="#">elements of art</a> and <a href="#">principles of design</a> govern art creation and composition.	<b>1.3.2A(4).1</b>	Identify the basic <a href="#">elements of art</a> and <a href="#">principles of design</a> in diverse types of art work.
	Recognizing the elements of art and principles of design in artwork of known and emerging artists, and peers is an initial step toward visual literacy.	<b>1.3.2A(4).2</b>	Identify elements of art and principles of design in specific works of art and how they are used.
<b>By the end of grade 5</b> , all students will demonstrate <b>BASIC LITERACY</b> in the content knowledge and skills in this grade band cluster in VISUAL ART.	Understanding the function and purpose of art elements and design principles assists with the appreciation of how art and design enhance functionality and improve quality of living.	<b>1.3.5A(4).1</b>	Identify the elements of art and principles of design that are evident in everyday life.
	The elements of art and principles of design are universal in nature.	<b>1.3.5A(4).2</b>	Compare and contrast works of art in various mediums that utilize the same art elements and principles of design.

	<b>Content Understandings</b>	<b>CPI #</b>	<b>CPI</b>
<p><b>By the end of grade 8</b>, all students selecting VISUAL ART as their required area of concentration, will demonstrate <b>COMPETENCY</b> in the content knowledge and skills in this grade band cluster.</p>	<p>Art is a universal language.</p> <p>Visual communication through art crosses cultural and language barriers throughout time.</p>	<b>1.3.8A(4).1</b>	Describe the intellectual and emotional significance conveyed in the application of the elements of art and principles of design in different eras and cultures.
	<p>The study of masterworks of art from diverse cultures and times assists in understanding specific cultures.</p>	<b>1.3.8A(4).2</b>	Compare and contrast various masterworks of art from diverse cultures and identify elements of the work that relate to specific cultural heritages.
<p><b>By the end of grade 12</b>, all students selecting VISUAL ART as their required area of concentration, will demonstrate <b>PROFICIENCY</b> in the content knowledge and skills in this grade band cluster.</p>	<p>Common themes exist in artwork from a variety of cultures across time communicated through metaphor, symbolism, and allegory.</p>	<b>1.3.12A(4).1</b>	Distinguish innovative applications of the elements of art and principles of design in visual artwork from diverse cultural perspectives that express specific cross-cultural themes.
	<p>Stimuli for the creation of works of art can come from many places including the transposition of ideas across visual and performing arts disciplines.</p>	<b>1.3.12A(4).2</b>	Translate literary, musical, theatrical, and dance compositions as stimulus/inspiration for corresponding visual artworks.

<b>Content Area</b>	<b>VISUAL &amp; PERFORMING ARTS</b>
<b>STANDARD 1.4 (CRITIQUE)</b>	
<b>ALL STUDENTS WILL DEVELOP KNOWLEDGE OF THE PROCESS OF CRITIQUE AND APPLY THAT KNOWLEDGE IN REFLECTING UPON AND JUDGING WORKS OF ART.</b>	
<b>Strand C: Responding to Works of Art in Dance, Music, Theatre, and Visual Art</b>	

	<b>Content Understandings</b>	<b>CPI #</b>	<b>CPI</b>
<b>By the end of grade 2</b> , all students will demonstrate <b>BASIC LITERACY</b> in the content knowledge and skills in this grade band cluster in critique.	Relative merits of works of art can be qualitatively and quantitatively assessed using observable criteria.	<b>1.4.2C.1</b>	Observe the basic arts elements in performances and exhibitions to formulate objective opinions about dance, music, theater, and visual art.
	Constructive criticism is an important evaluative tool that enables artists to communicate more effectively.	<b>1.4.2C.2</b>	Apply the principles of positive critique in giving and receiving responses to performances.
	Contextual clues are embedded in works of art that provide insight to artistic intent of the work.	<b>1.4.2C.3</b>	Recognize the main subject or theme in works of dance, music, theater, and visual art.
<b>By the end of grade 5</b> , all students will demonstrate <b>BASIC LITERACY</b> in the content knowledge and skills in this grade band cluster in critique.	Identifying criteria for evaluating performances results in deeper understanding of art and art making.	<b>1.4.5C.1</b>	Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.
	Decoding simple contextual clues requires evaluation mechanisms such as rubrics, to sort fact from opinion.	<b>1.4.5C.2</b>	Determine the value of a critique's content and form by evaluating the written critiques of critics, peers, and self.
	While there is shared vocabulary among dance, music, theatre, and visual art, each has its own specific terminology.	<b>1.4.5C.3</b>	Use domain-specific arts terminology to determine the strengths and weaknesses of specified works of dance, music, theatre, and visual art.

	<b>Content Understandings</b>	<b>CPI #</b>	<b>CPI</b>
<b>By the end of grade 5</b> , all students will demonstrate <b>BASIC LITERACY</b> in the content knowledge and skills in this grade band cluster in critique.	Levels of proficiency can be assessed through analysis of applications of <u><b>elements of art</b></u> and <u><b>principles of design</b></u> .	<b>1.4.5C.4</b>	Define technical proficiency utilizing the <u><b>elements of the arts</b></u> and <u><b>principles of design</b></u> .
	Artists and audiences can and do disagree about the relative merits of artwork.  It is important to consider the <u><b>context for the creation and performance of works of dance, music, theatre and visual art</b></u> when assessing the arts.	<b>1.4.5C.5</b>	Distinguish ways individuals have different opinions regarding relative merits and effectiveness of artistic choices in the creation and performance of the visual and performing arts.
<b>By the end of grade 8</b> , all students will demonstrate <b>COMPETENCY</b> in the content knowledge and skills in this grade band cluster in critique applied to their required area of arts concentration.	Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form.	<b>1.4.8C.1</b>	Evaluate the effectiveness of a work of art by differentiating between the artist's technical proficiency and the work's content or form.
	Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to arts assessments that exclude the artists.	<b>1.4.8C.2</b>	Differentiate among basic formal structures and technical proficiency of artists within artwork.
	Universal principles of art and elements of design apply equally to culturally specific artwork.	<b>1.4.8C.3</b>	Compare and contrast examples of archetypal subject matter from diverse cultural contexts and historical eras by writing critical essays.

	<b>Content Understandings</b>	<b>CPI #</b>	<b>CPI</b>
<b>By the end of grade 12</b> , all students will demonstrate <b>PROFICIENCY</b> in the content knowledge and skills in this grade band cluster in critique applied to their required area of arts concentration.	Archetypal subject matter exists in all cultures, embodied in the formal and informal aspects of art.	<b>1.4.12C.1</b>	Formulate criteria for arts evaluation using positive commentary based on observation of the <u>elements of art</u> and <u>principles of design</u> in dance, music, theatre, visual and multimedia artwork from diverse cultural contexts and historical eras.
	The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected, not only by its technical proficiency, but by the manner and physical context in which it is shown.	<b>1.4.12C.2</b>	Differentiate how the artists' technical proficiency may affect the creation or presentation of works of art and how the context a work is shown in impacts its significance and perceived meaning.
	Art and art making reflects and affects the role of technology in a global society.	<b>1.4.12C.3</b>	Determine the role of art and art making in a global society by surveying the influence of technology in visual, performing, and media arts for consumers, creators, and performers around the world.

<b>Content Area</b>	<b>VISUAL &amp; PERFORMING ARTS</b>
<b>STANDARD 1.5 (ARTS HISTORY/CULTURE)</b>	
<b>ALL STUDENTS WILL UNDERSTAND AND ANALYZE THE ROLE, DEVELOPMENT, AND CONTINUING INFLUENCE OF THE ARTS IN RELATION TO WORLD CULTURES, HISTORY, AND SOCIETY.</b>	
<b>Strand C: Responding to Works of Art in Dance, Music, Theatre, and Visual Art</b>	

	<b>Content Understandings</b>	<b>CPI #</b>	<b>CPI</b>
<b>By the end of grade 2</b> , all students will demonstrate <b>BASIC LITERACY</b> in the content knowledge and skills in this grade band cluster in arts history and culture.	Dance, music, theatre and visual artwork from diverse cultures and historical eras have distinct characteristics and common themes revealed by contextual clues within the works of arts.	<b>1. 5.2C.1</b>	Identify characteristic theme-based artworks, such as family and community, from various historical periods and world cultures.
	The function and purpose of art making across cultures is a reflection of societal values and beliefs.	<b>1. 5.2C.2</b>	Identify how art and artists reflect, and are affected by past and present cultures.
<b>By the end of grade 5</b> , all students will demonstrate <b>BASIC LITERACY</b> in the content knowledge and skills in this grade band cluster in arts history and culture.	Art and culture reflect and affect each other.	<b>1. 5.5C.1</b>	Recognize art as a reflection of societal values and beliefs.
	Characteristic approaches to content, form, style, and design define art genres.	<b>1. 5.5C.2</b>	Relate common artistic elements that define distinctive <b>arts genres</b> in dance, music, theatre, and visual art. (e.g. Romanticism, Classicism, Post-modernism).
	Sometimes the contributions of an individual artist can influence a generation of artists and signal the beginning of a new art genre.	<b>1. 5.5C.3</b>	Determine the impact of significant contributions of individual artists from diverse cultures throughout history.

	<b>Content Understandings</b>	<b>CPI #</b>	<b>CPI</b>
<p><b>By the end of grade 8, all</b> students will demonstrate <b>COMPETENCY</b> in the content knowledge and skills in this grade band cluster in arts history and culture applied to their required area of arts concentration.</p>	Technological changes have and will continue to substantially influence the development and nature of the arts.	<b>1. 5.8C.1</b>	Map historical <b><u>innovations in the arts</u></b> caused by the creation of new technologies.
	Tracing the chronological histories of dance, music, theatre, and visual art in world culture provides insight into lives of people and their values.	<b>1. 5.8C.2</b>	Differentiate past and contemporary works of art representing important ideas, issues, and events chronicled in diverse cultures.
	The arts reflect cultural morays and personal aesthetics throughout the ages.	<b>1. 5.8C.3</b>	Analyze the social, historical and political impact of artists on culture and the impact of culture on the arts.
<p><b>By the end of grade 12, all</b> students will demonstrate <b>PROFICIENCY</b> in the content knowledge and skills in this grade band cluster in arts history and culture applied to their required area of arts concentration.</p>	Cultural and historical events impact art making and how audiences respond to works of art.	<b>1. 5.12C.1</b>	Determine how the arts have influenced world culture throughout history.
	Access to the arts has a positive influence on the quality of an individual's life-long learning, personal expression, and contributions to community and global citizenship.	<b>1. 5.12C.2</b>	Justify the impact of <b><u>innovations in the arts</u></b> on societal norms and habits of mind in various historical eras.

## GLOSSARY

**Archetypal works of art** refers to an artwork that epitomizes a genre of art.

**Art genres** for dance, music, theatre, and visual art include Romanticism, Classicism, Post-modernism, and others.

**Art media** are presentational mechanisms for expression, such as screen, print, auditory or tactile modes.

**Art mediums** refer to the types of materials that are used in works of art, such as clay, pencil, paint.

**Artistic mediums** refer to the materials and techniques used by an artist to produce a work.

**Artistic processes** refer to Expressionism, Abstractionism/non-objectivism, Realism, Naturalism, and Impressionism, among others.

**Balance** refers to positions that are on or off the *vertical* and *horizontal* axes.

**Body patterning** refers to the coordination of contra or unilateral, and core or distally initiated movement.

**Categories of art** may include Realism, Surrealism, Abstraction/non-objective, and Conceptual art, among others.

**Characteristics of a well-made play** include an inciting incident or confrontation, building action, climax, and dénouement.

**Choreographic structures** include but are not limited to AB, ABA, canon, call and response, narrative, rondo, palindrome, theme and variation.

**Compound meter** is a time signature in which each measure is divided into three or more parts, or two uneven parts, calling for the measures to be played with principals and subordinate metric accents causing the sensation of beats. Examples include  $5/4$  and  $7/4$  time, among others.

**Consummate works of art** refer to expertly articulated concepts or rendering of artwork.

**Ear training and listening skill** refer to the development of sensitivity to relative pitch, rhythm, timbre, dynamics, form, and melody and the application of sight singing/reading or playing techniques, dictation/intonation, chord recognition, error detection, and related activities.

**Elements of art** are the compositional building blocks of visual art including line, color, shape, form, texture and space.

**Elements of dance** are the compositional building blocks of dance including time, space, and energy.

**Elements of music** are the compositional building blocks of music including texture, harmony, melody, rhythm.

**Elements of theatre** are the building blocks of theatre including but not limited to plot, character, action, spectacle, and sound or music.

**Exemplary works** are works representing diverse genres of art that may be examined from structural, historical, and cultural perspectives.

**Formalism** in art refers to the concept that a work's artistic value is entirely determined by its form—the way it is made, its purely visual aspects, and its medium. The context for the work is of secondary importance. Formalism predominated western art from the late 1800s to the 1960s.

**Historical eras in visual art** include Classical, Romantic, Impressionistic, Expressionistic, Modernism, Pop Art, Art Nouveau, among others.

**Home tone** is the first or key tone of any scale, and is the same as the tonic.

**Kinetic awareness** refers to spatial sense.

**Kinetic principles** are movement principles having to do with the physics of movement such as work, force, velocity, and torque.

**Locomotor and Non-locomotor movements** are movements such as walking, running, hopping, jumping, leaping, galloping, sliding, and skipping that travel through space vs. types of movement performed within a personal kinisphere that do not travel through space such as axial turns.

**Mixed meter** refers to measures of music in which the upper numerator is divisible by three such as  $6/8$  or  $9/8$  time.

**Musical families** refer to the categorization of musical instruments according to their shared properties, such as strings, percussion, brass or woodwinds.

**Music composition** refers to the prescribed rules and forms which can apply equally to improvised and scored music regarding aspects of music including melodic line and basic chordal structures, many of which are embedded in electronic music notation programs.

**New art mediums and methodologies** include animation, computer assisted and computer generated art, among others.

**Orff instruments** are precursors to melodic musical instruments such as hand drums, xylophones, metalliphones, wood blocks, triangles, etc.

**Ostinato** is a short melodic phrase persistently repeated by the same voice or instrument.

**Physical and vocal skills** include articulation, breath control, projection, and body alignment.

**Prescribed rules and forms in music composition** are rules that apply to many aspects of music including melodic line and basic chordal structures, many of which are embedded in electronic music notation programs.

**Principles of design** include balance, proportion, rhythm, emphasis, and unity.

**Sensory recall** is a technique actors commonly employ to heighten the believability of a character using sense memory to inform actors' choices.

**Technical proficiency and artistry in dance performance** refer to works executed with clarity, musicality, and stylistic nuance that exhibit sound anatomical and kinesthetic principles.

**Theatrical elements** refer to the technical aspects of theatre such as lighting, sets, properties, and sound.

**Theatrical genres** are overarching classifications of types of theater: e.g. classical vs. post modern drama, Commedia dell'Arte vs. Historical Plays, Restoration Comedy vs. English Renaissance Revenge Plays, etc.

**Utilitarian and non-utilitarian art** refers to functional vs. decorative art.

**Visual communication** is the sharing of ideas primarily through visual means.

**Visual literacy** is the ability to understand subject matter and meaning of visual work within its given cultural context, as well as the ability to communicate in a wide array of media and express oneself in at least one visual discipline.

**Vocal placement** refers to the physical properties and basic anatomy of sound generated by placing the voice in different parts of the body such as a head voice vs. chest voice.