Maryland
STATE DEPARTMENT OF EDUCATION

Carey M. Wright, Ed.D.
State Superintendent of Schools

**TO:** Members of the Education Policy Committee

**FROM:** Carey M. Wright, Ed.D., State Superintendent of Schools

**DATE:** October 13, 2026

**SUBJECT:** Revisions to Maryland Fine Arts Standards and Frameworks

**STRATEGIC PLAN ALIGNMENT:**

**Pillar 3: College and Career Readiness**
**Goal: Every student graduates high school college and career ready.**
Outcomes:

- 3.F: Increase proficiency on all state assessments for each student group.
- 3.K: Increase the percentage of students in each student group who complete at least one component of a Post-CCR Pathway
- 3.M: Increase the percentage of Maryland students who graduate high school in four years.

**Pillar 4: More Resources for Student Success**
**Goal: Every student is matched with the resources they need to succeed.**
Outcome:

- Decrease the rate of chronic absenteeism.

## Purpose

The purpose of this item is to provide an update to the Education Policy Committee on the revised Maryland Fine Arts Standards and Frameworks for Prekindergarten through 12th-grade courses in dance, media arts, music, theatre, and visual art.

## Background

In the fall of 2025, the Maryland State Department of Education (MSDE) established a statewide Standards and Frameworks Validation Committee (SFVC) for the Arts, comprised of parents, educators, school system leaders, and subject matter experts across the five arts disciplines (dance, media arts, music, theatre, visual art). Through several in-person and virtual meetings, the committee studied emerging state and national best practices in arts education and reviewed input from a variety of Maryland arts education stakeholders. Based on the SFVC's recommendations, MSDE has revised the Maryland Fine Arts Standards and Frameworks.

**Executive Summary**

1. The presentation will provide an overview of the SFVC timeline and process, focusing on the committee's recommendations for arts standards continuity and changes.

2. The SFVC for the Arts proposes keeping unchanged the 11 arts content standards in their current language, as listed in COMAR 13A.04.16.01.

3. The SFVC for the Arts proposes revisions to the arts framework, maintaining alignment with the National Arts Standards while increasing functionality and clarity as well as updating secondary guidance to align with current College- and Career-Readiness priorities.

4. Standards & Frameworks Validation Committee for the Arts members:

Elizabeth Devereux, MSDE, Co-Chair
Sherri Fisher, Baltimore City, Co-Chair
Sandra Atkinson, Prince George's County
Dr. Todd Burroughs, St. Mary's County
Jessica Chambers, Baltimore City
Nicole Deming, Anne Arundel County
Dr. Julian Lazarus, Montgomery County
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April Ryan, St. Mary's County
Dr. Brian Schneckenburger, Baltimore County
Dr. Ashley Thorndike, Parent
Rachel Valsing, Howard County
Dr. Margaret Walker, University of Maryland
Selena Ward, Prince George's County
Bryan Welker, Calvert County
Anjali Wells, Montgomery County

**Action**

No action required.

**Attachments**

- Revisions to Maryland Fine Arts Standards PowerPoint Presentation
- Revised Standards Draft Documents:
  - Dance Standards
  - Media Arts Standards
  - Music Standards
  - Theatre Standards
  - Visual Art Standards
- Standards Comparison Document



# Revisions to the Maryland Fine Arts Standards & Frameworks

DIVISION OF INSTRUCTIONAL PROGRAMS

Presented By | Dr. Elise Brown, Assistant State Superintendent
Elizabeth Devereux, Director of Comprehensive Arts

October 13, 2026

Maryland
STATE DEPARTMENT OF EDUCATION

# MSDE Strategic Plan Goals

1

**Every child** has access to a high-quality early childhood program.




PILLAR 1: EARLY CHILDHOOD EDUCATION

2

**Every school** has high-quality and diverse teachers and leaders.



PILLAR 2: HIGH-QUALITY & DIVERSE TEACHERS AND LEADERS

3

**Every student** graduates high school college and career ready.



PILLAR 3: COLLEGE AND CAREER READINESS



**Every student** is matched with the resources they need to ensure their success.

4

PILLAR 4: MORE RESOURCES FOR STUDENT SUCCESS



**Every school and district** receives a rating of ___ or higher.

5

PILLAR 5: GOVERNANCE AND ACCOUNTABILITY

Visit the Maryland State Department of Education website to learn more about the Strategic Plan!

strategicplan.marylandpublicschools.org

# STRATEGIC PLAN ALIGNMENT



GOAL 3

**Every student** graduates high school college and career ready.

| | |
|---|---|
| **3.F** | Increase proficiency on all state assessments for each student group. |
| **3.K** | Increase the percentage of students in each student group who complete at least one component of a Post-CCR Pathway |
| **3.M** | Increase the percentage of Maryland students who graduate high school in four years. |

# STRATEGIC PLAN ALIGNMENT



GOAL 4

**Every student** is matched with the resources they need to ensure their success.

**4.A** Decrease the rate of chronic absenteeism.



# Presentation Outline

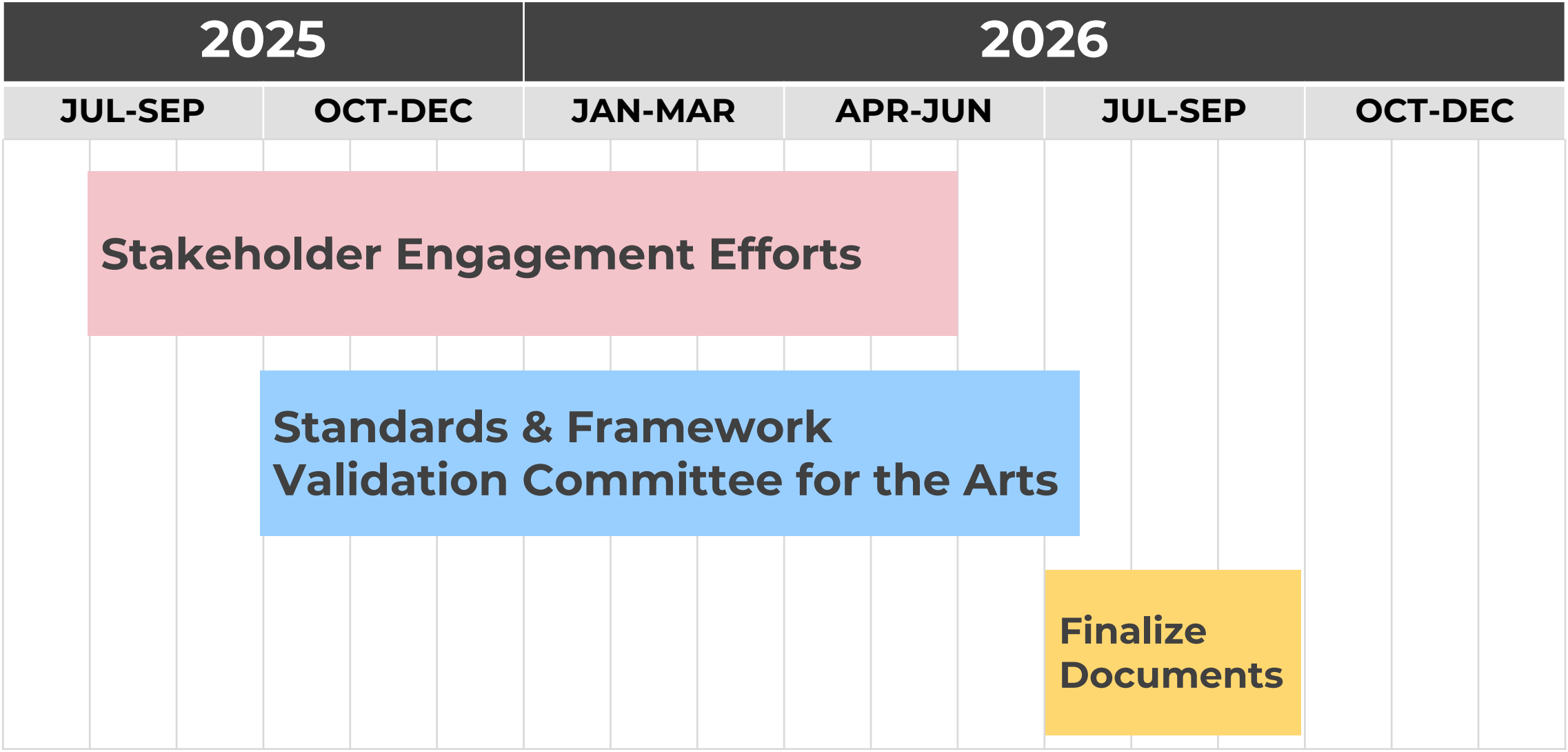
1. Revision Process
2. Overview of Recommendations
3. Next Steps

Information Only

# Maryland Fine Arts Standards & Frameworks



# Revision Timeline



# Continuity & Changes

1

**Maintain alignment to National Arts Standards:**

- Artistic Process-based
- Same 11 Anchor Standards

2

**Increase functionality and clarity:**

- Accessible
- User-friendly
- Grade-by-grade guidance

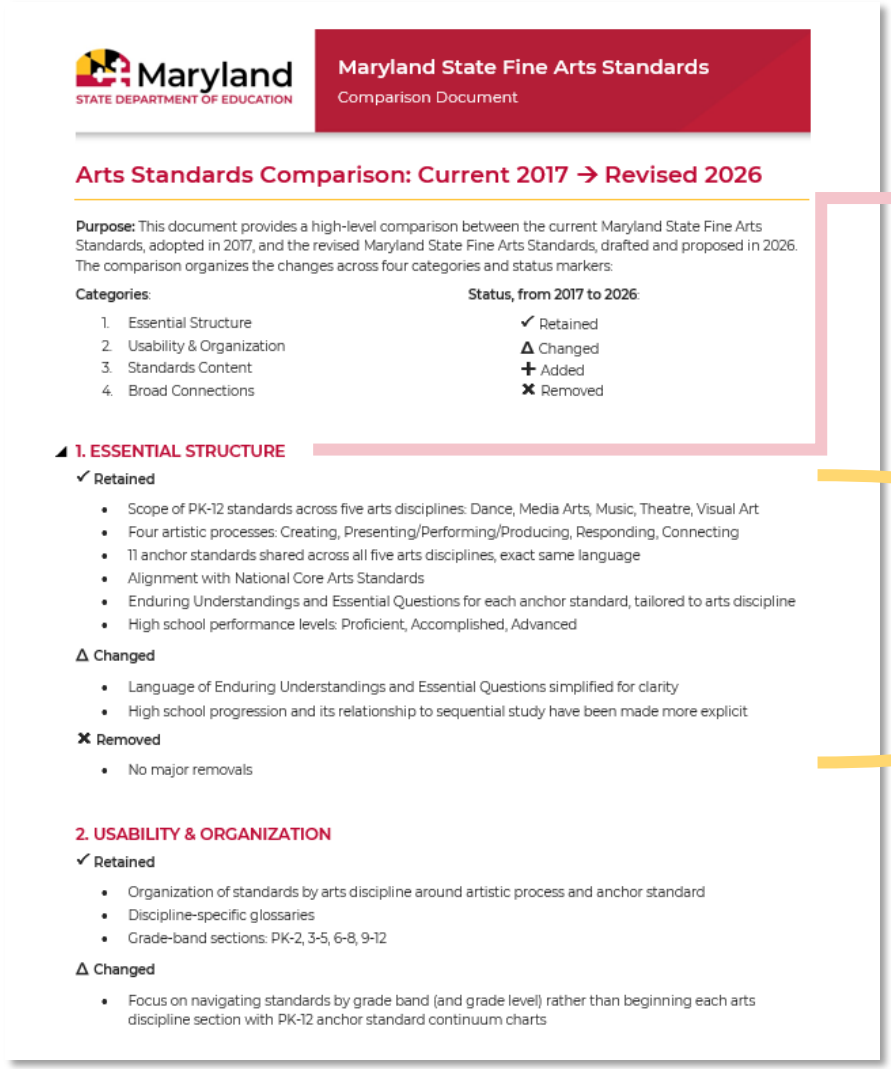
3

**Update to support College- and Career-Readiness:**

- Align with Arts Pathways
- Elevate transferable learning goals

| Artistic Processes (4) | CR | PR | RE | CN |
|---|---|---|---|---|
| | **CREATING**<br><br>**Conceiving and developing new artistic ideas and work** | **PRESENTING PERFORMING PRODUCING**<br><br>**Realizing artistic ideas and work through interpretation and presentation** | **RESPONDING**<br><br>**Understanding and evaluating how the arts convey meaning** | **CONNECTING**<br><br>**Relating artistic ideas and work with personal meaning and external context** |
| **Anchor Standards (11)** | 1. Generate and conceptualize artistic ideas and work.<br>2. Organize and develop artistic ideas and work.<br>3. Refine and complete artistic work. | 4. Select, analyze and interpret artistic work for presentation.<br>5. Develop and refine artistic technique and work for presentation.<br>6. Convey meaning through the presentation of artistic work. | 7. Perceive and analyze artistic work.<br>8. Interpret intent and meaning in artistic work.<br>Apply criteria to evaluate artistic work. | 10. Synthesize and relate knowledge and personal experiences to make art.<br>11. Relate artistic ideas and work with societal, cultural and historical context to deepen understanding. |

# Standards Comparison Document: Overview



Maryland
STATE DEPARTMENT OF EDUCATION

**Maryland State Fine Arts Standards**
Comparison Document

## Arts Standards Comparison: Current 2017 → Revised 2026

**Purpose:** This document provides a high-level comparison between the current Maryland State Fine Arts Standards, adopted in 2017, and the revised Maryland State Fine Arts Standards, drafted and proposed in 2026. The comparison organizes the changes across four categories and status markers:

**Categories:**

1. Essential Structure
2. Usability & Organization
3. Standards Content
4. Broad Connections

**Status, from 2017 to 2026:**

✓ Retained
Δ Changed
✚ Added
✖ Removed

### 1. ESSENTIAL STRUCTURE

✓ **Retained**

- Scope of PK-12 standards across five arts disciplines: Dance, Media Arts, Music, Theatre, Visual Art
- Four artistic processes: Creating, Presenting/Performing/Producing, Responding, Connecting
- 11 anchor standards shared across all five arts disciplines, exact same language
- Alignment with National Core Arts Standards
- Enduring Understandings and Essential Questions for each anchor standard, tailored to arts discipline
- High school performance levels: Proficient, Accomplished, Advanced

Δ **Changed**

- Language of Enduring Understandings and Essential Questions simplified for clarity
- High school progression and its relationship to sequential study have been made more explicit

✖ **Removed**

- No major removals

### 2. USABILITY & ORGANIZATION

✓ **Retained**

- Organization of standards by arts discipline around artistic process and anchor standard
- Discipline-specific glossaries
- Grade-band sections: PK-2, 3-5, 6-8, 9-12

Δ **Changed**

- Focus on navigating standards by grade band (and grade level) rather than beginning each arts discipline section with PK-12 anchor standard continuum charts

**Categories:**

1. Essential Structure
2. Usability & Organization
3. Standards Content
4. Broad Connections

**Status, from 2017 to 2026:**

✓ Retained
Δ Changed
✚ Added
✖ Removed

# Standards Comparison Document: Example

**VISUAL ART: PreK-2**

**CREATING, Anchor Standard 3: Refine and complete artistic work.**

**✓ Retained:**
Artistic process +
Anchor standard

## 2017

| Developmental Level: Exposure | | | |
|---|---|---|---|
| PK | K | 1 | 2 |
| **Indicators** | | | |
| I:P-2:1: Act on creative ideas to create images and forms from observation, memory, imagination, and feelings. | | | |
| **Expectations** | | | |
| E:P-2:1: Use art vocabulary to share your personal work describing and summarizing process and artistic choices. | | | |

## 2026

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **V.CR3.P.A** | **V.CR3.K.A** | **V.CR3.1.A** | **V.CR3.2.A** |
| I can share and talk about personal artwork. | I can explain the process of making art while creating. | I can use art vocabulary to describe choices while creating art. | I can discuss and reflect with peers about choices made in creating artwork. |

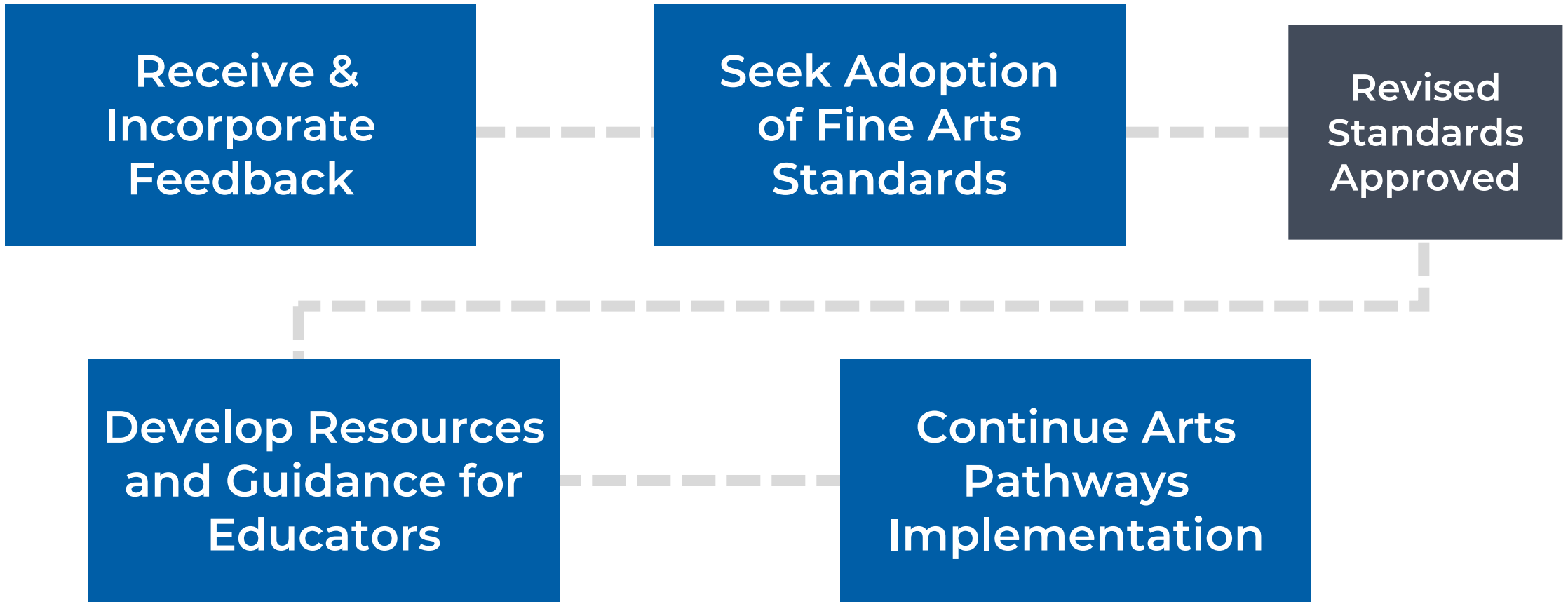
**Δ Changed:**
Clear, defined code
Language and tone

**+ Added:**
Grade-level
progression

**× Removed:**
Developmental level
("Exposure")

# Next Steps

## Roadmap to Implementation



# Questions & Discussion



Maryland
STATE DEPARTMENT OF EDUCATION

# Maryland Fine Arts

# Dance Standards

Dance

Division of Instructional Programs

September 2026

## MARYLAND STATE DEPARTMENT OF EDUCATION

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# Acknowledgements

**We extend our deep appreciation to the dedicated members of the Arts Standards & Frameworks Validation Committee (SFVC) and the Maryland State Department of Education staff for their contributions to these revised standards. Drawing on expertise across dance, media arts, music, theatre, and visual arts, the Committee thoughtfully shaped and refined the standards to reflect the richness of each discipline and to ensure that it communicates meaningfully to a broad audience and prioritizes the needs of all students.**

**2025-2026 ARTS STANDARDS AND FRAMEWORKS VALIDATION COMMITTEE**

**Elizabeth Devereux**, Co-Chair

**Sherri Fisher**, Co-Chair

**Sandra Atkinson**, Program Coordinator

**Dr. Todd Burroughs**, Content Supervisor

**Jessica Chambers**, Content Supervisor

**Nicole Deming**, Content Supervisor

**Dr. Julian Lazarus**, Teacher

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**Dr. Brian Schneckenburger**, Content Supervisor

**Dr. Ashley Thorndike**, Parent

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The Arts SFVC also benefited from the contributions of advisors providing specific perspectives and specialized content expertise:

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**Finley Brauer**, Student

**Audrey Burroughs**, Student

**Anie Lynch**, Student

**Alyssa Rachlin**, Student

**Kristi Ross-Clausen**, Associated Content Expert

**Demetri Siarkas**, Student

**Molly Smith**, Student

# Introduction

**The arts are a fundamental part of every child's education, as acknowledged by Maryland state regulations. Schools must offer standards-based programs of instruction, aligned to the Maryland Fine Arts Standards, in the following five arts disciplines:**

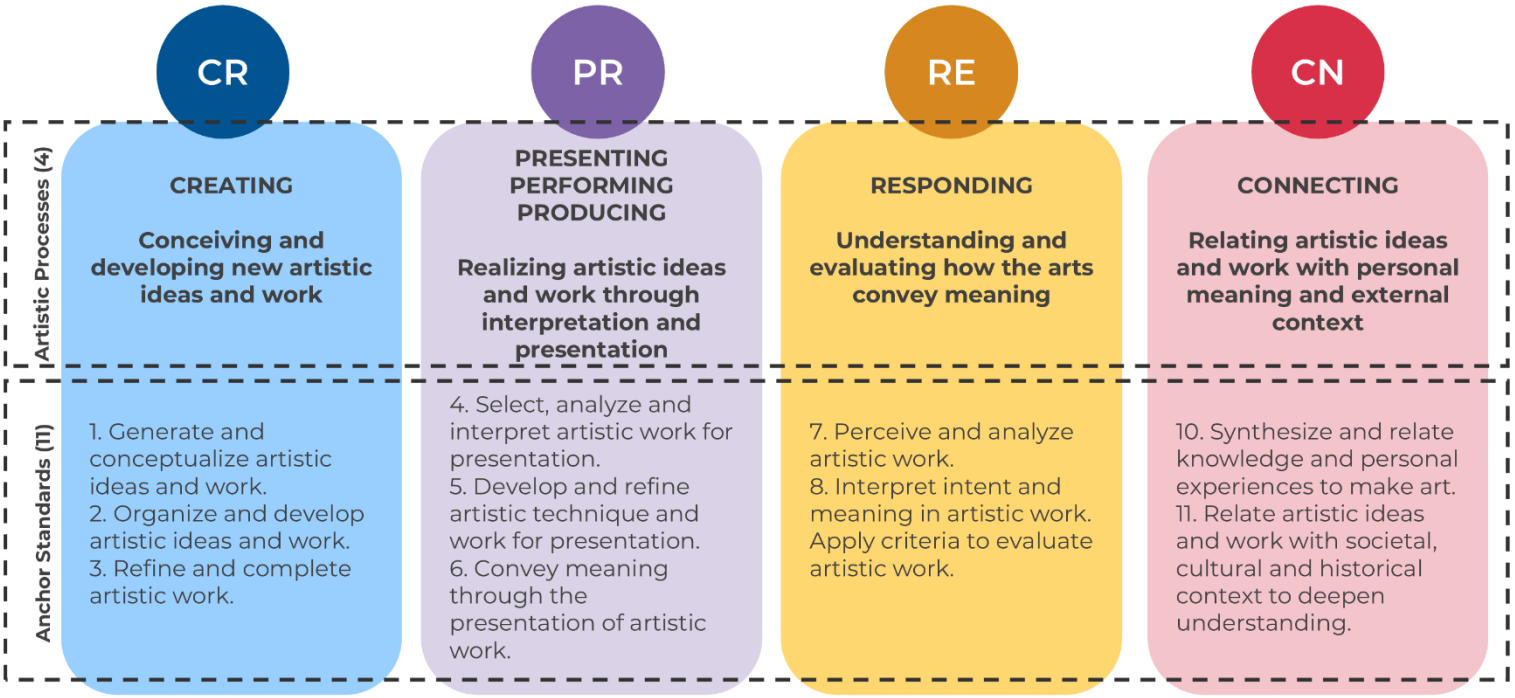



## PURPOSE AND FUNCTION

The Maryland Fine Arts Standards outline the minimum standards Maryland students should learn in each grade level from prekindergarten through grade 12. A standard represents a goal or outcome of an educational program; standards are vertically-aligned, expected outcomes for all students. The standards do not dictate the design of a lesson plan or how units should be organized. The standards establish a statewide baseline of what students should know and be able to do at the conclusion of a grade or course. The instructional program should emphasize the development of students' abilities to acquire and apply the standards. The curriculum must ensure that appropriate differentiations are made for diverse populations of students found within Maryland schools. These standards are not a set of instructional or assessment tasks, but rather statements of what students should be able to do after instruction. Decisions on how best to help students meet these program goals are at the designation of local education agencies and teachers. Curriculum includes the vast array of instructional materials, readings, learning experiences and local mechanisms of assessment, including the full body of content knowledge to be covered, all of which are to be selected at the local level according to Maryland law.

## STANDARDS

The state standards for arts (including dance, media arts, music, theatre, and visual art), in alignment with the National Core Arts Standards, are rooted in creative concepts and provide educators with a consistent process for teaching all students in Prekindergarten through 12$^{th}$ grade across all five arts disciplines. The 11 anchor standards are organized across four artistic processes.




### Overview of the Artistic Processes and Anchor Standards

The Maryland Fine Arts Standards are designed to engage students in the **four artistic processes**:

- Creating: Conceiving and developing new artistic ideas and work.
- Presenting/Performing/Producing: Realizing artistic ideas and work through interpretation and presentation, including presenting (visual art), performing (dance, music, theatre), and producing (media arts).
- Responding: Understanding and evaluating how the arts convey meaning.
- Connecting: Relating artistic ideas and work with personal meaning and external context.

The **11 anchor standards**, branching from the four artistic processes, are a unifying element across the arts disciplines that describe the artistic literacy that students should demonstrate throughout their education. These are not to be confused with the discipline- and grade-level-specific performance standards, which express individual measurable goals for learning in dance, media arts, music, theatre and visual art. The anchor standards describe the general knowledge and skills that students are expected to demonstrate throughout their education in the arts and serve as the tangible educational expression of artistic literacy. Accompanying each anchor standard is a **focus term** describing the action students engage in to achieve that anchor standard.

Each arts discipline includes a set of **performance standards** unique to that discipline. The performance standards illustrate what each of the anchor standards might look like as students engage in the artistic process within that arts discipline. Performance standards are written for grades PreK-8 as grade-level standards, and for high school in three levels: proficient, accomplished and advanced. All performance standards align to the eleven overarching anchor standards.

## HOW TO READ THE MARYLAND FINE ARTS STANDARDS

### Anchor Standard Overview

Under each anchor standard are tables color-coded by artistic process that list the following:

- artistic discipline, artistic process + anchor standard code, and focus term;
- enduring understanding, essential questions, and key vocabulary;
- performance standards by grade level and accompanying examples of what students might do in a classroom when learning a given performance standard.

### Standard Code

These codes provide unique identifiers for each performance standard, by discipline and grade-level or high school proficiency level. Below you will find an example code explanation and a table serving as a key for all codes in the fine arts standards document.

### Example:

D.CR3.4.A = Dance ■ Creating + Anchor Standard 3 ■ Grade 4 ■ A (first) Performance Standard




### Table: Key for All Arts Standards Abbreviations

| Arts Discipline | Artistic Process + Anchor Standard | Grade-Level or HS Proficiency Level | Performance Standard |
|---|---|---|---|
| • **D**=dance<br>• **Me**=media arts<br>• **Mu**=music<br>• **Ta**=theatre arts<br>• **Tt**=technical theatre<br>• **V**=visual art | • **CR**=creating<br>• **PR**=presenting<br>• **RE**=responding<br>• **CN**=connecting<br>+<br>• Anchor Standard **1-11** | • **PreK**=Prekindergarten<br>• **1-8**=grades 1-8<br>• **Pro**=proficient<br>• **Acc**=accomplished<br>• **Adv**=advanced | • **A-D**=performance standard or indicator |

## GRADE-LEVEL OVERVIEW

### Prekindergarten through 2nd Grade

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

Under regulations adopted by the State Board of Education (COMAR 13A.04.16.01), local education agencies are required to provide an instructional program in fine arts each year for all students within prekindergarten-5 grade span, such that students shall have experiences in the fine art forms of dance, media arts, music, theatre, and visual art.

Performance standards are written for each grade level. Local education agencies may choose to band the performance standards PreK-2 by using the 1st-grade performance standards.

### Grades 3 through 5

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

Under regulations adopted by the State Board of Education (COMAR 13A.04.16.01), local education agencies are required to provide an instructional program in fine arts each year for all students within grades prekindergarten-5, such that students shall have experiences in the fine art forms of dance, media arts, music, theatre, and visual art

Performance standards are written for each grade level. Local education agencies may choose to band the performance standards 3-5 by using the 4th-grade performance standards.

### Grades 6 through 8

The arts program for grades 6-8 provides a foundation in the arts so that students can communicate at a basic level in each of the arts disciplines of dance, media arts, music, theatre, and visual arts. Emphasis should be placed on exposing students to a variety of arts disciplines through active experiences, as well as now giving students the opportunity to focus on one arts discipline for more in-depth study. This more in-depth study will support students in the future if they choose to pursue a Comprehensive Arts Pathway in an art form at the high school level. Working toward this grounding in the arts engages students in arts literacy development, analysis and critique of the arts, and active sharing of their own work with others.

Under regulations adopted by the State Board of Education (COMAR 13A.04.16.01), local education agencies are required to provide an instructional program in fine arts each year for all students within grades 6-8, such that students may specialize in one or more of the fine art forms of dance, media arts, music, theatre, and visual art.

Performance standards are written for each grade level and are sequential by design.

- Local education agencies that use sequential levels (I, II, III) instead of grade-level identification at this level can align the content of the standards as follows:
    - Grade 6 → Level I
    - Grade 7 → Level II
    - Grade 8 → Level III
- Local education agencies may choose to band the performance standards 6-8 by using the 7th-grade performance standards.

### Grades 9 through 12

The arts program at the high school level allows students to specialize in one or more arts discipline. Specialization enables students to study an arts discipline (dance, media arts, music, theatre, or visual art) in an in-depth manner and work toward achieving the more rigorous performance levels of Accomplished or Advanced, as well as to pursue completion of a Comprehensive Arts Pathway by graduation. Students who specialize in an arts discipline will participate in performance-based arts courses designed to develop skills and understanding that will allow them to use the arts discipline as a high-level communication tool. Students choosing not to specialize in an arts discipline will move beyond the foundation achieved at the middle school level toward the Proficient level. Achieving proficiency in the arts requires that students are exposed to a variety of arts disciplines through active experiences. While connecting to the arts is a natural outcome of this more general approach to arts education, engagement in the creating, performing and responding artistic processes remains critical in the general education of all students and promotes deep understanding and appreciation of the arts.

Under regulations adopted by the State Board of Education (COMAR 13A.04.16.01), local education agencies are required to provide an instructional program in fine arts each year that enables all students in grades 9-12 to meet graduation requirements and to select from among fine arts courses of dance, media arts, music, theatre, and visual art that will prepare them for post-secondary education and careers.

### Descriptors for High School Performance Standards Levels

- Proficient: The foundational level of achievement for high school, attainable by most students who complete a high-school level arts course (or equivalent) beyond the foundation provided by PreK-8 instruction.
- Accomplished: A higher level of achievement, generally attained by students who complete a more rigorous sequence of high school arts courses (or equivalent) beyond the Proficient level.
- Advanced: A level and scope of achievement that is beyond the rigor of the articulated Accomplished level, representing a substantial expansion of student knowledge, skills, and understanding, and preparing students for career and/or college-level work.

## CONNECTIONS TO THE MARYLAND COMPREHENSIVE ARTS PATHWAYS

The Comprehensive Arts Pathways describe sequential courses of study in any of the five arts disciplines and additional career-aligned activities that prepare students to be college- and career-ready in the arts upon high school graduation so that they may join the state's robust creative economy if they choose. The Pathways are aligned to: (1) the Blueprint for Maryland's Future – Pillar 3: College and Career Readiness, and (2) the MSDE College and Career Readiness Standard Policy, Version 2.0 (CCR Standard, 2025).

Connections to career-connected learning competencies and arts-aligned industry recognized credentials are cited in the high school standards portion of this document.

### Arts Pathway Requirements:

Completion of a Comprehensive Arts Pathway for a Maryland public high school student requires:

1. **4 credits** taken in 9th-12th grades of fine arts courses (dance, media arts, music, theatre, visual art)
2. **3 credits** must be in the same arts discipline (dance, media arts, music, theatre, visual art)
3. **At least one of the following** is required in addition to the arts course requirements above:
    a. Participation in county-, region-, and/or state-wide exhibition, performance, or audition, where applicable
    b. Completion of a capstone arts project, performance, or exhibition
    c. Earning an arts-aligned Industry-Recognized Credential and/or completing a high school-level registered apprenticeship or internship

## PHILOSOPHICAL FOUNDATIONS AND TRANSFERABLE LEARNING GOALS OF ARTS EDUCATION

The philosophical foundations and transferable learning goals align to the College and Career Readiness Pillar of the Blueprint for Maryland's Future and form the core of the arts education standards. They define the essential principles and knowledge that a quality arts education will produce over a lifetime.

| Topic | Philosophical Foundation | Transferable Learning Goals |
|---|---|---|
| **The Arts as Communication** | In today's multimedia society, the arts are the media and therefore provide powerful and essential means of communication. The arts are a way of providing unique symbol systems and metaphors that convey and inform life experience. | Artistically literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses and communicates their own ideas **and** can respond by analyzing and interpreting the artistic communications of others. |
| **The Arts as Creative Personal Voice** | Participation in each of the arts as creators, performers, and audience members enables individuals to discover and develop their own creative capacity, thereby providing a source of lifelong satisfaction and expression. | Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing, and responding to art and culture as an adult. |

| Topic | Philosophical Foundation | Transferable Learning Goals |
|---|---|---|
| **The Arts as Culture, History, and Connectors** | Throughout history, the arts have enabled individuals and communities to express ideas, emotions, and beliefs. Each discipline shares common goals but approaches them through distinct media and techniques. Understanding artwork offers insight into diverse cultures and provides opportunities to connect meaning across content areas. | Artistically literate citizens know and understand artwork from varied historical periods and cultures and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts and cultivate habits of searching for and identifying patterns and relationships between the arts and other knowledge. |
| **The Arts as a Means to Wellbeing** | Participation in the arts as creators, performers, and audience members (responders) enhances mental, physical, and emotional wellbeing. | Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in all the arts. |
| **The Arts as Community Engagement** | The arts provide means for individuals to collaborate and connect with others in an enjoyable, inclusive environment as they create, prepare, and share artwork that brings communities together. | Artistically literate citizens seek artistic experiences and support the arts in their local, state, national, and global communities. |

# Dance Standards: Grades PreK-2

## INTRODUCTION

The dance program for students in grades PreK-2 centers on an exploration of the arts disciplines through dance. Instructional emphasis at the early childhood and primary levels should be placed on exposing students to dance through active movement experiences. This exploration includes the beginning of arts literacy development through observation, response and active sharing of student work with others. Students should begin making connections between the arts and their own personal experiences, along with beginning to realize how the arts convey meaning and reflect human experience. Students begin to learn how they can use dance to communicate meaning through their choices in the use of arts elements and principles.

Performance standards are written for each grade level. Local education agencies may choose to band the performance standards from PreK-2 by using the 1st-grade performance standards.

## CREATING: ANCHOR STANDARDS 1-3

### Anchor Standard 1: Generate and conceptualize artistic ideas and work.

| DANCE | CREATING – CR1 | EXPLORE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression. |
| **Essential Question** | Where do choreographers get ideas for dances? |
| **Key Vocabulary** | Inspiration, Expression, Movement Task, Dance Study, Elements of Dance, Improvisation |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **D.CR1.P.A**<br>I can notice cues to start and stop movement. | **D.CR1.K.A**<br>I can create movements inspired by different sources, such as music, nature, feelings, objects, and ideas. | **D.CR1.1.A**<br>I can demonstrate movement inspired by sensory stimuli. | **D.CR1.2.A**<br>I can improvise in response to a prompt with a beginning, middle, and end. |
| **D.CR1.P.B**<br>I can improvise movements based on ideas from my teacher. | **D.CR1.K.B**<br>I can share where my idea came from. | **D.CR1.1.B**<br>I can describe how my movements feel. | **D.CR1.2.B**<br>I can describe some of my movement choices. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Follow cues like: teacher instructions; starting or stopping music; lights flashing; chime; call/response; arriving at the other side of the room.<br>Generate movements based on teacher directives like animal or archetypal inspirations. | Generate movements that embody emotions.<br>Create a series of shapes in response to descriptive words in a story.<br>Locomote following directions to move as slow or fast as possible.<br>Identify movement inspiration. | Move through the space while responding to the music.<br>Improvise movements in response to colors or shapes.<br>Imagine and embody how their body feels in different places. | Create starting shapes, improvise until music stops, freeze making an ending shape.<br>Enter space, improvise to a provided stimuli, depart space at a cue.<br>Take turns sharing descriptive words for their phrases. |

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

| DANCE | CREATING – CR2 | PLAN |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers. |
| **Essential Question** | What influences choice-making when creating choreography? |
| **Key Vocabulary** | Choreographer, Elements of Dance, Choreographic Device, Abstraction, Accumulation, Canon, Echo, Repetition, Retrograde, Levels |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **D.CR2.P.A**<br>I can explore one element of dance at a time. | **D.CR2.K.A**<br>I can identify the elements of dance when shown and can replicate in my body. | **D.CR2.1.A**<br>I can generate and remember a movement sequence. | **D.CR2.2.A**<br>I can create a dance independently or with a group with a beginning, middle, and end. |
| **NA** | **D.CR2.K.B**<br>I can repeat movement sequences. | **D.CR2.1.B**<br>I can identify and try a choreographic device. | **D.CR2.2.B**<br>I can create literal and abstracted movements. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Follow the teacher, improvising in Body, Effort qualities, Space, and Time. | Make and recall a four movement sequence.<br><br>Learn the names of three joints in the body and explore how they move. | Make and recall a 4-count phrase.<br><br>Contribute movement ideas that the teacher can take and integrate into a sequence.<br><br>Learn about repetition, accumulation, retrograde, echoing, canon, repeating motif. | Collaboratively create a movement sequence that incorporates individual student-generated movements, demonstrates traveling through general space, and includes clear changes of level.<br><br>Identify a recognizable everyday movement and explore abstraction by changing its magnitude, tempo, force, or spatial orientation. |

**Anchor Standard 3: Refine and complete artistic work.**

| DANCE | CREATING – CR3 | REFINE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Choreographers analyze, evaluate, refine, and document their work to communicate meaning. |
| **Essential Question** | How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work? |
| **Key Vocabulary** | Revise, Kinesphere, Gesture |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **D.CR3.P.A**<br>I can notice and express what I see in dances. | **D.CR3.K.A**<br>I can listen to my teacher's suggestions and try new movement ideas. | **D.CR3.1.A**<br>I can respond to suggestions to refine or expand movement vocabulary. | **D.CR3.2.A**<br>I can reflect on and change movement choices in collaboration with my group. |
| **NA** | **NA** | **D.CR3.1.B**<br>I can explain how I changed my dance. | **D.CR3.2.B**<br>I can share my ideas to revise and refine our dance. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Watch several clips of dances from different parts of the world and share something they saw in all videos. | Receive a prompt to "make it bigger" and try again by reaching to the edge of their kinesphere. | Listen to a piece of feedback and make choices about how to change their dance. | Communicate with peers to make decisions about how to refine a dance. |

## PERFORMING: ANCHOR STANDARDS 4-6

### Anchor Standard 4: Analyze, interpret, and select artistic work for presentation.

| DANCE | PERFORMING – PR4 | SELECT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Body, space, time and energy are basic elements of dance. |
| **Essential Question** | How do dancers work with body, space, time and energy to communicate artistic expression? |
| **Key Vocabulary** | Body, Energy, Space, Time (BEST), Improvisation, Contrasting Pairs, Effort Qualities |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **D.PR4.P.A**<br>I can improvise in the basic elements of dance through contrasting pairs. | **D.PR4.K.A**<br>I can demonstrate the basic elements of dance. | **D.PR4.1.A**<br>I can identify and embody the elements of dance within choreography. | **D.PR4.2.A**<br>I can embody and refine the elements of dance in improvised and set choreography. |
| **NA** | **NA** | **D.PR4.1.B**<br>I can explore an element of dance through improvisation. | **D.PR4.2.B**<br>I can explain how I used BEST in my dancing. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Explore: Big/Small movements; Curvilinear/Linear shapes; Fast/Slow tempos; Direct/Wandering pathways | Select a contrasting pair and demonstrate elements<br><br>Choose a quality of movement from a stack of cards then name and show an oppositional quality.<br><br>Call out qualities of BEST while peers demonstrate. | Learn one movement sequence and demonstrate all in a movement quality repeating with a different quality.<br><br>Improvise to various prompts highlighting variance in Body, Energy, Space, and Time | Dance a phrase that shifts in emphasis from one element to another for instance a rhythmic pathway then a series of shapes.<br><br>Analyze their dance by partnering with a peer and using describing words to verbalize the movements. |

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

| DANCE | PERFORMING – PR5 | EMBODY |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression. |
| **Essential Question** | What must the dancer do to prepare the mind and body for artistic expression? |
| **Key Vocabulary** | Kinesphere, Locomotor/Non-locomotor, Formations, Flocking, Core/Distal, Pathways, General Space, Personal Space |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **D.PR5.P.A**<br>I can perform movements safely in personal (kinesphere) and general space. | **D.PR5.K.A**<br>I can demonstrate locomotor and non-locomotor movements. | **D.PR5.1.A**<br>I can identify and demonstrate transitions in and out of spatial arrangements or formations while maintaining personal space. | **D.PR5.2.A**<br>I can demonstrate body awareness and alignment when performing movement phrases. |
| **NA** | **NA** | **D.PR5.1.B**<br>I can start and stop movement phrases respecting shared space. | **D.PR5.2.B**<br>I can move to the edge of my kinesphere with full body engagement. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Learn where their kinesphere is.<br><br>Practice improvising "in a bubble" | Move across the space along pathways.<br><br>Practice movements that stay on one spot.<br><br>Perform combinations like 4 jogs forward, 4 jumps in space. | Move from group circles to a diagonal.<br><br>Alternate turns with runs and leaps from opposite corners.<br><br>Perform a group phrase while maintaining spacing. | Discover flocking and maintaining shape while changing direction<br><br>Learn a movement pattern in a rotating circle.<br><br>Practice Core/Distal movements that contract and extend. |

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

| DANCE | PERFORMING – PR6 | PRESENT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression. |
| **Essential Question** | How does a dancer heighten artistry in a public performance? |
| **Key Vocabulary** | Performer, Audience, Production Elements, Cultural Norms |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **D.PR6.P.A**<br>I can identify performers versus audience. | **D.PR6.K.A**<br>I can use props that help share a movement idea. | **D.PR6.1.A**<br>I can use production elements to support dancing. | **D.PR6.2.A**<br>I can perform with confidence utilizing production elements. |
| **NA** | **NA** | **D.PR6.1.B**<br>I can be a respectful audience member. | **D.PR6.2.B**<br>I can learn cultural norms for audience participation in different genres. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Take turns with one group performing and one group sitting along the wall and clapping after. | Explore how scarves or egg shakers help show space or time. | Make decisions about costumes, props, lighting, or where the audience sits.<br><br>Pay attention while being an audience member; and clap afterwards. | Enter the performing space, bow at the end, thank production helpers.<br><br>Practice different audience behaviors for different genres and cultures (e.g. Standing and clapping in a circle, sitting in a theater, cheering at a stadium show.) |

## RESPONDING: ANCHOR STANDARDS 7-9

### Anchor Standard 7: Perceive and analyze artistic work.

| DANCE | RESPONDING – RE7 | ANALYZE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Dance is perceived and analyzed to comprehend its meaning. |
| **Essential Question** | How is dance understood? |
| **Key Vocabulary** | Effort Qualities, Tempo, Shape |

### Performance Standards:

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **D.RE7.P.A**<br>I can choose from movement words my teacher teaches me to share what I noticed in a dance. | **D.RE7.K.A**<br>I can watch a dance and use descriptive words to share what I notice. | **D.RE7.1.A**<br>I can discuss a dance with my class, contribute my ideas and listen to others. | **D.RE7.2.A**<br>I can independently describe a dance using movement vocabulary. |
| **NA** | **NA** | **NA** | **D.RE7.2.B**<br>I can describe the similarities and differences between two dances. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Observe the teacher demonstrating different movement qualities and responding to questions such as: "Was that movement smooth or choppy?" | Watch a short, recorded dance and describe what they saw.<br><br>Observe peers dancing and generate a list of descriptors as a class. | Take turns sharing a movement quality that each dancer saw.<br><br>Discuss interpretations of a dance using movement evidence.<br><br>View dances from different cultural contexts and notice and describe the movements, costumes, production, setting, relationship to audience. | Make a descriptive list using a word bank.<br><br>Write one sentence describing a dance.<br><br>Compare clips of two dances, discussing movement styles, vocabulary, cultural time/place, and production elements. |

**Anchor Standard 8: Interpret intent and meaning in artistic work.**

| DANCE | RESPONDING – RE8 | INTERPRET |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context. |
| **Essential Question** | How is dance interpreted? |
| **Key Vocabulary** | Choreographic Device, Motif, Spatial Arrangements, Production Elements, Canon |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **D.RE8.P.A**<br>I can notice strong emotions conveyed in dances. | **D.RE8.K.A**<br>I can identify and demonstrate a movement from a dance. | **D.RE8.1.A**<br>I can identify clear dance devices used in a piece of choreography. | **D.RE8.2.A**<br>I can explain clues from movement to identify meaning and intent in a dance. |
| **NA** | **NA** | **D.RE8.1.B**<br>I can interpret how production elements contribute to meaning. | **D.RE8.2.B**<br>I can use simple dance terminology in class discussions of dances. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Match movements to common childhood emotions. | Replicate an "I do, We do, You do" sequence with a teacher naming and demonstrating movements with different emotional textures.<br><br>Echo movements from a viewed piece. | Be prompted to look for a certain motif and snap when they see it in a piece.<br><br>Name spatial arrangements evident in a dance.<br><br>Replicate a simple movement canon (for instance a body wave ripple). | Use a word bank to build a descriptive sentence of a viewed dance.<br><br>Contribute to a group discussion comparing two clips of dances. |

**Anchor Standard 9: Apply criteria to evaluate artistic work.**

| DANCE | RESPONDING – RE9 | EVALUATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Criteria for evaluating dance vary across genres, styles, and cultures. |
| **Essential Question** | Identify and apply criteria for making aesthetic judgments in dance. |
| **Key Vocabulary** | Culture, Cultural Norms |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **D.RE9.P.A**<br>I can improvise to rhythms from different cultures and traditions. | **D.RE9.K.A**<br>I can learn about many reasons that dances are made, such as: performance, celebration, mourning, socializing, and ceremonies. | **D.RE9.1.A**<br>I can view dances from around the world with curiosity and respond by describing dance elements. | **D.RE9.2.A**<br>I can explain why dances are important to groups of people. |
| **NA** | **NA** | **D.RE9.1.B**<br>I can identify different purposes of dance in varied contexts. | **D.RE9.2.B**<br>I can share movements from my culture/ family/community with my classmates. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Do a “freeze dance” with music that varies in origin. | Learn about the functions of dance in society by viewing different clips of dances created for specific reasons. | Watch three clips from different traditions and use a word bank to describe dance elements. | Share a favorite move that the teacher sequences into a phrase.<br><br>Brainstorm all the purposes of dance in culture |

## CONNECTING: ANCHOR STANDARDS 10-11

### Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

| DANCE | CONNECTING – CN10 | SYNTHESIZE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning. |
| **Essential Question** | How does dance deepen our understanding of ourselves, other knowledge, and events around us? |
| **Key Vocabulary** | Gesture, Abstraction, Dance Study |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **D.CN10.P.A**<br>I can express an emotion through movement. | **D.CN10.K.A**<br>I can manipulate a gesture from my real life and abstract it into movement. | **D.CN10.1.A**<br>I can collaborate with a group to make a dance about a shared experience. | **D.CN10.2.A**<br>I can create, describe, and perform a dance study to express a personal experience. |
| **NA** | **D.CN10.K.B**<br>I can generate movement from real life experiences. | **D.CN10.1.B**<br>I can abstract movements and suggest alterations to my group. | **NA** |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Embody a series of emotions guided by the teacher. | Select gestures from life (i.e. brushing teeth) and exaggerate time, size, or effort qualities. | Create, describe, and perform a dance about communal lived experiences (i.e. going to the park, a ballgame, a birthday party, a family event. | Make a dance with a beginning, middle, and end that is inspired by a time you had to do something brave. |

**Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.**

| DANCE | CONNECTING – CN11 | RELATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts. |
| **Essential Question** | How does knowing about societal, cultural, historical and community experiences expand dance literacy? |
| **Key Vocabulary** | Historical Context, Dance in Communities, Culture |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **D.CN11.P.A**<br>I can notice how dance is a part of all cultures. | **D.CN11.K.A**<br>I can notice and identify dance in my life and community. | **D.CN11.1.A**<br>I can demonstrate an understanding of the function of dance in communities. | **D.CN11.2.A**<br>I can explain why dances are made in specific historical and cultural contexts. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| View examples of dances from several cultures and contexts. | Generate a class list of all the places they see dance in their communities and cultures.<br><br>View dances related to a cultural, religious, or historical event. | Learn multiple functions of dance (e.g. expression, connection, celebration, mourning, education, fitness.)<br><br>Write a sentence about where dance happens and why. | Research and write one paragraph about a dance maker or dance tradition.<br><br>Discuss with classmates how dance shows up in my culture and community. |

# Dance Standards: Grades 3-5

## INTRODUCTION

The dance program for students in grades 3-5 continues exploration of dance. Instructional emphasis at the elementary intermediate level should continue to expose students to dance through a variety of active experiences. This exploration includes the continuation of arts literacy development, simple analysis and critique of the arts, and active sharing of work with others. Students should be making connections between dance and their own personal experiences, along with connections to how the arts convey meaning and reflect human experience. Students demonstrate growing confidence in using artistic elements and principles to communicate ideas and make intentional creative choices through dance.

Performance standards are written for each grade level. Local education agencies may choose to band the performance standards from grades 3-5 by using the 4th-grade performance standards.

## CREATING: ANCHOR STANDARDS 1-3

### Anchor Standard 1: Generate and conceptualize artistic ideas and work.

| DANCE | CREATING – CR1 | EXPLORE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression. |
| **Essential Question** | Where do choreographers get ideas for dances? |
| **Key Vocabulary** | Choreography, Movement Task, Stimuli |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **D.CR1.3.A**<br>I can explore movements by responding to things I see, hear, or feel. | **D.CR1.4.A**<br>I can create movements inspired by a stimulus of my choice. | **D.CR1.5.A**<br>I can create and refine a dance that communicates a clear intention or idea. |
| **D.CR1.3.B**<br>I can share how I solved a movement task by explaining the actions I used. | **D.CR1.4.B**<br>I can explain how my movements supported the chosen stimuli. | **D.CR1.5.B**<br>I can work alone or with a partner to design creative solutions to movement tasks. |
| **NA** | **NA** | **D.CR1.5.C**<br>I can support how my dance communicates an idea or a feeling. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Modify their movement based on: Music, Visual images, Text/words, Feelings<br><br>Demonstrate a solution to a prompt with a movement choice. | Select a stimulus to create movement.<br><br>Create a short sequence based on that choice.<br><br>Reflect on how movement relates to the stimulus. | Develop a short dance (solo or group) with: A beginning, middle, and ending; Clear theme; Revisions based on feedback<br><br>Collaborate to create alone or together a movement task.<br><br>Provide evidence that movement choices communicate their ideas. |

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

| DANCE | CREATING – CR2 | PLAN |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers |
| **Essential Question** | What influences choice-making when creating choreography? |
| **Key Vocabulary** | Accumulation, Elements of Dance (BEST), Motif, Choreographic structures, Choreographic Devices, Intent, Choreographic Process |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **D.CR2.3.A**<br>I can use dance elements to create a short dance phrase. | **D.CR2.4.A**<br>I can create a movement motif or phrase using dance elements and simple choreographic forms. | **D.CR2.5.A**<br>I can use dance elements, choreographic forms, and devices to create a dance with a clear intention. |
| **NA** | **D.CR24.B**<br>I can modify my movement to make my idea clearer and tell why the change helps. | **NA** |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Create a 3–4 movement phrase using a simple structure.<br><br>Share the elements they used.<br><br>Explore prompts (guided by the teacher) to change the level, speed, pathway so students explore varied elements to their phrase. | Select an inspiration and create a movement motif.<br><br>Identify why they chose movements to support their inspiration.<br><br>Revise a phrase using a chosen element. | Select an abstract idea and create a phrase to model the idea.<br><br>Perform, receive feedback, revise, and reflect on changes. |

### Anchor Standard 3: Refine and complete artistic work.

| DANCE | CREATING – CR3 | REFINE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Choreographers analyze, evaluate, refine, and document their work to communicate meaning. |
| **Essential Question** | How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work? |
| **Key Vocabulary** | Choreographic Process |

### Performance Standards:

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **D.CR3.3.A**<br>I can listen to feedback and try one suggestion in my dance. | **D.CR3.4.A**<br>I can revise my dance using feedback and explain why the edits make my idea stronger. | **D.CR3.5.A**<br>I can revise my dance phrase using self-reflection, peer feedback, and choreographic devices. |
| **D.CR3.3.B**<br>I can explain why I changed one part of my dance. | **D.CR3.4.B**<br>I can describe dance elements like pathways, energy, levels, and spacing in my work and others. | **D.CR3.5.B**<br>I can explain how my revisions improve clarity, expression, or structure in my dance. |
| **NA** | **D.CR3.4.C**<br>I can reflect on my work and explain what is working well and what needs improvement. | **D.CR3.5.C**<br>I can describe and analyze aspects of dance such as patterns, spacing, relationships, formations, and use of choreographic devices. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Perform a short phrase.<br><br>Partners share feedback: Something they liked; Something that could be clearer<br><br>Explore small changes such as slowing down, using a clearer shape, or facing a different direction.<br><br>Explain their decisions - For example: *"I changed it to a low level so it looked calmer."*<br><br>Reflect and write/draw one thing they will revise.<br><br>Observe each other and name simple elements they see. | Create a motif phrase, receive peer and teacher feedback, revise, and re-perform.<br><br>Observe a partner's phrase and utilize a checklist to identify levels, patterns, spacing, pathways.<br><br>Explore stations that guide them through prompts to revise | Record feedback using an organizer, and identify themes, revise, and reflect.<br><br>Apply devices like repetition, contrast, canon, or accumulation.<br><br>Create their dance's pathways, formations, and relationships (solo/duet/group).<br><br>Record a first draft, revise, film again, and describe differences. |

## PERFORMING: ANCHOR STANDARDS 4-6

### Anchor Standard 4: Analyze, interpret, and select artistic work for presentation.

| DANCE | PERFORMING – PR4 | SELECT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Body, space, time and energy are basic elements of dance. |
| **Essential Question** | How do dancers work with space, time and energy to communicate artistic expression? |
| **Key Vocabulary** | Elements of Dance (BEST), Locomotor/Non-Locomotor |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **D.PR4.3.A**<br>I can combine the elements of dance to perform a variety of movements. | **D.PR4.4.A**<br>I can use the elements of dance intentionally to clarify performance. | **D.PR4.5.A**<br>I can analyze how BEST elements affect my performance and create meaning. |
| **D.PR4.3.B**<br>I can expand my performance by trying different ways to perform the same movement using elements of BEST. | **D.PR4.4.B**<br>I can work independently or cooperatively in small groups by using BEST to vary choreography and communicate meaning. | **D.PR4.5.B**<br>I can work independently or cooperatively with a group to explain my movement choices. |
| **D.PR4.3.C**<br>I can work independently or cooperatively with others to incorporate BEST in performing combined movements. | **NA** | **NA** |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Perform a locomotor phrase by using elements of Body, Energy, and Space.<br><br>Explore the same movements by performing: Fast vs. slow; Big vs. small<br><br>Perform with a partner side-by-side | Perform a movement phrase using elements of Body, Energy, and Space.<br><br>Revise a movement phrase to clarify the intent.<br><br>Collaborate in a small group to: Face different directions; Use near/far relationships | Perform the same movement phrase and perform: Slowly, then quickly; In unison, then canon<br><br>Design a short dance in a small group using: Different levels, Varied spacing<br><br>Reflect on which choices best communicate the idea |

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

| DANCE | PERFORMING – PR5 | EMBODY |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression. |
| **Essential Question** | What must the dancer do to prepare the mind and body for artistic expression? |
| **Key Vocabulary** | Choreographic Process |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **D.PR5.3.A**<br>I can notice how my body moves when I dance and practice movements to make them clearer. | **D.PR5.4.A**<br>I can control my movements with balance though applying proper technical execution. | **D.PR5.5.A**<br>I can perform movements with accuracy and control by refining my technique through practice. |
| **D.PR5.3.B**<br>I can demonstrate safe dance practices by understanding the importance of a proper warm up and cool down and being aware of others in the space. | **D.PR5.4.B**<br>I can explain how warming up the body improves my dancing and overall health and safety as a performer. | **D.PR5.5.B**<br>I can make healthy choices to support my performance by explaining how nutrition and safety affect dancing. |
| **D.PR5.3.C**<br>I can work with others while dancing and try ideas by listening to others in my group. | **D.PR5.4.C**<br>I can use feedback to improve a dance by working with others to make changes. | **D.PR5.5.C**<br>I can collaborate with others to refine a dance by explaining why changes improved our work. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Participate in warm-ups, stretches, and safe movement activities.<br><br>Perform shapes and short movement phrases alone, with a partner, or group.<br><br>Demonstrate sharing by performing movement with classmates using clear beginning and ending poses. | Participate in warm-ups, practice healthy habits, and recognize body cues (fuel, fatigue, overuse).<br><br>Perform movement phrases with transitions and varied energy qualities.<br><br>Collaborate in groups by assigning roles and revising dances using peer feedback.<br><br>Perform for an audience (live or recorded). | Rehearse and refine dances with attention to detail and clarity.<br><br>Design warm-ups and reflect on how health impacts performance.<br><br>Collaborate in small groups to revise dances using shared criteria.<br><br>Use peer and self-evaluation to reflect on group and final performances. |

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

| DANCE | PERFORMING – PR6 | PRESENT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression. |
| **Essential Question** | How does a dancer heighten artistry in a public performance? |
| **Key Vocabulary** | Performance Etiquette, Production Elements, Artistic Intent, Choreographic Process |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **D.PR6.3.A**<br>I can dance for an audience by using rehearsal and performance etiquette in different spaces. | **D.PR6.4.A**<br>I can perform a dance for an audience by clearly communicating a story or idea. | **D.PR6.5.A**<br>I can present a dance for an audience by demonstrating rehearsal and performance etiquette with confidence. |
| **D.PR6.3.B**<br>I can demonstrate the meaning of a dance by choosing simple production elements that support my idea. | **D.PR6.4.B**<br>I can support the purpose of a dance by creating production elements that match its artistic intent. | **D.PR6.5.B**<br>I can convey the meaning of a dance by analyzing its purpose and creating production elements for support. |
| **D.PR6.3.C**<br>I can interact with an audience by talking about my dance after performing. | **D.PR6.4.C**<br>I can interact with an audience through reflecting on feedback about my performance. | **D.PR6.5.C**<br>I can interact with an audience through formal and informal reflection about my dance. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Practice entering and exiting the performance space and perform a short dance for classmates.<br><br>Perform a dance that shows a feeling or story and explain what the dance is about.<br><br>Explore performer vs. audience roles, including simple production elements (props or costume color).<br><br>Reflect on the performance by sharing how it felt and responding to audience questions in discussion. | Perform a dance inspired by a poem, song, or story with focus, projection, and clarity.<br><br>Perform in a variety of spaces and for different audiences.<br><br>Make and explain artistic choices (props, costumes, music, poster/program) that support intent.<br><br>Reflect on performances through peer discussion, audience feedback, and written or oral response. | Perform a polished dance for a live or recorded audience with focus, projection, and professionalism.<br><br>Analyze and explain what the dance is meant to communicate.<br><br>Create or select props, media, costumes, or technology that strengthen the dance's message.<br><br>Participate in talk-backs and reflect on performance effectiveness through written or oral response. |

## RESPONDING: ANCHOR STANDARDS 7-9

### Anchor Standard 7: Perceive and analyze artistic work.

| DANCE | RESPONDING – RE7 | ANALYZE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Dance is perceived and analyzed to comprehend its meaning. |
| **Essential Question** | How is dance understood? |
| **Key Vocabulary** | Elements of Dance (BEST), Choreographic Process |

### Performance Standards:

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **D.RE7.3.A**<br>I can discuss a dance by identifying simple criteria to describe choreography and performance. | **D.RE7.4.A**<br>I can analyze a dance by describing how the elements of dance are used. | **D.RE7.5.A**<br>I can evaluate choreography and performance by creating and applying clear criteria. |
| **D.RE7.3.B**<br>I can describe how dancers move by using Elements of Dance. | **D.RE7.4.B**<br>I can describe patterns in a dance by using correct dance vocabulary. | **D.RE7.5.B**<br>I can compare dances from different cultures or styles by describing their movement characteristics. |
| **D.RE7.3.C**<br>I can notice differences in dances by describing movement characteristics from different styles. | **D.RE7.4.C**<br>I can organize my dance observations by using a graphic organizer or digital tool. | **D.RE7.5.C**<br>I can describe movement qualities by analyzing dances using BEST principles. |
| **NA** | **NA** | **D.RE7.5.D**<br>I can document and explain dance patterns by using technology to organize my observations. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Observe short dance examples (videos, peers, classroom, or cultural dances) and identify what they see.<br><br>Create and use simple criteria to respond to dance.<br><br>Identify and sort movement qualities using words, gestures, drawings, or cards.<br><br>Compare different dances by naming visible differences such as energy, shapes, and music. | Observe recorded dances and take notes using graphic organizers or charts.<br><br>Discuss and identify how space, time, and energy are used.<br><br>Identify and label patterns and structures using worksheets or visuals.<br><br>Compare observations with peers using dance vocabulary and BEST criteria. | Develop and use evaluation criteria to analyze dance.<br><br>Compare multiple performances using charts or organizers and shared criteria.<br><br>Analyze dances from different cultures or genres, explaining how BEST choices reflect meaning and context. |

**Anchor Standard 8: Interpret intent and meaning in artistic work.**

| DANCE | RESPONDING – RE8 | INTERPRET |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Dance is interpreted by considering intent, meaning, and artistic expression as communicated using the body, elements of dance, dance technique, dance structure, and context. |
| **Essential Question** | How is dance interpreted? |
| **Key Vocabulary** | Artistic Intent, Choreographic Process |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **D.RE8.3.A**<br>I can describe what a dance is about by identifying movements and explaining how they support the main idea. | **D.RE8.4.A**<br>I can explain the central idea of a dance by describing how movement elements, structure, and patterns work together. | **D.RE8.5.A**<br>I can explain the main idea and choreographic intent of a dance by citing specific movement choices, structure, and vocabulary as evidence. |
| **D.RE8.3.B**<br>I can analyze how movement qualities show expression. | **D.RE84.B**<br>I can interpret choreographic intent by analyzing movement examples and explaining how technique conveys meaning. | **D.RE8.5.B**<br>I can analyze how movement qualities, patterns, and technique work together to convey meaning and expression. |
| **D.RE8.3.C**<br>I can explain my personal response by connecting a moment in the dance to my feelings or experiences. | **D.RE8.4.C**<br>I can share my personal response by referencing a specific movement moment and explaining its meaning. | **D.RE8.5.C**<br>I can explain my personal response by connecting movement, music, and emotion using examples from the dance. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| View a short, recorded dance and circle vocabulary words that describe what they see.<br><br>Draw or Sequence three key movements that represent the central idea of the dance.<br><br>Discuss what the dance could mean and support ideas using movement evidence.<br><br>Journal (write or draw) about a moment that stood out and explain why. | Analyze how movement qualities and how they contribute to meaning.<br><br>Respond to prompts such as: *"What do you think the choreographer wanted the audience to feel?"*<br><br>Identify and label sections of a dance (beginning, middle, end).<br><br>Reflect why a particular moment was meaningful using dance vocabulary. | Observe a dance and respond using *describe–analyze–interpret* prompts.<br><br>Compare choreographic intent with audience interpretation.<br><br>Analyze how posture, precision, and energy affect meaning.<br><br>Present a structured response citing movement evidence. |

### Anchor Standard 9: Apply criteria to evaluate artistic work.

| DANCE | RESPONDING – RE9 | EVALUATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Criteria for evaluating dance vary across genres, styles, and cultures. |
| **Essential Question** | What criteria are used to evaluate dance? |
| **Key Vocabulary** | Choreographic Process |

### Performance Standards:

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **D.RE9.3.A**<br>I can evaluate a dance by using class-created criteria and dance vocabulary. | **D.RE9.4.A**<br>I can evaluate a dance by applying established criteria such as clarity, focus, and energy. | **D.RE9.5.A**<br>I can evaluate the effectiveness of a dance by applying refined criteria and dance terminology. |
| **D.RE9.3.B**<br>I can describe what worked well in a dance by identifying clear movements and expressive choices. | **D.RE9.4.B**<br>I can explain why a dance was effective by describing how movement elements were used. | **D.RE9.5.B**<br>I can justify my opinion by citing specific movement choices and techniques. |
| **D.RE9.3.C**<br>I can suggest one improvement by explaining how a movement could be clearer or stronger. | **D.RE9.4.C**<br>I can give constructive feedback through specific movement examples. | **D.RE9.5.C**<br>I can analyze how expression and clarity impact meaning through written or oral critique. |
| **D.RE9.3.D**<br>I can support my opinion through specific examples from the dance. | **D.RE9.4.D**<br>I can compare two dances by identifying similarities and differences using criteria. | **D.RE9.5.D**<br>I can revise my evaluation by reflecting on peer or teacher feedback. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Develop simple evaluation criteria (e.g., *clear shapes, strong energy, teamwork*).<br><br>Observe a short dance and use sentence frames such as *"One thing that worked well was…"*<br><br>Identify strengths before suggesting one improvement.<br><br>Reflect and respond verbally or through drawing to what they noticed. | Sort examples of movement under criteria headings.<br><br>Observe two dances and compare effectiveness using a Venn diagram.<br><br>Provide written or verbal feedback aligned to criteria.<br><br>Explain how feedback could help improve a performance. | Practice a protocol to *describe → analyze → evaluate* steps.<br><br>Evaluate dances using a simple rubric aligned to criteria.<br><br>Share feedback and discuss how to improve performance quality.<br><br>Present an evaluation supported by movement evidence. |

## CONNECTING: ANCHOR STANDARDS 10-11

**Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.**

| DANCE | CONNECTING – CN10 | SYNTHESIZE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning. |
| **Essential Question** | How does dance deepen our understanding of ourselves, other knowledge, and events around us? |
| **Key Vocabulary** | Theme, Culture |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **D.CN10.3.A**<br>I can connect a dance to my own experiences by explaining how the movements relate to something in my life. | **D.CN10.4.A**<br>I can relate a dance to my personal or cultural experiences by explaining how movement reflects traditions or events. | **D.CN10.5.A**<br>I can relate dance to personal, cultural, or historical experiences by explaining how movement reflects time, place, or values. |
| **D.CN10.3.B**<br>I can describe what a dance communicates through identifying feelings or ideas shown in the movement. | **D.CN10.4.B**<br>I can connect dance to other subjects through identifying links to music, history, or stories. | **D.CN10.5.B**<br>I can analyze connections between dance and other subjects through explaining shared concepts or themes. |
| **D.CN10.3.C**<br>I can relate dance to everyday activities by comparing movements in dance to real-life actions. | **D.CN10.4.C**<br>I can explain how dance communicates ideas or values by describing movement choices and themes. | **D.CN10.5.C**<br>I can explain how dance reflects society by citing movement choices, themes, and context. |
| **D.CN10.3.D**<br>I can explain why dance is important by sharing how it helps people express ideas or emotions. | **D.CN10.4.D**<br>I can compare dances from different contexts by identifying similarities and differences in purpose or meaning. | **D.CN10.5.D**<br>I can synthesize my experiences and knowledge by explaining how dance helps communicate complex ideas. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Identify movements in a dance that remind them of actions from daily life (walking, playing, working).<br><br>Label emotions they observe and connect them to specific movements.<br><br>Recall a personal experience and discuss how it could be shown through movement.<br><br>Discuss why people dance and how dance communicates without words. | Observe dances from different cultures and discuss what they communicate about people or traditions.<br><br>Connect a dance to topics studied in ELA, social studies, or science.<br><br>Describe how movements represent ideas such as celebration, struggle, or cooperation.<br><br>Explain how dance connects to their lives or learning. | Research a dance's background and explain how context influences meaning.<br><br>Connect dance to literature, history, or visual art themes.<br><br>Explain how their own experiences shape how they interpret dance.<br><br>Present how dance communicates ideas beyond movement. |

**Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.**

| DANCE | CONNECTING – CN11 | RELATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts. |
| **Essential Question** | How does knowing about societal, cultural, historical and community experiences expand dance literacy? |
| **Key Vocabulary** | Culture, Choreographic Process, Values |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **D.CN11.3.A**<br>I can identify where a dance comes from by naming its culture, place, or community. | **D.CN11.4.A**<br>I can explain how a dance reflects a culture or tradition by describing movement, music, or costumes. | **D.CN11.5.A**<br>I can analyze how a dance reflects its cultural or historical context by explaining how movement choices connect to time and place. |
| **D.CN11.3.B**<br>I can describe how dances connect to traditions through movement, music, or costumes. | **D.CN11.4.B**<br>I can relate a dance to history or community life through identifying its purpose or function. | **D.CN11.5.B**<br>I can explain how societal values are shown in dance through analyzing themes, structure, and expression. |
| **D.CN11.3.C**<br>I can recognize that dances come from different times and places through observing costumes, music, or movement styles. | **D.CN11.4.C**<br>I can compare dances from different cultures by identifying similarities and differences in style and meaning. | **D.CN11.5.C**<br>I can compare dances from different contexts by evaluating how purpose and meaning change across cultures or time periods. |
| **D.CN11.3.D**<br>I can explain why a dance is important to people by describing what it communicates about their lives. | **D.CN11.4.D**<br>I can explain how dance shows values or beliefs by citing specific movement choices. | **D.CN11.5.D**<br>I can deepen my understanding of a dance by connecting historical or cultural information to movement evidence. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Observe short dances from different cultures and identify where they come from.<br><br>Discuss what movements might represent (celebration, work, storytelling).<br><br>Evaluate for clues such as music, clothing, or formations that show context.<br><br>Create a chart linking dances to communities or traditions. | Match dances with descriptions of cultural or historical contexts.<br><br>Compare two dances from different cultures using a graphic organizer.<br><br>Discuss why certain movements are important in specific dances.<br><br>Respond to how a dance reflects the people who created it. | Research background information on dance and analyze how it affects meaning.<br><br>Identify how movements reflect social roles, beliefs, or historical events.<br><br>Compare dances from two cultures or time periods.<br><br>Present how understanding context changes how they view the dance. |

# Dance Standards: Grades 6-8

## INTRODUCTION

The middle school dance program provides a gateway to technical and creative development. Through the four artistic processes of Creating, Performing, Responding, and Connecting, students build essential physical literacy and communication skills. This comprehensive approach through the artistic process ensures that students meet middle-level arts standards while developing the critical thinking and performance skills needed for pursuing upper-level high school dance tracks, including Comprehensive Arts Pathways in dance.

Performance standards are written for each grade level and are sequential by design.

- Local education agencies that use sequential levels (I, II, III) instead of grade-level identification at this level can align the content of the standards as follows:
  - Grade 6 → Level I
  - Grade 7 → Level II
  - Grade 8 → Level III
- Local education agencies may choose to band the performance standards 6-8 by using the 7th-grade performance standards.

## CREATING: ANCHOR STANDARDS 1-3

### Anchor Standard 1: Generate and conceptualize artistic ideas and work.

| DANCE | CREATING – CR1 | EXPLORE |
|---|---|---|

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|---|---|
| **Enduring Understanding** | Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression. |
| **Essential Question** | How do choreographers translate abstract concepts, emotions, or narratives into physical movement? |
| **Key Vocabulary** | Improvisation, Abstraction, Narrative, Contrast, Genre, Styles |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **D.CR1.6.A**<br><br>I can improvise a movement phrase inspired by a variety of stimuli with cues to create structure. | **D.CR1.7.A**<br><br>I can create a structured dance phrase by improvising in response to different sounds, images, or themes. | **D.CR1.8.A**<br><br>I can improvise a movement phrase inspired by a variety of stimuli that includes a clear beginning, middle, and end. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Participate in teacher call and response, dance composition from notes, or cultural research and study. | Develop a dance phrase based on images-visual art (found or provided by a teacher)<br><br>Think critically to create phrases from student-identified motivation. | Create a story (narrative) through movement, executing spatial designs and musical or rhythmical dance phrases.<br><br>Demonstrate flexibility in solving movement problems by working independently and collaboratively to find different solutions. |

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

| DANCE | CREATING – CR2 | PLAN |
|---|---|---|

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|---|---|
| **Enduring Understanding** | Choreographers use the foundation of dance (elements, structures, and devices) as a toolkit. These tools provide a clear starting point for creating movement, but they also offer a framework that artists can purposefully break or change to develop their own unique style. |
| **Essential Question** | What influences choice-making when creating choreography? |
| **Key Vocabulary** | Elements of Dance, Creative Process |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **D.CR2.6.A**<br>I can organize movements to explore the elements of dance. | **D.CR2.7.A**<br>I can identify and choreograph a dance phrase that demonstrates a clear contrast in levels, tempo, and force. | **D.CR2.8.A**<br>I can create a movement study that uses elements of dance and other motivators. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Record a dance sequence through writing, symbols, or technology. | Create a dance inspired by music, spoken word, or objects while expanding movement vocabulary and refining spatial awareness. | Implement the elements of dance and choreographic devices, making connections with other art forms. |

**Anchor Standard 3: Refine and complete artistic work.**

| DANCE | CREATING – CR3 | REFINE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Choreographers intentionally analyze and refine their movements, using documentation as a bridge to translate raw creative ideas into meaningful expression. |
| **Essential Question** | How can we use our own reflections and others' perspectives to sharpen our artistic vision and improve our craft? |
| **Key Vocabulary** | Analyze (deconstruct), Synthesis (understand), Intent (why?), Vision (how?) |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **D.CR3.6.A**<br>I can apply group collaborative strategies to achieve an artistic outcome. | **D.CR3.7.A**<br>I can determine and apply group collaborative strategies to achieve an artistic outcome. | **D.CR3.8.A**<br>I can document my process of creating choreography via journal or rehearsal log. |
| **D.CR3.6.B**<br>I can revise created work based on artistic intent, receive feedback, and self-evaluate. | **D.CR3.7.B**<br>I can articulate reasons for revisions to my work and others' work. | **NA** |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Develop a dance study in collaboration with peers by selecting a specific movement vocabulary to communicate a main idea and articulate reasons for movement and structural choices. | Revise artistic benchmarks based on self-reflection and feedback from others, explaining reasons for choices and how they clarify artistic intent. | Write an artistic statement using dance vocabulary to describe a dance they've created for their peers.<br><br>Create dance work and journal or notate the process, managing goals and time. |

## PERFORMING: ANCHOR STANDARDS 4-6

**Anchor Standard 4: Analyze, interpret, and select artistic work for presentation.**

| DANCE | PERFORMING – PR4 | SELECT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Body, space, time, and energy are basic elements of dance. |
| **Essential Question** | How do dancers work with space, time, and energy to communicate artistic expression? |
| **Key Vocabulary** | Body, Energy, Space, Time, Expression, Dance Phrase, Dynamics, Genre, Spatial Arrangement, Style, Tempo |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **D.PR4.3.A**<br>I can develop a movement phrase to express an artistic intention using the elements of dance. | **D.PR4.4.A**<br>I can increase movement vocabulary and use BEST and compare and contrast with a variety of genres and styles. | **D.PR4.8.A**<br>I can apply the elements of dance to demonstrate expression or intent in a longer movement study. |
| **D.PR4.3.B**<br>I can use combinations of sudden and sustained timing. Accurately use accented and unaccented beats. | **D.PR4.4.B**<br>I can vary the durational approach in dance phrasing by using timing accents and variations within a phrase to add interest kinesthetically, rhythmically, and visually. | **NA** |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Collaborate as an ensemble to solve movement problems in executing complex patterns, sequences, and formations by testing a variety of options. | Document self-improvements over time in a Dance Journal or Rehearsal.<br><br>Compare and contrast movement characteristics from a various dance genres and styles. | Develop group performance expectations through observation and analyses (e.g., view live or recorded professional dancers).<br><br>Use dance technique (e.g., functional alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility/ range of motion) to replicate, recall, and execute spatial designs and musical or rhythmical dance phrases. |

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

| DANCE | PERFORMING – PR5 | EMBODY |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression. |
| **Essential Question** | What does a dancer do to prepare the mind and body for artistic presentation? |
| **Key Vocabulary** | Alignment, Dance Phrase, Kinesthetic/Kinetic Awareness, Movement Task, Proprioceptive Feedback, Spatial Arrangement |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **D.PR5.6.A**<br>I can demonstrate functional body awareness, alignment, and kinetic awareness for more complex movement through short phrases. | **D.PR5.7.A**<br>I can demonstrate functional alignment, kinetic and body mechanic awareness for complex movement through extended phrases. | **D.PR5.8.A**<br>I can embody technical dance skills to replicate, recall and execute spatial designs and musical or rhythmical dance phrases. |
| **D.PR5.6.B**<br>I can implement basic anatomical knowledge, feedback, spatial awareness and nutrition to promote safe and healthful strategies when warming up and dancing. | **D.PR5.7.B**<br>I can discuss the benefits of using healthful practices and sound nutrition and how choices enhance performance. | **D.PR5.8.B**<br>I can evaluate personal wellness practices in dance activities and everyday life including nutrition and injury prevention. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Collaborate as an ensemble to refine dances by identifying what works and does not work in executing complex patterns, sequences and formations. Solve movement problems to dances by experimentation. Reflect self-improvement over time.<br><br>Perform dance phrases of different lengths that use various timings within the same section. | Collaborate with peers to practice and refine dances. Develop group performance expectations (rubric for performance) through observation and analysis.<br><br>View live or recorded professional dancers or student performers and collaboratively develop group performance expectations based on information gained from observations. | Collaborate with peers to discover strategies for achieving performance accuracy, clarity and expressiveness. Articulate personal performance goals and practice to reach goals. Reflect on personal improvement over time.<br><br>Document personal improvement over time through journaling, portfolio or timeline. |

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

| DANCE | PERFORMING – PR6 | PRESENT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Dance performance is an interaction among the performer, production elements, and the audience that heightens and amplifies artistic expression. |
| **Essential Question** | How does a dancer heighten artistry in a public performance? |
| **Key Vocabulary** | Artistic Intent, Production Elements |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **D.PR6.6.A**<br>I can select production elements, choreography, and expression that will heighten the artistic intent of a dance for an audience. | **D.PR6.7.A**<br>I can collaborate with peers to design and execute production elements, choreography, and expression that will heighten the artistic intent of a dance for an audience. | **D.PR6.8.A**<br>I can explore possibilities of producing dance in a variety of venues or for different audiences and, using production terminology, explain how the production elements would be handled in different situations. |
| **D.PR6.6.B**<br>I can model appropriate dance etiquette during class, rehearsal, and performance. | **D.PR6.7.B**<br>I can suggest changes to adapt movements to performance area and discuss how technique and stage presence can impact an artistic work. | **D.PR6.8.B**<br>I can collaborate to design and execute production elements that would intensify and heighten the artistic intent of a dance performed on a stage, in a different venue or for different audiences. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Discuss producing dance in a variety of venues for different audiences and how that would impact the design of production elements. | Create and perform combinations and variations with a broad range of dynamics.<br><br>Accept notes post-performance from choreographer and apply corrections to future performances. | Demonstrate, during improvisation and choreographed works, a broader range of movement qualities such as sustained movement, swing movement, and vibratory movement.<br><br>Use costumes, props, music, scenery, lighting, or media for a dance performed for an audience in a designated performance space. |

## RESPONDING: ANCHOR STANDARDS 7-9

### Anchor Standard 7: Perceive and analyze artistic work.

| DANCE | RESPONDING – RE7 | ANALYZE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Dance is observed and analyzed to understand its deeper meaning. |
| **Essential Question** | How do we perceive and analyze dance to understand its deeper aesthetic and narrative meaning? |
| **Key Vocabulary** | Artistic Intent, Genre, Style |

### Performance Standards:

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **D.RE7.6.A**<br>I can use observation techniques to view a live or recorded performance and engage in discussion about patterns of movement, genres, styles, and cultural movement practices in the dance. | **D.RE7.7.A**<br>I can use observation techniques to view a live or recorded performance and initiate thoughtful post-performance discussion about the artistic intent of the dance. | **D.RE7.8.A**<br>I can demonstrate an understanding of dance elements using proper vocabulary through verbal, physical, written, and digital means. |
| **D.RE7.6.B**<br>I can describe the artistic and meaningful qualities of dance genres and styles, using basic dance vocabulary. | **NA** | **D.RE7.8.B**<br>I can describe, demonstrate and discuss patterns of movement and their relationships in dance in context of artistic intent. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Observe a live dance or theatrical performance and discuss the influence of culture and time period on the artistic intent.<br><br>Explain how personal experience influences the interpretation of a dance through journal writing for class discussion. | Explain how personal experience influences the interpretation of a dance through journal writing for class discussion.<br><br>Define a variety of movement vocabulary specific to a particular technique.<br><br>Use technology (such as a digital table or Venn diagram) to create a tool that compares the defining features of various dance genres. | Write a self-evaluation after viewing a performance in which they participated.<br><br>Utilize the dance performance rubric to evaluate a peer and provide suggestions for improvement. |

### Anchor Standard 8: Interpret intent and meaning in artistic work.

| DANCE | RESPONDING – RE8 | INTERPRET |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Dance is interpreted through the critical evaluation of intent, meaning, and artistic expression, as conveyed by the understanding of movement, technique, structure, and contextual framework. |
| **Essential Question** | How do we decode a choreographer's intent through the specific use of the body, space, and energy? |
| **Key Vocabulary** | Artistic Expression, Choreographic Structure, Interpretation |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **D.RE8.6.A**<br>I can explain how the elements of dance display the intent of a dance, using dance vocabulary. | **D.RE8.7.A**<br>I can compare the meaning of different dances. Explain how the artistic expression of each dance is achieved through the Elements of Dance, use of body, dance technique and context. | **D.RE8.8.A**<br>I can examine and relate ways that dances create context and meaning through examples. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Compare a variety of dance performances and discuss the differences in movement and meaning and their effect on the audience. | Interpret the potential meanings of a dance performance and justify those conclusions by citing evidence from specific choreographic moments.<br><br>Analyze a dance performance by describing how the elements of dance are applied, utilizing both technical vocabulary and everyday descriptive language. | Analyze choreographic intent in a variety of contrasting dances.<br><br>Use the BEST principles (Body, Effort, Space, and Time) to describe how a dancer expresses emotion and how an audience interprets the meaning of a piece. |

**Anchor Standard 9: Apply criteria to evaluate artistic work.**

| DANCE | RESPONDING – RE9 | EVALUATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Standards for evaluating dance differ significantly based on the genre, style, and cultural context of the work. |
| **Essential Question** | What criteria are used to evaluate dance? |
| **Key Vocabulary** | Evaluation |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **D.RE9.6.A**<br>I can evaluate the artistic intent of dance genres and styles, using basic dance vocabulary. | **D.RE9.7.A**<br>I can develop criteria to evaluate the various components and movement characteristics of a performance. | **D.RE9.8.A**<br>I can observe movement characteristics or qualities in a specific dance genre and compare to one's personal movement. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Discuss the characteristics and artistic intent of a dance from a genre, style, or cultural movement practice, and develop artistic criteria to critique the dance using the Elements of Dance. | Compare and contrast two or more dances of different genres or styles in an essay. | Work with peers, develop a dance performance rubric related to components that determine artistic intent of a dance, and complete a dance performance critique. |

## CONNECTING: ANCHOR STANDARDS 10-11

### Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

| DANCE | CONNECTING – CN10 | SYNTHESIZE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning. |
| **Essential Question** | How does dance enrich our lives? |
| **Key Vocabulary** | Genre, Movement Characteristics/Elements of Dance |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **D.CN10.6.A**<br>I can analyze the manner in which dance and other content areas interrelate. | **D.CN10.7.A**<br>I can analyze dance professions and the manner in which dance skills translate to other careers. | **D.CN10.8.A**<br>I can monitor healthy lifestyle habits suggested by participation in dance. |
| **D.CN10.6.B**<br>I can practice healthy lifestyle choices suggested by participation in dance. | **NA** | **D.CN10.8.B**<br>I can relate connections found between different dances and discuss the relevance of the connections to one's personal perspectives. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Reflect on how your own life experiences and personal viewpoints affect the way you interpret the meaning or "big idea" of a dance. | Reflect on your own interests and identity to create a solo dance piece that expresses your identity.<br><br>Research basic music theory or composition and develop choreography based on musical measures and style. | Work in a group to research a specific topic (such as a book, a scientific concept, or a news story) and create an original dance that shares your findings through movement.<br><br>Track your daily meals and movement in a personal wellness journal to monitor your physical habits.<br><br>Research healthy eating and exercise strategies and share what you learn with your classmates through a short presentation. |

**Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.**

| DANCE | CONNECTING – CN11 | RELATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts. |
| **Essential Question** | How does knowing about societal, cultural, historical, and community experiences expand dance literacy? |
| **Key Vocabulary** | Historical Context, Cultural Context |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **D.CN11.6.A**<br>I can identify dance genres and dances from different historical periods and cultures. | **D.CN11.7.A**<br>I can research dance genres and dances from different historical periods and cultures. | **D.CN11.8.A**<br>I can compare and contrast the foundational elements of dance with the core principles of music, theatre, visual arts, and media arts to identify shared concepts and unique characteristics. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Research a dance style and its historical context and give a presentation to the class, using technology as available. | Create a digital timeline that shows the connection between what was happening in the world (socially, culturally, and historically) and how dance changed during those same periods. | Analyze how response to dance is influenced by understanding the time and place in which it was created, the available resources, and cultural uses. |

# Dance Standards: Grades 9-12

## INTRODUCTION

The high school dance program enables students to specialize through in-depth technical and creative study. Students work sequentially toward Proficient, Accomplished, and Advanced performance standards by mastering the four artistic processes: Creating, Performing, Responding, and Connecting. This performance-based sequence of study develops rigorous communication tools and physical literacy, ensuring students embody the skills necessary to make, analyze, and value dance. Engagement in the artistic processes remains critical to the general education of all students and promotes deep understanding and appreciation of the arts. Career-connected learning experiences further contribute to the development of pre-professional skills and support the completion of an arts capstone project, where applicable, as well as other components of the Maryland Comprehensive Arts Pathway.

### Descriptors for High School Performance Standards Levels

- Proficient: The foundational level of achievement for high school, attainable by most students who complete a high-school level arts course (or equivalent) beyond the foundation provided by PreK-8 instruction.
- Accomplished: A higher level of achievement, generally attained by students who complete a more rigorous sequence of high school arts courses (or equivalent) beyond the Proficient level.
- Advanced: A level and scope of achievement that is beyond the rigor of the articulated Accomplished level, representing a substantial expansion of student knowledge, skills, and understanding, and preparing students for career and/or college-level work.

## CREATING: ANCHOR STANDARDS 1-3

### Anchor Standard 1: Generate and conceptualize artistic ideas and work.

| DANCE | CREATING – CR1 | EXPLORE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression. |
| **Essential Question** | How do choreographers translate abstract concepts, emotions, or narratives into physical movement? |
| **Key Vocabulary** | Stimuli, Improvisation, Abstraction, Narrative, Contrast, Genre, Styles |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **D.CR1.Pro.A**<br><br>I can improvise in response to various stimuli. | **D.CR1.Acc.A**<br><br>I can transform abstract and concrete stimuli into original compositions by utilizing advanced improvisational techniques and applying nuanced organizational structures to develop a complete dance work. | **D.CR1.Adv.A**<br><br>I can deconstruct and reimagine complex stimuli to craft innovative compositions that demonstrate a distinct artistic voice. |
| **D.CR1.Pro.B**<br><br>I can demonstrate the ability to create dance by improvising, using a variety of stimuli, and organizing dance ideas. | **NA** | **NA** |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Use different styles and genres of music to improvise.<br><br>Use information from choreographed dance phrases to improvise variations or expand on the movement.<br><br>Use role-play by selecting a movement that depicts a mood or action. | Think creatively to produce a set of directions for structured improvisation that includes contrasting elements.<br><br>Bring examples of a variety of stimuli for sourcing movement ideas, such as music, poetry, natural phenomena, personal experiences, or current events, and share with peers.<br><br>Experiment and take risks to discover a personal voice to communicate artistic intent through movement choices. | Investigate the movement elements that define a particular dance style, technique, or genre. Choreograph phrases that are complementary to the accessed information.<br><br>Work with a partner to discuss personal skills and create an original duet sequence that challenges and builds on both partners' strengths.<br><br>Demonstrate creative agility by producing multiple, complex solutions to movement challenges, ensuring a balance between independent artistic vision and collaborative problem-solving. |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Understanding of Elements of Dance<br><br>Understanding of Improvisation<br><br>Ability to create movement individually, in pairs, and in groups from various stimuli | Arts-Aligned Industry Recognized Credentials<br><br>National Dance Education Organization (NDEO) Certificate in Dance Education (CiDE)<br><br>Dance Educators of America (DEA) Certification |

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

| DANCE | CREATING – CR2 | PLAN |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Choreographers use the foundation of dance (elements, structures, and devices) as a toolkit. These tools provide a clear starting point for creating movement, but they also offer a framework that artists can purposefully break or change to develop their own unique style. |
| **Essential Question** | What influences choice-making when creating choreography? |
| **Key Vocabulary** | Elements of Dance, Choreographic Structures, Choreographic Devices, Theme, Creative Process |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **D.CR2.Pro.A**<br>I can create choreography with structured movement that demonstrates the elements of dance. | **D.CR2.Acc.A**<br>I can demonstrate and justify personal movement choices by combining elements of dance, aesthetic principles, and choreographic forms to communicate artistic intent. | **D.CR2.Adv.A**<br>I can independently synthesize the elements of dance, aesthetic principles (production), and complex choreographic forms to create innovative, professional-quality works. |
| **NA** | **NA** | **D.CR2.Adv.B**<br>I can articulate a developed artistic statement and justification of how my specific kinesthetic choices embody my intent, demonstrating a seamless integration of technical mastery and personal artistic voice. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Develop a dance phrase that expresses and communicates an idea or feeling, and discuss the effect of movement choices.<br><br>Design an original work, using one of the forms, genres, or styles of dance study, acting on creative ideas, and producing results through performance of the work. | Develop a short, independent (personal) study by choreographing and organizing movement that illustrates it, and communicate clearly to justify choices.<br><br>Decide on light colors based on the composition's theme and tone. | Implement the elements of dance and choreographic devices, making connections with other art forms.<br><br>Create and collaborate effectively with others to develop a project that incorporates the group's diverse personal histories. Manage the project, including production elements (like costuming and lighting), set goals, and develop a timeline. |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Understanding of Language of Dance<br><br>Understanding of Choreographic Devices<br><br>Understanding of the Creative Process | Arts-Aligned Industry Recognized Credentials<br><br>National Dance Education Organization (NDEO) Certificate in Dance Education (CiDE)<br><br>Dance Educators of America (DEA) Certification |

### Anchor Standard 3: Refine and complete artistic work.

| DANCE | CREATING – CR3 | REFINE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Choreographers intentionally analyze and refine their movements, using documentation as a bridge to translate raw creative ideas into meaningful expression. |
| **Essential Question** | How can we use our own reflections and others' perspectives to sharpen our artistic vision and improve our craft? |
| **Key Vocabulary** | Analyze, Synthesis, Intention, Critique, Artistic Vision |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **D.CR3.Pro.A**<br>I can use basic dance vocabulary to reflect on, document, and refine my movement studies with guidance, integrating external feedback to achieve a polished artistic outcome. | **D.CR3.Acc.A**<br>I can analyze the impact of my choreographic choices and justify how specific revisions clarify and strengthen my artistic intent. | **D.CR3.Adv.A**<br>I can synthesize multi-layered feedback to critically evaluate how nuanced choreographic revisions manipulate space, time, and energy, while simultaneously developing a comprehensive system to document and organize my artistic evolution. |
| **D.CR3.Pro.B**<br>I can use dance vocabulary to reflect on, document, and refine my movement studies, integrating external feedback to achieve a polished artistic outcome. | **NA** | **NA** |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Clarify the artistic intent of an ensemble work by synthesizing peer feedback and self-reflection, analyzing how the composition's structure informs the final message, and systematically documenting the process through notation, writing, and technology. | Clarify and refine artistic intent by intentionally manipulating choreographic devices and dance structures, providing a written justification that evaluates how these specific revisions support the work's final meaning. | Create a media product to document, revise, and evaluate personal dance work. |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Understanding of critical analysis<br><br>Understanding of movement revision<br><br>Understanding of how to synthesize the creative process by documenting the evolution of a dance from its generative beginnings to its final, refined expression of artistic intent. | Arts-Aligned Industry Recognized Credentials<br><br>National Dance Education Organization (NDEO) Certificate in Dance Education (CiDE)<br><br>Dance Educators of America (DEA) Certification<br><br>Language Of Dance Certification |

## PERFORMING: ANCHOR STANDARDS 4-6

### Anchor Standard 4: Analyze, interpret, and select artistic work for presentation.

| DANCE | PERFORMING – PR4 | SELECT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Body, space, time, and energy are basic elements of dance. |
| **Essential Question** | How do dancers work with space, time, and energy to communicate artistic expression? |
| **Key Vocabulary** | Body, Space, Time, Energy, Artistic Expression, Dynamics, Rhythm, Musicality |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **D.PR4.Pro.A**<br>I can explore a dynamic range of expression through the elements of dance and their relationship to choreographic intent. | **D.PR4.Acc.A**<br>I can understand and model dance etiquette as both a classroom participant, performer, and observer. | **D.PR4.Adv.A**<br>I can use Body, Effort, Space, and Time to master more complex movements and technical challenges, ensuring my performance is polished and engaging for an audience. |
| **D.PR4.Pro.B**<br>I can describe and analyze a dynamic range of expression through the elements of dance and their relationship to choreographic intent. | **D.PR4.Acc.B**<br>I can describe, analyze, and interpret a dynamic range of expression through the elements of dance and their relationship to choreographic intent. | **D.PR4.Adv.B**<br>I can express the relationship between a dynamic range of expression and choreographic intent, and manipulate dance elements to achieve performance goals. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Participate in a movement exploration that allows students to express different energies.<br><br>Use selected sentence prompts to inform and execute intentional spatial choices within movement phrases.<br><br>Use video recordings of practice to analyze the difference between the way movements look and how they feel to match performance with visual effect.<br><br>Use syncopation, musical meters, and accent movements to match different tempos in a dance sequence.<br><br>Use space intentionally while dancing alone and with others. | Dance with awareness toward other dancers while executing complex spatial, rhythmic, and dynamic sequences while considering performance goals.<br><br>Demonstrate ensemble connectivity and technical fluidity by varying dynamics and executing seamless transitions across movement phrases.<br><br>Demonstrate time complexity in phrasing with and without musical accompaniment while using multiple and complex rhythms (e.g., contrapuntal, polyrhythmic) at the same time. | Increase clarity of technique and complexity of performance sequences in different styles and genres.<br><br>Demonstrate understanding of sound and time through multiple soundscapes while working with and against the musical timing.<br><br>Demonstrate variation in dynamics to clearly express intent while performing dance phrases and choreography. |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Understand BEST and basic Laban Technique<br><br>Understand elements of Space<br><br>Understand all elements of Time<br><br>Understand all elements of Energy | Arts-Aligned Industry Recognized Credentials<br><br>National Dance Education Organization (NDEO) Certificate in Dance Education (CiDE)<br><br>Dance Educators of America (DEA) Certification<br><br>Language Of Dance Certification |

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

| DANCE | PERFORMING – PR5 | EMBODY |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression. |
| **Essential Question** | What does a dancer do to prepare the mind and body for artistic presentation? |
| **Key Vocabulary** | Rehearsal, Body Mechanics, Dance Anatomy, Injury Prevention, Alignment, Kinesiology, Core, Cues |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **D.PR5.Pro.A**<br>I can explore body mechanics and develop technical dance skills using accompanying vocabulary. | **D.PR5.Acc.A**<br>I can apply functional alignment, kinesthetic awareness, and understanding of body mechanics in choreography. | **D.PR5.Adv.A**<br>I can demonstrate safe and efficient body mechanics in advanced work, using technical vocabulary to refine and communicate my performance. |
| **D.PR5.Pro.B**<br>I can identify effective rehearsal practices. | **D.PR5.Acc.B**<br>I can apply self-reflection, teacher, and peer feedback as effective rehearsal practices. | **D.PR5.Adv.B**<br>I can demonstrate professional leadership through productive rehearsal habits and by modeling engaged, respectful behavior as a dance observer and audience member. |
| **D.PR5.Pro.C**<br>I can demonstrate kinesthetic awareness and understanding of body mechanics. | **D.PR5.Acc.C**<br>I can document the rehearsal and performance process and evaluate methods and strategies using dance terminology and production. | **NA** |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Practice a variety of organized dance forms, such as ballet, modern, or jazz, and their vocabularies.<br><br>Develop warmups that explore functional alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility, and range of motion.<br><br>Demonstrate commitment, dependability, responsibility, and cooperation in class and rehearsal.<br><br>Execute choreography, using technical dance skills to communicate artistic expression.<br><br>Coordinate deliberate breath phrasing and precise timing to execute rhythmic cues driven by the accompaniment.<br><br>Keep a rehearsal journal (with guidance) to document the rehearsal process and evaluate methods and strategies. | Demonstrate kinesthetic awareness through body parts and isolations, and connect the body to one's kinesphere.<br><br>Execute complex sequences with others while maintaining relationships through focus and intentionality.<br><br>Execute solo and ensemble compositions that manipulate time and tempo in unexpected ways, integrating production elements such as props, sound design, and costuming to enhance the choreographic intent. | Create, plan, and implement rehearsals, with attention to production/technical details and to fulfilling artistic expression.<br><br>Plan and execute collaborative and independent practice and rehearsal processes, with attention to technique and artistry informed by personal performance goals.<br><br>Create and follow a personal plan that supports healthy dancing and living (nutrition, warm-up, fitness, discipline, life choices, stress management, education, and goals). |

**Connections: Comprehensive Arts Pathways**

| Competencies | Career-Connected Learning |
|---|---|
| Understand basic music theory.<br><br>Understand elements of dance production<br><br>Understand basic anatomy and kinesiology.<br><br>Understand dance genres and the styles within them. | Arts-Aligned Industry Recognized Credentials<br><br>National Dance Education Organization (NDEO) Certificate in Dance Education (CiDE)<br><br>Dance Educators of America (DEA) Certification |

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

| DANCE | PERFORMING – PR6 | PRESENT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Dance performance is an interaction among the performer, production elements, and the audience that heightens and amplifies artistic expression. |
| **Essential Question** | How does a dancer heighten artistry in a public performance? |
| **Key Vocabulary** | Dance Production |

### Performance Standards:

| Proficient | Accomplished | Advanced |
|---|---|---|
| **D.PR6.Pro.A**<br>I can practice appropriate stage etiquette and professionalism as a performer with teacher guidance. | **D.PR6.Acc.A**<br>I can work individually and collaboratively to produce dance works and concerts in a variety of indoor and site-specific spaces, and to design and organize the production elements necessary to fulfill the artistic intent of the dance works. | **D.PR6.Adv.A**<br>I can develop and maintain a professional portfolio that tracks my progress from the first rehearsal to the final performance, using self-reflections, feedback, and video evidence to evaluate my growth as a performer and collaborator. |
| **D.PR6.Pro.B**<br>I can select the production elements that will fulfill the artistic intent of a dance performance. | **D.PR6.Acc.B**<br>I can work collaboratively to design production elements that heighten the artistic intent of a dance performance. | **D.PR6.Adv.B**<br>I can articulate the importance of practicing appropriate stage etiquette for performance (based on the dance's genre and cultural origin). |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Accept and apply notes from the choreographer and peers after a performance and apply corrections to future performances.<br><br>Make decisions regarding the production elements that will support choreography. Focus on aspects of stage production, such as lighting, sound, and costuming.<br><br>While watching a pre-recorded dance, document examples of professionalism, such as staying in character and continuing to dance after making a mistake.<br><br>Compose a reflective essay documenting the production process, evaluating the effectiveness of the artistic methods and rehearsal strategies employed.<br><br>Analyze and evaluate production design elements tailored to a youth audience, selecting and justifying the most effective concepts to enhance student engagement. | Implement performance strategies to enhance dynamic projection.<br><br>Work with peers to produce a dance recital to be performed at school, including planning effective production elements.<br><br>Model performance etiquette and effective practices during a performance as an example to other dancers. | Discuss onstage behaviors that contributed to the success of their performance.<br><br>Enhance performance using a broad repertoire of strategies for dynamic projection.<br><br>Work with peers to produce dance concerts in a variety of venues, including designing and organizing effective production elements appropriate for each space. |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Understand the focus on how "etiquette" varies across dance genres and cultural origins.<br><br>Understand the emphasis on the relationship between the performer, the audience, and the ancestors or traditions being honored within a specific culture.<br><br>Understand the challenges traditional, Eurocentric definitions of "professional behavior" to include diverse ways of showing up and contributing to a creative space. | Arts-Aligned Industry Recognized Credentials<br><br>National Dance Education Organization (NDEO) Certificate in Dance Education (CiDE)<br><br>Dance Educators of America (DEA) Certification |

## RESPONDING: ANCHOR STANDARDS 7-9

### Anchor Standard 7: Perceive and analyze artistic work.

| DANCE | RESPONDING – RE7 | ANALYZE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Dance is observed and analyzed to understand its deeper meaning. |
| **Essential Question** | How do we perceive and analyze dance to understand its deeper aesthetic and narrative meaning? |
| **Key Vocabulary** | Analyze, Aesthetics |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **D.RE7.Pro.A**<br>I can discuss and practice appropriate audience etiquette while observing class, rehearsal, and performance. | **D.RE7.Acc.A**<br>I can model appropriate audience etiquette while observing class, rehearsal, and performance. | **D.RE7.Adv.A**<br>I can define and model the standards of respectful audience engagement for various performance settings. |
| **D.RE7.Pro.B**<br>I can explore and identify dance elements and their relationship to context using dance terminology (i.e., dance literacy). | **D.RE7.Acc.B**<br>I can describe and analyze dance elements and their relationship to context using dance terminology (i.e., dance literacy) with teacher guidance. | **D.RE7.Adv.B**<br>I can identify and explain cultural and aesthetic values in dance by applying precise dance vocabulary. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Discuss how they would like their audience to behave during their performance.<br><br>In a class discussion, identify clues to help tell the story of the dance (e.g., originality, visual and emotional impact, variety, and skill of the performers).<br><br>Answer questions about dance in a particular culture, using dance terminology.<br><br>Critique movement qualities and choreography using the elements of dance.<br><br>Attend a school or community dance event, and watch and listen respectfully. | Observe two or more dances in a written essay comparing and contrasting the composition in terms of each of the elements of dance, using dance terminology.<br><br>Discuss the use of elements of dance in a variety of genres, styles, or cultural movement practices, using genre-specific dance terminology through a Socratic Seminar.<br><br>Watch a video of a musical theatre dance, such as “Cool” from *West Side Story, or a ballet solo, such as “The Dying Swan” from Le Carnaval des Animaux, to describe and analyze recurring movement patterns and their alignment with* context and artistic intent. | Create a list of what allows an audience member to get the most benefit or appreciation from a performance.<br><br>Apply technology effectively by creating an instrument to capture and analyze how meaning is communicated across different dance styles.<br><br>Generate and investigate aesthetic inquiries to evaluate the emotional and technical impact of a particular choreography. (e.g., What is it that makes the dance unique? What changes to the dance will incorporate a new concept?)<br><br>Research cultural and historical perspectives surrounding dance, choreography, or production and share with the class. |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Understand how to describe and analyze Dance using dance vocabulary<br><br>Understand how to examine dance composition and performance within its historical and sociocultural context from both performer and observer viewpoints.<br><br>Understand the role that technology and production play in the aesthetics of dance. | Arts-Aligned Industry Recognized Credentials<br><br>National Dance Education Organization (NDEO) Certificate in Dance Education (CiDE)<br><br>Dance Educators of America (DEA) Certification |

### Anchor Standard 8: Interpret intent and meaning in artistic work.

| DANCE | RESPONDING – RE8 | INTERPRET |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Dance is interpreted through the critical evaluation of intent, meaning, and artistic expression, as conveyed by the understanding of movement, technique, structure, and contextual framework. |
| **Essential Question** | How do we decode a choreographer's intent through the specific use of the body, space, and energy? |
| **Key Vocabulary** | Interpretation, Evaluation |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **D.RE8.Pro.A**<br>I can identify the meaning of a dance by considering its social, cultural, and historical context. | **D.RE8.Acc.A**<br>I can describe and analyze how the choreographic intent and artistic relationships are communicated through the integration of movement and production elements. | **D.RE8.Adv.A**<br>I can interpret that the choreographic intent and artistic relationships are communicated through the integration of movement and production elements. |
| **D.RE8.Pro.B**<br>I can discuss how choreographic intent and artistic relationships are communicated through the integration of movement and production elements. | **NA** | **NA** |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Observe a classroom performance of a cultural dance and identify the use of elements of dance in the movement.<br><br>Identify specific choreographic devices utilized in television advertisements and analyze the strategic rationale behind their selection to convey a particular message or aesthetic.<br><br>In a class discussion, compare the dances of different cultures in *The Nutcracker* and discuss their accuracy, intent, and artistic expression. | Use the I See, I Think, I Wonder exercise, analyze Alvin Ailey's "Revelations" or Doris Humphrey's "Water Study."<br><br>Analyze and discuss how the elements of dance, execution of dance movement principles, production, and context contribute to artistic expression, using genre-specific dance terminology.<br><br>Explain how the relationships among the elements of dance, use of body, dance technique, production, and context enhance meaning and support intent, using genre-specific dance terminology. | Analyze and interpret how the elements of dance, execution of dance movement principles, production, and context contribute to artistic expression across different genres, styles, or cultural movement practices, using genre-specific dance terminology.<br><br>After conducting research, compare the styles of two dance companies, such as Diavalo and Ronald K. Brown's EVIDENCE, in terms of choreographic choices; reflect on and personally experiment with the knowledge gained. |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Understand how to describe, analyze, interpret, and evaluate dance<br><br>Understand the historical, cultural, and social context of Dance<br><br>Understand the relationships between elements of Dance and Elements of Production | Arts-Aligned Industry Recognized Credentials<br><br>National Dance Education Organization (NDEO) Certificate in Dance Education (CiDE)<br><br>Dance Educators of America (DEA) Certification |

### Anchor Standard 9: Apply criteria to evaluate artistic work.

| DANCE | RESPONDING – RE9 | EVALUATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Standards for evaluating dance differ significantly based on the genre, style, and cultural context of the work. |
| **Essential Question** | What criteria are used to evaluate dance? |
| **Key Vocabulary** | Evaluation |

### Performance Standards:

| Proficient | Accomplished | Advanced |
|---|---|---|
| **D.RE9.Pro.A**<br>I can identify, with guidance, criteria to critique the meaning, intent, technique, production, and artistry of a performance. | **D.RE9.Acc.A**<br>I can develop and apply specific standards to evaluate the meaning, technical execution, and overall artistry of a performance. | **D.RE9.Adv.A**<br>I can utilize specific criteria to analyze and critique the technical execution, artistic intent, and overall meaning of a performance. |
| **D.RE9.Pro.B**<br>I can independently identify criteria to critique the meaning, intent, technique, production, and artistry of a performance. | **NA** | **NA** |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| After observing a dance, participants in a class discussion shared insights about what they saw.<br><br>Watch a dance performance of the teacher's choosing and answer a series of questions about the dance (e.g., Was the dance generally well performed? What story was the choreographer trying to convey?). | Create a rubric, using student-developed criteria and dance terminology.<br><br>Create a Venn diagram that organizes personal artistic preferences as opposed to recognized aesthetic criteria. | Critique a professional dance performance, either live or filmed, considering cultural, societal, and personal values and a range of artistic expression. |

**Connections: Comprehensive Arts Pathways**

| Competencies | Career-Connected Learning |
|---|---|
| Understand how to use description, analysis, and interpretation to generate an evidence-based evaluation. | Arts-Aligned Industry Recognized Credentials<br><br>National Dance Education Organization (NDEO) Certificate in Dance Education (CiDE)<br><br>Dance Educators of America (DEA) Certification |

## CONNECTING: ANCHOR STANDARDS 10-11

**Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.**

| DANCE | CONNECTING – CN10 | SYNTHESIZE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning. |
| **Essential Question** | How does dance enrich our lives? |
| **Key Vocabulary** | Wellness, Kinesiology, Anatomy, Portfolio |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **D.CN10.Pro.A**<br>I can explore dance careers that integrate movement with a deep understanding of anatomy and production. | **D.CN10.Acc.A**<br>I can investigate the connection between dance skills and careers in other fields such as Arts Management and Production. | **D.CN10.Adv.A**<br>I can analyze the connection between dance technique and careers in other fields. |
| **D.CN10.Pro.B**<br>I can determine the relationship between a healthy lifestyle and participation in dance. | **D.CN10.Acc.B**<br>I can research the influence of other content areas on a dance. | **D.CN10.Adv.B**<br>I can evaluate the influence of other content areas on a dance. |
| **NA** | **D.CN10.Acc.C**<br>I can apply healthful practices, including a personal nutrition plan that supports participation in dance. | **D.CN10.Adv.C**<br>I can research and create a personal health plan as a means to improve my personal practice in dance. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Develop a dance based on a poem, painting, or literary work.<br><br>Present research on dance-related careers, using technology when available.<br><br>Utilize record-keeping technology like apps (like MyFitnessPal, Strava, or a simple habit tracker) to log every completed warmup. They aren't just checking boxes; they are looking for patterns—how their mood or energy levels shift throughout the day as they complete their routine. | Find dance internships /apprenticeships.<br><br>Create a resume for a dance-related job application.<br><br>Create a research-based dance.<br><br>Demonstrate the link between body mechanics and digital health by creating a custom movement routine and leveraging tracking technology to prove how habitual consistency enhances overall physical well-being.<br><br>Explain research findings on a dance-related injury. | Develop a professional portfolio, including a bio, artistic statement, résumé, reel (or dance footage that shows progression), and a headshot.<br><br>Design a dance production portfolio with elements of lighting, sound, costume, stage management, etc.<br><br>Design a personal warm-up based on safe movement practices for a particular genre.<br><br>Explain impact of life choices on a dancer (e.g., tobacco, drugs, alcohol, overtraining, overstretching, lack of sleep). |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Understand dance as wellness, expression, and a career pathway. | Arts-Aligned Industry Recognized Credentials |

### Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

| DANCE | CONNECTING – CN11 | RELATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts. |
| **Essential Question** | How does knowing about societal, cultural, historical, and community experiences expand dance literacy? |
| **Key Vocabulary** | Context, Literacy |

### Performance Standards:

| Proficient | Accomplished | Advanced |
|---|---|---|
| **D.CN11.Pro.A**<br>I can explore multiple dance genres, historical periods, and cultural forms. | **D.CN11.Acc.A**<br>I can connect multiple dance genres, historical periods, and cultural forms to personal dance practice. | **D.CN11.Adv.A**<br>I can integrate multiple dance genres, historical periods, and cultural forms into personal dance practice. |
| **D.CN11.Pro.B**<br>I can analyze multiple dance genres, historical periods, and cultural forms in terms of artistic intent. | **NA** | **NA** |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Discuss the way dances from a variety of cultures, societies, historical periods, or communities reveal the ideas and perspectives of the people.<br><br>Research potential dance genres that can be performed by older adults, individuals with disabilities, and others with unique abilities.<br><br>Observe a live or recorded performance of classical Indian dance and discuss its similarities to classical ballet.<br><br>Research and write an informative essay on the way technology and social change have influenced the structures of dance in entertainment, movies, and/or the recording industry. | Analyze dances by two choreographers from a specific genre or style, such as Bob Fosse and Talley Beatty, focusing on body shapes and movement patterns, and create an original dance phrase.<br><br>Discuss how dance movement characteristics, techniques, and artistic criteria relate to the ideas and perspectives of the people from which the dances originated. | Analyze dances from several genres or styles, historical context, and/or world dance forms.<br><br>Observe the work of two choreographers of different styles, such as Bill T. Jones and Martha Graham, looking for iconic movement or movement patterns, and create a full dance study based on the comparison. |

**Connections: Comprehensive Arts Pathways**

| Competencies | Career-Connected Learning |
|---|---|
| Understanding historical context<br><br>Understand the connections between different genres and cultural dances<br><br>Understand social, cultural, and individual identity through dance | Arts-Aligned Industry Recognized Credentials |

# Dance Standards Glossary

**Abstraction**: The process of taking a recognizable movement or gesture and transforming it by changing its size, tempo, force, or spatial orientation so it becomes expressive rather than literal.

**Accumulation**: A choreographic device in which movements are added one at a time, with each new movement added to the sequence of all previous movements. Represented as: A; A,B; A,B,C; A,B,C,D.

**Aesthetics**: The artistic qualities that create beauty, meaning, and cultural resonance.

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

**Analyze**: Deconstructing or breaking down a movement or dance into its smaller component parts to understand how it works, what it means, and how to execute it more clearly or powerfully.

**Anatomy**: The study of how the muscular and skeletal systems work during movement.

**Archetype**: A universal character, figure, or idea that is widely recognized across cultures, such as a hero, animal, or natural force. In early childhood dance, archetypal inspirations like animals or weather give students an imaginative entry point for movement exploration.

**Artistic Intent:** The purpose, main idea, and expressive or communicative goals(s) of a dance composition study, work, or performance.

**Audience**: The people who watch a dance performance. In dance, the audience is an active part of the performance experience, and audience behavior and participation norms vary across genres, cultures, and contexts.

**Body**: One of the four basic elements of dance (BEST); refers to the instrument of dance, including body parts, body shapings, and the actions the body performs in relation to itself.

**Body Mechanics**: The efficient and coordinated use of the body to move with balance and alignment.

**Body Wave**: A successive movement that travels through connected parts of the body in a fluid, rippling motion, often moving from the head through the spine to the feet or from the feet upward.

**Canon**: A choreographic device in which dancers perform the same movement phrase but begin at different times, creating an overlapping effect.

**Choreographic Device**: A structured technique used to develop and organize movement, such as repetition, retrograde, canon, or accumulation.

**Choreographic Process:** Observation, review, revise, refine, feedback (self/peer).

**Choreographic Structures:** Manipulation of dance movement, sequences or phrases (repetition, inversion, accumulation, canon, retrograde, call and response).

**Choreographer**: A person who creates and composes dance by making choices about movement, structure, and artistic expression.

**Choreography:** Dance movements that are planned and performed.

**Contrast**: The juxtaposition of opposing or noticeably different dance elements to create excitement, meaning, or emotion in a dance.

**Contrasting Pairs**: Two movement qualities that are opposite to each other, such as fast/slow, high/low, strong/light, or curved/straight. Using contrasting pairs helps young dancers understand and embody the full range of each element.

**Core/Distal**: A way of organizing body movement that originates either from the center of the body (core) and radiates outward, or begins at the extremities (distal) and moves inward.

**Creative Process:** A dynamic, iterative journey of transforming ideas into physical movement. It generally involves five core stages: inspiration, exploration (improvisation), refining (pruning), structuring the choreography, and polishing the final performance.

**Critique:** To carefully analyze and evaluate it, highlighting both its strengths and its weaknesses to provide a well-rounded judgment.

**Cues**: A signal, prompt or marker that lets a performer know when to start, stop, change or transition.

**Cultural Norms**: The expected behaviors, customs, and practices shared by a group of people within a specific cultural context. In dance, cultural norms shape how audiences participate, how performers present themselves, and what a dance means within its community.

**Culture**: The shared beliefs, traditions, practices, and expressions of a group of people. In dance, culture influences the movement vocabulary, purposes, and contexts in which dances are created and performed.

**Dance Anatomy:** The way the human body's skeletal, muscular and vascular systems work separately and in coordination.

**Dance in Communities**: The presence and function of dance within the everyday life of a group of people, including celebrations, ceremonies, social gatherings, education, and cultural expression.

**Dance Phrase**: A short, connected sequence of dance movements that has a clear beginning, middle, and end.

**Dance Literacy:** The total experience of dance learning that includes the doing and knowing about dance: dance skills and techniques, dance making, knowledge and understanding of dance vocabulary, dance history, dance from different cultures, dance genres, repertory, performers and choreographers, dance companies, and dance notation and preservation.

**Dance Study**: A short, focused piece of movement created to explore a specific idea, element, or choreographic concept.

**Dynamics:** The qualities or characteristics of movement which lend expression and style; also called “efforts,” or “energy” (for example, lyrical, sustained, quick, light, or strong).

**Echo**: A choreographic device in which one dancer or group imitates the movements of another immediately after they are performed.

**Effort Qualities**: Descriptors of how movement is performed, relating to weight (strong/light), time (sudden/sustained), space (direct/indirect), and flow (bound/free).

**Element of Dance**: The foundational components used to describe and create movement: Body, Energy, Space, and Time (BEST).

**Energy**: One of the four basic elements of dance (BEST); refers to the quality or dynamic of movement, such as sharp, smooth, strong, or light.

**Evaluation**: The structured process of watching, listening and judging a performance against set standards or expectations.

**Expression**: The communication of ideas, emotions, or meaning through movement choices.

**Flocking**: A group movement structure in which dancers follow a shifting leader, changing direction while maintaining a unified formation, like a flock of birds.

**Formation**: The spatial arrangement of dancers in relation to each other and to the performance space.

**General Space**: The shared space of the entire room through which dancers travel and move, as distinct from personal space or kinesphere.

**Genre:** A category of dance characterized by similarities in form, style, purpose, or subject matter (for example, ballet, hip hop, modern, ballroom, cultural practices).

**Gesture**: A movement, often drawn from everyday life, that carries recognizable meaning and can be used as source material for choreography.

**Historical Context**: The time period, place, and social circumstances in which a dance was created. Understanding historical context deepens interpretation of a dance's meaning, purpose, and cultural significance.

**Improvisation**: Spontaneous, unplanned movement created in the moment in response to a prompt, stimulus, or internal impulse often with a score, setting tasks and parameters.

**Injury Prevention**: A proactive strategy that combines proper biomechanics, structured training, and environmental safety to minimize physical risk while optimizing a dancer's longevity and performance.

- Proper Technique & Conditioning: Developing functional strength and correct alignment (like knee-to-toe tracking) to eliminate structural stress.
- Load Management: Balancing intense rehearsal schedules with deliberate rest to avoid overuse injuries, which are the most common issue in dance.
- Safe Environments: Utilizing shock-absorbing sprung floors and maintaining warm studio temperatures to protect joints and muscles.
- Somatic Awareness: Training dancers to recognize the boundary between standard muscle fatigue and acute pain.

**Inspiration**: The source or stimulus that generates ideas for movement or choreography, such as music, nature, emotions, objects, or stories.

**Intent**: The core aim, message, concept, or emotion that a dancer or choreographer wants to communicate to the audience through a dance.

**Interpretation**: The personal and artistic choices a performer makes to express the emotional meaning, mood and story behind a piece.

**Kinesiology:** The scientific study of human body movement. It combines principles of anatomy, physiology, biomechanics, and psychology to understand how the body moves, improve physical performance, and prevent or rehabilitate injuries.

**Kinesphere**: The personal space surrounding a dancer's body, defined by the reach of the limbs in all directions without traveling through space; sometimes described as a personal "bubble."

**Kinesthetic (or Kinetic) Awareness**: A developed internal sense that allows a dancer to feel, judge, and control the position and movement of their body in relation to space and others surrounding them in space.

**Level**: The height at which movement is performed, typically described as high (standing, reaching up), middle (neutral standing height), or low (crouching, rolling, or moving on the floor).

**Literal Movement**: Movement that directly represents or imitates a recognizable action, object, or idea, such as pretending to brush teeth or fly like a bird, before it is transformed through abstraction.

**Locomotor Movement**: Movement that travels through general space, such as walking, running, jumping, hopping, galloping, or skipping.

**Mirroring:** Two or more dancers face one another and move simultaneously in unison.

**Motif**: A short, distinctive movement idea that is repeated and developed throughout a piece of choreography to create unity and meaning.

**Movement Task**: A structured prompt or directive given to dancers to guide exploration or creation of movement.

**Musicality:** A keen sensitivity to nuances and honed understanding of tonal and rhythmic elements: (pitch, harmony, tone, duration) and the ability to coordinate with and embody them.

**Narrative:** A compositional structure that develops a story line with a beginning, middle, and end.

**Negative Space:** The area (space) around and between the dancer(s) or dance images(s) in a dance.

**Non-locomotor Movement**: Movement performed in place, anchored to one spot, such as bending, twisting, stretching, or swinging.

**Pathway**: The line or route traced through space as a dancer travels, such as straight, curved, zigzag, or circular. Pathways can be traced on the floor or through the air.

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

**Performer**: A person who presents dance to an audience. In early childhood dance, students begin to understand the role of the performer as distinct from the audience, and develop skills in sharing their work with others.

**Personal Space**: The immediate space surrounding a dancer's body. Dancers occupy personal space stationary or traveling by limiting distance from one another. Distinct from the Kinesphere which is the maximum stationary range. Personal space varies by culture.

**Dance Portfolio:** A curated, professional collection of media and documents that showcases a dancer's technical skill, artistic versatility, performance history, and professional identity. It serves as a visual and textual resume used to audition for companies, commercial work, higher education (post-secondary) programs, or choreographic grants.

**Production Elements**: The technical and design components that support a dance performance, including lighting, costumes, props, sound, and staging.

**Proprioceptive Feedback**: Sense of body positioning and body movement in space.

**Rehearsal:** A structured, dedicated practice session where dancers and choreographers collaborate to learn, refine, clean, and perfect a choreographic work in preparation for a performance.

**Repetition**: A choreographic device in which a movement or phrase is performed more than once to create emphasis, rhythm, or unity.

**Retrograde**: A choreographic device in which a movement sequence is performed in reverse order.

**Revise**: The process of reflecting on, changing, and refining movement choices to improve artistic quality or more clearly communicate meaning.

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

**Score (improvisation)**: A structured set of rules, prompts, or parameters that guides a dancer's spontaneous movement choices.

**Score (record/documentation):** Written, drawn, or digitally recorded blueprint that systematically documents choreography so it can be preserved, studied, or accurately reconstructed by other dancers.

**Shape**: The form or design made by the body at any given moment, described by its qualities such as curved, straight, twisted, wide, narrow, symmetrical, or asymmetrical.

**Space**: One of the four basic elements of dance (BEST); refers to where the body moves, including level, direction, pathway, size, and location in personal or general space.

**Spatial Arrangement**: The organized placement of dancers in relation to each other and to the performance space, such as lines, circles, clusters, or diagonals.

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

**Styles:** In dance, specific, recognizable ways of moving the body to music, defined by their own techniques, history, and cultural roots.

**Synthesis**: Combining different dance movements, styles, or elements to create a unified piece, expression, or phrase.

**Technique:** The degree of physical proficiency a dancer achieves within a dance style or technique (for example, coordination, form, strength, speed and range).

**Tempo**: The speed at which movement or music is performed, ranging from very slow to very fast.

**Theme:** A dance idea that is stated choreographically.

**Time**: One of the four basic elements of dance (BEST); refers to when and how long movement occurs, including tempo, rhythm, duration, and beat.

**Traveling**: Locomotor movement that moves the body from one place to another through general space, such as walking, running, skipping, or galloping.

**Values:** Qualities and behaviors that have intrinsic worth in the process of making or experiencing dance or for personal or social development or health.

**Vision**: A goal or concept conveying the overall story, mood, or artistic message the dancer and/or choreographer wants to share with the audience.

**Wellness:** Dance wellness is a comprehensive, evidence-based approach to a dancer's health that treats them as both an artist and a high-performance athlete. It integrates physical conditioning, nutritional science, psychological support, and injury prevention to optimize a dancer's performance and extend their career longevity.



Maryland
STATE DEPARTMENT OF EDUCATION

# Maryland Fine Arts Media Standards

Media Arts

Division of Instructional Programs

September 2026

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# Introduction

**The arts are a fundamental part of every child's education, as acknowledged by Maryland state regulations. Schools must offer standards-based programs of instruction, aligned to the Maryland Fine Arts Standards, in the following five arts disciplines:**

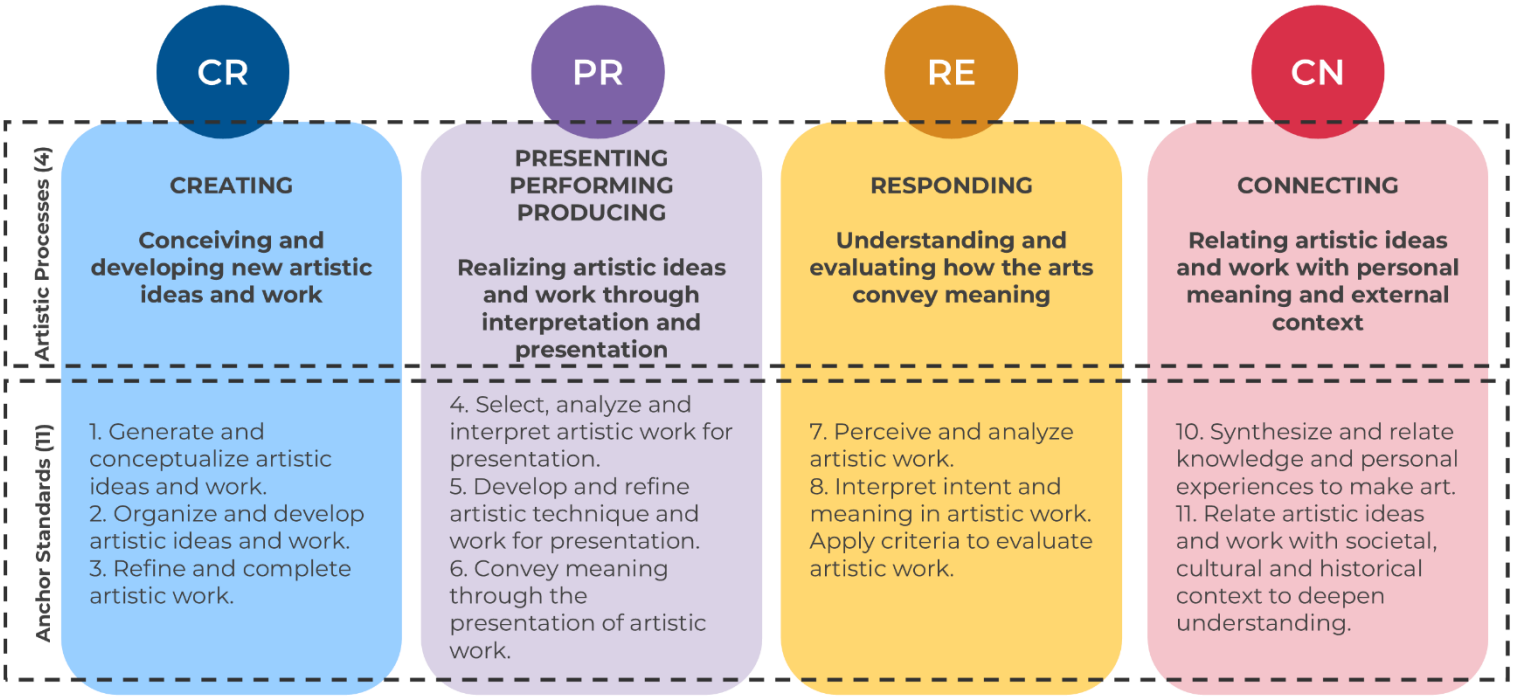



## PURPOSE AND FUNCTION

The Maryland Fine Arts Standards outline the minimum standards Maryland students should learn in each grade level from prekindergarten through grade 12. A standard represents a goal or outcome of an educational program; standards are vertically-aligned, expected outcomes for all students. The standards do not dictate the design of a lesson plan or how units should be organized. The standards establish a statewide baseline of what students should know and be able to do at the conclusion of a grade or course. The instructional program should emphasize the development of students' abilities to acquire and apply the standards. The curriculum must ensure that appropriate differentiations are made for diverse populations of students found within Maryland schools. These standards are not a set of instructional or assessment tasks, but rather statements of what students should be able to do after instruction. Decisions on how best to help students meet these program goals are at the designation of local education agencies and teachers. Curriculum includes the vast array of instructional materials, readings, learning experiences and local mechanisms of assessment, including the full body of content knowledge to be covered, all of which are to be selected at the local level according to Maryland law.

## STANDARDS

The state standards for arts (including dance, media arts, music, theatre, and visual art), in alignment with the National Core Arts Standards, are rooted in creative concepts and provide educators with a consistent process for teaching all students in Prekindergarten through 12$^{th}$ grade across all five arts disciplines. The 11 anchor standards are organized across four artistic processes.




### Overview of the Artistic Processes and Anchor Standards

The Maryland Fine Arts Standards are designed to engage students in the **four artistic processes**:

- Creating: Conceiving and developing new artistic ideas and work.
- Presenting/Performing/Producing: Realizing artistic ideas and work through interpretation and presentation, including presenting (visual art), performing (dance, music, theatre), and producing (media arts).
- Responding: Understanding and evaluating how the arts convey meaning.
- Connecting: Relating artistic ideas and work with personal meaning and external context.

The **11 anchor standards**, branching from the four artistic processes, are a unifying element across the arts disciplines that describe the artistic literacy that students should demonstrate throughout their education. These are not to be confused with the discipline- and grade-level-specific performance standards, which express individual measurable goals for learning in dance, media arts, music, theatre and visual art. The anchor standards describe the general knowledge and skills that students are expected to demonstrate throughout their education in the arts and serve as the tangible educational expression of artistic literacy. Accompanying each anchor standard is a **focus term** describing the action students engage in to achieve that anchor standard.

Each arts discipline includes a set of **performance standards** unique to that discipline. The performance standards illustrate what each of the anchor standards might look like as students engage in the artistic process within that arts discipline. Performance standards are written for grades PreK-8 as grade-level standards, and for high school in three levels: proficient, accomplished and advanced. All performance standards align to the eleven overarching anchor standards.

## HOW TO READ THE MARYLAND FINE ARTS STANDARDS

### Anchor Standard Overview

Under each anchor standard are tables color-coded by artistic process that list the following:

- artistic discipline, artistic process + anchor standard code, and focus term;
- enduring understanding, essential questions, and key vocabulary;
- performance standards by grade level and accompanying examples of what students might do in a classroom when learning a given performance standard.

### Standard Code

These codes provide unique identifiers for each performance standard, by discipline and grade-level or high school proficiency level. Below you will find an example code explanation and a table serving as a key for all codes in the fine arts standards document.

### Example:

D.CR3.4.A = Dance ■ Creating + Anchor Standard 3 ■ Grade 4 ■ A (first) Performance Standard




### Table: Key for All Arts Standards Abbreviations

| Arts Discipline | Artistic Process + Anchor Standard | Grade-Level or HS Proficiency Level | Performance Standard |
|---|---|---|---|
| • **D**=dance<br>• **Me**=media arts<br>• **Mu**=music<br>• **Ta**=theatre arts<br>• **Tt**=technical theatre<br>• **V**=visual art | • **CR**=creating<br>• **PR**=presenting<br>• **RE**=responding<br>• **CN**=connecting<br>+<br>• Anchor Standard **1-11** | • **PreK**=Prekindergarten<br>• **1-8**=grades 1-8<br>• **Pro**=proficient<br>• **Acc**=accomplished<br>• **Adv**=advanced | • **A-D**=performance standard or indicator |

## GRADE-LEVEL OVERVIEW

### Prekindergarten through 2nd Grade

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

Under regulations adopted by the State Board of Education (COMAR 13A.04.16.01), local education agencies are required to provide an instructional program in fine arts each year for all students within prekindergarten-5 grade span, such that students shall have experiences in the fine art forms of dance, media arts, music, theatre, and visual art.

Performance standards are written for each grade level. Local education agencies may choose to band the performance standards PreK-2 by using the 1st-grade performance standards.

### Grades 3 through 5

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

Under regulations adopted by the State Board of Education (COMAR 13A.04.16.01), local education agencies are required to provide an instructional program in fine arts each year for all students within grades prekindergarten-5, such that students shall have experiences in the fine art forms of dance, media arts, music, theatre, and visual art

Performance standards are written for each grade level. Local education agencies may choose to band the performance standards 3-5 by using the 4th-grade performance standards.

### Grades 6 through 8

The arts program for grades 6-8 provides a foundation in the arts so that students can communicate at a basic level in each of the arts disciplines of dance, media arts, music, theatre, and visual arts. Emphasis should be placed on exposing students to a variety of arts disciplines through active experiences, as well as now giving students the opportunity to focus on one arts discipline for more in-depth study. This more in-depth study will support students in the future if they choose to pursue a Comprehensive Arts Pathway in an art form at the high school level. Working toward this grounding in the arts engages students in arts literacy development, analysis and critique of the arts, and active sharing of their own work with others.

Under regulations adopted by the State Board of Education (COMAR 13A.04.16.01), local education agencies are required to provide an instructional program in fine arts each year for all students within grades 6-8, such that students may specialize in one or more of the fine art forms of dance, media arts, music, theatre, and visual art.

Performance standards are written for each grade level and are sequential by design.

- Local education agencies that use sequential levels (I, II, III) instead of grade-level identification at this level can align the content of the standards as follows:
    - Grade 6 → Level I
    - Grade 7 → Level II
    - Grade 8 → Level III
- Local education agencies may choose to band the performance standards 6-8 by using the 7th-grade performance standards.

### Grades 9 through 12

The arts program at the high school level allows students to specialize in one or more arts discipline. Specialization enables students to study an arts discipline (dance, media arts, music, theatre, or visual art) in an in-depth manner and work toward achieving the more rigorous performance levels of Accomplished or Advanced, as well as to pursue completion of a Comprehensive Arts Pathway by graduation. Students who specialize in an arts discipline will participate in performance-based arts courses designed to develop skills and understanding that will allow them to use the arts discipline as a high-level communication tool. Students choosing not to specialize in an arts discipline will move beyond the foundation achieved at the middle school level toward the Proficient level. Achieving proficiency in the arts requires that students are exposed to a variety of arts disciplines through active experiences. While connecting to the arts is a natural outcome of this more general approach to arts education, engagement in the creating, performing and responding artistic processes remains critical in the general education of all students and promotes deep understanding and appreciation of the arts.

Under regulations adopted by the State Board of Education (COMAR 13A.04.16.01), local education agencies are required to provide an instructional program in fine arts each year that enables all students in grades 9-12 to meet graduation requirements and to select from among fine arts courses of dance, media arts, music, theatre, and visual art that will prepare them for post-secondary education and careers.

### Descriptors for High School Performance Standards Levels

- Proficient: The foundational level of achievement for high school, attainable by most students who complete a high-school level arts course (or equivalent) beyond the foundation provided by PreK-8 instruction.
- Accomplished: A higher level of achievement, generally attained by students who complete a more rigorous sequence of high school arts courses (or equivalent) beyond the Proficient level.
- Advanced: A level and scope of achievement that is beyond the rigor of the articulated Accomplished level, representing a substantial expansion of student knowledge, skills, and understanding, and preparing students for career and/or college-level work.

## CONNECTIONS TO THE MARYLAND COMPREHENSIVE ARTS PATHWAYS

The Comprehensive Arts Pathways describe sequential courses of study in any of the five arts disciplines and additional career-aligned activities that prepare students to be college- and career-ready in the arts upon high school graduation so that they may join the state's robust creative economy if they choose. The Pathways are aligned to: (1) the Blueprint for Maryland's Future – Pillar 3: College and Career Readiness, and (2) the MSDE College and Career Readiness Standard Policy, Version 2.0 (CCR Standard, 2025).

Connections to career-connected learning competencies and arts-aligned industry recognized credentials are cited in the high school standards portion of this document.

### Arts Pathway Requirements:

Completion of a Comprehensive Arts Pathway for a Maryland public high school student requires:

1. **4 credits** taken in 9th-12th grades of fine arts courses (dance, media arts, music, theatre, visual art)
2. **3 credits** must be in the same arts discipline (dance, media arts, music, theatre, visual art)
3. **At least one of the following** is required in addition to the arts course requirements above:
    a. Participation in county-, region-, and/or state-wide exhibition, performance, or audition, where applicable
    b. Completion of a capstone arts project, performance, or exhibition
    c. Earning an arts-aligned Industry-Recognized Credential and/or completing a high school-level registered apprenticeship or internship

## PHILOSOPHICAL FOUNDATIONS AND TRANSFERABLE LEARNING GOALS OF ARTS EDUCATION

The philosophical foundations and transferable learning goals align to the College and Career Readiness Pillar of the Blueprint for Maryland's Future and form the core of the arts education standards. They define the essential principles and knowledge that a quality arts education will produce over a lifetime.

| Topic | Philosophical Foundation | Transferable Learning Goals |
|---|---|---|
| **The Arts as Communication** | In today's multimedia society, the arts are the media and therefore provide powerful and essential means of communication. The arts are a way of providing unique symbol systems and metaphors that convey and inform life experience. | Artistically literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses and communicates their own ideas **and** can respond by analyzing and interpreting the artistic communications of others. |
| **The Arts as Creative Personal Voice** | Participation in each of the arts as creators, performers, and audience members enables individuals to discover and develop their own creative capacity, thereby providing a source of lifelong satisfaction and expression. | Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing, and responding to art and culture as an adult. |

| Topic | Philosophical Foundation | Transferable Learning Goals |
|---|---|---|
| **The Arts as Culture, History, and Connectors** | Throughout history, the arts have enabled individuals and communities to express ideas, emotions, and beliefs. Each discipline shares common goals but approaches them through distinct media and techniques. Understanding artwork offers insight into diverse cultures and provides opportunities to connect meaning across content areas. | Artistically literate citizens know and understand artwork from varied historical periods and cultures and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts and cultivate habits of searching for and identifying patterns and relationships between the arts and other knowledge. |
| **The Arts as a Means to Wellbeing** | Participation in the arts as creators, performers, and audience members (responders) enhances mental, physical, and emotional wellbeing. | Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in all the arts. |
| **The Arts as Community Engagement** | The arts provide means for individuals to collaborate and connect with others in an enjoyable, inclusive environment as they create, prepare, and share artwork that brings communities together. | Artistically literate citizens seek artistic experiences and support the arts in their local, state, national, and global communities. |

# Media Arts Standards: Grades PreK-2

## INTRODUCTION

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

Performance standards are written for each grade level. Local education agencies may choose to band the performance standards from PreK-2 by using the 1st-grade performance standards.

## CREATING: ANCHOR STANDARDS 1-3

### Anchor Standard 1: Generate and conceptualize artistic ideas and work.

| MEDIA ARTS | CREATING – CR1 | EXPLORE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Artists and media creators use their ideas, imagination, and choices to tell stories and share messages. |
| **Essential Question** | How do our ideas turn into stories and pictures we can share? |
| **Key Vocabulary** | Idea, Story, Create, Picture, Sound, Video, Beginning/Middle/End |

### Performance Standards:

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Me.CR1.P.A**<br>I can show my ideas using pictures, sounds, and videos. | **Me.CR1.K.A**<br>I can use things to make pictures, sounds, and videos. | **Me.CR1.1.A**<br>I can generate different ideas when I make pictures, sounds, or videos. | **Me.CR1.2.A**<br>I can generate many ideas and try them in different ways when I make media art. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Talk about an idea before or during creating<br><br>Share their work with peers or the teacher.<br><br>Verbally or nonverbally show curiosity. | Explore tools without fear (camera, mic, tablet, drawing app, blocks, puppets, etc.).<br><br>Verbally or nonverbally show curiosity. | Change ideas during play or creation.<br><br>Try different characters, sounds, or images. | Change ideas during play or creation.<br><br>Combine ideas.<br><br>Generate more than one idea for a story, image, or sound. |

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

| MEDIA ARTS | CREATING – CR2 | PLAN |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Media arts ideas, processes and words are shaped by the imagination, creative processes, and by experiences, both within and outside of the arts. |
| **Essential Question** | How do media artists generate ideas? How can ideas for media arts productions be formed and developed to be effective and original? How do artists get their ideas? How can we organize parts of our story? How can we create a plan to tell our story? |
| **Key Vocabulary** | Plan, Sequence |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Me.CR2.P.A**<br><br>I can show my ideas using play, movement or drawing. | **Me.CR2.K.A**<br><br>I can turn my ideas into an artistic plan, with help. | **Me.CR2.1.A**<br><br>I can decide what I need to turn my plan into an artwork. | **Me.CR2.2.A**<br><br>I can explain my idea plan using pictures, actions or words. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Brainstorm ideas<br><br>Create a "first…, then…" sequencing chart when telling a story through media arts. | Create a simple plan with at least 2 steps for creating. | Create a plan that shows what the student will create and how.<br><br>Identify materials, tools or actions needed to complete the plan. | Create a plan that uses multiple steps or parts.<br><br>Use a drawing, storyboard, or model to share the plan. |

**Anchor Standard 3: Refine and complete artistic work.**

| MEDIA ARTS | CREATING – CR3 | REFINE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | The creation, combination, and refinement of media arts elements, principles, and processes creates purpose, meaning, and artistic quality in media artworks. |
| **Essential Question** | What is required to produce a media artwork that conveys purpose, meaning, and artistic quality? How do media artists improve/refine their work? What is needed to create a piece of media art? How do I make my artwork even better? How do I know when my artwork is complete? |
| **Key Vocabulary** | Revise, Combine, Expressive |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Me.CR3.P.A**<br><br>I can create media art using my body, voice, or tools. | **Me.CR3.K.A**<br><br>I can revise my media artwork, by making changes to it. | **Me.CR3.1.A**<br><br>I can create and combine media elements to make a media artwork. | **Me.CR3.2.A**<br><br>I can revise my media artwork to make it clearer or more expressive. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Create sounds with...<br><br>Use video technology to...<br><br>Engage in the making process, even when the work changes. | Use media or tools to change how the artwork looks, sounds or feels, with guidance. | Use multiple elements (sound, image, movement, text, etc.) to create one work. | Describe specific changes that were made.<br><br>Explore basic elements such as positioning and focus. |

## PRODUCING: ANCHOR STANDARDS 4-6

### Anchor Standard 4: Analyze, interpret, and select artistic work for presentation.

| MEDIA ARTS | PERFORMING – PR4 | SELECT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Media artists integrate various forms and contents to develop complex, unified artworks. |
| **Essential Question** | How are complex media arts experiences constructed? What artwork do I want to share and why? What are some tools that will help me present my artwork? When I present my artwork, what do I want others to see and feel? |
| **Key Vocabulary** | Present, Select, Message, Audience |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Me.PR4.P.A**<br><br>I can share multiple media arts ideas with others. | **Me.PR4.K.A**<br><br>I can select media elements purposefully, to share my artwork in the best way. | **Me.PR4.1.A**<br><br>I can describe why I selected each media element for my artwork. | **Me.PR4.2.A**<br><br>I can explain to others how my media artwork supports my ideas. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Respond to simple questions from peers about their choices. | Present media artwork in a logical order | Explain how media elements are selected and how they help show a clear message. | Select media elements that have a clear connection to the artistic ideas of the student. |

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

| MEDIA ARTS | PERFORMING – PR5 | EMBODY |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Media artists require a range of skills and abilities to creatively solve problems within and through media arts productions. |
| **Essential Question** | What skills are required for creating effective media artworks and how are they improved? How are creativity and innovation developed within and through media arts productions? How do media artists use various tools and techniques? |
| **Key Vocabulary** | Audience, Present, Polish |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Me.PR5.P.A**<br>I can use my imagination to make media art by trying ideas on my own and with help. | **Me.PR5.K.A**<br>I can practice using media tools, discover how they work, and share what I learn. | **Me.PR5.1.A**<br>I can identify and demonstrate basic skills, such as handling tools, making choices, and cooperating in creating media artworks. | **Me.PR5.2.A**<br>I can try different ideas and use trial and error to improve my media artwork. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Pretend or role-play before creating.<br><br>Try a demonstrated skill (recording sound, taking a photo).<br><br>Put 2–3 pictures in order. | Follow simple production steps (open → create → save).<br><br>Notice cause and effect ("When I press this, it records.").<br><br>Practice making recordings. | Hold and use devices carefully.<br><br>Decide the order of content (beginning, middle, end).<br><br>Make short collaborative recordings. | Try multiple ways to create the same idea.<br><br>Make changes independently or with guidance.<br><br>Create multiple drafts or versions of a project or work. |

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

| MEDIA ARTS | PERFORMING – PR6 | PRESENT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Media artists purposefully present, share, and distribute media artworks for various contexts. |
| **Essential Question** | How does time, place, audience, and context affect presenting or performing choices for media artworks? How can presenting or sharing media artworks in a public format help a media artist learn and grow? How can I share my media artwork so others can understand my ideas? What can you learn from presenting your artistic ideas to others? How does the way I present my work change how people see it? |
| **Key Vocabulary** | Audience, Presentation, Reflect |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Me.PR6.P.A**<br><br>I can talk about how it feels to share my artwork with others. | **Me.PR6.K.A**<br><br>I can present my media artwork to others, with or without teacher help. | **Me.PR6.1.A**<br><br>I can describe what went well when I shared my artwork. | **Me.PR6.2.A**<br><br>I can present my art to others and reflect on that presentation. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Describe how it feels to present artwork. | Follow teacher-led directions for where and how to share artwork. | Explain at least one thing that went well in their presentation.<br><br>Learn who an appropriate audience is for presenting artwork. | Describe what they would keep or change if they presented again.<br><br>Describe how they could improve their art or presentation. |

## RESPONDING: ANCHOR STANDARDS 7-9

### Anchor Standard 7: Perceive and analyze artistic work.

| MEDIA ARTS | RESPONDING – RE7 | ANALYZE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Media artworks are made of different parts—such as sounds, images, and movement—that people can notice, describe, and think about to understand ideas, feelings, and meaning. |
| **Essential Question** | What do I notice when I look at or listen to media artwork? What is this media artwork trying to show or tell me? How does this media artwork make me feel, and why? |
| **Key Vocabulary** | Image, Emotion |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Me.RE7.P.A**<br><br>I can look at and listen to media artworks. | **Me.RE7.K.A**<br><br>I can identify the parts of a media artwork. | **Me.RE7.1.A**<br><br>I can share how different media artworks express different ideas and emotions. | **Me.RE7.2.A**<br><br>I can describe the message or meaning in a media artwork. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Remain engaged during viewing or listening time.<br><br>Point to or name something that they see or hear. | Compare and contrast how parts of a media artwork are similar and different. | Compare and contrast different artworks and how they express happiness, sadness, excitement, anxiety, etc.<br><br>Analyze color brightness, movement speed, etc. | Explain how the artist's artistic choices supported the message or meaning.<br><br>Use specific examples from the artwork to support the way the art made them feel. |

**Anchor Standard 8: Interpret intent and meaning in artistic work.**

| MEDIA ARTS | RESPONDING – RE8 | INTERPRET |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Media artwork has sounds, pictures, and movement that we can look at, listen to, and talk about to help us understand ideas and feelings. |
| **Essential Question** | How does this media artwork make me feel? What do I think this media artwork is about? Why might other people think or feel something different? |
| **Key Vocabulary** | Intent, Perspective, Justify |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Me.RE8.P.A**<br><br>I can respond to questions about a piece of media artwork. | **Me.RE8.K.A**<br><br>I can listen to others' ideas about media artworks. | **Me.RE8.1.A**<br><br>I can share what I think a media artwork means. | **Me.RE8.2.A**<br><br>I can compare my interpretation of a media artwork with others'. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Answer simple questions like, "What did you like?".<br><br>Use words, gestures or expressions to show feelings about an artwork. | Recognize that people can feel differently about the same work.<br><br>Share a personal reaction to a piece of media art. | Describe what they think a media artwork is about and connect it to their own feelings or ideas. | Use specific examples from the artwork to explain their interpretation of its meaning<br><br>Share similarities and differences in interpretations. |

### Anchor Standard 9: Apply criteria to evaluate artistic work.

| MEDIA ARTS | RESPONDING – RE9 | EVALUATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | We learn more about media art when we look closely, talk about what we see, and share our ideas. |
| **Essential Question** | What do we notice when we look closely at media art? How can we describe what we see and feel about media art? How does sharing our ideas help us understand media art better |
| **Key Vocabulary** | Observe, Describe, Mood, Detail |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Me.RE9.P.A**<br>I can look at media art and share what I see and feel. | **Me.RE9.K.A**<br>I can look closely at media art and talk about what I notice. | **Me.RE9.1.A**<br>I can write and respond to a media arts critique. | **Me.RE9.2.A**<br>I can write and present my work to an audience (classmates/peers, or wider group). |
| **Me.RE9.P.B**<br>I can listen to others' ideas about media art. | **Me.RE9.P.B**<br>I can share my ideas about media art in kind ways. | **NA** | **NA** |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Describe simple qualities of media art (colors, shapes, sounds, characters, movement).<br><br>Answer questions like "What do you notice?" with short descriptive sentences. | Describe simple qualities of media art (colors, shapes, sounds, characters, movement).<br><br>Participate in a class discussion on a media clip, image, or animation. | Write one or two sentences describing what they see in a media artwork.<br><br>Respond to a peer's artwork with a positive comment and one suggestion.<br><br>Complete a critique worksheet (e.g., describe, interpret, like/dislike with reasons). | Explain why an artist might have chosen specific colors, sounds, or movements.<br><br>Compare two artworks for purpose ("This one teaches... This one entertains...").<br><br>Discuss a central idea or theme with supporting details ("I think it's about friendship because..."). |

## CONNECTING: ANCHOR STANDARDS 10-11

### Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

| MEDIA ARTS | CONNECTING – CN10 | SYNTHESIZE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | We use our ideas, feelings, and experiences to create and respond to art. |
| **Essential Question** | How does creating works of media art help us share our thoughts and what we know about our world? |
| **Key Vocabulary** | Experience, Idea, Create, Feeling, Share, Story, Meaning |

### Performance Standards:

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Me.CN10.P.A**<br>I can make art about things I have seen, done, or felt. | **Me.CN10.K.A**<br>I can use my ideas and feelings to make media art. | **Me.CN10.1.A**<br>I can use what I know and what I have done to make a piece of media art. | **Me.CN10.2.A**<br>I can use my experiences and knowledge to create meaningful art. |

### For example, students might:

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Brainstorm thoughts, feelings, and responses that we can use in our media artwork. | Explain where we used our ideas to create our media artwork. | Explain choices in media tools, colors, or effects and connect them to personal experiences. | Explain the meaning, story, or message in their media artwork. |

**Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.**

| MEDIA ARTS | CONNECTING – CN11 | RELATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Media art can show us how people live, think, and feel in different places and times. |
| **Essential Question** | How can we learn about people, places, and times by looking at art? |
| **Key Vocabulary** | Place, Time, Culture, Observe, Compare, Question |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Me.CN11.P.A**<br>I can talk about what I see or hear in a media artwork with a friend or teacher. | **Me.CN11.K.A**<br>I can look closely at media artworks (videos, photos, animations) to learn about people and places and describe what I notice in media from current events, long ago, or far away. | **Me.CN11.1.A**<br>I can ask questions about who made the media, when, or where. | **Me.CN11.2.A**<br>I can look at a media artwork (video, digital story, animation) and explain how it shows people, places, or events from the past or other cultures. |
| **NA** | **NA** | **Me.CN11.1.B**<br>I can explain what I think the creator wants to show in the media. | **Me.CN11.2.B**<br>I can compare media artworks to see how they show life in different times or places. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Watch a short video or listen to sounds and point out people, animals, or objects they notice. | Identify something in the media artwork that is different from their own experience. | Create a simple slideshow or video about a personal experience inspired by a media artwork.<br><br>Ask and answer questions about who made a media piece, when, or where.<br><br>Record a narration explaining what a media artwork shows or teaches. | Create a digital story, animation, or video that reflects an event, culture, or personal experience.<br><br>Use digital tools to highlight symbols, music, or settings that convey cultural or historical context.<br><br>Participate in a class critique or gallery walk, explaining the inspiration behind their media project. |

# Media Arts Standards: Grades 3-5

## INTRODUCTION

The media arts program for students in grades 3-5 continues exploration of media arts. Instructional emphasis at the elementary intermediate level should continue to expose students to a variety of media arts through active experiences. This exploration includes the continuation of arts literacy development, simple analysis and critique of the arts, and active sharing of work with others. Students should be making connections between media arts and their own personal experiences, along with connections to how the arts convey meaning and reflect human experience. Students demonstrate growing confidence in using artistic elements and principles to communicate ideas and make intentional creative choices through media arts.

Performance standards are written for each grade level. Local education agencies may choose to band the performance standards from grades 3-5 by using the 4th-grade performance standards.

## CREATING: ANCHOR STANDARDS 1-3

### Anchor Standard 1: Generate and conceptualize artistic ideas and work.

| MEDIA ARTS | CREATING – CR1 | EXPLORE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Media artists generate ideas through observation, imagination, and planning, and they make creative choices to develop media artworks. |
| **Essential Question** | Where do ideas for media artworks come from? |
| **Key Vocabulary** | Idea, Imagination, Brainstorm, Plan, Story |

### Performance Standards:

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Me.CR1.3.A**<br>I can explore and refine multiple ideas using different media tools and methods. | **Me.CR1.4.A**<br>I can create an original goal for my media artwork by brainstorming and planning my ideas. | **Me.CR1.5.A**<br>I can build on ideas I see in media while making something original. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Generate more than one idea before choosing one.<br><br>Try multiple tools.<br><br>Revise their work after viewing or listening to it. | Use "I want to..." or "My goal<br><br>is..." language.<br><br>Use prompts or inspiration to spark ideas (without copying).<br><br>Organize ideas into a sequence or structure. | Explain how their idea is different from the original.<br><br>Identify media that inspired them.<br><br>Planning documents showing idea changes.<br><br>Student reflections on the process from seeing media artwork to creating their own ideas. |

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

| MEDIA ARTS | CREATING – CR2 | PLAN |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Media artists organize, plan, and develop their ideas by making thoughtful choices and improving their work over time. |
| **Essential Question** | How does planning and revision help our media work improve? |
| **Key Vocabulary** | Plan, Organize, Storyboard, Sequence, Draft |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Me.CR2.3.A**<br><br>I can share my plan and try it out to see what works. | **Me.CR2.4.A**<br><br>I can share my ideas, try them out, and organize them to make a media artwork. | **Me.CR2.5.A**<br><br>I can develop, share, and test my ideas and plans for a media artwork while thinking about my artistic goals and audience. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Create a simple plan.<br><br>Share ideas with a partner or small group.<br><br>Explain what worked or didn't work in simple terms. | Ideas are organized into a plan.<br><br>Test plans through rough drafts or edits.<br><br>Make artistic choices and be able to explain them. | A completed planning document with artistic goals, intended audience, and steps to complete the media artwork. |

### Anchor Standard 3: Refine and complete artistic work.

| MEDIA ARTS | CREATING – CR3 | REFINE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Media artists improve and complete their work by reviewing it, using feedback, and making thoughtful changes to strengthen their ideas. |
| **Essential Question** | How do media artists improve and finish their work? |
| **Key Vocabulary** | Refine, Quality, Details |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Me.CR3.3.A**<br><br>I can arrange pictures, sounds, or clips to make a media artwork that makes sense. | **Me.CR3.4.A**<br><br>I can put images, sounds, or clips together in a way that shows movement and energy and makes my media artwork clear. | **Me.CR3.5.A**<br><br>I can use emphasis and exaggeration to help my media artwork show what is most important. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Arrange images, sounds, or clips in a clear order.<br><br>Make choices that help the audience notice action or energy.<br><br>Short videos, animations, or slideshows. | Describe how movement and force affect meaning.<br><br>Storyboards or sequencing plans.<br><br>Rough drafts showing transitions or motion | Make intentional choices to support meaning.<br><br>Revise combinations to improve clarity or impact.<br><br>Describe where emphasis or exaggeration is used. |

## PRODUCING: ANCHOR STANDARDS 4-6

### Anchor Standard 4: Analyze, interpret, and select artistic work for presentation.

| MEDIA ARTS | PERFORMING – PR4 | SELECT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Media artists make intentional choices about what to share and how to present it so their message is clear to an audience. |
| **Essential Question** | How do my choices affect how others interpret my work? |
| **Key Vocabulary** | Select, Analyze, Audience, Point of View |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Me.PR4.3.A**<br><br>I can combine things I learn in school, art, and media into one project that makes sense together. | **Me.PR4.4.A**<br><br>I can combine different subjects, art forms, and media tools to create one unified media artwork. | **Me.PR4.5.A**<br><br>I can combine and organize different subjects, art forms, and media tools to create a media artwork that clearly communicates my message. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Create media pieces that feel connected and not random parts.<br><br>Organize different pieces for one main idea.<br><br>Demonstrate that they can explain their choices. | Combine academic content and art forms.<br><br>Use sequencing and transitions.<br><br>Demonstrate that they can explain choices related to the message. | Use media tools (video, animation, audio) to unify elements.<br><br>Use transitions, sequencing, and timing effectively.<br><br>Justify choices using purpose and audience. |

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

| MEDIA ARTS | PERFORMING – PR5 | EMBODY |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Media artists develop and refine their techniques by practicing, revising, and improving their work to prepare it for a specific audience and presentation context. |
| **Essential Question** | How can I improve my media artwork before sharing it? |
| **Key Vocabulary** | Refine, Revise, Edit, Final Version |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Me.PR5.3.A**<br><br>I can correctly use media tools and techniques to create my media artwork. | **Me.PR5.4.A**<br><br>I can use media tools correctly and in creative new ways to build my media artwork. | **Me.PR5.5.A**<br><br>I can explore and explain different ways tools can be used to improve my media project. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Follow basic procedures (open, create, save, close properly).<br><br>Hold and handle equipment safely (camera, iPad, microphone).<br><br>Complete work without skipping steps. | Handle equipment safely and responsibly.<br><br>Save, export, and manage files appropriately.<br><br>Experiment with tools beyond basic function.<br><br>Combine tools (image + voice + text) intentionally. | Identify standard and experimental uses of tools.<br><br>Revise work after testing different tool applications.<br><br>Discuss advantages and limitations of each approach. |

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

| MEDIA ARTS | PERFORMING – PR6 | PRESENT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Media artists purposefully present, share, and distribute media artworks for various contexts. |
| **Essential Question** | How does time, place, audience, and context affect presenting or performing choices for media artworks? How can presenting or sharing media artworks in a public format help a media artist learn and grow? How does the way I present my media artwork affect how others experience it? What roles and responsibilities are needed to present media artwork successfully? How can feedback and reflection help improve future presentations? |
| **Key Vocabulary** | Collaboration, Venue, Impact |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Me.PR6.3.A**<br><br>I can take on a role when presenting media artwork. | **Me.PR6.4.A**<br><br>I can identify the presentation conditions when presenting media artwork. | **Me.PR6.5.A**<br><br>I can evaluate the results of a media artwork presentation and plan for improvements. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Complete specific jobs or responsibilities during a presentation.<br><br>Work cooperatively with others to present media artworks. | Explain how time, place, and audience may affect a presentation. | Explain how an audience responded to the artwork.<br><br>Explain what changes they would make to improve an artwork presentation. |

## RESPONDING: ANCHOR STANDARDS 7-9

### Anchor Standard 7: Perceive and analyze artistic work.

| MEDIA ARTS | RESPONDING – RE7 | ANALYZE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Identifying the qualities and characteristics of media artworks improves one's artistic appreciation and production. |
| **Essential Question** | How do we 'read' media artworks and discern their relational components? How do media artworks function to convey meaning and manage audience experience? How do media choices affect how an audience thinks or feels? Why might different media artworks create different experiences for viewers? |
| **Key Vocabulary** | Mood, Tone, Genre |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Me.RE7.3.A**<br><br>I can explain how a piece of media artwork made me feel. | **Me.RE7.4.A**<br><br>I can analyze how media arts choices affect the audience. | **Me.RE7.5.A**<br><br>I can analyze how media forms and styles influence audience experience. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Choose from a menu of feeling words 2-3 words that describe how the artwork makes them feel.<br><br>With a partner, share their emotional reactions to a specific work. | Explain how sound, visuals or pacing influence attention or emotion<br><br>Provide clear examples of how different artistic choices lead to different audience experiences. | Explain or demonstrate how style, format, or method affects understanding or emotion. This may include providing specific scenes, sounds, images, etc. |

**Anchor Standard 8: Interpret intent and meaning in artistic work.**

| MEDIA ARTS | RESPONDING – RE8 | INTERPRET |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Interpretation and appreciation require consideration of the intent, form, and context of the media and artwork. |
| **Essential Question** | How do people relate to and interpret media artwork? What is this media artwork trying to say or show? Why do you think the artist created this media artwork? How do different people interpret the same media artwork in different ways? |
| **Key Vocabulary** | Annotate, Target Audience |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Me.RE8.3.A**<br><br>I can explain why I think a piece of media artwork is created. | **Me.RE8.4.A**<br><br>I can consider context when interpreting a piece of media artwork. | **Me.RE8.5.A**<br><br>I can explain how media choices support the intent of a piece of artwork. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Describe potential purpose in a piece of media artwork, using examples. | Explain how topic, audience or setting affect meaning.<br><br>Discuss how different people might interpret the same media artwork in different ways and why. | Explain how images, sound, style, or structure support the meaning of an artwork.<br><br>Annotate a media artwork to explain how sound, visuals, or text support the creator's intent and message. |

### Anchor Standard 9: Apply criteria to evaluate artistic work.

| MEDIA ARTS | RESPONDING – RE9 | EVALUATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | We learn more about media art when we look closely, talk about what we see, and share our ideas. |
| **Essential Question** | How do we conduct a close reading of media art forms? How can we use academic art vocabulary to describe how the artist's choices make us feel? How does sharing our interpretation help us understand media art better? |
| **Key Vocabulary** | Interpretation, Technique, Purpose |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Me.RE9.3.A**<br><br>I can close read a piece of media art and evaluate the meaning and purpose of the work. | **Me.RE9.4.A**<br><br>I can identify and apply a basic check-list of academic art vocabulary in order to evaluate media artworks. | **Me.RE9.5.A**<br><br>I can analyze a piece of media art, explain how its design and techniques shape its message, and evaluate how effectively the artist communicates their purpose. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Provide simple written or oral responses identifying what they see in a media artwork and making a basic inference about its meaning or purpose. | Use basic academic art vocabulary to describe media artworks and explain how selected elements or techniques help communicate meaning or purpose. | Analyze how design choices and media techniques shape meaning in an artwork and evaluate how effectively the artist communicates their intended message. |

## CONNECTING: ANCHOR STANDARDS 10-11

### Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

| MEDIA ARTS | CONNECTING – CN10 | SYNTHESIZE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | We can use clear, simple criteria to understand what makes a media artwork strong. When we look closely at creative choices including pictures, sounds, words, and timing to learn how to improve our own work and understand the work of others better. |
| **Essential Question** | How do I use criteria to judge media in a way that helps me understand it and improve my own work? |
| **Key Vocabulary** | Criteria, Feedback, Evidence |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Me.CN10.3.A**<br>I can use a simple checklist to talk about what makes a media project good. | **Me.CN10.4.A**<br>I can explain *why* I think a media artwork works well (or needs work) using specific details. | **Me.CN10.5.A**<br>I can create or choose criteria and use them to evaluate media artworks. |
| **NA** | **Me.CN10.4.B**<br>I can compare two media examples and tell which one is stronger and why. | **Me.CN10.5.B**<br>I can explain how choices like sound, timing, or picture order affect the message. |
| **NA** | **Me.CN10.4.C**<br>I can use feedback from classmates to make my media project better. | **Me.CN10.5.C**<br>I can use evidence from the media to support my opinion and revise my work based on feedback. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Tell what they notice in pictures, sounds, or words that help the message make sense.<br><br>Say one strength and one thing to improve in a media piece.<br><br>Write “glows & grows” feedback for a classmate’s photo or video clip. | Watch two versions of a video and vote which communicates the idea better, then write one reason.<br><br>Annotate a printed screenshot with notes like “This part helps me understand…”<br><br>Give peer feedback using sentence starters (“I noticed…”, “This could be better if…”). | Build a class rubric for a short commercial, podcast intro, or slideshow, then use it to score examples.<br><br>Identify where sound or pacing changes the meaning by analyzing a media clip.<br><br>Write a short evaluation of a media artwork using at least two pieces of evidence from the work. |

**Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.**

| MEDIA ARTS | CONNECTING – CN11 | RELATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Media artworks are shaped by real people, real places, and real experiences. When we look at the world around a media piece, we question who made it, where it came from, and what it's responding to and understand its meaning more deeply and recognize diverse perspectives. |
| **Essential Question** | How does understanding the people, places, and stories behind the media creation help me understand what it means? |
| **Key Vocabulary** | Culture, Perspective, Representation |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Me.CN11.3.A**<br>I can describe how a media artwork connects to a place, community, or tradition. | **Me.CN11.4.A**<br>I can compare how different creators or cultures express similar ideas in media. | **Me.CN11.5.A**<br>I can analyze how a media artwork shows identity, culture, or a social viewpoint. |
| **Me.CN11.3.B**<br>I can identify simple choices a creator makes to share a message. | **Me.CN11.4.B**<br>I can discuss how a creator's background or experiences can influence their message. | **Me.CN11.5.B**<br>I can explain how a creator's background or choices influence the message. |
| **NA** | **Me.CN11.4.C**<br>I can describe how media artworks can show ideas about identity or community. | **Me.CN11.5.C**<br>I can evaluate how media art can challenge stereotypes or tell new kinds of stories. |
| **NA** | **NA** | **Me.CN11.5.D**<br>I can create media art that communicates a message about my culture, identity, or world. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Notice simple clues about the creator's background or interests.<br><br>Identify a missing viewpoint and explain how adding a new character could change the story.<br><br>Create a simple media piece (photo, collage, digital drawing) showing something important from their family, culture, or neighborhood. | Compare two cultural versions of similar media (two folktale videos, two songs, two ads) and discuss what each shows about its community.<br><br>Sort media examples by the cultures or viewpoints they represent using evidence from the visuals or audio.<br><br>Create a short slideshow, poster, or audio clip expressing a cultural idea they think matters to their community and identify what influenced the message. | Analyze a news image, video, ad, or social media post and identify how identity or culture is represented.<br><br>Compare historical and modern media about the same topic (e.g., communication, sports, celebrations) and describe what changes they notice.<br><br>Identify stereotypes in a media sample and propose revisions that show more accurate or diverse representation.<br><br>Produce a media project (photo series, short video, podcast snippet) and write an artist statement explaining cultural, personal, or social context. |

# Media Arts Standards: Grades 6-8

## INTRODUCTION

The media arts program for grades 6-8 provides a foundation in the discipline so that students can communicate at a basic level in the media arts. Emphasis should be placed on exposing students to a variety of media arts through active experiences, as well as giving those students who are interested the opportunity to focus on media arts for more in-depth study. This more in-depth study will support students in the future if they choose to specialize in media arts at the high school level and/or pursue a Comprehensive Arts Pathway in media arts. Working toward this grounding in media arts engages students in arts literacy development, analysis and critique of the arts, and active sharing of their own work with others.

Performance standards are written for each grade level and are sequential by design.

- Local education agencies that use sequential levels (I, II, III) instead of grade-level identification at this level can align the content of the standards as follows:
  - Grade 6 → Level I
  - Grade 7 → Level II
  - Grade 8 → Level III
- Local education agencies may choose to band the performance standards 6-8 by using the 7th-grade performance standards.

## CREATING: ANCHOR STANDARDS 1-3

### Anchor Standard 1: Generate and conceptualize artistic ideas and work.

| MEDIA ARTS | CREATING – CR1 | EXPLORE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Media artists generate, develop, and refine ideas by drawing from personal experience, observation, research, and inspiration, using planning strategies to create purposeful media artworks. |
| **Essential Question** | Where do creative ideas come from, and how do they grow? |
| **Key Vocabulary** | Concept, Brainstorming, Inspiration, Originality, Creative Goal, Planning, Pre-production |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Me.CR1.6.A**<br><br>I can develop different goals and solutions for a media artwork by brainstorming, sketching, and improvising ideas. | **Me.CR1.7.A**<br><br>I can generate a range of ideas and solutions for a media artwork by using inventive processes such as concept modeling and prototyping. | **Me.CR1.8.A**<br><br>I can generate original ideas, goals, and solutions for a media artwork by using focused creative processes such as divergent thinking and experimentation. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Use brainstorming techniques to generate and share ideas.<br><br>Propose multiple solutions or approaches to meet a goal.<br><br>Explain why they chose one goal or solution over another. | Propose different solutions to meet a creative goal.<br><br>Revise ideas based on testing or peer/teacher feedback.<br><br>Maintain process reflections or journals. | Articulate clear artistic goals (message, purpose, audience).<br><br>Document experimentation and results.<br><br>Process journals or reflections. |

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

| MEDIA ARTS | CREATING – CR2 | PLAN |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Media artists organize and develop ideas by planning, testing, and revising their work, making intentional choices to strengthen meaning and communication. |
| **Essential Question** | How do planning and revision improve media artworks? |
| **Key Vocabulary** | Pre-production, Organize, Draft, Prototype, Artistic Choice, Workflow |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Me.CR2.6.A**<br>I can experiment with different approaches to create media content that matches my purpose and meaning, using ideas like point of view and perspective. | **Me.CR2.7.A**<br>I can plan and test my media artwork ideas and decide what works best for my message and tools. | **Me.CR2.8.A**<br>I can organize and critique ideas, plans, and prototypes for a media artwork by considering my intent, available resources, and where the work will be presented. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Explain the meaning or message they want to communicate.<br><br>Try multiple ways to present the same idea.<br><br>Be able to explain the approaches and the differences. | Design ideas using plans, outlines, storyboards, or scripts.<br><br>Test production processes.<br><br>Justify final decisions with evidence. | Organize ideas into a clear production plan or workflow.<br><br>Analyze strengths and weaknesses of production processes.<br><br>Reflective journals or recorded critiques. |

**Anchor Standard 3: Refine and complete artistic work.**

| MEDIA ARTS | CREATING – CR3 | REFINE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Media artists refine and complete their work by evaluating quality, using feedback, and making intentional revisions to strengthen meaning and impact. |
| **Essential Question** | How does feedback help my media artwork get better? What changes make my media work clearer and stronger? |
| **Key Vocabulary** | Refine, Critique, Feedback, Quality, Polish |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Me.CR3.6.A**<br>I can try different ways of showing my idea and choose the one that best fits my message. | **Me.CR3.7.A**<br>I can organize and improve my media artwork so the story and visuals work together clearly. | **Me.CR3.8.A**<br>I can refine and complete my media artwork by using feedback, evaluating my work, and making changes that improve my message, quality, and impact. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Describe the meaning or message they want the audience to understand.<br><br>Create multiple versions or tests of the same content.<br><br>Explain what they tried and why. | Make production choices that support that purpose.<br><br>Coordinate tasks such as filming, recording, editing, and sequencing.<br><br>Adjust structure or composition to improve storytelling. | Use criteria or rubrics to evaluate their work.<br><br>Participate in peer critique and apply feedback.<br><br>Make intentional revisions. |

## PRODUCING: ANCHOR STANDARDS 4-6

**Anchor Standard 4: Analyze, interpret, and select artistic work for presentation.**

| MEDIA ARTS | PERFORMING – PR4 | SELECT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Media artists make intentional choices about what to present and how to present it, and these choices influence how audiences understand and interpret meaning. |
| **Essential Question** | How do choices about what and how to present media affect how audiences understand it? |
| **Key Vocabulary** | Analyze, Interpret, Presentation, Audience, Context |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Me.PR4.3.A**<br>I can identify and explain how media artworks are selected and presented to communicate meaning to an audience. | **Me.PR4.4.A**<br>I can analyze how presentation choices affect the meaning and impact of media artworks for different audiences. | **Me.PR4.8.A**<br>I can evaluate and justify how media artworks are selected and presented to effectively communicate meaning for specific audiences and contexts. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Identify message, purpose, and audience.<br><br>Recognize basic choices that affect meaning.<br><br>Describe how media is presented (format, sequence, visuals, sound). | Analyze how editing, composition, sound, and structure affect meaning.<br><br>Compare how the same content could be presented differently. | Evaluate effectiveness of presentation choices using criteria.<br><br>Justify why certain works are selected for presentation. |

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

| MEDIA ARTS | PERFORMING – PR5 | EMBODY |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Media artists improve the quality and effectiveness of their work by practicing techniques, applying feedback, and refining details to prepare their work for a specific audience and presentation context. |
| **Essential Question** | How do media artists refine their work to improve quality and prepare it for an audience? |
| **Key Vocabulary** | Refine, Technique, Critique, Quality, Presentation |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Me.PR5.6.A**<br>I can improve my media artwork by practicing techniques and using feedback to make it clearer and more effective. | **Me.PR5.7.A**<br>I can refine my media artwork by applying feedback and improving techniques to better communicate my intent and message. | **Me.PR5.8.A**<br>I can evaluate and refine my media artwork to improve quality and impact based on my intent, audience, and presentation context. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Apple basic techniques (framing, sound clarity, sequencing) correctly.<br><br>Make simple revisions based on teacher or peer feedback.<br><br>Improve Clarity of message in media artwork through editing. | Apply feedback intentionally.<br><br>Improve techniques (editing, pacing, composition, sound editing).<br><br>Compare drafts to explain improvements. | Evaluate work using criteria/standards.<br><br>Adjust work for audience and context.<br><br>Justify revision decisions and evidence. |

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

| MEDIA ARTS | PERFORMING – PR6 | PRESENT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Media artists purposefully present, share, and distribute media artworks for various contexts. |
| **Essential Question** | How does time, setting, audience, format and context affect presenting or performing choices for media artworks? How can presenting or sharing media artworks in a public format help a media artist learn and grow? |
| **Key Vocabulary** | Context, Delivery, Distribution, Engagement, Effectiveness |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Me.PR6.6.A**<br>I can present media artwork using an appropriate format. | **Me.PR6.7.A**<br>I can design a full presentation plan for my media artwork. | **Me.PR6.8.A**<br>I can design and adapt presentations to enhance meaning and improve effectiveness. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Distinguish between types of presentation formats and select the one that best matches the purpose and audience for their media artwork. | Design a plan which may include format, setting, audience, roles and responsibilities. | Use feedback from peers and teachers to make revisions to the presentation plan or artwork.<br><br>Connect feedback to specific changes that can be made for improvement. |

## RESPONDING: ANCHOR STANDARDS 7-9

### Anchor Standard 7: Perceive and analyze artistic work.

| MEDIA ARTS | RESPONDING – RE7 | ANALYZE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Identifying the qualities and characteristics of media artworks improves one's artistic appreciation and production. |
| **Essential Question** | How do we 'read' media artworks and discern their relational components? How do media artworks function to convey meaning and manage audience experience? How do media artists use components and style to create meaning? Why might the same media artwork affect audiences in different ways? |
| **Key Vocabulary** | Media Components, Interpretation, Form, Analyze, Genre |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Me.RE7.6.A**<br>I can identify and describe components of media artworks. | **Me.RE7.7.A**<br>I can compare how different media artworks create meaning. | **Me.RE7.8.A**<br>I can analyze how media components and style work together in a media artwork. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Accurately describe images, sounds, movement, text, etc. with clear examples and/or specific moments. | Compare and contrast how media artworks use similar or different components or structure.<br><br>Analyze how the similarities or differences affect the message or meaning of an artwork. | Analyze how multiple media art components integrate and create meaning, unity and manage audience experience. |

**Anchor Standard 8: Interpret intent and meaning in artistic work.**

| MEDIA ARTS | RESPONDING – RE8 | INTERPRET |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Interpretation and appreciation require consideration of the intent, form, and context of the media and artwork. |
| **Essential Question** | How do people relate to and interpret media artwork? What is the creator's intent, and how can we tell? How do context and perspective influence how media artworks are understood? How do media choices shape meaning and interpretation? |
| **Key Vocabulary** | Impact, Adaptation, Feedback, Criteria, Refinement, Bias |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Me.RE8.6.A**<br>I can identify the intent of a work and share my interpretation of a media artwork. | **Me.RE8.7.A**<br>I can compare different interpretations of the same media artwork. | **Me.RE8.8.A**<br>I can defend my interpretation of a media artwork using evidence. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Use evidence from a media artwork to share their point of view and opinion about why a piece was created (to inform, entertain, persuade, express, etc.). | Explain how background or experiences may influence different interpretations. | Respond thoughtfully to questions or alternate viewpoints.<br><br>Use specific examples from the artwork to clearly explain interpretation. They will consider audience, culture or time period to understand context. |

**Anchor Standard 9: Apply criteria to evaluate artistic work.**

| MEDIA ARTS | RESPONDING – RE9 | EVALUATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Media artworks can be examined, questioned, and improved by using shared criteria. When we analyze creative choices—our own and others'—we learn how meaning is built and how media communicates ideas. |
| **Essential Question** | How do I decide whether a media artwork is successful? What clues in the media—images, sounds, editing, design—help me understand its message? How do I give feedback that is specific, helpful, and connected to artistic choices? How can different perspectives change the way a work is interpreted? |
| **Key Vocabulary** | Criteria, Evaluate, Audience |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Me.RE9.6.A**<br>I can identify what a media artwork is trying to communicate, explaining how specific choices (images, sound, editing, or layout) affect the message. | **Me.RE9.7.A**<br>I can evaluate how design and technical choices help a media artwork communicate meaning and connect with its intended audience. | **Me.RE9.8.A**<br>I can apply detailed criteria to evaluate how clearly and effectively a media artwork communicates its message, including how cultural, social, or personal context influences interpretation. |
| **Me.RE9.6.B**<br>I can use class-created criteria to describe strengths, areas for improvement, and give feedback that explains what I noticed and why it matters. | **Me.RE9.7.B**<br>I can compare media artworks using shared criteria and provide feedback that explains how effectively each work communicates its artistic intention. | **Me.RE9.8.B**<br>I can use critique and feedback to suggest revisions and strengthen my own media artwork in relation to the creator's goals. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Annotate a screenshot or storyboard to show where the message is strong or unclear.<br><br>Review two versions of a trailer and explain which one better reaches its target audience. | Participate in a peer critique circle focusing on clarity, pacing, and audience impact. | Write a short review of an online animation, identifying specific media choices that drive meaning |

## CONNECTING: ANCHOR STANDARDS 10-11

### Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

| MEDIA ARTS | CONNECTING – CN10 | SYNTHESIZE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | When we create media; videos, photos, animations, and podcasts, we can use clear criteria to judge what works well and what needs improvement. Learning to evaluate media helps us grow as artists and understand why creative choices matter. |
| **Essential Question** | How do I decide if a media project is successful? What makes one media piece stronger or more effective than another? How can I use feedback (mine and others') to make my work better? Why do artists use criteria instead of just saying "I like it" or "I don't like it"? |
| **Key Vocabulary** | Criteria, Evaluate, Feedback |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Me.CN10.6.A**<br>I can explain what makes a media project good by using a simple checklist, giving specific details and providing evidence to make an artist's work stronger. | **Me.CN10.7.A**<br>I can evaluate my work and others' using details about purpose, audience, and quality. | **Me.CN10.8.A**<br>I can develop criteria that match the goals of the media project. |
| **NA** | **Me.CN10.7.B**<br>I can suggest clear changes that could improve a media piece. | **Me.CN10.8.B**<br>I can use specific evidence from the media artwork to support my evaluation. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Use a simple class-created checklist (clear audio? steady shot? message understandable?) to evaluate a 10–20 second student video clip.<br><br>Write a short justification using evidence from your own or another artist's media to explain how choices are made and to what level of effectiveness. | Identify how editing, timing, or sound changes the message by comparing an unedited clip to an edited version.<br><br>Complete a self-evaluation explaining which artistic choices were most effective and why. | In a critique circle, compare two media pieces created for different audiences and explain why one is more successful for its intended viewers.<br><br>Draft a revision plan for their own media project, based on peer review and self-identified weaknesses, and a rubric in communication. |

**Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.**

| MEDIA ARTS | CONNECTING – CN11 | RELATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Media is influenced by real people, real places, and real events. When we look at the world around a media artwork, we unlock deeper meaning and understand why it looks and feels the way it does. |
| **Essential Question** | How do creators use media to show what matters to them or their communities? How does media reflect or respond to what's happening in the world right now? In what ways do social media, trends, or technology shape the stories we see? How can media help us understand people whose lives are different from our own? How does *my* identity or background show up in the media I create? |
| **Key Vocabulary** | Context, Perspective, Representation |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Me.CN11.6.A**<br>I can describe how media artworks show connections to culture, community, identity, or personal experiences. | **Me.CN11.7.A**<br>I can compare how different creators, cultures, or communities express similar ideas in media, explaining how real-world events or issues influence their messages and styles. | **Me.CN11.8.A**<br>I can analyze how media artworks express identity, culture, or social viewpoints, explaining how a creator's background and artistic choices influence the message and impact. |
| **Me.CN11.6.B**<br>I can identify viewpoints that are included or missing in media, creating media that reflects my own experiences, background, or world. | **Me.CN11.7.B**<br>I can discuss how media shapes understanding of cultures or communities, creating media that communicates a cultural or social idea that is important to me. | **Me.CN11.8.B**<br>I can evaluate how media can challenge stereotypes or spark conversation, creating media that communicates a meaningful message about culture, identity, or current issues. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Examine a short media piece (a photo, meme, animation, or commercial) and list clues that show where it came from, who made it, or what community it reflects.<br><br>Spot whose perspectives are present—or missing—in a media story and discuss what difference that makes.<br><br>Create a simple media piece (photo series, poster, audio snippet) that represents something important from their own life, culture, or community. | Investigate how a real-world event (local, national, or global) influenced the message of a media piece.<br><br>Create media that expresses a social or cultural issue they care about, explaining the choices they made to communicate it. | Analyze how news clips, films, or social media posts shape public perception of a culture or community, challenges stereotypes, or perpetuates.<br><br>Produce a media project that speaks to an important cultural or social issue, supported by an artist statement explaining context and intention.<br><br>Compare historical and modern versions of a similar media format (e.g., 1960s ad vs. modern ad) and analyze what cultural shifts are visible. |

# Media Arts Standards: Grades 9-12

## INTRODUCTION

The high school media arts program allows students to specialize through in-depth technical and creative study. Students work sequentially toward Proficient, Accomplished, and Advanced performance standards by mastering the four artistic processes: Creating, Producing, Responding, Connecting. Students who specialize in media arts will participate in performance-based arts courses designed to develop skills and understanding that will allow them to use the arts discipline as a high-level communication tool. Career-connected learning experiences further contribute to the development of pre-professional skills and support the completion of an arts capstone project, where applicable, as well as other components of the Maryland Comprehensive Arts Pathway.

### Descriptors for High School Performance Standards Levels

- Proficient: The foundational level of achievement for high school, attainable by most students who complete a high-school level arts course (or equivalent) beyond the foundation provided by PreK-8 instruction.
- Accomplished: A higher level of achievement, generally attained by students who complete a more rigorous sequence of high school arts courses (or equivalent) beyond the Proficient level.
- Advanced: A level and scope of achievement that is beyond the rigor of the articulated Accomplished level, representing a substantial expansion of student knowledge, skills, and understanding, and preparing students for career and/or college-level work.

## CREATING: ANCHOR STANDARDS 1-3

### Anchor Standard 1: Generate and conceptualize artistic ideas and work.

| MEDIA ARTS | CREATING – CR1 | EXPLORE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Media artists generate and develop ideas by drawing from experiences, research, and creative processes, using a variety of strategies to create original and meaningful concepts. |
| **Essential Question** | How do media artists generate and develop original ideas? How can creative processes help expand and improve ideas? |
| **Key Vocabulary** | Concept, Brainstorming, Ideation, Inspiration, Innovation, Divergent Thinking |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Me.CR1.Pro.A**<br><br>I can generate multiple ideas for media artworks using brainstorming and creative strategies. | **Me.CR1.Acc.A**<br><br>I can develop and refine original ideas using creative processes and multiple approaches. | **Me.CR1.Adv.A**<br><br>I can generate and refine innovative ideas by combining influences, research, and creative processes. |
| **Me.CR1.Pro.B**<br><br>I can develop and select an idea based on my purpose and message. | **Me.CR1.Acc.B**<br><br>I can evaluate and expand my ideas to better communicate meaning and purpose. | **Me.CR1.Adv.B**<br><br>I can evaluate and select ideas based on originality, purpose, audience, and potential impact. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Produce multiple ideas or concepts.<br><br>Use strategies like brainstorming, sketching, or mind mapping.<br><br>Identify a clear purpose or message.<br><br>Select an idea to develop further. | Develop ideas through multiple iterations.<br><br>Explore different creative approaches (visual, narrative, technical).<br><br>Refine ideas based on purpose and audience.<br><br>Compare and improve concepts. | Generate complex and original concepts.<br><br>Synthesize ideas from multiple sources.<br><br>Demonstrate innovation and creative risk-taking.<br><br>Select ideas strategically based on impact and feasibility.<br><br>Justify concept choices with reasoning. |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Generate multiple original ideas<br><br>Use creative processes (brainstorming, sketching, modeling)<br><br>Draw from personal experience, research, and media<br><br>Develop and expand ideas through iteration<br><br>Evaluate and select ideas based on purpose and potential<br><br>Demonstrate originality and innovation<br><br>Justify creative decisions | Possible careers to explore:<br><br>• Content Creator/Influencer<br><br>• Advertising Copywriter<br><br>Arts-Aligned Industry Recognized Credentials |

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

| MEDIA ARTS | CREATING – CR2 | PLAN |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Media artists organize and develop ideas by planning, testing, and refining concepts and processes, making intentional decisions to effectively communicate purpose, meaning, and audience. |
| **Essential Question** | How do media artists organize and develop ideas into effective media artworks? How do planning, prototyping, and revision improve the final media product? |
| **Key Vocabulary** | Pre-production, Prototype, Workflow, Structure, Intent |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Me.CR2.Pro.A**<br>I can organize and develop my ideas into a clear plan for a media artwork. | **Me.CR2.Acc.A**<br>I can develop and refine plans and prototypes to better communicate my intent and message. | **Me.CR2.Adv.A**<br>I can design and refine complex plans and workflows to effectively communicate my intent for specific audiences and contexts. |
| **Me.CR2.Pro.B**<br>I can create and test a prototype to prepare for production. | **Me.CR2.Acc.B**<br>I can evaluate and adjust my workflow and ideas based on testing and feedback. | **Me.CR2.Adv.B**<br>I can evaluate and adapt my ideas, prototypes, and processes to improve efficiency, quality, and impact. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Create storyboards, scripts, or outlines.<br><br>Organize content into a logical structure.<br><br>Develop a basic prototype or draft.<br><br>Follow a defined workflow.<br><br>Make initial revisions based on testing. | Create detailed, structured plans.<br><br>Develop multiple prototypes or variations.<br><br>Revise plans based on intent and feedback.<br><br>Adjust workflow for efficiency or clarity.<br><br>Explain how planning decisions improve the project. | Develop complex, flexible production plans.<br><br>Create and refine multiple prototypes strategically.<br><br>Adapt workflows based on resources, context, and audience.<br><br>Integrate all components into a cohesive system.<br><br>Justify planning decisions with technical and conceptual reasoning. |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Organize ideas into structured plans (storyboards, scripts, outlines).<br><br>Develop concepts through prototyping and iteration.<br><br>Align plans with intent, audience, and purpose.<br><br>Manage production workflows effectively.<br><br>Evaluate and revise plans before production.<br><br>Integrate content, tools, and processes into a cohesive design. | Possible careers to explore:<br><br>• Film Producer/Production Coordinator<br>• Storyboard Artist<br>• Prototype Designer<br><br>Arts-Aligned Industry Recognized Credentials |

### Anchor Standard 3: Refine and complete artistic work.

| MEDIA ARTS | CREATING – CR3 | REFINE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Media artists refine and complete their work by evaluating quality, using feedback, and making intentional revisions to strengthen meaning, clarity, and impact for a specific audience and context. |
| **Essential Question** | How do media artists refine and complete their work to improve meaning and impact? How do artists decide which revisions will most effectively strengthen their work? |
| **Key Vocabulary** | Revise, Critique, Iteration, Quality, Polish |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Me.CR3.Pro.A**<br>I can revise my media artwork using feedback to improve quality and clarity. | **Me.CR3.Acc.A**<br>I can refine my media artwork by applying feedback and improving techniques to strengthen my message and quality. | **Me.CR3.Adv.A**<br>I can evaluate and refine my media artwork to improve quality and impact based on my intent, audience, and context. |
| **Me.CR3.Pro.B**<br>I can identify what needs improvement and make changes to prepare my work for presentation. | **Me.CR3.Acc.B**<br>I can evaluate my work and make purposeful revisions to better communicate my intent to an audience. | **Me.CR3.Adv.B**<br>I can make strategic revisions using advanced techniques to enhance clarity, meaning, and audience engagement. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Apply basic revisions (editing, trimming, reordering).<br><br>Use feedback from peers or teacher.<br><br>Improve clarity (audio, visuals, sequence).<br><br>Complete work with basic polish. | Apply feedback intentionally.<br><br>Improve techniques (editing, pacing, composition).<br><br>Revise based on message and intent.<br><br>Compare drafts and explain improvements. | Evaluate work using criteria and standards.<br><br>Make targeted, high-level revisions.<br><br>Adjust work for audience and presentation context.<br><br>Demonstrate professional-level polish.<br><br>Justify revision decisions with reasoning. |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Evaluate media work using criteria and intent<br><br>Engage in critique and apply feedback<br><br>Revise work through multiple iterations<br><br>Improve technical quality and clarity<br><br>Refine work for audience and context<br><br>Justify revision decisions using evidence | Possible careers to explore:<br><br>• Video Editor<br>• Audio/Sound Engineer<br>• Post-production Specialist<br><br>Arts-Aligned Industry Recognized Credentials |

## PRODUCING: ANCHOR STANDARDS 4-6

### Anchor Standard 4: Analyze, interpret, and select artistic work for presentation.

| MEDIA ARTS | PERFORMING – PR4 | SELECT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Media artists intentionally select, analyze, and present work in ways that shape how meaning is understood, depending on audience, context, and purpose. |
| **Essential Question** | How do media artists decide what to present and how to present it to influence audience understanding? How do sequencing and organization shape audience experience? When should an artist change how work is presented for a different audience? |
| **Key Vocabulary** | Analyze, Interpret, Curate, Context |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Me.PR4.Pro.A**<br>I can analyze and select media artworks for presentation based on purpose and audience. | **Me.PR4.Acc.A**<br>I can analyze, interpret, and curate media artworks, explaining how presentation choices influence meaning and audience experience. | **Me.PR4.Adv.A**<br>I can evaluate and justify how media artworks are curated and presented to shape meaning for specific audiences and contexts. |
| **Me.PR4.Pro.B**<br>I can describe how different ways of presenting media change how an audience understands it. | **Me.PR4.Acc.B**<br>I can organize and present media artworks in ways that intentionally shape how an audience experiences the message. | **Me.PR4.Adv.B**<br>I can adapt and present media artworks for different audiences and contexts to influence how the work is interpreted. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Identify purpose, message, and audience.<br><br>Analyze basic elements (structure, visuals, sound).<br><br>Select appropriate work for presentation.<br><br>Describe how presentation choices affect understanding. | Interpret meaning using evidence from media elements.<br><br>Analyze how format, sequence, and context affect interpretation.<br><br>Justify presentation choices with reasoning. | Justify decisions with technical, aesthetic, and conceptual reasoning.<br><br>Adapt presentation strategies strategically.<br><br>Analyze how meaning shifts across contexts. |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Interpret how elements contribute to message<br><br>Select work based on purpose, audience, and context<br><br>Adapt presentation for different platforms | Possible careers to explore:<br><br>• Media/Gallery Curator<br>• Film Festival Programmer<br>• Social Media Brand Manager<br><br>Arts-Aligned Industry Recognized Credentials |

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

| MEDIA ARTS | PERFORMING – PR5 | EMBODY |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Media artists refine their work by intentionally applying techniques, evaluating quality, and making strategic revisions to strengthen meaning, impact, and presentation for a specific audience and context. |
| **Essential Question** | How do media artists refine their work to improve quality and impact for a specific audience and context? When is a media artwork "finished"? What is the difference between editing for correction and refining for impact? |
| **Key Vocabulary** | Refine, Technique, Critique, Iteration, Quality, Presentation, Context |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Me.PR5.Pro.A**<br>I can apply media techniques and refine my work using feedback to improve quality and prepare it for presentation. | **Me.PR5.Acc.A**<br>I can strategically refine my media artwork by evaluating techniques and making intentional changes to improve meaning, quality, and audience impact. | **Me.PR5.Adv.A**<br>I can independently evaluate and refine my media artwork to achieve a high level of quality and impact, adapting techniques for specific audiences, contexts, and presentation formats. |
| **Me.PR5.Pro.B**<br>I can make changes to my media artwork to improve quality and get it ready to share. | **Me.PR5.Acc.B**<br>I can choose and apply techniques to refine my media artwork so it clearly communicates my message to an audience. | **Me.PR5.Adv.B**<br>I can adapt and refine my media artwork using advanced techniques to maximize impact for a specific audience and presentation context. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Apply appropriate techniques (editing, sound, composition) correctly.<br><br>Revise work based on teacher and peer feedback.<br><br>Improve clarity, organization, and technical quality.<br><br>Demonstrate basic polish (clean edits, clear audio, logical structure).<br><br>Prepare work in a format suitable for presentation. | Evaluate their work using criteria and intent.<br><br>Make purposeful revisions beyond surface-level fixes.<br><br>Refine techniques to enhance message and audience experience.<br><br>Demonstrate consistency and control across the work.<br><br>Explain how revisions improve effectiveness. | Demonstrate independent, ongoing refinement.<br><br>Make high-level, targeted revisions aligned to intent, audience, and context.<br><br>Adapt techniques for different platforms or presentation settings.<br><br>Show artistic voice and innovation in refinement.<br><br>Justify decisions using technical, aesthetic, and conceptual reasoning.<br><br>Produce work with professional-level polish. |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Apply appropriate media techniques (editing, sound, composition, sequencing) with increasing control<br><br>Select and use tools effectively to improve quality<br><br>Demonstrate consistency and craftsmanship across a project | Possible careers to explore:<br>• Graphic Designer<br>• Animator/Motion Graphics<br>• Broadcast Production<br><br>Arts-Aligned Industry Recognized Credentials |

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

| MEDIA ARTS | PERFORMING – PR6 | PRESENT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Media artists purposefully present, share, and distribute media artworks using formats and strategies that influence how audiences understand and experience meaning. |
| **Essential Question** | How does time, setting, audience, format, and context affect how media artwork is presented? How does the way I present my media artwork affect how others understand my ideas? What roles and responsibilities are needed to present media artwork successfully? How can feedback and reflection help improve presentations? |
| **Key Vocabulary** | Curation, Adaptation |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Me.PR6.Pro.A**<br>I can present and share my media artwork for a specific audience and purpose. | **Me.PR6.Acc.A**<br>I can design and organize a presentation plan that effectively communicates my message. | **Me.PR6.Adv.A**<br>I can analyze audience response to a well-planned presentation, which communicates my message. |
| **Me.PR6.Pro.B**<br>I can select an appropriate format (live, digital, recorded, display) to present my work. | **Me.PR6.Acc.B**<br>I can adapt my presentation for different audiences, settings, or contexts. | **Me.PR6.Adv.B**<br>I can reflect and evaluate and refine my presentation using criteria, feedback, and audience data. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Create a PSA or Podcast.<br><br>Build Slides or a Video Portfolio, showcasing their work in sequence.<br><br>Organize a short film screening with title cards, transitions and credits.<br><br>Create a step-by-step presentation flow.<br><br>Watch a recording of their presentation and annotate strengths and improvements. | Create a mock pitch presentation for a media campaign.<br><br>Modify a PSA for: Elementary students; High school peers; Community audience.<br><br>Re-edit a video to change tone (serious vs. humorous).<br><br>Track engagement (reactions, comments, participation).<br><br>Compare expected vs. actual audience response. | Create a digital portfolio or website showcasing multiple works.<br><br>Design a themed media exhibit or showcase event.<br><br>Compare platform effectiveness (views, engagement).<br><br>Design a release strategy/timeline.<br><br>Revise a project based on analytics or audience feedback.<br><br>Present before/after versions and explain revisions. |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Present media artworks using various and appropriate formats and platforms.<br><br>Adapt presentations for different audiences and contexts. | Possible careers to explore:<br><br>• Marketing Specialist/Branding<br>• Public Relations Specialist<br>• Media<br><br>Arts-Aligned Industry Recognized Credentials |

## RESPONDING: ANCHOR STANDARDS 7-9

### Anchor Standard 7: Perceive and analyze artistic work.

| DANCE | RESPONDING – RE7 | ANALYZE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Media artworks are constructed using intentional components and techniques that influence meaning and audience experience. |
| **Essential Question** | How do we "read" or analyze media artworks? How do media components work together to create meaning? How do media choices affect how an audience thinks or feels? Why might different media artworks create different audience experiences? |
| **Key Vocabulary** | Form, Style, Genre, Convention |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Me.RE7.Pro.A**<br>I can identify and describe components of media artworks. | **Me.RE7.Acc.A**<br>I can analyze how components and structure work together to create meaning. | **Me.RE7.Adv.A**<br>I can analyze complex relationships between components, structure, and audience impact. |
| **Me.RE7.Pro.B**<br>I can explain how these components create meaning. | **NA** | **NA** |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Complete a media analysis worksheet identifying sound, visuals and text.<br><br>Annotate screenshots of a film or advertisement.<br><br>Write a paragraph explaining how music or visuals affect mood.<br><br>Create a voiceover analysis of a scene.<br><br>Reflect on emotional response to a video. | Analyze editing techniques and pacing.<br><br>Create a scene analysis presentation.<br><br>Compare two advertisements or film scenes.<br><br>Analyze how changing one element would affect the audience.<br><br>Rewrite or redesign a scene with different choices. | Create a multi-layer analysis (theme, structure, audience).<br><br>Analyze a full short film or documentary.<br><br>Map how components interact throughout a piece.<br><br>Analyze persuasive media (ads, campaigns).<br><br>Create a written or video argument explaining influence. |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Identify and analyze media components (sound, image, text, movement, etc.).<br><br>Compare different works. | Possible careers to explore:<br>• Film Critic/Media Reviewer<br>• Media Research Analyst<br>• Communications Analyst<br><br>Arts-Aligned Industry Recognized Credentials |

### Anchor Standard 8: Interpret intent and meaning in artistic work.

| MEDIA ARTS | RESPONDING – RE8 | INTERPRET |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Interpreting media artwork requires considering the creator's intent, the context in which it was made, and the perspectives of the audience. |
| **Essential Question** | What is this media artwork trying to say or show? Why do you think the artist created this media artwork? How do different people interpret the same media artwork in different ways? How do context and perspective influence meaning? |
| **Key Vocabulary** | Claim, Reasoning, Bias, Reception, Interpretation |

### Performance Standards:

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Me.RE8.Pro.A**<br><br>I can draw conclusions about how and why media artworks influence audiences. | **Me.RE8.Acc.A**<br><br>I can evaluate how effectively media artworks manage audience experience. | **Me.RE8.Adv.A**<br><br>I can analyze how different audiences interpret and respond to media artworks, and evaluate how perspective, bias, and context influence meaning. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Analyze a PSA or commercial.<br><br>Identify purpose (inform, persuade, entertain).<br><br>Use a graphic organizer: Claim → Evidence.<br><br>Reflect on how background affects interpretation.<br><br>Write two different interpretations. | Analyze how time period or audience changes meaning.<br><br>Compare interpretations across cultures.<br><br>Analyze reviews or critiques.<br><br>Identify how music, visuals, or editing support purpose.<br><br>Create a breakdown of artistic choices. | Analyze how different audiences respond to the same media.<br><br>Study real-world media campaigns.<br><br>Create a video essay.<br><br>Analyze bias in media messaging.<br><br>Debate different viewpoints. |

**Connections: Comprehensive Arts Pathways**

| Competencies | Career-Connected Learning |
|---|---|
| Interpret purpose, message, and intent<br><br>Use evidence to support interpretations<br><br>Consider context, perspective, and audience | Possible careers to explore:<br>• Journalist<br>• Documentary Filmmaker<br>• Media Literacy Educator/Communications<br><br>Arts-Aligned Industry Recognized Credentials |

**Anchor Standard 9: Apply criteria to evaluate artistic work.**

| MEDIA ARTS | RESPONDING – RE9 | EVALUATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Skillful evaluation and critique are critical components of experiencing, appreciating, and producing media artworks. |
| **Essential Question** | How and why do media artists value and judge media artworks? When and how should we evaluate and critique media artworks to improve them? |
| **Key Vocabulary** | Critique, Production, Artistic Intent, Audience Impact, Clarity |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Me.RE9.Pro.A**<br>I can evaluate a media artwork using clear criteria and explain my opinion with evidence from the work, including what works well and what could be improved. | **Me.RE9.Acc.A**<br>I can analyze how artistic choices (such as sound, editing, visuals, and pacing) affect meaning and audience impact, and I can give and use feedback to improve media artworks. | **Me.RE9.Adv.A**<br>I can develop and apply my own criteria to critically evaluate media artworks, support my judgments with detailed evidence, and revise work in ways that show a deep understanding of purpose, audience, and artistic intent. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Evaluate a media artwork (such as a short film, advertisement, or animation) using teacher-provided criteria and support their opinion with at least one piece of evidence from the work. | Analyze how specific artistic choices (editing, sound, visuals, pacing) affect meaning and audience impact, and provide constructive feedback that can be used to revise a media project. | Develop and apply their own criteria to critically evaluate media artworks, compare multiple works using detailed evidence, and revise their own media projects to significantly improve clarity, purpose, and audience impact. |

**Connections: Comprehensive Arts Pathways**

| Competencies | Career-Connected Learning |
|---|---|
| Apply established criteria to evaluate media artworks<br><br>Use evidence to support artistic judgments<br><br>Analyze how design choices shape meaning and audience experience<br><br>Provide and apply constructive feedback to improve media work<br><br>Revise media projects based on critique and reflection | Possible careers to explore:<br>• Creative Consultant<br>• Media/Gaming Production Quality Reviewer<br>• Art Director<br><br>Arts-Aligned Industry Recognized Credentials |

## CONNECTING: ANCHOR STANDARDS 10-11

### Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

| MEDIA ARTS | CONNECTING – CN10 | SYNTHESIZE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Media artworks synthesize meaning and form cultural experience. |
| **Essential Question** | How do we relate knowledge and experiences to understanding and making media artworks? How do we learn about and create meaning through producing media artworks? |
| **Key Vocabulary** | Synthesize, Cultural |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Me.CN10.Pro.A**<br>I can use my knowledge and experiences to help create media artworks and explain how they contribute to meaning. | **Me.CN10.Acc.A**<br>I can intentionally connect personal, cultural, or contextual knowledge to create media artworks that communicate clear meaning and purpose. | **Me.CN10.Adv.A**<br>I can synthesize complex ideas, cultural influences, and intentional design choices to create media artworks that communicate sophisticated meaning to specific audiences. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Create a short media project (video, podcast, photo series) that reflects a personal experience and explain how their choices communicate meaning. | Design a media artwork that intentionally connects personal or cultural context to a theme, and explain how specific choices shape audience understanding. | Produce a polished media project that integrates cultural, historical, or social ideas and write a reflective statement explaining how meaning is constructed for a targeted audience. |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Media Arts Production (video, audio, animation, photography)<br><br>Digital Storytelling & Narrative Design<br><br>Communications & Broadcasting Pathways<br><br>Graphic Design & Visual Communication<br><br>Film/Television Production Foundations<br><br>Emerging Interactive Media & Content Creation Fields | Possible careers to explore:<br><br>• Multimedia Journalist<br>• Documentary Producer<br>• Media Arts Studio Owner<br><br>Arts-Aligned Industry Recognized Credentials |

### Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

| MEDIA ARTS | CONNECTING – CN11 | RELATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts. |
| **Essential Question** | How does media arts relate to its various contexts, purposes, and values? How does investigating these relationships inform and deepen the media artist's understanding and work? |
| **Key Vocabulary** | Context, Perspective, Representation |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Me.CN11.Pro.A**<br>I can analyze a media artwork and explain how it reflects a culture, time period, or community using specific details from the work. | **Me.CN11.Acc.A**<br>I can compare media artworks from different cultures, time periods, or perspectives and explain how context influences meaning and the creative choices made by the artist. | **Me.CN11.Adv.A**<br>I can evaluate how media reflects or challenges cultural and social ideas, and I can create original media that responds to a specific issue, audience, or context, explaining how my creative choices communicate meaning and purpose. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Analyze a media artwork (film clip, advertisement, photo, or social media post) and describe how it reflects a specific cultural, social, or historical context using evidence from the work. | Compare multiple media artworks from different cultures, time periods, or perspectives and explain how context influences meaning, audience interpretation, and creative choices. | Evaluate how media artworks reflect, challenge, or reshape cultural or societal values, and create original media that intentionally responds to a specific context, audience, or issue with supporting rationale. |

**Connections: Comprehensive Arts Pathways**

| Competencies | Career-Connected Learning |
|---|---|
| Analyze how context influences media meaning and production by comparing media across cultures, time periods, and perspectives<br><br>Evaluate representation and its impact on audiences<br><br>Use evidence to support contextual interpretations<br><br>Create media that responds intentionally to cultural or social contexts<br><br>Reflect on how identity and society shape media production | Possible careers to explore:<br>• Documentary Filmmaker/Producer<br>• Cultural Content Producer<br>• Museum Media Specialist<br>• Digital Marketing Campaign Designer<br>• Social Advocacy Campaign Designer<br><br>Arts-Aligned Industry Recognized Credentials |

# Media Arts Standards Glossary

**Adaptation:** Changing a presentation to better fit audience, purpose, or setting.

**Analyze:** To examine closely to understand how something works or structure and meaning.

**Annotate:** To add notes, labels, or comments to a picture, video, text or media artwork to explain your thinking.

**Artistic Choice:** Decisions that affect meaning and style.

**Artistic Intent:** The purpose, message, or idea an artist aims to communicate through their work.

**Audience:** The people who see, hear or experience your artwork.

**Audience Impact:** The effect an artwork has on viewers, including their emotions, interpretations, thoughts, or behaviors.

**Beginning / Middle / End:** Parts of a story.

**Bias:** A preference or perspective that influences interpretation.

**Brainstorming:** Generating many ideas quickly.

**Clarity:** The degree to which an artwork's message, structure, or purpose is understandable and effectively communicated.

**Claim:** A statement about meaning.

**Collaboration:** Working together with others.

**Combine:** To put things together to make one artwork.

**Compare:** To look at two or more things and notice how they are similar and different.

**Concept:** The main idea or theme behind an artwork.

**Context:** The situation or environment in which media is presented.

**Convention:** Common techniques used in a genre.

**Create:** To make something new using colors, shapes, sounds, or tools.

**Creative Goal:** What the artist wants the artwork to communicate or achieve.

**Criteria:** The rules, goals, or standards we look for to evaluate media artwork.

**Critique:** A structured evaluation of an artwork that uses evidence, observation, and analysis to discuss strengths, weaknesses, and meaning.

**Cultural:** Relating to the shared beliefs, values, traditions, behaviors, and expressions of a group of people.

**Culture:** The traditions, beliefs, customs, art, language and ways of life shared by a group of people or community.

**Curate:** Select and organize work for presentation.

**Curation:** Selecting and organizing work for presentation.

**Delivery:** How the artwork is presented (voice, visuals, timing, performance).

**Describe:** To explain what you see by naming details like color, shape, size, or action.

**Detail:** A small part of something you can notice; a specific feature or piece of information that makes artwork clearer or more interesting.

**Distribution:** How media artwork is shared or published (in person, online, broadcast).

**Divergent Thinking:** Generating many possible solutions.

**Draft:** A first or unfinished version of a project.

**Edit:** Adjust sound, image, or sequence.

**Effectiveness:** How well the presentation communicates meaning to the audience.

**Emotion:** The feeling an artwork creates.

**Engagement:** How well the presentation captures and maintains audience attention.

**Evaluate:** To carefully look at an artwork and decide how effective it is using evidence and criteria.

**Evidence:** The details in a media artwork that help explain your thinking or support your opinion.

**Experience:** Something you do, see, or take part in like an event or activity.

**Expressive:** Showing feelings, mood or meaning.

**Feedback:** Helpful ideas, comments, or suggestions that help someone improve their work.

**Feeling:** An emotion like happy, sad, excited, or mad.

**Final Version:** Completed work.

**Form:** The structure or type of media (film, animation, podcast, game).

**Genre:** A category of media with shared characteristics (e.g., documentary, comedy, drama).

**Idea:** Something you think about or imagine.

**Ideation:** The process of developing ideas.

**Image:** A picture we see.

**Imagination:** Creating ideas in your mind.

**Impact:** The effect a presentation has on an audience's thoughts or feelings.

**Innovation:** Creating new or original approaches.

**Inspiration:** Ideas sparked by experiences, sources, or other media.

**Intent:** Why an artist created a work.

**Interpretation:** What you think a piece of media art means, or the message you believe the artist is trying to share.

**Iteration:** Repeated cycles of revision.

**Justify:** Give reasons why you think the way you do.

**Meaning:** The message or idea an artwork is trying to communicate.

**Media Components:** The parts of a media artwork (image, sound, text, movement, interactivity).

**Message:** The idea of feeling that you want others to understand.

**Mood:** The feeling or atmosphere an artwork shows or creates.

**Observe:** To use your eyes (and sometimes other senses) to notice details about something.

**Organize:** Putting ideas in order.

**Originality:** Creating something new or transformed.

**Perspective:** How different people might understand something differently based on their experiences and background.

**Picture:** An image we can see.

**Place:** Where something happens in a story or artwork.

**Plan:** Thinking ahead about what you want to make and how you will make it.

**Planning:** Organizing ideas before creating.

**Point of View:** The perspective shown.

**Polish:** Add final touches to make your work ready to share.

**Pre-production:** The planning stage before creating media.

**Present:** To share your artwork with others.

**Presentation:** Sharing my artwork with others.

**Production:** The process of planning, creating, and assembling media artwork, including pre-production, production, and post-production stages.

**Prototype:** A test version of an idea.

**Purpose:** The reason the artist created the media artwork—what they want it to say, show or teach.

**Quality:** How well something is made or meets its purpose and standards.

**Question:** Something you ask when you are curious or want to understand more.

**Reasoning:** Explanation connecting evidence to claim.

**Reception:** How audiences understand and respond.

**Refine:** To improve by making thoughtful, intentional changes.

**Refinement:** Improving a presentation based on feedback and evaluation.

**Reflect:** Think about how something went.

**Representation:** How people, groups, places, or ideas are depicted or portrayed in media and visual forms.

**Revise:** To change your work to make it better.

**Select:** To choose something carefully.

**Sequence:** Putting ideas in the order they happen—first, next, then, last.

**Share:** To show, talk, or explain about your work with others.

**Sound:** What we hear.

**Story:** Something that happens (beginning, middle, end) or a sequence of events or ideas.

**Storyboard:** A visual plan for a media project.

**Structure:** The organization of content.

**Style:** The distinctive way something is created.

**Synthesize:** Bringing together research, visual references, personal ideas, and technical skills to create original media work or meaning.

**Target Audience:** A specific group of people that an artwork is created for.

**Technique:** The way an artist uses tools, skills, or media elements (sound, camera, color, etc.) to create meaning.

**Time:** When something happens.

**Tone:** The attitude or feeling expressed.

**Venue:** The location where artwork is created or shared.

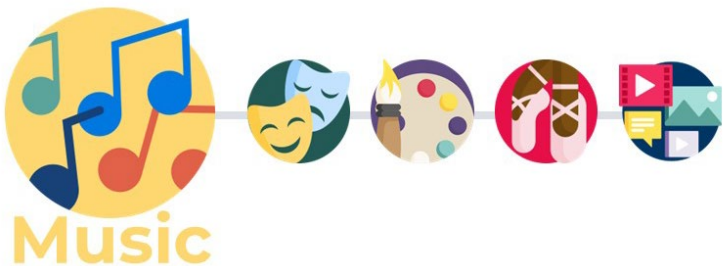
**Video:** Moving pictures.

**Workflow:** The sequence of steps used to complete a project.




Maryland
STATE DEPARTMENT OF EDUCATION

# Maryland Fine Arts Music Standards




Division of Instructional Programs

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# Introduction

**The arts are a fundamental part of every child's education, as acknowledged by Maryland state regulations. Schools must offer standards-based programs of instruction, aligned to the Maryland Fine Arts Standards, in the following five arts disciplines:**

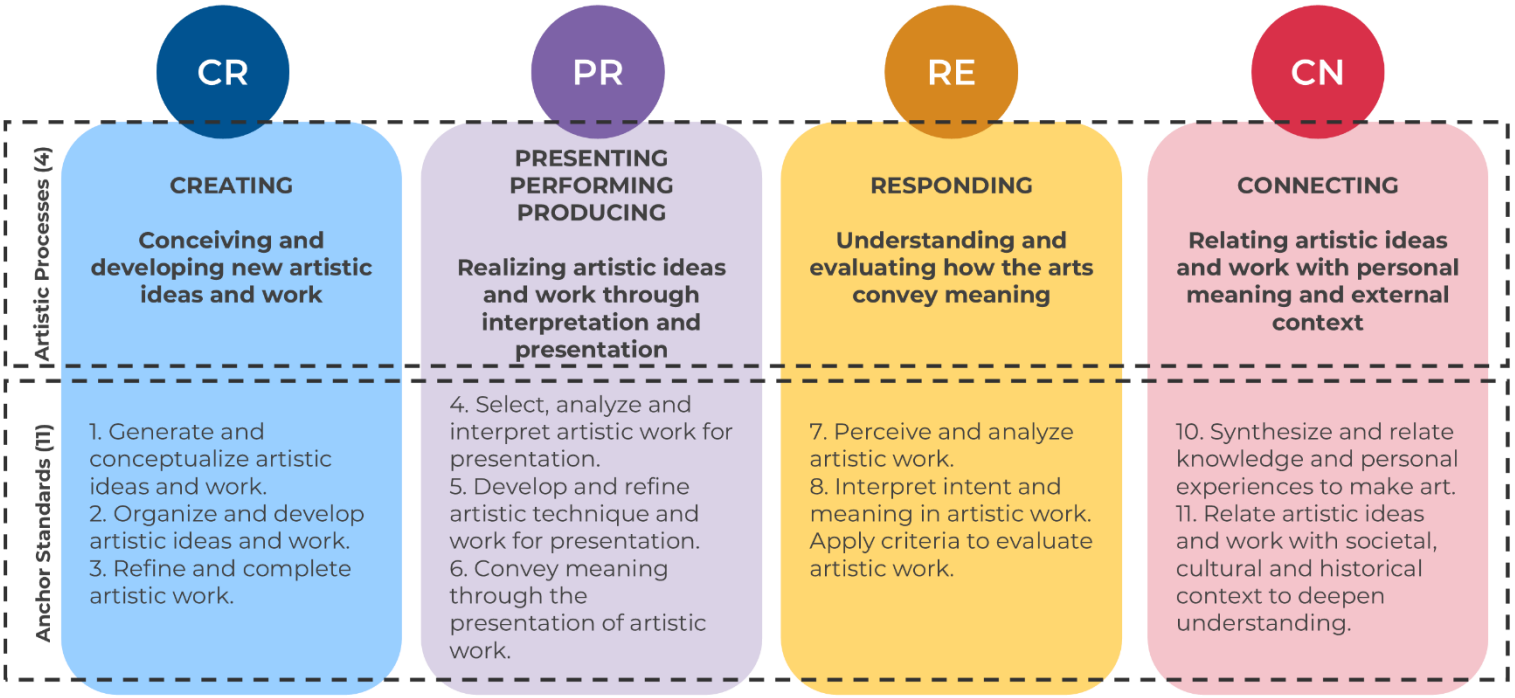



## PURPOSE AND FUNCTION

The Maryland Fine Arts Standards outline the minimum standards Maryland students should learn in each grade level from prekindergarten through grade 12. A standard represents a goal or outcome of an educational program; standards are vertically-aligned, expected outcomes for all students. The standards do not dictate the design of a lesson plan or how units should be organized. The standards establish a statewide baseline of what students should know and be able to do at the conclusion of a grade or course. The instructional program should emphasize the development of students' abilities to acquire and apply the standards. The curriculum must ensure that appropriate differentiations are made for diverse populations of students found within Maryland schools. These standards are not a set of instructional or assessment tasks, but rather statements of what students should be able to do after instruction. Decisions on how best to help students meet these program goals are at the designation of local education agencies and teachers. Curriculum includes the vast array of instructional materials, readings, learning experiences and local mechanisms of assessment, including the full body of content knowledge to be covered, all of which are to be selected at the local level according to Maryland law.

## STANDARDS

The state standards for arts (including dance, media arts, music, theatre, and visual art), in alignment with the National Core Arts Standards, are rooted in creative concepts and provide educators with a consistent process for teaching all students in Prekindergarten through 12$^{th}$ grade across all five arts disciplines. The 11 anchor standards are organized across four artistic processes.




### Overview of the Artistic Processes and Anchor Standards

The Maryland Fine Arts Standards are designed to engage students in the **four artistic processes**:

- Creating: Conceiving and developing new artistic ideas and work.
- Presenting/Performing/Producing: Realizing artistic ideas and work through interpretation and presentation, including presenting (visual art), performing (dance, music, theatre), and producing (media arts).
- Responding: Understanding and evaluating how the arts convey meaning.
- Connecting: Relating artistic ideas and work with personal meaning and external context.

The **11 anchor standards**, branching from the four artistic processes, are a unifying element across the arts disciplines that describe the artistic literacy that students should demonstrate throughout their education. These are not to be confused with the discipline- and grade-level-specific performance standards, which express individual measurable goals for learning in dance, media arts, music, theatre and visual art. The anchor standards describe the general knowledge and skills that students are expected to demonstrate throughout their education in the arts and serve as the tangible educational expression of artistic literacy. Accompanying each anchor standard is a **focus term** describing the action students engage in to achieve that anchor standard.

Each arts discipline includes a set of **performance standards** unique to that discipline. The performance standards illustrate what each of the anchor standards might look like as students engage in the artistic process within that arts discipline. Performance standards are written for grades PreK-8 as grade-level standards, and for high school in three levels: proficient, accomplished and advanced. All performance standards align to the eleven overarching anchor standards.

## HOW TO READ THE MARYLAND FINE ARTS STANDARDS

### Anchor Standard Overview

Under each anchor standard are tables color-coded by artistic process that list the following:

- artistic discipline, artistic process + anchor standard code, and focus term;
- enduring understanding, essential questions, and key vocabulary;
- performance standards by grade level and accompanying examples of what students might do in a classroom when learning a given performance standard.

### Standard Code

These codes provide unique identifiers for each performance standard, by discipline and grade-level or high school proficiency level. Below you will find an example code explanation and a table serving as a key for all codes in the fine arts standards document.

### Example:

D.CR3.4.A = Dance ■ Creating + Anchor Standard 3 ■ Grade 4 ■ A (first) Performance Standard




### Table: Key for All Arts Standards Abbreviations

| Arts Discipline | Artistic Process + Anchor Standard | Grade-Level or HS Proficiency Level | Performance Standard |
|---|---|---|---|
| • **D**=dance<br>• **Me**=media arts<br>• **Mu**=music<br>• **Ta**=theatre arts<br>• **Tt**=technical theatre<br>• **V**=visual art | • **CR**=creating<br>• **PR**=presenting<br>• **RE**=responding<br>• **CN**=connecting<br>+<br>• Anchor Standard **1-11** | • **PreK**=Prekindergarten<br>• **1-8**=grades 1-8<br>• **Pro**=proficient<br>• **Acc**=accomplished<br>• **Adv**=advanced | • **A-D**=performance standard or indicator |

## GRADE-LEVEL OVERVIEW

### Prekindergarten through 2nd Grade

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

Under regulations adopted by the State Board of Education (COMAR 13A.04.16.01), local education agencies are required to provide an instructional program in fine arts each year for all students within prekindergarten-5 grade span, such that students shall have experiences in the fine art forms of dance, media arts, music, theatre, and visual art.

Performance standards are written for each grade level. Local education agencies may choose to band the performance standards PreK-2 by using the 1st-grade performance standards.

### Grades 3 through 5

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

Under regulations adopted by the State Board of Education (COMAR 13A.04.16.01), local education agencies are required to provide an instructional program in fine arts each year for all students within grades prekindergarten-5, such that students shall have experiences in the fine art forms of dance, media arts, music, theatre, and visual art

Performance standards are written for each grade level. Local education agencies may choose to band the performance standards 3-5 by using the 4th-grade performance standards.

### Grades 6 through 8

The arts program for grades 6-8 provides a foundation in the arts so that students can communicate at a basic level in each of the arts disciplines of dance, media arts, music, theatre, and visual arts. Emphasis should be placed on exposing students to a variety of arts disciplines through active experiences, as well as now giving students the opportunity to focus on one arts discipline for more in-depth study. This more in-depth study will support students in the future if they choose to pursue a Comprehensive Arts Pathway in an art form at the high school level. Working toward this grounding in the arts engages students in arts literacy development, analysis and critique of the arts, and active sharing of their own work with others.

Under regulations adopted by the State Board of Education (COMAR 13A.04.16.01), local education agencies are required to provide an instructional program in fine arts each year for all students within grades 6-8, such that students may specialize in one or more of the fine art forms of dance, media arts, music, theatre, and visual art.

Performance standards are written for each grade level and are sequential by design.

- Local education agencies that use sequential levels (I, II, III) instead of grade-level identification at this level can align the content of the standards as follows:
    - Grade 6 → Level I
    - Grade 7 → Level II
    - Grade 8 → Level III
- Local education agencies may choose to band the performance standards 6-8 by using the 7th-grade performance standards.

### Grades 9 through 12

The arts program at the high school level allows students to specialize in one or more arts discipline. Specialization enables students to study an arts discipline (dance, media arts, music, theatre, or visual art) in an in-depth manner and work toward achieving the more rigorous performance levels of Accomplished or Advanced, as well as to pursue completion of a Comprehensive Arts Pathway by graduation. Students who specialize in an arts discipline will participate in performance-based arts courses designed to develop skills and understanding that will allow them to use the arts discipline as a high-level communication tool. Students choosing not to specialize in an arts discipline will move beyond the foundation achieved at the middle school level toward the Proficient level. Achieving proficiency in the arts requires that students are exposed to a variety of arts disciplines through active experiences. While connecting to the arts is a natural outcome of this more general approach to arts education, engagement in the creating, performing and responding artistic processes remains critical in the general education of all students and promotes deep understanding and appreciation of the arts.

Under regulations adopted by the State Board of Education (COMAR 13A.04.16.01), local education agencies are required to provide an instructional program in fine arts each year that enables all students in grades 9-12 to meet graduation requirements and to select from among fine arts courses of dance, media arts, music, theatre, and visual art that will prepare them for post-secondary education and careers.

### Descriptors for High School Performance Standards Levels

- Proficient: The foundational level of achievement for high school, attainable by most students who complete a high-school level arts course (or equivalent) beyond the foundation provided by PreK-8 instruction.
- Accomplished: A higher level of achievement, generally attained by students who complete a more rigorous sequence of high school arts courses (or equivalent) beyond the Proficient level.
- Advanced: A level and scope of achievement that is beyond the rigor of the articulated Accomplished level, representing a substantial expansion of student knowledge, skills, and understanding, and preparing students for career and/or college-level work.

## CONNECTIONS TO THE MARYLAND COMPREHENSIVE ARTS PATHWAYS

The Comprehensive Arts Pathways describe sequential courses of study in any of the five arts disciplines and additional career-aligned activities that prepare students to be college- and career-ready in the arts upon high school graduation so that they may join the state's robust creative economy if they choose. The Pathways are aligned to: (1) the Blueprint for Maryland's Future – Pillar 3: College and Career Readiness, and (2) the MSDE College and Career Readiness Standard Policy, Version 2.0 (CCR Standard, 2025).

Connections to career-connected learning competencies and arts-aligned industry recognized credentials are cited in the high school standards portion of this document.

### Arts Pathway Requirements:

Completion of a Comprehensive Arts Pathway for a Maryland public high school student requires:

1. **4 credits** taken in 9th-12th grades of fine arts courses (dance, media arts, music, theatre, visual art)
2. **3 credits** must be in the same arts discipline (dance, media arts, music, theatre, visual art)
3. **At least one of the following** is required in addition to the arts course requirements above:
    a. Participation in county-, region-, and/or state-wide exhibition, performance, or audition, where applicable
    b. Completion of a capstone arts project, performance, or exhibition
    c. Earning an arts-aligned Industry-Recognized Credential and/or completing a high school-level registered apprenticeship or internship

## PHILOSOPHICAL FOUNDATIONS AND TRANSFERABLE LEARNING GOALS OF ARTS EDUCATION

The philosophical foundations and transferable learning goals align to the College and Career Readiness Pillar of the Blueprint for Maryland's Future and form the core of the arts education standards. They define the essential principles and knowledge that a quality arts education will produce over a lifetime.

| Topic | Philosophical Foundation | Transferable Learning Goals |
|---|---|---|
| **The Arts as Communication** | In today's multimedia society, the arts are the media and therefore provide powerful and essential means of communication. The arts are a way of providing unique symbol systems and metaphors that convey and inform life experience. | Artistically literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses and communicates their own ideas **and** can respond by analyzing and interpreting the artistic communications of others. |
| **The Arts as Creative Personal Voice** | Participation in each of the arts as creators, performers, and audience members enables individuals to discover and develop their own creative capacity, thereby providing a source of lifelong satisfaction and expression. | Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing, and responding to art and culture as an adult. |

| Topic | Philosophical Foundation | Transferable Learning Goals |
|---|---|---|
| **The Arts as Culture, History, and Connectors** | Throughout history, the arts have enabled individuals and communities to express ideas, emotions, and beliefs. Each discipline shares common goals but approaches them through distinct media and techniques. Understanding artwork offers insight into diverse cultures and provides opportunities to connect meaning across content areas. | Artistically literate citizens know and understand artwork from varied historical periods and cultures and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts and cultivate habits of searching for and identifying patterns and relationships between the arts and other knowledge. |
| **The Arts as a Means to Wellbeing** | Participation in the arts as creators, performers, and audience members (responders) enhances mental, physical, and emotional wellbeing. | Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in all the arts. |
| **The Arts as Community Engagement** | The arts provide means for individuals to collaborate and connect with others in an enjoyable, inclusive environment as they create, prepare, and share artwork that brings communities together. | Artistically literate citizens seek artistic experiences and support the arts in their local, state, national, and global communities. |

# Music Standards: Grades PreK-2

## INTRODUCTION

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

Performance standards are written for each grade level. Local education agencies may choose to band the performance standards from PreK-2 by using the 1st-grade performance standards.

## CREATING: ANCHOR STANDARDS 1-3

### Anchor Standard 1: Generate and conceptualize artistic ideas and work.

| MUSIC | CREATING – CR1 | EXPLORE |
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| **Enduring Understanding** | The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. |
| **Essential Question** | How do musicians generate creative ideas? |
| **Key Vocabulary** | Create, Creative Idea, Explore, Improvisation, Musical Elements, Pattern, Rhythm, Pitch, Dynamics, Tempo, Sound Source |

### Performance Standards:

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Mu.CR1.P.A**<br>I can explore and create simple musical ideas using my voice, instruments, body, or found sounds. | **Mu.CR1.K.A**<br>I can create and share simple musical ideas using my voice, instruments, body, or other sound sources. | **Mu.CR1.1.A**<br>I can create short musical patterns and ideas using basic musical elements. | **Mu.CR1.2.A**<br>I can create and organize musical ideas using basic musical elements. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
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| Make musical sounds to represent ideas, feelings or stories.<br><br>Create a short musical idea that has a clear start and stop.<br><br>Echo or repeat simple rhythmic or sound patterns from a teacher or classmate. | Explore and experiment with sounds (e.g., loud/soft, fast/slow, high/low) to represent characters, places, actions or feelings.<br><br>Create and repeat simple musical patterns.<br><br>Share original musical ideas with others through movement, singing, body percussion, or playing instruments. | Combine musical elements (e.g., rhythm, high/low pitch, loud/soft dynamics, fast/slow tempo) to create short musical ideas or phrases that can be repeated the same way.<br><br>Work independently or collaboratively to create and share original musical ideas through singing, movement, body percussion or instruments.<br><br>Respond to build on classmates' musical ideas by adding, changing or refining sounds. | Create rhythmic or melodic ideas with a clear beginning, middle and ending, using combinations of musical elements such as steady beat, rhythmic patterns, and contrasting pitch, dynamics or tempo.<br><br>Generate music inspired by stories, images, nature, the environment, or personal experiences, demonstrating purposeful musical choices.<br><br>Share created musical ideas through singing, playing instruments, or simple symbols/visual representations, individually or with others. |

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

| MUSIC | CREATING – CR2 | PLAN |
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| **Enduring Understanding** | Musicians' creative choices are influenced by their expertise, context, and expressive intent. |
| **Essential Question** | How do musicians make creative decisions? |
| **Key Vocabulary** | Musical Structure, Pattern, Rhythm, Pitch, Dynamics, Tempo |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Mu.CR2.P.A**<br>I can make simple musical choices to shape and share a musical idea. | **Mu.CR2.K.A**<br>I can make musical choices to develop and practice a short musical idea. | **Mu.CR2.1.A**<br>I can organize and practice musical ideas using basic musical elements. | **Mu.CR2.2.A**<br>I can develop and organize musical ideas using basic musical structures. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Choose sounds to represent an idea, feeling, or story.<br><br>Decide on whether to use loud or soft, fast or slow sounds.<br><br>Practice trying to repeat a short musical idea the same way.<br><br>Share a created musical idea with classmates. | Select sound/instrument to represent a character or idea.<br><br>Arrange sounds to have a beginning and ending.<br><br>Practice repeating a rhythmic or sound pattern more than once.<br><br>Change an idea using different dynamics, tempo, or register. | Arrange rhythmic and melodic patterns into short phrases.<br><br>Choose musical elements to combine in the creation of phrases.<br><br>Practice sharing/performing a musical idea in the same way multiple times.<br><br>Make slight changes to musical ideas by adding/removing/repeating sounds.<br><br>Work independently or with others to develop and share a musical idea. | Arrange rhythmic and melodic ideas into short musical phrases or pieces.<br><br>Use patterns that repeat or change to develop musical ideas.<br><br>Make decisions about how to include musical elements in created music (rhythmic patterns, pitch, dynamics, tempo, range).<br><br>Practice and refine a created musical idea so that it can be performed consistently.<br><br>Work individually or collaboratively to develop and perform created music. |

### Anchor Standard 3: Refine and complete artistic work.

| MUSIC | CREATING – CR3 | REFINE |
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| **Enduring Understanding** | Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. Musicians' presentation of creative work is the culmination of creation and communication. |
| **Essential Question** | How do musicians improve the quality of their creative work? When is creative work ready to share? |
| **Key Vocabulary** | Feedback, Revision |

### Performance Standards:

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Mu.CR3.P.A**<br>I can practice and improve a musical idea with teacher guidance and feedback. | **Mu.CR3.K.A**<br>I can practice and improve a musical idea so it can be shared with others. | **Mu.CR3.1.A**<br>I can refine and perform an original musical idea through practice and simple feedback. | **Mu.CR3.2.A**<br>I can refine musical ideas through practice, feedback, and revision before sharing or performing them. |

### For example, students might:

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| With prompting from their teacher, improvise musical ideas on classroom instruments or with their voice. | Refine musical ideas through practice and/or repetition. | Create musical ideas, practice them to refine them, receive feedback and ideas from their teacher, and practice to improve their personal musical ideas. | Improvise a musical idea, practice it, and further refine it with teacher feedback before a final presentation. |

## PERFORMING: ANCHOR STANDARDS 4-6

### Anchor Standard 4: Analyze, interpret, and select artistic work for presentation.

| MUSIC | PERFORMING – PR4 | SELECT |
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| **Enduring Understanding** | Musicians choose music to perform based on their interests, skills, and the context of the performance. Studying how music is structured and why it was created allows performers to make informed decisions about how to interpret and present it. |
| **Essential Question** | How do musicians choose music to perform? How does understanding a piece of music help musicians perform it well? How do musicians decide how a piece of music should sound in performance? |
| **Key Vocabulary** | Repertoire, Context (Creative), Interpretation, Dynamics, Tempo, Articulation, Musical Elements, Notation, Expressive Intent |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Mu.PR4.P.A**<br>I can show which songs or sounds I like. | **Mu.PR4.K.A**<br>I can tell which music I like and help pick songs with my class. | **Mu.PR4.1.A**<br>I can share music that I like and help choose music for a performance. | **Mu.PR4.2.A**<br>I can describe my preferences when selecting music from a variety of contexts. |
| **Mu.PR4.P.B**<br>I can imitate how to sing, play, or move in different ways (loud/soft). | **Mu.PR4.K.B**<br>I can change how I sing or move to match the music (loud/soft or fast/slow). | **Mu.PR4.1.B**<br>I can make performance choices (loud/soft or fast/slow) that match the music. | **Mu.PR4.2.B**<br>I can make appropriate performance choices according to context. |
| **Mu.PR4.P.C**<br>I can use my voice, body, or instruments to show how music feels. | **Mu.PR4.K.C**<br>I can show feeling in my singing, playing, or moving. | **Mu.PR4.1.C**<br>I can show expression when I sing, play, or move to music. | **Mu.PR4.2.C**<br>I can demonstrate artistic qualities in performing music. |

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Mu.PR4.P.D**<br>**I can follow pictures or movements to help me perform music.** | **Mu.PR4.K.D**<br>**I can follow along and perform using pictures or simple symbols.** | **Mu.PR4.1.D**<br>**I can follow and perform music using pictures, symbols, or basic notation.** | **Mu.PR4.2.D**<br>**I can read and perform music from iconic or basic standard notation.** |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Point or move toward a preferred song when given two choices.<br><br>Echo simple movement and/or sound patterns during music-making.<br><br>Use facial expressions, movement, or vocal play to reflect the mood of music.<br><br>Perform along with movement prompts or teacher-modeled sequences. | Verbally share a favorite song and explain why (e.g., "It's fast" or "I like the beat").<br><br>Adjust singing or movement based on teacher direction (e.g., perform softer for a lullaby).<br><br>Use body movement or vocal expression to match contrasting sections of music.<br><br>Follow iconic notation (e.g., shapes, icons, or pictures) to perform rhythms or patterns. | Describe personal music preferences using simple musical vocabulary (e.g., loud, fast, high).<br><br>Independently choose appropriate dynamics or tempo for a given song or activity.<br><br>Demonstrate expressive qualities (e.g., dynamics, tempo) in singing or playing music.<br><br>Read and perform simple rhythmic or melodic patterns using iconic or beginning standard notation. | Select music for a performance and explain how it fits a specific context (e.g., celebration, classroom, audience).<br><br>Make and apply appropriate performance choices (e.g., dynamics, tempo) based on the style or purpose of the music.<br><br>Demonstrate artistic qualities (expression, dynamics) consistently in singing, playing, or movement.<br><br>Follow basic notation (e.g., quarter notes, rests, simple pitch direction) to perform short musical examples. |

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

| MUSIC | PERFORMING – PR5 | EMBODY |
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| **Enduring Understanding** | To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria. |
| **Essential Question** | How do musicians improve the quality of their performance? |
| **Key Vocabulary** | Rehearse, Practice, Contrast (Musical) |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Mu.PR5.P.A**<br>I can listen for and try to identify differences in basic performance elements. | **Mu.PR5.K.A**<br>I can listen for and try to identify and mimic differences in basic performance elements. | **Mu.PR5.1.A**<br>I can use and apply teacher feedback to practice and improve performance. | **Mu.PR5.2.A**<br>I can apply feedback to rehearse and refine performance, based on a range of performance elements and teacher and/or peer feedback. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Experiment with performance elements (dynamics—soft/loud, tempo–slow/fast, ensemble–playing or singing together).<br><br>Sing along with a performed piece with large dynamic contrasts, standing up for loud sections and crouching for soft ones. | Sing a song once in a slow tempo (or speed) and again in a fast tempo.<br><br>Listen to a teacher perform a familiar song in a high vs. low register. | Manipulate performance elements based on teacher and/or peer feedback (“sing softly”, “speed up the tempo”, “let’s change the tone quality”). | Try performing the same song or musical passage three times in a row, choosing one performance element to improve on each play-through based on teacher and/or peer feedback. |

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

| MUSIC | PERFORMING – PR6 | PRESENT |
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| **Enduring Understanding** | Musicians judge performances based on criteria that vary across time, place, and cultures. |
| **Essential Question** | How do performers communicate ideas and feelings through music? How do performance contexts or settings vary? |
| **Key Vocabulary** | Musical elements, Audience, Performance, Accompaniment |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Mu.PR6.P.A**<br>I can perform music in my classroom for specific purposes. | **Mu.PR6.K.A**<br>I can identify specific musical elements that make music appropriate for specific purposes. | **Mu.PR6.1.A**<br>I can select and perform music for a specific purpose. | **Mu.PR6.2.A**<br>I can communicate purpose through music performance. |
| **Mu.PR6.P.B**<br>I can perform music for other members of my classroom. | **Mu.PR6.K.B**<br>I can perform musical selections for my classroom and school community. | **Mu.PR6.1.B**<br>I can perform a program of music for my classroom and school community. | **Mu.PR6.2.B**<br>I can perform appropriately for the audience and purpose. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Perform a diverse variety of music for different purposes (e.g., seasons, holidays, etc.).<br><br>Perform a short song during clean-up, calendar time, or transitions. | Perform a diverse variety of music for different purposes and audiences (peers, other classes, parents/guardians).<br><br>Use instruments or movement to perform music that supports a story. | Perform a song or rhythmic pattern to accompany movement or a classroom activity. | Explain why a song is used for a particular classroom purpose, like transitions or celebrations.<br><br>Perform music that supports a class project. |

## RESPONDING: ANCHOR STANDARDS 7-9

### Anchor Standard 7: Perceive and analyze artistic work.

| MUSIC | RESPONDING – RE7 | ANALYZE |
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| **Enduring Understanding** | Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music. |
| **Essential Question** | How do individuals choose music to experience? |
| **Key Vocabulary** | Response, Musical Preference, Analysis, Musical Elements, Structure, Context (Listening), Musical Evidence, Interpretation (Listener), Comparison, Expression |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Mu.RE7.P.A**<br>I can choose music I like and tell or show how it makes me feel. | **Mu.RE7.K.A**<br>I can pick a piece of music I like and share how it makes me feel or what it makes me think about. | **Mu.RE7.1.A**<br>I can choose music I like and tell why it reminds me of something in my life. | **Mu.RE7.2.A**<br>I can select music and describe how personal interests and experiences influence musical choice. |
| **Mu.RE7.P.B**<br>I can notice differences in music (e.g., loud/soft, fast/slow) and talk about what I hear. | **Mu.RE7.K.B**<br>I can tell how music sounds different (e.g., loud/soft, fast/slow) and what it might be for. | **Mu.RE7.1.B**<br>I can describe what I hear in music (e.g., loud/soft, fast/slow) and tell what it might be used for. | **Mu.RE7.2.B**<br>I can describe how musical concepts and contrasts may be used for specific purposes. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Choose a song and show how it makes them feel through movement (e.g., smiling, swaying, jumping).<br><br>Identify if music is loud or soft using gestures (e.g., big arms vs. small arms).<br><br>Move quickly or slowly to match tempo. | Choose a song and explain why they like it (e.g., "It sounds happy," "It reminds me of a party").<br><br>Identify and describe contrasts such as loud/soft, fast/slow, or high/loud in a listening example.<br><br>Match music to a purpose (e.g., marching music vs. lullaby). | Choose music and explain how it connects to their experiences (e.g., "This song reminds me of a game I play").<br><br>Describe musical elements (tempo, dynamics, pitch) and connect them to a purpose (e.g., "It's fast for dancing").<br><br>Explain how changes in music (e.g., getting louder) affect how it feels or what it represents. | Select a piece of music and explain how their personal experiences influence their choice (e.g., "I like this because it reminds me of a celebration").<br><br>Analyze musical elements (tempo, dynamics, pitch, form) and explain how they are used for a specific purpose (e.g., "The slow, soft music is used to help people relax").<br><br>Use music vocabulary to describe how composers/performers use musical contrasts to communicate ideas. |

### Anchor Standard 8: Interpret intent and meaning in artistic work.

| MUSIC | RESPONDING – RE8 | INTERPRET |
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| **Enduring Understanding** | Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. |
| **Essential Question** | How do we figure out what music performers and creators are trying to express with their musical works? |
| **Key Vocabulary** | Intent, Composer, Performer |

### Performance Standards:

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Mu.RE8.P.A**<br>I can show and describe how music makes me feel or what it makes me think about. | **Mu.RE8.K.A**<br>I can identify a feeling or idea I hear in music. | **Mu.RE8.1.A**<br>I can identify feelings or ideas I hear in music and share a musical clue explaining why. | **Mu.RE8.2.A**<br>I can describe what I think music is expressing and identify musical clues that support my ideas. |

### For example, students might:

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Move, draw, make a facial expression, or use words to show how a piece of music makes them feel.<br><br>Describe something they imagine or think about while listening to music. | Listen to contracting pieces and show how each makes them feel.<br><br>Use movement, drawing, or words to show an idea they hear in music. | Compare how contrasting musical sounds (fast/slow, high/low) can communicate different feelings or ideas.<br><br>Share an idea/interpretation with classmates and explain one musical clue that supports it. | Listen to music and identify a feeling or idea, then point to something they hear in the music that helped them decide.<br><br>Compare different ideas/interpretations of the same music and discuss what musical clues support each idea. |

### Anchor Standard 9: Apply criteria to evaluate artistic work.

| MUSIC | RESPONDING – RE9 | EVALUATE |
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| **Enduring Understanding** | The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria. |
| **Essential Question** | How do we judge the quality of musical work(s) and performance(s)? |
| **Key Vocabulary** | Preference, Evaluate, Compare, Musical Intent |

### Performance Standards:

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Mu.RE9.P.A**<br>I can identify music that I enjoy and explain why with some teacher support. | **Mu.RE9.K.A**<br>I can describe what I like about music and explain why. | **Mu.RE9.1.A**<br>I can evaluate music by comparing my own musical preferences. | **Mu.RE9.2.A**<br>I can apply personal and artistic preferences when evaluating music, using appropriate musical vocabulary. |

### For example, students might:

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
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| Choose between two musical examples when asked which they like better. | Given choices, share which song they liked and give a reason why. | Compare two songs and explain which is their favorite and what they liked about it. | Use words like beat, rhythm, loud, soft, or instruments to describe what they like about a piece of music. |

## CONNECTING: ANCHOR STANDARDS 10-11

### Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

| MUSIC | CONNECTING – CN10 | SYNTHESIZE |
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| **Enduring Understanding** | Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. |
| **Essential Question** | How do musicians make meaningful connections to creating, performing, and responding? |
| **Key Vocabulary** | Connection, Experience, Interest, Culture, Expression, Musical Choice, Respond, Perform |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Mu.CN10.P.A**<br>I can connect music to things that I like, do, and experience in my home, school, and play. | **Mu.CN10.K.A**<br>I can share how music connects to my interests, feelings, family, and everyday experiences. | **Mu.CN10.1.A**<br>I can explain how my interests, experiences, and surroundings help me make choices when creating, performing, and responding to music. | **Mu.CN10.2.A**<br>I can describe how personal interests and experiences, including familial, cultural, and environmental experiences, may relate to musical choices when creating, performing, and responding to music. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Share a song they like to sing at home or during playtime.<br><br>Move, draw, or use facial expressions to show how music makes them feel.<br><br>Choose classroom instruments or sounds that remind them of animals, weather, or familiar experiences. | Talk about a song that reminds them of a family celebration, holiday, or special event.<br><br>Explain how a piece of music matches a feeling such as happy, sleepy, excited, or calm.<br><br>Choose movements, sounds, or instruments that connect to a story, game, or personal experience. | Explain how a song reminds them of an experience at home, school, or in the community.<br><br>Choose musical sounds, tempos, or dynamics that reflect a personal feeling, memory, or idea.<br><br>Describe how music connected to nature, weather, family traditions, or classroom topics influences their musical choices. | Describe how music from family, cultural, or community traditions influences the way they create or respond to music.<br><br>Explain how personal experiences or environments help them choose appropriate musical elements for a performance or composition.<br><br>Connect music to events, traditions, stories, or experiences from their own lives and explain those connections using appropriate musical vocabulary. |

**Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.**

| MUSIC | CONNECTING – CN11 | RELATE |
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| **Enduring Understanding** | How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? |
| **Essential Question** | Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding. |
| **Key Vocabulary** | Context, Musical Intent/Purpose, Connection, Expression, Arts Disciplines |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Mu.CN11.P.A**<br>I can show or tell about music I hear or make during my day. | **Mu.CN11.K.A**<br>I can tell about times when I hear or make music in my daily life. | **Mu.CN11.1.A**<br>I can describe ways music is part of my everyday activities and experiences. | **Mu.CN11.2.A**<br>I can describe how music can be a part of personal daily life experiences. |
| **Mu.CN11.P.B**<br>I can show or tell that other people hear or make music too. | **Mu.CN11.K.B**<br>I can tell about times when other people use or hear music. | **Mu.CN11.1.B**<br>I can describe ways music is part of other people's everyday lives. | **Mu.CN11.2.B**<br>I can describe the role of music in other people's daily lives. |
| **Mu.CN11.P.C**<br>I can show how music goes with art, movement, or stories. | **Mu.CN11.K.C**<br>I can tell how music connects to art, movement, or stories we use in school. | **Mu.CN11.1.C**<br>I can describe ways music connects to other arts we learn about in school. | **Mu.CN11.2.C**<br>I can describe the relationships of music to other arts subjects in school. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Talk about music that they hear at home.<br><br>Use music during play and while pretending. | Share about times when they hear music at home or in the community.<br><br>Describe how music helps tell a story.<br><br>Connect music to pictures or stories. | Explain how a song reminds them of something in their life.<br><br>Talk about how music is used in school or at home. | Describe how music is used in their daily routine or in the daily routine of people they know.<br><br>Discuss how music helps communicate ideas or feelings. |

# Music Standards: Grades 3-5

## INTRODUCTION

The music program for students in grades 3-5 continues exploration of music. Instructional emphasis at the elementary intermediate level should continue to expose students to a variety of music through active experiences. This exploration includes the continuation of music literacy development, participation in performances for their school community and/or public, simple music analysis and critique, and active sharing of created original work with others. Students should be making connections between music and their own personal experiences, along with connections to how the arts convey meaning and reflect human experience. Students demonstrate more confidence in using musical elements and principles to communicate ideas and make intentional creative choices.

Performance standards are written for each grade level. Local education agencies may choose to band the performance standards from grades 3-5 by using the 4th-grade performance standards.

## CREATING: ANCHOR STANDARDS 1-3

### Anchor Standard 1: Generate and conceptualize artistic ideas and work.

| MUSIC | CREATING – CR1 | EXPLORE |
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|---|---|
| **Enduring Understanding** | The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. |
| **Essential Question** | How do musicians generate creative ideas? |
| **Key Vocabulary** | Create, Creative Idea, Conceptualize, Musical Form, Composition, Improvisation, Musical Elements, Context (Creative), Technology (Music Creation), Inspiration Source, Artistic Intent or Purpose |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Mu.CR1.3.A**<br>I can create simple musical ideas and explain their basic purpose using sounds, patterns, and available tools. | **Mu.CR1.4.A**<br>I can create and shape musical ideas with a clear artistic purpose using appropriate technology as available. | **Mu.CR1.5.A**<br>I can conceptualize and generate musical ideas for an artistic purpose and context, using appropriate technology as available. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Create and perform in pairs a short rhythm using quarter and eighth notes.<br><br>Improvise a simple melody using 3-5 pitches on classroom instruments or voice.<br><br>Use a digital tool to record a short musical idea.<br><br>Experiment with loud/soft and fast/slow to match a basic idea or image. | Compose a rhythmic or melodic idea and explain how it shows an artistic purpose.<br><br>Use notation (iconic or standard) to organize and revise their musical ideas.<br><br>Use a digital platform to record and layer musical parts.<br><br>Collaborate with peers to create a short piece with contrasting sections. | Create a short composition with a clearly defined artistic purpose (e.g., music for a celebration or storytelling).<br><br>Make and explain intentional decisions about tempo, dynamics, rhythm, melodic contour, and form to match a specific context.<br><br>Use technology to generate, notate, refine, and record a complete musical idea |

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

| MUSIC | CREATING – CR2 | PLAN |
|---|---|---|

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|---|---|
| **Enduring Understanding** | Musicians' creative choices are influenced by their expertise, context, and expressive intent. |
| **Essential Question** | How do musicians make creative decisions? |
| **Key Vocabulary** | Musical Elements, Meter, Iconic Notation, Standard Notation, Expressive Intent, Melody, Rhythm, Articulation, Contrast, Notation, Phrase, Time Signature, Key Signature |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Mu.CR2.3.A**<br>I can create a musical idea based on a provided theme or idea. | **Mu.CR2.4.A**<br>I can create a musical idea based on a theme or idea of my choice. | **Mu.CR2.5.A**<br>I can create a musical idea based on a theme/idea of my choice and describe its expressive intent. |
| **Mu.CR2.3.B**<br>I can create a musical idea using simple meters and standard or iconic notation. | **Mu.CR2.4.B**<br>I can create a musical idea using standard or iconic notation with increased complexity. | **Mu.CR2.5.B**<br>I can create a musical idea using standard or iconic notation with complex musical elements. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Improvise a response in a call and response activity.<br><br>Create rhythmic and melodic ideas in simple meters and 3 pitches using standard and/or iconic notation.<br><br>Create musical ideas to accompany characters or ideas in children's literature. | Collaborate to create a short musical work using singing or playing.<br><br>Create a musical idea to accompany a book character, emotion, or other theme of their choice.<br><br>Create rhythmic or melodic ideas in simple and/or compound meters and 5 pitches and using standard and/or iconic notation. | Independently create a short musical work using singing or playing.<br><br>Create a musical idea with AB form.<br><br>Create rhythmic or melodic ideas in compound meter.<br><br>Create two contrasting musical ideas and describe their expressive intent. |

### Anchor Standard 3: Refine and complete artistic work.

| MUSIC | CREATING – CR3 | REFINE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. Musicians' presentation of creative work is the culmination of creation and communication. |
| **Essential Question** | How do musicians improve the quality of their creative work? When is creative work ready to share? |
| **Key Vocabulary** | Artistic Purpose, Criteria, Creative/Musical Idea, Perform |

### Performance Standards:

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Mu.CR3.3.A**<br>I can apply feedback to refine a personal musical idea. | **Mu.CR3.4.A**<br>I can apply criteria to evaluate refinements to a personal musical idea. | **Mu.CR3.5.A**<br>I can apply criteria to summarize and evaluate refinements to a personal musical idea. |
| **Mu.CR3.3.B**<br>I can, with some support, determine the readiness of and present a version of a personal musical idea. | **Mu.CR3.4.B**<br>I can determine the readiness of a personal musical idea for presentation and present a version of the idea. | **Mu.CR3.5.B**<br>I can present a final version of a personal musical idea and explain the artistic purpose behind the idea. |

### For example, students might:

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Document their revisions using a teacher-provided capture sheet.<br><br>Use a simple checklist to determine the readiness of their idea for presentation. | Given established criteria, compare their draft to assess the readiness of their musical idea for presentation, or what work may still be necessary.<br><br>Perform one section or one element of a musical idea for their peers. | Perform a complete musical idea for their peers.<br><br>Through artist statements, document and discuss artistic decisions that they made in revising their musical ideas. |

## PERFORMING: ANCHOR STANDARDS 4-6

### Anchor Standard 4: Analyze, interpret, and select artistic work for presentation.

| MUSIC | PERFORMING – PR4 | SELECT |
|---|---|---|

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|---|---|
| **Enduring Understanding** | Musicians choose music to perform based on their interests, skills, and the context of the performance. Studying how music is structured and why it was created allows performers to make informed decisions about how to interpret and present it. |
| **Essential Question** | How do musicians choose which music to perform? How does understanding the structure and context of a piece of music help musicians perform it well? How do musicians decide how a piece of music should sound in performance? |
| **Key Vocabulary** | Repertoire, Context (Creative), Interpretation, Dynamics, Tempo, Articulation, Musical Elements, Notation, Expressive Intent |

### Performance Standards:

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Mu.PR4.3.A**<br>I can tell which song I like to perform and explain why in simple ways (how they sound or feel). | **Mu.PR4.4.A**<br>I can describe why I choose music to perform based on how challenging it is and what it is used for. | **Mu.PR4.5.A**<br>I can describe personal preferences for the selection of music for performance based on purpose, context, and technical skill. |
| **Mu.PR4.3.B**<br>I can identify where music comes from (home, school, culture) and describe how that affects how it sounds. | **Mu.PR4.4.B**<br>I can explain how the time, place, or culture of a piece of music affects how it should be performed. | **Mu.PR4.5.B**<br>I can describe and analyze how context (historical, cultural, social, and personal) informs performance. |
| **Mu.PR4.3.C**<br>I can show how music should sound (loud/soft, fast/slow) when I perform. | **Mu.PR4.4.C**<br>I can demonstrate and explain how musical elements (e.g., dynamics, tempo, articulation) help show the composer's or performer's intent. | **Mu.PR4.5.C**<br>I can demonstrate and explain how intent is conveyed through artistic qualities. |

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Mu.PR4.3.D**<br>I can read and perform simple music using pictures, symbols, or basic notation. | **Mu.PR4.4.D**<br>I can read and perform music using standard notation with increasing accuracy. | **Mu.PR4.5.D**<br>I can read and perform from iconic and/or standard notation. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Choose a song they enjoy and explain their choice using simple descriptors (e.g., "It's fast", "It sounds happy").<br><br>Describe basic features (e.g., instruments used, tempo, mood).<br><br>Perform a piece using contrasting dynamics or tempo.<br><br>Read and perform rhythmic patterns using iconic notation (e.g., ta, ti-ti, icons). | Compare two pieces and justify which is more appropriate for a specific audience.<br><br>Explain how cultural or historical context influences how a piece is performed.<br><br>Adjust performance based on teacher or peer feedback to better convey intent.<br><br>Use notation to identify patterns (repetition, contrast) and perform accordingly. | Select repertoire based on performance purpose, audience, and technical skill.<br><br>Analyze how historical, cultural, or social context influences performance decisions.<br><br>Explain how their performance choices communicate meaning to the audience.<br><br>Accurately read and perform music using standard notation across multiple elements (pitch, rhythm, dynamics). |

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

| MUSIC | PERFORMING – PR5 | EMBODY |
|---|---|---|

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|---|---|
| **Enduring Understanding** | To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria. |
| **Essential Question** | How do musicians improve the quality of their performance? |
| **Key Vocabulary** | Rehearse, Feedback, Practice, Musical Choice, Technical Skill |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Mu.PR5.3.A**<br>I can, with teacher guidance, identify feedback during the rehearsal process, to improve performance quality, technical accuracy and artistic purpose. | **Mu.PR5.4.A**<br>I can, with teacher guidance, identify feedback and explore multiple points of view during the rehearsal process, to improve performance quality, technical accuracy and artistic purpose. | **Mu.PR5.5.A**<br>I can identify feedback and explore multiple points of view during rehearsal or performance, to improve performance quality, technical accuracy, and artistic purpose. |
| **Mu.PR5.3.B**<br>I can apply feedback to improve and refine music in rehearsal. | **Mu.PR5.4.B**<br>I can apply feedback from multiple sources to improve and refine music in rehearsal. | **Mu.PR5.5.B**<br>I can give and apply feedback to improve and refine music in rehearsal or performance. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Perform short musical phrases for classmates who give one positive comment and one suggestion for improvement.<br><br>Discuss what sounded successful and what could improve in dynamics, rhythm, or expression.<br><br>Rehearse a short song together and coach each other on accuracy and expression.<br><br>Imitate a teacher-created rhythm or melody, perform it, receive feedback, and try again with adjustments.<br><br>Listen to two versions of the same song and discuss how different musical choices affect the performance. | Pause during rehearsal to discuss what is working well and what could improve.<br><br>Give two positive comments and one suggestion after a performance.<br><br>Engage in small group discussions to receive targeted feedback on rhythm, pitch, or expression.<br><br>Listen to or watch recordings of their rehearsal and identify areas to refine.<br><br>Perform the same piece in different ways (happy, dramatic, calm) and discuss artistic purpose.<br><br>Rate their rehearsal skills and set one improvement goal. | Practice in small groups and give each other feedback on rhythm, pitch, and expression.<br><br>Work in pairs to identify one strength and one area for improvement after performing.<br><br>Perform the same piece with different expressive styles and discuss artistic choices.<br><br>Record rehearsals, listen back, and identify improvements to make.<br><br>Engage in sectional rotations around the room, performing for classmates who leave quick feedback notes.<br><br>Choose a rehearsal goal, apply feedback, and reflect on progress afterward. |

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

| MUSIC | PERFORMING – PR6 | PRESENT |
|---|---|---|

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|---|---|
| **Enduring Understanding** | Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response. |
| **Essential Question** | When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response? |
| **Key Vocabulary** | Audience, Decision-Making (Artistic Choice), Musical Expression, Performance Context, Interpretation, Musical Genre, Expressive Elements, Expressive Intent, Musical Preference |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Mu.PR6.3.A**<br>I can perform a piece or selection with musical expression. | **Mu.PR6.4.A**<br>I can communicate purpose through music performance, paying attention to accuracy. | **Mu.PR6.5.A**<br>I can communicate purpose through music performance, paying attention to accuracy and interpretation. |
| **Mu.PR6.3.B**<br>I can perform music for an audience by using rehearsal and performance etiquette in different spaces. | **Mu.PR6.4.B**<br>I can perform music for an audience by using rehearsal and performance etiquette with increased confidence. | **Mu.PR6.5.B**<br>I can perform music for an audience by using rehearsal and performance etiquette with confidence. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Practice entering and exiting the performance space and perform short musical selections for classmates.<br><br>Perform a musical selection to express a particular feeling and explain what it is about.<br><br>Explore performer vs. audience roles in different performance settings.<br><br>Reflect on classroom performances by sharing how it felt and responding to audience questions in discussion. | Perform in a variety of spaces and for different audiences.<br><br>Explain musical choices that support accurate performance.<br><br>Reflect on performances through peer discussion, audience feedback, and written or oral response. | Perform a polished musical piece for a live or recorded audience with focus, projection, and professionalism.<br><br>Explain musical choices that support accuracy and interpretation.<br><br>Reflect on performances through peer discussion, audience feedback, and written or oral response. |

## RESPONDING: ANCHOR STANDARDS 7-9

### Anchor Standard 7: Perceive and analyze artistic work.

| MUSIC | RESPONDING – RE7 | ANALYZE |
|---|---|---|

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|---|---|
| **Enduring Understanding** | Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music. |
| **Essential Question** | How do individuals choose music to experience? |
| **Key Vocabulary** | Response, Musical Preference, Analysis, Musical Elements, Structure, Context (Listening), Musical Evidence, Interpretation (Listener), Comparison, Expression |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Mu.RE7.3.A**<br>I can choose music I like and explain why, using my own experiences and interests. | **Mu.RE7.4.A**<br>I can choose music and explain my choices using examples from my experiences, interests, or purpose. | **Mu.RE7.5.A**<br>I can select music and describe, citing evidence, how personal interests, experiences, and purposes influence musical choice. |
| **Mu.RE7.3.B**<br>I can describe what I hear in music and explain how it makes me feel. | **Mu.RE7.4.B**<br>I can describe how musical elements (e.g., rhythm, melody, and dynamics) and context (where or why the music was created) affect how I respond to music. | **Mu.RE7.5.B**<br>I can demonstrate and describe, citing evidence, how responses to music are informed by structure, use of musical elements, and context (social, cultural, and historical). |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Identify basic musical characteristics (fast/slow, loud/soft, high/low) and describe how they affect their feelings.<br><br>Share how a piece of music connects to personal experience (e.g., a holiday, event, or memory).<br><br>Compare two pieces and state which one they prefer and why. | Identify and describe musical elements (rhythm, melody, dynamics, tempo) and explain how they influence their response.<br><br>Describe how the context of music (cultural, historical, or social) contributes to its meaning or purpose.<br><br>Compare two pieces of music and explain differences using musical vocabulary. | Analyze how musical elements and structure influence their response to music.<br><br>Explain how context (social, cultural, and historical) shapes both the creation of the music and their interpretation of it.<br><br>Compare and contrast multiple works and support conclusions with specific references to musical elements and context. |

### Anchor Standard 8: Interpret intent and meaning in artistic work.

| MUSIC | RESPONDING – RE8 | INTERPRET |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. |
| **Essential Question** | How do we discern the musical creators' and performers' expressive intent? |
| **Key Vocabulary** | Expressive Intent, Interpretation |

### Performance Standards:

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Mu.RE8.3.A**<br>I can demonstrate how artistic qualities are used in musicians' interpretations. | **Mu.RE8.4.A**<br>I can demonstrate and explain how artistic qualities are used in musicians' interpretations. | **Mu.RE8.5.A**<br>I can demonstrate and explain how artistic qualities are used in musicians' interpretations to express musical purpose or intent. |

### For example, students might:

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Create visual representations of what they hear in the music.<br><br>Describe what they hear using vocabulary that includes the elements of music.<br><br>Discuss why musicians may interpret the same music differently.<br><br>Create drawings while listening and explain how the music inspired their ideas. | Listen to different interpretations of the same piece, discussing changes in dynamics, tempo, and phrasing.<br><br>Perform a piece in contrasting styles and explain choices.<br><br>Identify artistic qualities they hear and connect them to emotions or meaning.<br><br>Write, draw, or verbally describe the artistic qualities they notice in a musical performance. | Listen to performances and discuss impact of dynamics, tempo, and expression.<br><br>Analyze two versions of the same piece and explain the musicians' artistic choices.<br><br>Perform short pieces using different expressive qualities and reflect on the effect.<br><br>Respond to music through writing, drawing, movement, or digital presentations explaining interpretation. |

### Anchor Standard 9: Apply criteria to evaluate artistic work.

| MUSIC | RESPONDING – RE9 | EVALUATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria. |
| **Essential Question** | How do we judge the quality of musical work(s) and performance(s)? |
| **Key Vocabulary** | Musical Elements, Performance, Criteria, Evaluate |

### Performance Standards:

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Mu.RE9.3.A**<br>I can evaluate musical works or performances using appropriate musical vocabulary. | **Mu.RE9.4.A**<br>I can use criteria and appropriate music vocabulary to evaluate musical works and performances. | **Mu.RE9.5.A**<br>I can describe personal evaluation of musical works or performances based on criteria, using appropriate musical vocabulary. |

### For example, students might:

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Describe musical works using vocabulary.<br><br>Evaluate live or recorded using musical elements. | Identity aspects of a successful musical work.<br><br>Identify aspects of successful music performances.<br><br>Describe strengths and areas for improvement in a performance by referencing musical elements such as rhythm, dynamics, or tempo. | Discuss how they evaluated their work using music vocabulary.<br><br>Discuss the criteria that they used to evaluate their performances and the performances of others. |

## CONNECTING: ANCHOR STANDARDS 10-11

### Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

| MUSIC | CONNECTING – CN10 | SYNTHESIZE |
|---|---|---|

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|---|---|
| **Enduring Understanding** | Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. |
| **Essential Question** | How do musicians make meaningful connections to creating, performing, and responding? |
| **Key Vocabulary** | Connection, Personal Experience, Influence, Musical Intent, Synthesis, Background Knowledge, Expression, Decision-Making (Artistic Choice), Relevance, Reflection |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Mu.CN10.3.A**<br>I can describe how my interests and experiences connect to the music I create, perform, or listen to. | **Mu.CN10.4.A**<br>I can explain how my interests, experiences, and knowledge influence my musical choices when creating, performing, and responding to music. | **Mu.CN10.5.A**<br>I can analyze how interests, experiences, knowledge, and skills relate to personal choices and musical intentions when creating, performing, and responding to music. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Share how a song reminds them of a personal experience.<br><br>Explain why they chose certain sounds, instruments, or movements in a class composition.<br><br>Describe how their feelings or interests influenced how they performed a piece. | Explain how a personal experience influenced their musical decisions in a composition or performance (e.g., tempo, dynamics, or mood).<br><br>Describe how previously learned musical skills helped them make decisions in creating or performing music.<br><br>Provide specific examples of how their background knowledge or interests influenced how they respond to a piece of music. | Analyze how their interests, experiences, and knowledge intentionally shape musical choices and expressive intent.<br><br>Explain how specific musical elements (tempo, dynamics, form) reflect personal or contextual influences.<br><br>Justify musical decisions in creating, performing, or responding using both personal experience and learned musical concepts. |

**Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.**

| MUSIC | CONNECTING – CN11 | RELATE |
|---|---|---|

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|---|---|
| **Enduring Understanding** | Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding. |
| **Essential Question** | How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? |
| **Key Vocabulary** | Context (Listening), Context (Creative), Culture, Arts Disciplines, Artistic Intent, Influence, Listener Response |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Mu.CN11.3.A**<br>I can state how music is a form of personal communication and expression. | **Mu.CN11.4.A**<br>I can justify how music is a form of personal communication and expression. | **Mu.CN11.5.A**<br>I can describe and justify how music is a form of personal communication and expression. |
| **Mu.CN11.3.B**<br>I can identify factors that impact the role of music in the lives of people. | **Mu.CN11.4.B**<br>I can describe factors that impact the role of music in the lives of people. | **Mu.CN11.5.B**<br>I can describe and explain factors that impact the role of music in the lives of people. |
| **Mu.CN11.3.C**<br>I can identify relationships of music to dance, theatre, the visual arts, media arts, and other disciplines. | **Mu.CN11.4.C**<br>I can describe relationships of music to dance, theatre, the visual arts, media arts and other disciplines. | **Mu.CN11.5.C**<br>I can explain the relationships of music to dance, theatre, the visual arts, media arts and other disciplines. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Share how a piece of music expresses something about themselves, such as a feeling or experience, using a personal listening example.<br><br>Identify situations where people use music in daily life (celebrations, school events) and describe why music is used in those contexts.<br><br>Name connections between music and other disciplines, such as music used with dance, stories, or visual art activities. | Justify how a selected piece of music communicates a personal idea or emotion using musical details.<br><br>Develop a playlist for a specific event, and describe how the music fits the setting.<br><br>Describe how music interacts with another art forms. | Justify why they like a particular song, and how that song communicates expression.<br><br>Identify an event where music is used, and explain why music plays an important role in this event.<br><br>Watch an excerpt of a musical, or look at a piece of artwork, and explain how elements of the other art form connect to musical elements of expression. |

# Music Standards: Grades 6-8

## INTRODUCTION

The music program for grades 6-8 provides a musical foundation so that students can communicate with increasing confidence through musical performance. Emphasis should be placed on exposing students to a variety of music and performance experiences. Students may have already begun or may choose to focus on one musical discipline for more in-depth study, such as vocal or instrumental music. This more in-depth study will support students in the future if they choose to pursue a Comprehensive Arts Pathway in music at the high school level. Working toward this grounding in music engages students in musical literacy development, analysis and critique, and increasing varieties of performance opportunities.

Performance standards are written for each grade level and are sequential by design.

- Local education agencies that use sequential levels (I, II, III) instead of grade-level identification at this level can align the content of the standards as follows:
  - Grade 6 → Level I
  - Grade 7 → Level II
  - Grade 8 → Level III
- Local education agencies may choose to band the performance standards 6-8 by using the 7th-grade performance standards.

## CREATING: ANCHOR STANDARDS 1-3

### Anchor Standard 1: Generate and conceptualize artistic ideas and work.

| MUSIC | CREATING – CR1 | EXPLORE |
|---|---|---|

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|---|---|
| **Enduring Understanding** | The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. |
| **Essential Question** | How do musicians generate creative ideas? |
| **Key Vocabulary** | Create, Creative Idea, Conceptualize, Musical Form, Composition, Improvisation, Musical Elements, Context (Creative), Technology (Music Creation), Inspiration Source, Artistic Intent |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Mu.CR1.6.A**<br><br>I can explore and generate simple musical ideas using familiar forms and basic technology, with guidance. | **Mu.CR1.7.A**<br><br>I can conceptualize and generate musical ideas or short works in a variety of forms for a given purpose or context, using available technology with some guidance. | **Mu.CR1.8.A**<br><br>I can conceptualize and generate musical works, within a variety of forms, for given contexts and artistic purposes, using appropriate technology as available. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Create a rhythm pattern using body percussion or classroom instruments based on a teacher-provided prompt.<br><br>Use a digital tool to experiment with sounds and create a simple loop.<br><br>Respond to a visual or story prompt by generating a musical idea that represents a feeling or image. | Compose a short piece using a specific structure to match a theme.<br><br>Use a digital tool to create a layered composition with rhythm, melody, and/or harmony.<br><br>Generate contrasting musical ideas to represent different emotions or scenes and explain their choices. | Compose a complete musical work in a chosen form for a specific context.<br><br>Use a digital tool to produce, edit, and refine a composition, demonstrating control of musical elements.<br><br>Create music that reflects a specific genre, culture, or historical style, explaining how musical elements support the context. |

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

| MUSIC | CREATING – CR2 | PLAN |
|---|---|---|

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|---|---|
| **Enduring Understanding** | Musicians' creative choices are influenced by their expertise, context, and expressive intent. |
| **Essential Question** | How do musicians make creative decisions? |
| **Key Vocabulary** | Context, Creative Choices, Expressive Intent |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Mu.CR2.6.A**<br>I can use a variety of media and methods, including available technology, to select and explain musical ideas with connections to artistic purpose. | **Mu.CR2.7.A**<br>I can use a variety of media and methods, including available technology, to select and explain musical ideas with connections to context and artistic purpose. | **Mu.CR2.8.A**<br>I can use a variety of media and methods, including available technology, to select, explain, and document musical ideas with connections to context and artistic purpose. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Create musical ideas using available notation methods and sound sources.<br><br>Discuss, verbally or in writing, the reasons for selection of musical ideas and how they connect to the purpose or meaning or their work. | Create musical ideas using available notation methods and sound sources.<br><br>Explain the techniques that they employed to create musical ideas, the reasons for using those techniques, and the ways that those choices connect to the intended meaning of their work. | Create musical ideas using available notation methods and sound sources.<br><br>Use available tools to organize musical ideas.<br><br>Explain the techniques that they employed to create musical ideas, the reasons for using those techniques, and the ways that those choices connect to the intended meaning of their work. |

**Anchor Standard 3: Refine and complete artistic work.**

| MUSIC | CREATING – CR3 | REFINE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Musicians evaluate, and refine work through openness to ideas, persistence, and application of criteria. Musicians' presentation of creative work is the culmination of creation and communication. |
| **Essential Question** | How do musicians improve the quality of their creative work? When is creative work ready to share? |
| **Key Vocabulary** | Context, Criteria, Feedback, Intent, Musical Ideas |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Mu.CR3.6.A**<br>I can apply given criteria to summarize refinements to personal musical ideas. | **Mu.CR3.7.A**<br>I can explain refinements to personal musical ideas using criteria that I select. | **Mu.CR3.8.A**<br>I can apply given and selected criteria (including elements of context and intent) to evaluate and summarize refinements to personal musical ideas. |
| **Mu.CR3.6.B**<br>I can make refinements to personal musical ideas based on feedback. | **Mu.CR3.7.B**<br>I can make and explain refinements to personal musical ideas based on feedback. | **Mu.CR3.8.B**<br>I can explain my reasoning for refinements to personal musical ideas based on feedback from multiple sources. |
| **Mu.CR3.6.C**<br>I can present a version of personal musical ideas. | **Mu.CR3.7.C**<br>I can present a version of personal musical ideas demonstrating a developing level of craft. | **Mu.CR3.8.C**<br>I can present a performance-ready version of personal musical ideas, demonstrating a developing level of craft. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Write an artist statement that explains their refinement decisions based on provided criteria.<br><br>Create an organizer that synthesizes feedback for refinement and make needed revisions.<br><br>Present a final version of their musical ideas for the class. | Write an artist statement that explains criteria selected and their refinement decisions based on those criteria.<br><br>Revise musical ideas using knowledge of notation, melody, harmony, etc.<br><br>Perform/present a final version of their musical ideas. | Write an artist statement that explains context and intent and explains revisions based on self-selected criteria.<br><br>Perform/present a final version of their musical ideas. |

## PERFORMING: ANCHOR STANDARDS 4-6

### Anchor Standard 4: Analyze, interpret, and select artistic work for presentation.

| MUSIC | PERFORMING – PR4 | SELECT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Performers' interest in and knowledge of musical works, understanding their own technical skill, and the context for a performance influence the selection of the repertoire. Analyzing creators' context, and how they manipulate elements of music, provides insight into their intent and informs performance. Performers make interpretive decisions based on their understanding of context and expressive intent. |
| **Essential Question** | How do performers select repertoire? How does understanding the structure and context of musical works inform performance? How do performers interpret musical works? |
| **Key Vocabulary** | Repertoire, Interpretation, Expressive Elements, Articulation, Dynamics, Tempo, Notation, Technical Skill, Performance Context, Artistic Intent or Purpose |

### Performance Standards:

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Mu.PR4.3.A**<br>I can identify and explain reasons for selecting music for performance based on purpose, context, and technical skill with teacher guidance. | **Mu.PR4.4.A**<br>I can use given criteria to select appropriate music for performance based on purpose, context, technical skill, and musical qualities. | **Mu.PR4.8.A**<br>I can apply criteria to determine the selection of music for performance based on purpose, context, technical skill, and artistic qualities. |
| **Mu.PR4.3.B**<br>I can describe how context (historical, cultural, social, or personal) relates toa piece of music and influences how it is performed. | **Mu.PR4.4.B**<br>I can describe and explain how context (historical, cultural, social, and personal) influences performance decisions. | **Mu.PR4.8.B**<br>I can describe and analyze how context (historical, cultural, social, and personal) informs performance. |

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Mu.PR4.3.C**<br>**I can demonstrate how expressive elements (such as dynamics, tempos, and articulation) communicate intent in a performance.** | **Mu.PR4.4.C**<br>**I can explain how expressive elements and musical choices communicate intent in a performance.** | **Mu.PR4.8.C**<br>**I can describe and explain how intent is communicated through interpretation, including expressive aspects and musical elements.** |
| **Mu.PR4.3.D**<br>I can read and perform from iconic and/or standard notation with teacher guidance, demonstrating an understanding of basic symbols and how they relate to sound. | **Mu.PR4.4.D**<br>I can read and perform from iconic and/or standard notation, demonstrating an understanding of how notation systems relate to music context. | **Mu.PR4.8.D**<br>I can read and perform from iconic and/or standard notation, considering appropriate context for different notation systems. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Select a teacher-provided piece and identify why it is appropriate.<br><br>Discuss background of a piece and describe how it affects performance.<br><br>Perform a short excerpt and demonstrate dynamic and tempo changes to show expression.<br><br>Read and perform simple rhythmic or melodic patterns using iconic notation, rhythm syllables, or beginning standard notation with teacher support. | Use a checklist or rubric to select music appropriate for a specific performance and explain their reasoning.<br><br>Compare two pieces and explain how historical or cultural context influences performance decisions.<br><br>Perform a piece and explain how expressive elements communicate intent.<br><br>Read and perform from standard notation and/or alternative systems and explain how the notation connects to the musical style or context. | Evaluate multiple repertoire options and justify selection based on purpose, context, technical demands, and artistic quality.<br><br>Analyze a piece's historical, cultural, and social background and explain how it informs stylistic and interpretive performance decisions.<br><br>Perform a piece and justify interpretive choices.<br><br>Read an perform from multiple notation systems and adapt performance based on the context of each system. |

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

| MUSIC | PERFORMING – PR5 | EMBODY |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria. |
| **Essential Question** | How do musicians improve the quality of their performance? |
| **Key Vocabulary** | Rhythm, Pitch, Tone, Musicality, Rehearsal, Performance |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Mu.PR5.6.A**<br>I can identify feedback to improve parts of my performance with teacher guidance. | **Mu.PR5.7.A**<br>I can identify and apply feedback to adjust my rehearsal practices, improve my performance, and recognize when I am ready to perform. | **Mu.PR5.8.A**<br>I can independently identify and apply appropriate feedback to determine effective rehearsal practices, refine my performance, and determine my readiness for performance. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Use feedback from teachers to improve performance.<br><br>Practice short sections using modeled strategies (clapping, echo, and counting).<br><br>Follow a rehearsal or practice plan implemented by the instructor. | Choose appropriate practice strategies to improve performance.<br><br>Access feedback in multiple formats (visually, auditorily, and verbally).<br><br>Self-monitor and adjust to refine rhythm, pitch, tone, and musicality. | Independently evaluate and apply feedback to set goals, choose strategies, and refine performance.<br><br>Use multiple sources to improve musical work (rubrics, recordings, peer examples etc.<br><br>Create and implement a personalized rehearsal plan to determine readiness for performance. |

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

| MUSIC | PERFORMING – PR6 | PRESENT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Musicians judge performance based on criteria that vary across time, place, and cultures. |
| **Essential Question** | When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response? |
| **Key Vocabulary** | Context, Interpretation, Intent |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Mu.PR6.6.A**<br>I can communicate meaning in music performance through attention to accuracy. | **Mu.PR6.7.A**<br>I can communicate meaning in music performance through attention to accuracy and interpretation. | **Mu.PR6.8.A**<br>I can communicate meaning in music performance through attention to accuracy, interpretation, and composer's intent. |
| **Mu.PR6.6.B**<br>I can demonstrate performance decorum appropriate to musical context. | **Mu.PR6.7.B**<br>I can demonstrate performance decorum appropriate to musical context. | **Mu.PR6.8.B**<br>I can demonstrate performance decorum appropriate to musical context. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Perform notes and rhythms accurately while watching the conductor and responding appropriately to basic cues.<br><br>Follow simple performance expectations such as correct posture, appropriate volume, and expected performance behaviors. | Adjust articulation, dynamics, or tempo to match the style of the music being performed.<br><br>Discuss appropriate performance behavior for different musical styles before rehearsing or performing.<br><br>Perform with increased confidence and awareness of how interpretation affects the audience. | Explain how their interpretation reflects the composer's intent before or after a performance.<br><br>Make and defend interpretive choices about expression, style, or phrasing during rehearsal.<br><br>Demonstrate consistent performance decorum appropriate to the musical tradition or setting being performed. |

## RESPONDING: ANCHOR STANDARDS 7-9

### Anchor Standard 7: Perceive and analyze artistic work.

| MUSIC | RESPONDING – RE7 | ANALYZE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music. |
| **Essential Question** | How do individuals choose music to experience? |
| **Key Vocabulary** | Analysis, Musical Structure, Listening Selection, Personal Connection, Musical Evidence, Comparison, Context (Listening), Interpretation (Listener), Listener Response, Purpose for Listening |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Mu.RE7.6.A**<br>I can choose music to listen to and explain how it connects to my personal interests or experiences. | **Mu.RE7.7.A**<br>I can select music for listening and explain how it connects to my interests, experiences, and purposes. | **Mu.RE7.8.A**<br>I can select musical programs for listening, and demonstrate connections to interests, experiences, and purposes. |
| **Mu.RE7.6.B**<br>I can identify basic musical elements and describe what I hear in a piece of music with teacher support. | **Mu.RE7.7.B**<br>I can describe and begin to analyze musical elements, structure, and context in different pieces of music. | **Mu.RE7.8.B**<br>I can demonstrate, describe, and compare the structure, use of musical elements, and context (social, cultural, and historical) in a variety of musical pieces. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Choose a song and share how it connects to their personal experiences, feelings, or interests.<br><br>Listen to two contrasting pieces and identify simple musical elements with teacher guidance.<br><br>Participate in a guided discussion about where or when a piece of music might be used. | Create a short playlist for a specific purpose and explain how each selection connects to that purpose.<br><br>Describe how cultural or historical context influences a piece of music.<br><br>Participate in peer discussions, supporting ideas with specific musical evidence. | Compare multiple musical works and analyze how structure, elements, and context influence meaning and listener response.<br><br>Write or present a comparative analysis explaining how two or more pieces use musical elements differently to achieve expressive intent.<br><br>Engage in structured discussion or debate, citing musical evidence and contextual understanding to support interpretations. |

**Anchor Standard 8: Interpret intent and meaning in artistic work.**

| MUSIC | RESPONDING – RE8 | INTERPRET |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. |
| **Essential Question** | How do we discern the musical creators' and performers' expressive intent? |
| **Key Vocabulary** | Genre, Tempo, Melody, Rhythm, Dynamics, Harmony, Form, Timbre, Pitch, Articulation |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Mu.RE8.6.A**<br>I can describe my interpretation of music and use basic musical elements and teacher guidance to support my ideas. | **Mu.RE8.7.A**<br>I can describe and support my interpretation of music by describing how musical elements and context work together to shape meaning. | **Mu.RE8.8.A**<br>I can analyze and support my interpretations of music by explaining how musical elements, artistic qualities, and context convey intent. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Use a word bank to select appropriate musical vocabulary when explaining ideas.<br><br>Identify one or two musical elements and explain how those elements influence the mood or meaning of the music.<br><br>Use movement or gestures to show what they hear in music. | Write or speak their interpretation of a musical excerpt and support it with at least two musical elements.<br><br>Perform a piece and explain how their expressive choices communicate meaning.<br><br>Explore historical or cultural background of a piece and how it shapes interpretation. | Explain their interpretation of a piece of music and defend it with evidence.<br><br>Analyze how elements of music communicate meaning.<br><br>Create presentations, artwork, movement pieces, or digital responses analyzing the meaning of music. |

### Anchor Standard 9: Apply criteria to evaluate artistic work.

| MUSIC | RESPONDING – RE9 | EVALUATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria. |
| **Essential Question** | How do we judge the quality of musical work(s) and performance(s)? |
| **Key Vocabulary** | Evaluate, Criteria, Rhythm, Tone |

### Performance Standards:

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Mu.RE9.6.A**<br>I can evaluate musical works or performances based on existing criteria using appropriate musical vocabulary. | **Mu.RE9.7.A**<br>I can evaluate musical works or performances based on existing or established criteria using appropriate musical vocabulary. | **Mu.RE9.8.A**<br>I can evaluate musical works or performances based on existing or developed criteria, using appropriate musical vocabulary. |

### For example, students might:

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Use a teacher-provided rubric to circle or check aspects of a performance such as rhythm accuracy or tone.<br><br>Verbally identify one thing that went well and one thing that could improve after listening to a piece.<br><br>Use basic musical terms (loud/soft, fast/slow) when talking about what they hear. | Use an established set of criteria to score or comment on a live or recorded performance.<br><br>Explain why a performance meets or does not meet expectations using musical vocabulary.<br><br>Compare two performances of the same piece and discuss which is more effective and why. | Develop a performance rubric before listening and apply it consistently to multiple performances.<br><br>Support rubric scores with specific musical evidence.<br><br>Participate in a small-group critique discussion and justify their opinions. |

## CONNECTING: ANCHOR STANDARDS 10-11

### Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

| MUSIC | CONNECTING – CN10 | SYNTHESIZE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. |
| **Essential Question** | How do musicians make meaningful connections to creating, performing, and responding? |
| **Key Vocabulary** | Connection, Personal Experience, Influence, Musical Intent, Synthesis, Background Knowledge, Expression, Decision-Making (Artistic Choice), Relevance, Reflection |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Mu.CN10.6.A**<br>I can identify how my interests and experiences connect to my musical choices when creating, performing, or responding to music, with guidance. | **Mu.CN10.7.A**<br>I can explain how my interests, experiences, and knowledge influence my music choices when creating, performing, and responding to music. | **Mu.CN10.8.A**<br>I can describe how interests, experiences, knowledge, and skills relate to personal choices and musical intentions when creating, performing, and responding to music. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Create a short rhythm, melody, or playlist based on a favorite activity.<br><br>Describe how a piece of music relates to something they have seen, heard, or experienced in their daily life.<br><br>Respond to a teacher-selected piece by identifying a personal connection. | Create or perform a piece and describe how prior musical knowledge influenced their decision.<br><br>Develop a playlist for a specific purpose and justify choices using personal and musical reasoning.<br><br>Compare two pieces of music and explain how their own experiences shape their interpretation or preference. | Create, perform, or select music and justify how their musical intentions are shaped by their background, skills, and experiences.<br><br>Compare how different individuals' experiences lead to different musical interpretations or choices.<br><br>Reflect on how musical growth changes their preferences and intentions over time. |

**Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.**

| MUSIC | CONNECTING – CN11 | RELATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding. |
| **Essential Question** | How do the other arts disciplines, contexts, and daily life inform creating, performing, and responding to music? |
| **Key Vocabulary** | Expression, Arts Discipline, Culture |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Mu.CN11.6.A**<br>I can describe how music is a form of personal, societal, cultural, and historical communication. | **Mu.CN11.7.A**<br>I can describe and explain how music is a form of personal, societal, cultural, and historical communication. | **Mu.CN11.8.A**<br>I can describe and justify how music is a form of personal, societal, cultural, and historical communication. |
| **Mu.CN11.6.B**<br>I can describe factors that impact the roles of music in the lives of people. | **Mu.CN11.7.B**<br>I can describe and explain factors that impact the roles of music in the lives of people. | **Mu.CN11.8.B**<br>I can describe and explain factors that impact the roles of music in the lives of people. |
| **Mu.CN11.6.C**<br>I can identify and describe examples of how music connects to other art forms or disciplines. | **Mu.CN11.7.C**<br>I can describe relationships between music and at least one other art form or discipline. | **Mu.CN11.8.C**<br>I can describe the relationships of music to dance, theatre, visual arts, media arts, and other disciplines. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Identify where they might hear a piece of music in everyday life (celebrations, media, school events).<br><br>Share basic facts about when or where a piece of music might come from.<br><br>Point out simple connections between music and other subjects, such as music used in a movie or dance. | Discuss reasons why different groups of people might use or value music differently.<br><br>Describe how music works together with another art form, such as visual images or movement, to convey meaning. | Justify how a piece of music communicates ideas about culture, history, or society using musical details.<br><br>Compare how the role of music differs across cultures or time periods.<br><br>Explain how music interacts with dance, theatre, visual art, or media to strengthen communication. |

# Music Standards: Grades 9-12

## INTRODUCTION

The music program at the high school level allows students to specialize through continued study in traditional and/or non-traditional performing ensembles (e.g., band, chorus, orchestra, jazz, commercial band, mariachi, steelpan), or to develop a deeper relationship with music through a variety of general music offerings (e.g., class piano, guitar, or music technology). Specialization enables students to study music in an in-depth manner and work toward achieving the more rigorous high school performance levels of Accomplished or Advanced, by mastering the four artistic processes: Creating, Performing, Connecting and Responding. This is accomplished through the development of skills in the processes that artists engage in to create music. Achieving proficiency in music requires that students are exposed to a variety of music genres through active experiences. Career-connected learning experiences further contribute to the development of pre-professional skills and support the completion of an arts capstone project, where applicable, as well as other components of the Maryland Comprehensive Arts Pathway.

### Descriptors for High School Performance Standards Levels

- Proficient: The foundational level of achievement for high school, attainable by most students who complete a high-school level arts course (or equivalent) beyond the foundation provided by PreK-8 instruction.
- Accomplished: A higher level of achievement, generally attained by students who complete a more rigorous sequence of high school arts courses (or equivalent) beyond the Proficient level.
- Advanced: A level and scope of achievement that is beyond the rigor of the articulated Accomplished level, representing a substantial expansion of student knowledge, skills, and understanding, and preparing students for career and/or college-level work.

## CREATING: ANCHOR STANDARDS 1-3

### Anchor Standard 1: Generate and conceptualize artistic ideas and work.

| MUSIC | CREATING – CR1 | EXPLORE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. |
| **Essential Question** | How do musicians generate creative ideas? |
| **Key Vocabulary** | Create, Creative Idea, Conceptualize, Musical Form, Composition, Improvisation, Musical Elements, Context (Creative), Technology (Music Creation), Inspiration Source, Artistic Intent |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Mu.CR1.Pro.A**<br><br>I can generate and organize musical ideas for a specific purpose using basic compositional techniques and available tools or technology. | **Mu.CR1.Acc.A**<br><br>I can develop and refine musical ideas for varied contexts and purposes by applying a range of compositional techniques and making intentional artistic choices using available tools or technology. | **Mu.CR1.Adv.A**<br><br>I can conceptualize and generate musical works for diverse contexts and purposes using advanced compositional techniques and available tools or technology to communicate clear artistic intent. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Improvise short rhythmic or melodic patterns based on a given prompt (e.g., mood, image, or text).<br><br>Create a simple 8-16 measure composition using a familiar structure.<br><br>Use technology to record and organize musical ideas.<br><br>Share initial musical ideas and describe what inspired their work (e.g., personal experience, style, or assignment prompt). | Compose a multi-section piece (e.g., theme and variation) that reflects a specific context or expressive goal.<br><br>Use digital tools to refine musical ideas for clarity and impact.<br><br>Compare multiple compositional approaches and select the most effective one for their intended purpose.<br><br>Present and explain how specific musical decisions (e.g., harmonic choices, texture, instrumentation) support expressive intent. | Conceptualize and compose an original work for a specific context (e.g., film score, live performance, cultural event), clearly aligning musical decisions to purpose and audience.<br><br>Use available digital tools to compose, edit, produce, and finalize musical products.<br><br>Collaborate with peers (e.g., dance, theatre, media arts) to design interdisciplinary works, adapting musical ideas to complement other art forms.<br><br>Present completed works in authentic settings demonstrating professional-level presentation, production quality, and artistic coherence. |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Conceptualizing musical ideas.<br>Notating musical ideas.<br>Explore musical ideas through improvisation.<br>Discuss musical ideas and what influenced them. | Arts-Aligned Industry Recognized Credentials<br>Digital Audio Workstation<br>NAfME Composition Project<br>MMEA Composition Project<br>District Composition Project |

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

| DANCE | CREATING – CR2 | PLAN |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Musicians' creative choices are influenced by their expertise, context, and expressive intent. |
| **Essential Question** | How do musicians make creative decisions? |
| **Key Vocabulary** | Artistic Intent, Decision-Making, Influence, Musical Choice, Revision, Structure |

### Performance Standards:

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Mu.CR2.Pro.A**<br>I can use a variety of methods including available technology to develop and explain musical works with connections to context and artistic purpose. | **Mu.CR2.Acc.A**<br>I can use a variety of media and methods, including available technology, to develop and explain musical works with connections to context and artistic purpose. | **Mu.CR2.Adv.A**<br>I can use a variety of media and methods, including available technology, to develop, explain, and document musical works with connections to context and artistic purpose. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Use available media and/or technology to develop and notate musical ideas (may or may not be music notation).<br><br>Revise drafts based on external and peer feedback<br><br>Organize media and drafts of their work.<br><br>Maintain a log that contains information and reflections regarding purpose, intent, and documents artistic decisions regarding changes. | Use available media and/or technology to develop and notate musical ideas (may or may not be music notation).<br><br>Revise drafts based on personal, external, and peer feedback.<br><br>Organize media and drafts of their work.<br><br>Maintain a log that contains information and reflections regarding purpose, intent, and documents artistic decisions regarding changes. | Use available media and/or technology to develop and notate musical ideas (may or may not be music notation).<br><br>Develop musical ideas through personally developed processes.<br><br>Revise ideas based on personally developed criteria and external feedback.<br><br>Organize media and drafts of their work.<br><br>Notate and organize musical ideas using personally relevant processes.<br><br>Maintain a log that contains information and reflections regarding purpose, intent, and documents artistic decisions regarding changes. |

**Connections: Comprehensive Arts Pathways**

| Competencies | Career-Connected Learning |
|---|---|
| Determine appropriate compositional techniques<br><br>Composing and improvising musical ideas<br><br>Organize drafts of musical ideas<br><br>Revise musical ideas based on feedback<br><br>Notating music<br><br>Use of technological tools | Arts-Aligned Industry Recognized Credentials<br><br>Digital Audio Workstation<br><br>NAfME Composition Project<br><br>MMEA Composition Project<br><br>District Composition Project |

**Anchor Standard 3: Refine and complete artistic work.**

| MUSIC | CREATING – CR3 | REFINE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. Musicians' presentation of creative work is the culmination of creation and communication. |
| **Essential Question** | How do musicians improve the quality of their creative work? When is creative work ready to share? |
| **Key Vocabulary** | Criteria, Evaluate, Context, Intent |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Mu.CR3.Pro.A**<br><br>I can develop and apply criteria (including elements of intent) to summarize refinements to personal musical ideas. | **Mu.CR3.Acc.A**<br><br>I can develop and apply criteria (including elements of context) to evaluate refinements to personal musical ideas. | **Mu.CR3.Adv.A**<br><br>I can develop and apply criteria (including elements of context and intent) to evaluate and summarize refinements to personal musical ideas. |
| **Mu.CR3.Pro.B**<br><br>I can explain reasons for refinements to personal musical ideas and musical intent. | **Mu.CR3.Acc.B**<br><br>I can explain reasons for refinements to personal musical ideas and how those refinements affect my musical intent. | **Mu.CR3.Adv.B**<br><br>I can explain reasons for refinements to personal musical ideas and describe how the inferred musical purpose is addressed. |
| **Mu.CR3.Pro.C**<br><br>I can present a performance-ready version of personal musical ideas that demonstrates craft and artistic purpose. | **Mu.CR3.Acc.C**<br><br>I can present a performance-ready version of personal musical ideas demonstrating an advancing level of craft and artistic purpose. | **Mu.CR3.Adv.C**<br><br>I can present a performance-ready version of personal musical ideas demonstrating an advancing level of craft and artistic purpose. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Create an artist's statement where the student discusses their intent behind the composition of their personal musical idea, and the process that they employed to create and make that personal idea ready for presentation/ performance.<br><br>Keep and maintain a log that documents and describes changes and artistic choices that students make.<br><br>Present live or recorded performances of their personal ideas that reflect careful attention to how their musical choices affect their intent. | Make changes to existing musical ideas using feedback.<br><br>Students maintain a log that explains revisions completed based on feedback, and the musical effects of those revisions.<br><br>Present live or recorded performances of their personal ideas that reflect careful attention to how their musical choices affect their intent. | Create an artist's statement to evaluate and summarize their creative process.<br><br>Document, through a log, their process for creating musical ideas.<br><br>Present live or recorded performances of their personal ideas that reflect refinement in their process and convey intent and meaning. |

**Connections: Comprehensive Arts Pathways**

| Competencies | Career-Connected Learning |
|---|---|
| Notating music<br><br>Refinement of musical ideas based on feedback and criteria<br><br>Discuss, document, and justify changes to musical ideas<br><br>Formal presentations of final versions of completed musical ideas or complete works | Arts-Aligned Industry Recognized Credentials<br><br>Digital Audio Workstation<br><br>NAfME Composition Project<br><br>MMEA Composition Project<br><br>District Composition Project |

## PERFORMING: ANCHOR STANDARDS 4-6

### Anchor Standard 4: Analyze, interpret, and select artistic work for presentation.

| MUSIC | PERFORMING – PR4 | SELECT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Performers' interest in and knowledge of musical works, understanding their own technical skill, and the context for a performance influence the selection of the repertoire. Analyzing creators' context, and how they manipulate elements of music, provides insight into their intent and informs performance. Performers make interpretive decisions based on their understanding of context and expressive intent. |
| **Essential Question** | How do performers select repertoire? How does understanding the structure and context of musical works inform performance? How do performers interpret musical works? |
| **Key Vocabulary** | Repertoire, Interpretation, Expressive Elements, Articulation, Dynamics, Tempo, Notation, Technical Skill, Performance Context, Artistic Intent or Purpose |

### Performance Standards:

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Mu.PR4.Pro.A**<br>I can select music for performance using given criteria such as purpose, context, and my current technical ability. | **Mu.PR4.Acc.A**<br>I can apply and explain criteria to select music for a performance based on purpose, context, technical skill, and musical characteristics. | **Mu.PR4.Adv.A**<br>I can apply criteria to determine the selection of music for performances based on purpose, context, technical skills, theoretical characteristics, and artistic qualities. |
| **Mu.PR4.Pro.B**<br>I can describe basic performance decisions (e.g., tempo, dynamics, articulation) and how they relate to the music and its context. | **Mu.PR4.Acc.B**<br>I can analyze and explain performance decisions, including how they reflect the composer's intent and the performance context. | **Mu.PR4.Adv.B**<br>I can describe and analyze performance decisions made when presenting music in an appropriate context, including attention to the composer's intent. |

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Mu.PR4.Pro.C**<br>**I can explain how my interpretation communicates the mood or intent of a piece using musical elements and expressive choices.** | **Mu.PR4.Acc.C**<br>**I can explain how my interpretation communicates creative intent across different musical styles, using expressive elements and stylistic understanding.** | **Mu.PR4.Adv.C**<br>**I can describe and explain how creative intent is communicated through interpretation in a variety of musical styles, contexts and genres, including expressive aspects and musical elements.** |
| **Mu.PR4.Pro.D**<br>I can read and perform music from standard or iconic notation and identify how the notation connects to the performance context. | **Mu.PR4.Acc.D**<br>I can read and perform from standard and/or iconic notation and explain how different notation systems support performance practices. | **Mu.PR4.Adv.D**<br>I can read and perform from iconic and/or standard notation, justifying and supporting appropriate context for different notation systems. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Select a piece from a provided list that matches their current technical skill level and explain their choice using basic criteria (e.g., a piece that fits their range).<br><br>Perform a piece and describe how their expressive choices (e.g., louder/softer, faster/slower) communicate a general mood or feeling.<br><br>Read and perform music from standard notation, demonstrating understanding of note values, rhythms, and key signatures. | Select music independently or from a broad set of options and justify the choice using criteria such as purpose, context, technical demands, and musical characteristics.<br><br>Analyze performance decisions (e.g., phrasing, balance, articulation) and explain how they reflect the composer's intent and stylistic expectations.<br><br>Perform music demonstrating stylistic accuracy and explain how expressive elements (tone, dynamics, phrasing) communicate creative intent.<br><br>Adjust performance based on feedback and explain how revisions elevate alignment with expressive intent. | Apply and justify comprehensive criteria to select music for performance based on purpose, context, technical skill, theoretical understanding, and artistic quality.<br><br>Interpret and perform music across a variety of styles and genres, clearly articulating how expressive elements and music structures communicate creative intent.<br><br>Synthesize understanding of context (historical, cultural, theoretical) to inform nuance and stylistically appropriate performance decisions. |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Select music for performance based on performance context and the abilities of the soloist/ensemble<br><br>Select music in relation to other works in a program of music<br><br>Analyze music for selection, interpretation, and performance purposes<br><br>Develop interpretation of selected music.<br><br>Read music notation<br><br>Explain performance decisions in relation to the composer's intent and context | Arts-Aligned Industry Recognized Credentials<br><br>All-County, Regional and All-State Ensembles<br><br>District and State Solo and Ensemble Festivals |

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

| MUSIC | PERFORMING – PR5 | EMBODY |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria. |
| **Essential Question** | How do musicians improve the quality of their performance? |
| **Key Vocabulary** | Context, Rehearsal, Practice, Repertoire, Technical Skill |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Mu.PR5.Pro.A**<br>I can apply individual technique to prepare music for performance. | **Mu.PR5.Acc.A**<br>I can develop and apply individual technique to prepare music for performance. | **Mu.PR5.Adv.A**<br>I can develop, refine, and apply individual technique to prepare music for performance. |
| **Mu.PR5.Pro.B**<br>I can develop appropriate rehearsal strategies to determine areas for refinement, and readiness for performance within a varied repertoire and diverse musical contexts. | **Mu.PR5.Acc.B**<br>I can develop and apply appropriate rehearsal strategies to determine areas of refinement and readiness for performance within a varied repertoire and diverse musical contexts. | **Mu.PR5.Adv.B**<br>I can develop, apply, and refine appropriate rehearsal strategies, areas of refinement, and readiness for performance within a varied repertoire and diverse musical contexts. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Practice scales, drills, etudes, and other materials that assist in the development of individual technique on their instrument or voice part.<br><br>Follow a plan for knowledge and skill development in relation to music selected for performance.<br><br>Practice techniques specific to selected repertoire.<br><br>Rehearse varied musical selections with the goal of performance.<br><br>Assess if and when a musical work is ready for performance. | Practice scales, drills, etudes, and other materials that assist in the development of individual technique on their instrument or voice part that address weak points in their technique.<br><br>As an ensemble member, contribute to a rehearsal plan for knowledge and skill development in relation to music selected for performance.<br><br>Rehearse varied musical selections with the goal of performance.<br><br>Assess if and when a musical work or program is ready for performance. | Practice scales, drills, etudes, and other materials that assist in the development of individual technique on their instrument or voice part.<br><br>Create a plan for knowledge and skill development in relation to music selected for performance.<br><br>Select appropriate techniques and rehearsal strategies to improve the quality of their performance.<br><br>Incorporate knowledge of musical context to inform interpretation and performances. |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Develop individual technique through practice.<br><br>Develop plans for rehearsal and performance of selected music.<br><br>Rehearse music with the goal of presentation in performance.<br><br>Determine when selected music is ready for performance. | Arts-Aligned Industry Recognized Credentials<br><br>All-County, Regional and All-State Ensembles<br><br>District and State Solo and Ensemble Festivals |

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

| MUSIC | PERFORMING – PR6 | PRESENT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Musicians judge performances based on criteria that vary across time, place, and cultures. |
| **Essential Question** | When is a performance ready to present? How do context and the manner in which musical work is presented influence audience response? |
| **Key Vocabulary** | Accuracy, Interpretation, Composer, Musical Context, Repertoire |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Mu.PR6.Pro.A**<br>I can communicate musical meaning and purpose through an accurate and expressive performance that reflects the composer's intent and cultural/musical context. | **Mu.PR6.Acc.A**<br>I can communicate musical meaning and purpose through an expressive and stylistically informed performance, making intentional interpretive choices that reflect the composer's intent and cultural/musical context. | **Mu.PR6.Adv.A**<br>I can communicate musical meaning and purpose through a polished and compelling performance, independently making and justifying interpretive choices informed by the composer's intent and cultural, musical and historical context. |
| **Mu.PR6.Pro.B**<br>I can demonstrate performance decorum appropriate to the musical context. | **Mu.PR6.Acc.B**<br>I can adapt my performance practices and decorum to the expectations of different musical settings and contexts. | **Mu.PR6.Adv.B**<br>I can independently apply and model professional performance practices and decorum appropriate to varied musical settings and context. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Perform repertoire accurately while demonstrating appropriate tone, technique, and basic interpretation.<br><br>Follow established rehearsal and concert decorum appropriate to ensemble type and performance setting. | Perform repertoire that reflects stylistic nuance, cultural authenticity, and expressive interpretation.<br><br>Demonstrate leadership in modeling professional performance decorum for peers. | Present a performance that includes program information about the music selected.<br><br>Present performances in ways that reflect the musical tradition performed (e.g., dress, performance etiquette, interactions with audience). |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Present rehearsed performances of selected music that incorporate.<br><br>Demonstrate performance behavior appropriate to a given music performance context. | Arts-Aligned Industry Recognized Credentials<br><br>All-County, Regional and All-State Ensembles<br><br>District and State Solo and Ensemble Festivals |

## RESPONDING: ANCHOR STANDARDS 7-9

### Anchor Standard 7: Perceive and analyze artistic work.

| MUSIC | RESPONDING – RE7 | ANALYZE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music. |
| **Essential Question** | How do individuals choose music to experience? |
| **Key Vocabulary** | Analysis, Musical Structure, Listening Selection, Personal Connection, Musical Evidence, Comparison, Context (Listening), Interpretation (Listener), Listener Response, Purpose for Listening |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Mu.RE7.Pro.A**<br>I can use research and provided criteria to explain and justify my selection of music, citing its purpose, context, and musical characteristics. | **Mu.RE7.Acc.A**<br>I can use research and self-developed criteria to analyze and justify my selection of music, citing its purpose, context, and musical characteristics. | **Mu.RE7.Adv.A**<br>I can research, develop, and apply my own criteria to justify my selection of music, using detailed knowledge of its purpose, context, and musical characteristics. |
| **Mu.RE7.Pro.B**<br>I can describe how musical elements, structures, and basic social, cultural, or historical context influence my response to music. | **Mu.RE7.Acc.B**<br>I can analyze how musical elements, structures, and social, cultural, and historical contexts influence meaning and support my response to music with evidence. | **Mu.RE7.Adv.B**<br>I can analyze how musical structures and social, cultural, and historical contexts interact to shape meaning and support my response to music with detailed evidence and research. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Select a piece of music and use a provided checklist or guiding questions to explain why they chose it.<br><br>Cite basic research (e.g., composer, genre, time period) when justifying their selection.<br><br>Describe how basic musical structures (form, rhythm, melody) influence how they feel about a piece.<br><br>Identify a piece's cultural or historical background and explain how it connects to what they hear. | Develop a personal set of criteria (e.g., emotional impact, cultural relevance, complexity) to evaluate and select music.<br><br>Compare multiple works and justify their selection using research and musical evidence.<br><br>Analyze how form, harmony, rhythms, and expressive elements work together to shape meaning in a piece.<br><br>Explain how social, cultural, or historical context influences both the creation of the music and their personal response. | Design and apply a self-developed rubric (e.g., cultural authenticity, emotional impact, technical demands) to evaluate and select repertoire for a performance or study purpose.<br><br>Conduct independent research using multiple credible sources and synthesize findings to justify their selection, citing composer intent, historical context, and cultural significance.<br><br>Provide a formal analysis (written, video, or presentation) explaining how musical structures interact with social, cultural, and historical contexts to shape meaning. |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Select music for analysis or inclusion in programs of music<br><br>Read notated music<br><br>Apply criteria to analyze musical works and performances<br><br>Apply research skills to analyze musical works and performances<br><br>Apply cultural and contextual knowledge analyze and refine musical works and performances<br><br>Analyze music based on musical, cultural, and historical context | Arts-Aligned Industry Recognized Credentials<br><br>District Large Ensemble Adjudication Festival<br><br>District Solo and Ensemble Festival<br><br>MMEA State Solo and Ensemble Festival<br><br>Community music ensembles<br><br>Participation in available industry opportunities (e.g., recording studio, repair shop/apprenticeship) |

### Anchor Standard 8: Interpret intent and meaning in artistic work.

| MUSIC | RESPONDING – RE8 | INTERPRET |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. |
| **Essential Question** | How do we discern the musical creators' and performers' expressive intent? |
| **Key Vocabulary** | Composition, Decision-Making, Context, Elements of Music, Intent, Interpretation |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Mu.RE8.Pro.A**<br>I can identify the creative intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and compositional techniques. | **Mu.RE8.Acc.A**<br>I can infer interpretations of the creative intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and compositional techniques. | **Mu.RE8.Adv.A**<br>I can analyze interpretations of the creative intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, compositional techniques, and research. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Create a presentation about how the composer's use of musical elements contributed to the meaning of the piece.<br><br>Present interpretations of selected musical works in performance that account for musical elements, contexts, and compositional techniques.<br><br>State why the composer made certain choices about harmonies, instrumentation, orchestration, etc.<br><br>Compose or improvise a musical work that mirrors the use of musical elements or that conveys similar meaning. | Create a presentation about how the composer's use of musical elements contributed to the meaning of the piece.<br><br>Present interpretations of selected musical works in performance that account for musical elements, contexts, and compositional techniques.<br><br>State why the composer made certain choices about harmonies, instrumentation, orchestration, etc.<br><br>Compose or improvise a musical work that mirrors the use of musical elements or that conveys similar meaning. | Create a presentation about how the composer's use of musical elements contributed to the meaning of the piece.<br><br>Present interpretations of selected musical works in performance that account for musical elements, contexts, and compositional techniques.<br><br>State why the composer made certain choices about harmonies, instrumentation, orchestration, etc.<br><br>Compose or improvise a musical work that mirrors the use of musical elements or that conveys similar meaning.<br><br>Present the results of research on interpretation of a given work in individual or group performance, or some other format. |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Select music for analysis or inclusion in programs of music.<br><br>Read notated music.<br><br>Apply criteria to analyze musical works and performances.<br><br>Apply research skills to analyze musical works and performances.<br><br>Apply cultural and contextual knowledge analyze and refine musical works and performances<br><br>Analyze music based on musical, cultural, and historical context | Arts-Aligned Industry Recognized Credentials<br><br>District Large Ensemble Adjudication Festival<br><br>District Solo and Ensemble Festival<br><br>MMEA State Solo and Ensemble Festival<br><br>Community music ensembles<br><br>Participation in available industry opportunities (e.g., recording studio, repair shop/apprenticeship) |

### Anchor Standard 9: Apply criteria to evaluate artistic work.

| MUSIC | RESPONDING – RE9 | EVALUATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria. |
| **Essential Question** | How do we judge the quality of musical work(s) and performance(s)? |
| **Key Vocabulary** | Evaluate, Criteria, Expressive Elements, Elements of Music |

### Performance Standards:

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Mu.RE9.Pro.A**<br><br>I can evaluate programs of music and performances using appropriate musical vocabulary and established criteria. | **Mu.RE9.Acc.A**<br><br>I can develop criteria to evaluate music and music performances using appropriate musical vocabulary. | **Mu.RE9.Adv.A**<br><br>I can develop and justify evaluation of music and performances, using appropriate musical vocabulary. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Use a provided rubric or criteria to rate a performance while watching a recorded or live performance.<br><br>Provide written or verbal feedback identifying strengths and areas for improvement in a performance.<br><br>Write brief comments identifying one strength and one area for improvement after a performance. | Collaborate with peers to create a performance rubric with their own evaluation criteria to assess musical works or performances.<br><br>Use specific musical terms when comparing two performances of the same piece.<br><br>Offer detailed verbal feedback to peers and explain why certain musical choices were effective or ineffective. | Independently critique a performance and support their opinions with specific musical evidence.<br><br>Compare performances from different ensembles or time periods and explain why opinions might differ.<br><br>Facilitate a peer critique discussion, prompting others to use precise vocabulary and criteria. |

**Connections: Comprehensive Arts Pathways**

| Competencies | Career-Connected Learning |
|---|---|
| Select music for analysis or inclusion in programs of music<br><br>Read notated music<br><br>Apply criteria to analyze musical works and performances<br><br>Apply research skills to analyze musical works and performances<br><br>Apply cultural and contextual knowledge analyze and refine musical works and performances<br><br>Analyze music based on musical, cultural, and historical context | Arts-Aligned Industry Recognized Credentials<br><br>District Large Ensemble Adjudication Festival<br><br>District Solo and Ensemble Festival<br><br>MMEA State Solo and Ensemble Festival<br><br>Community music ensembles<br><br>Participation in available industry opportunities (e.g., recording studio, repair shop/apprenticeship) |

## CONNECTING: ANCHOR STANDARDS 10-11

### Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

| MUSIC | CONNECTING – CN10 | SYNTHESIZE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. |
| **Essential Question** | How do musicians make meaningful connections to creating, performing, and responding? |
| **Key Vocabulary** | Connection, Personal Experience, Influence, Musical Intent, Synthesis, Background Knowledge, Expression, Decision-Making (Artistic Choice), Relevance, Reflection |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Mu.CN10.Pro.A**<br>I can describe how my interests, experiences, knowledge, and skills influence the musical choices I make when creating, performing, and responding. | **Mu.CN10.Acc.A**<br>I can explain and analyze how my interests, experiences, knowledge, and skills shape my musical choices and intentions when creating, performing, and responding. | **Mu.CN10.Adv.A**<br>I can describe how interests, experiences, knowledge, and skills relate to personal choices and musical intentions when creating, performing, and responding to music. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Describe why they chose a piece of music to perform based on personal interest of familiarity.<br><br>Share how a personal experience (e.g., a memory, event, or emotion) influenced a simple composition or improvisation.<br><br>Identify how prior learning (e.g., rhythm patterns, scales, or techniques) helped them complete a musical task.<br><br>Explain in basic terms how their musical preferences connect to their everyday life. | Explain how specific life experiences or cultural background influenced their interpretation or performance of a piece.<br><br>Analyze how their musical skills and prior knowledge informed decisions made in a composition or rehearsed process.<br><br>Justify musical choices (e.g. dynamic, tempo, style) by connecting them to personal perspective or intended expression.<br><br>Reflect on how their understanding of music has evolved over time and how that impacts current musical decisions. | Synthesize personal experiences, musical knowledge, and technical skills to make and defend artistic decisions across creating, performing, and responding.<br><br>Articulate how their musical intentions are shaped by a combination of personal identity, experiences, and developed expertise, citing specific examples of their work.<br><br>Evaluate how effectively their musical choices communicate intended meaning, adjusting decisions based on reflection and feedback.<br><br>Draw connections between their personal artistic voice (e.g., genre, culture, or tradition) to refine and justify their work. |

**Connections: Comprehensive Arts Pathways**

| Competencies | Career-Connected Learning |
|---|---|
| Synthesize experiences, knowledge, and skills to inform artistic decisions<br><br>Explain how personal perspective and context shape musical intent | Arts-Aligned Industry Recognized Credentials<br><br>Community music ensembles<br><br>Participation in available industry opportunities (e.g., recording studio, repair shop/apprenticeship)<br><br>Informal music opportunities |

**Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.**

| MUSIC | CONNECTING – CN11 | RELATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding. |
| **Essential Question** | How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? |
| **Key Vocabulary** | Analyze, Arts Disciplines, Connection |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Mu.CN11.Pro.A**<br>I can describe how music functions as a form of personal, societal, cultural, and historical communication and expression, referring to basic musical characteristics. | **Mu.CN11.Acc.A**<br>I can analyze and explain how music functions as a form of personal, societal, cultural, historical, and political communication and expression, using musical characteristics and contextual examples. | **Mu.CN11.Adv.A**<br>I can describe, justify and explain how music functions as a form of personal, societal, cultural, historical, political, and ethical communication and expression, citing musical characteristics and research. |
| **Mu.CN11.Pro.B**<br>I can describe factors that impact the roles of music in the lives of people. | **Mu.CN11.Acc.B**<br>I can describe and analyze factors that impact the roles of music in the lives of people, using examples from musical works and contexts. | **Mu.CN11.Adv.B**<br>I can describe and analyze factors that impact the roles of music in the lives of people, citing research. |
| **Mu.CN11.Pro.C**<br>I can describe influences and interactions among music, dance, theatre, visual arts, media arts, and other disciplines. | **Mu.CN11.Acc.C**<br>I can describe and analyze influences and interactions among music, dance, theatre, visual arts, media arts, and other disciplines, using examples from works and contexts. | **Mu.CN11.Adv.C**<br>I can describe influences and interactions among music, dance, theatre, visual arts, media arts, and other disciplines, citing research. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Point out how a piece's tempo, lyrics, or instrumentation connects to a cultural or historical setting.<br><br>Talk about where they encounter music in daily life.<br><br>Identify obvious connections between music and another art form, such as music and dance in a video clip. | Explain how a piece reflects the time period or culture in which it was created using specific examples.<br><br>Discuss how different life experiences shape how people use or value music.<br><br>Analyze a work that combines music with theatre, film, or visual art and explain how the arts interact. | Reference research or sources while explaining how music communicates political, social, or ethical ideas.<br><br>Compare how music functions differently across cultures or historical periods using evidence. |

**Connections: Comprehensive Arts Pathways**

| Competencies | Career-Connected Learning |
|---|---|
| Analyze relationships between music and societal, cultural, and historical contexts<br><br>Describe roles and functions of music across cultures and time periods<br><br>Identify connections between music and other arts or disciplines<br><br>Use contextual knowledge to deepen understanding of musical works | Arts-Aligned Industry Recognized Credentials<br><br>Community music ensembles<br><br>Participation in available industry opportunities (e.g., recording studio, repair shop/apprenticeship)<br><br>Informal music opportunities |

# Music Standards Glossary

**Accompaniment**: The music providing rhythmic and/or harmonic support and structure which complements a melody, or main musical line.

**Accuracy**: Playing or singing the correct notes at the correct time and pitch level.

**Analysis:** The process of breaking down music to understand its elements and structure.

**Articulation:** The way notes are played or sung.

**Artistic Intent:** The intended meaning or message the performer attempts to communicate through a musical creation.

**Arts Disciplines**: Creative areas of practice that involve expression, storytelling, and cultural participation, including but not limited to dance, media arts, music, theatre, and visual arts.

**Audience**: The people who watch a performance. The audience is a critical part of the performance experience, and audience behavior and participation norms vary across genres, cultures, and contexts.

**Background Knowledge:** What a student already knows that shapes how they engage with music.

**Comparison:** Identifying similarities and differences between two or more musical works.

**Composer**: A person who writes music.

**Composition:** The process of organizing musical ideas into a structured and intentional work.

**Conceptualize:** To plan and form a clear musical idea before creating or performing it.

**Connection:** A relationship between music and a person's life, ideas, feelings, or experiences.

**Context (Creative):** The purpose, setting, or situation that influences how music is created and performed.

**Context (Listening):** Cultural, historical, or social background that informs understanding of music.

**Contrast (Musical)**: A noticeable difference between two musical sounds or elements – like loud versus soft, fast versus slow, or high versus low.

**Create:** The act of making original musical ideas using voice, instrument, body, or other sounds.

**Creative Idea:** An original musical thought or concept inspired by feelings, experiences, or prompts.

**Criteria:** The rules, goals, or standards we look for to evaluate a piece of music.

**Culture:** The traditions, celebrations, music, language, and customs shared by groups of people.

**Decision-Making (Artistic Choice):** Selecting musical elements based on intent and response.

**Dynamics:** The volume of music used to express musical intent.

**Evaluate:** To carefully look at an artwork and decide how effective it is using evidence and criteria.

**Experience:** Something a person has done, seen, heard, or felt that helps shape their musical understanding and choices.

**Explore:** To try out different sounds, movements, or musical elements.

**Expression**: Showing feelings, ideas, or emotions through music, movements, or sound.

**Expressive Elements:** Musical features (dynamics, tempo, articulation) used to convey meaning.

**Expressive Intent:** The emotion, idea, or meaning the performer communicates through music.

**Feedback**: Helpful ideas, comments, or suggestions that help someone improve their work.

**Genre:** A category of music characterized by similarities in form, style, instrumentation, purpose, or historic or cultural background.

**Harmony**: The sounding of two or more different notes played or sung at the same time, providing support for the melody or main tune in a musical piece or selection.

**Iconic Notation:** A system of using symbols and pictures to represent music instead of more traditional staff notation.

**Improvisation:** Spontaneously creating music in the moment using known elements or patterns.

**Influence:** The impact of experiences, knowledge, or culture on musical decisions.

**Inspiration Source:** A stimulus (image, story, emotion, culture) that sparks musical ideas.

**Interest:** Something a person enjoys, likes, or wants to learn more about.

**Interpretation:** The performer's personal understanding and expressive choices in music.

**Interpretation (Listener):** How a listener understands and assigns meaning to music.

**Key Signature**: A component of standard notation that tells a musician which notes to play by indicating with a set of sharps or flats written at the lefthand side of the musical staff line the key of that musical line.

**Listener Response:** A reaction (emotional, analytical, or descriptive) to music.

**Listening Selection:** The act of choosing music based on interests, experiences, or purpose.

**Measure**: A measure (or bar) is a segment of time in a piece of music defined by a specific number of beats and shown, in standard notation, as separated by vertical lines, or bar lines.

**Melody**: The main musical line in a song, consisting of a sequence of notes with varying pitches and rhythms.

**Meter**: The regular, repeating pattern of strong and weak beats in music, organized into a specific number of beats per musical measure (or bar).

**Musical Choice:** A decision a musician makes about how to create, perform, or respond to music.

**Musical Elements:** Core components of music such as rhythm, melody, harmony, dynamics, and tempo.

**Musical Evidence:** Specific elements or features in music used to support an observation or opinion.

**Musical Form:** The structure or organization of a piece of music.

**Musical Intent:** The purpose or meaning behind musical decisions when creating, performing, or responding.

**Musical Preference:** A personal choice or opinion about music based on individual taste.

**Musical Structure:** The arrangement of sections and ideas within a piece of music.

**Musicality**: The ability to express emotion and meaning in a musical performance beyond the simple execution of playing a sequence of notes.

**Notation:** A system of writing music using symbols to represent pitch, rhythm, and audience.

**Pattern:** A repeated musical idea (such as rhythm or melody) that can be performed more than once.

**Perform:** To sing, play, move or share music for oneself or others.

**Performance Context:** The setting, culture, or purpose influencing how music is performed.

**Performer**: A person who shares music (or dance or theatre) with an audience.

**Phrase**: A sequence of musical notes that has a sense of a beginning/middle/end, much like a sentence in a story, and can be combined with additional musical phrases to form a melody.

**Pitch:** How high or low a sound is.

**Practice**: To repeat a specific skill or part of a piece or performance, on your own or with guidance, in order to improve it.

**Purpose for Listening:** The reason for engaging with music.

**Rehearse**: To practice a performance, often using feedback, to make it better before sharing it with an audience.

**Relevance:** How music relates to a student's life or experiences.

**Reflection:** Thinking about how personal experiences influence musical understanding or choices.

**Repertoire:** A selection of music chosen for performance based on purpose, audience, and skill level.

**Respond:** To share thoughts, feelings, ideas, or reactions about music through speaking, writing, movement, drawing, or performing.

**Response:** A personal reaction to music, including thoughts, feelings, and interpretations.

**Revision**: The process of changing your work/composition to make it better.

**Rhythm:** The pattern of sounds and silences in music, often connected to beat and timing.

**Sound Source:** Anything that can produce sound.

**Standard Notation:** A visual system of writing music down on a five-line staff, indicating which pitches to play and how long to hold them; also referred to as “staff notation” or “traditional Western notation.”

**Structure:** The organization or form of a piece of music.

**Synthesis:** Combining personal experiences, knowledge, and musical skills to create or understand music.

**Technical Skill:** The physical ability to accurately perform music on an instrument or voice.

**Technology (Music Creation):** Digital or electronic tools used to compose, record, or edit music.

**Tempo:** The speed of the music, which affects mood and style.

**Timbre:** The unique color or quality of a sound that applies to a particular instrument or voice.

**Time Signature**: A component of standard notation that tells a musician how many note values of a particular type fit into each measure (or bar), also known as the meter of that portion of music.

**Tone**: The unique color, texture, or character of an instrument’s or voice’s sound.




Maryland
STATE DEPARTMENT OF EDUCATION

# Maryland Fine Arts Theatre Standards

Theatre

Division of Instructional Programs

September 2026

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# Introduction

**The arts are a fundamental part of every child's education, as acknowledged by Maryland state regulations. Schools must offer standards-based programs of instruction, aligned to the Maryland Fine Arts Standards, in the following five arts disciplines:**

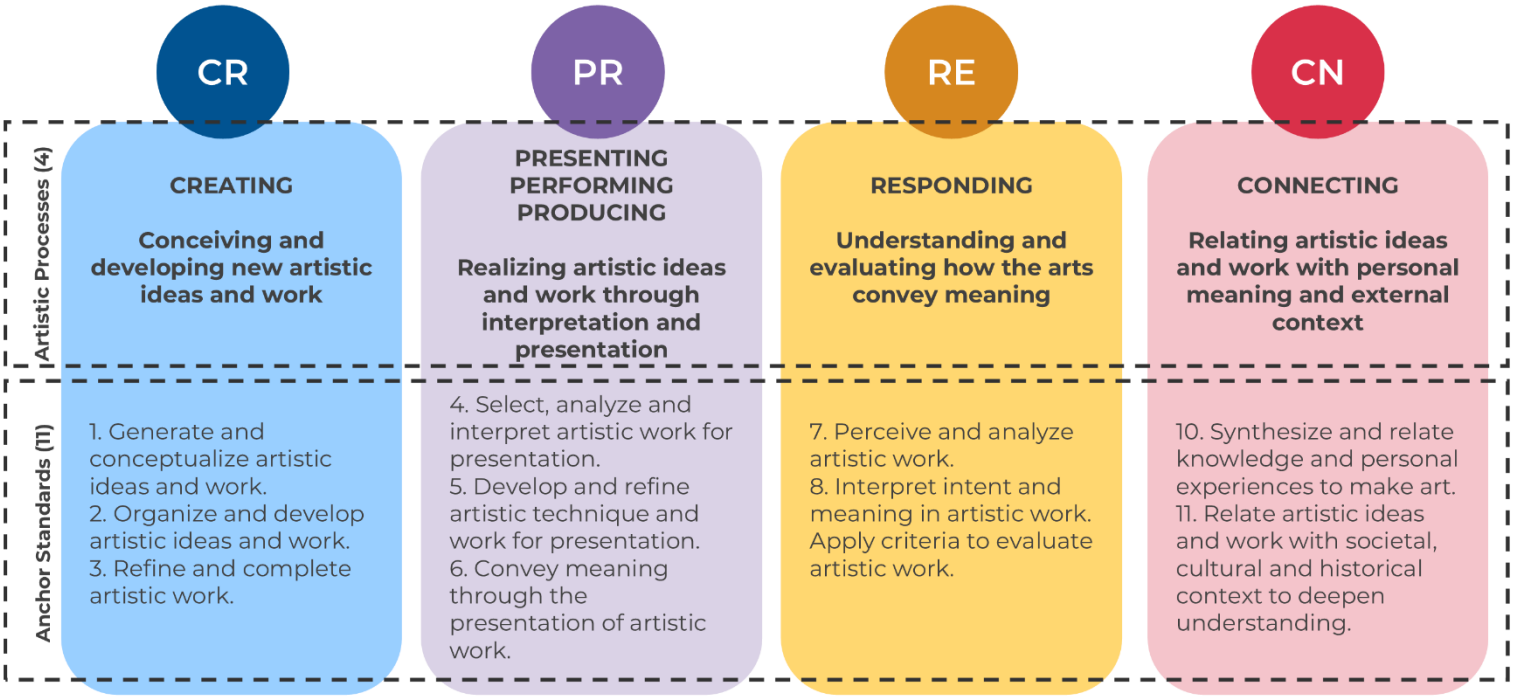



## PURPOSE AND FUNCTION

The Maryland Fine Arts Standards outline the minimum standards Maryland students should learn in each grade level from prekindergarten through grade 12. A standard represents a goal or outcome of an educational program; standards are vertically-aligned, expected outcomes for all students. The standards do not dictate the design of a lesson plan or how units should be organized. The standards establish a statewide baseline of what students should know and be able to do at the conclusion of a grade or course. The instructional program should emphasize the development of students' abilities to acquire and apply the standards. The curriculum must ensure that appropriate differentiations are made for diverse populations of students found within Maryland schools. These standards are not a set of instructional or assessment tasks, but rather statements of what students should be able to do after instruction. Decisions on how best to help students meet these program goals are at the designation of local education agencies and teachers. Curriculum includes the vast array of instructional materials, readings, learning experiences and local mechanisms of assessment, including the full body of content knowledge to be covered, all of which are to be selected at the local level according to Maryland law.

## STANDARDS

The state standards for arts (including dance, media arts, music, theatre, and visual art), in alignment with the National Core Arts Standards, are rooted in creative concepts and provide educators with a consistent process for teaching all students in Prekindergarten through 12$^{th}$ grade across all five arts disciplines. The 11 anchor standards are organized across four artistic processes.




### Overview of the Artistic Processes and Anchor Standards

The Maryland Fine Arts Standards are designed to engage students in the **four artistic processes**:

- Creating: Conceiving and developing new artistic ideas and work.
- Presenting/Performing/Producing: Realizing artistic ideas and work through interpretation and presentation, including presenting (visual art), performing (dance, music, theatre), and producing (media arts).
- Responding: Understanding and evaluating how the arts convey meaning.
- Connecting: Relating artistic ideas and work with personal meaning and external context.

The **11 anchor standards**, branching from the four artistic processes, are a unifying element across the arts disciplines that describe the artistic literacy that students should demonstrate throughout their education. These are not to be confused with the discipline- and grade-level-specific performance standards, which express individual measurable goals for learning in dance, media arts, music, theatre and visual art. The anchor standards describe the general knowledge and skills that students are expected to demonstrate throughout their education in the arts and serve as the tangible educational expression of artistic literacy. Accompanying each anchor standard is a **focus term** describing the action students engage in to achieve that anchor standard.

Each arts discipline includes a set of **performance standards** unique to that discipline. The performance standards illustrate what each of the anchor standards might look like as students engage in the artistic process within that arts discipline. Performance standards are written for grades PreK-8 as grade-level standards, and for high school in three levels: proficient, accomplished and advanced. All performance standards align to the eleven overarching anchor standards.

## HOW TO READ THE MARYLAND FINE ARTS STANDARDS

### Anchor Standard Overview

Under each anchor standard are tables color-coded by artistic process that list the following:

- artistic discipline, artistic process + anchor standard code, and focus term;
- enduring understanding, essential questions, and key vocabulary;
- performance standards by grade level and accompanying examples of what students might do in a classroom when learning a given performance standard.

### Standard Code

These codes provide unique identifiers for each performance standard, by discipline and grade-level or high school proficiency level. Below you will find an example code explanation and a table serving as a key for all codes in the fine arts standards document.

### Example:

D.CR3.4.A = Dance ■ Creating + Anchor Standard 3 ■ Grade 4 ■ A (first) Performance Standard




### Table: Key for All Arts Standards Abbreviations

| Arts Discipline | Artistic Process + Anchor Standard | Grade-Level or HS Proficiency Level | Performance Standard |
|---|---|---|---|
| • **D**=dance<br>• **Me**=media arts<br>• **Mu**=music<br>• **Ta**=theatre arts<br>• **Tt**=technical theatre<br>• **V**=visual art | • **CR**=creating<br>• **PR**=presenting<br>• **RE**=responding<br>• **CN**=connecting<br>+<br>• Anchor Standard **1-11** | • **PreK**=Prekindergarten<br>• **1-8**=grades 1-8<br>• **Pro**=proficient<br>• **Acc**=accomplished<br>• **Adv**=advanced | • **A-D**=performance standard or indicator |

## GRADE-LEVEL OVERVIEW

### Prekindergarten through 2nd Grade

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

Under regulations adopted by the State Board of Education (COMAR 13A.04.16.01), local education agencies are required to provide an instructional program in fine arts each year for all students within prekindergarten-5 grade span, such that students shall have experiences in the fine art forms of dance, media arts, music, theatre, and visual art.

Performance standards are written for each grade level. Local education agencies may choose to band the performance standards PreK-2 by using the 1st-grade performance standards.

### Grades 3 through 5

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

Under regulations adopted by the State Board of Education (COMAR 13A.04.16.01), local education agencies are required to provide an instructional program in fine arts each year for all students within grades prekindergarten-5, such that students shall have experiences in the fine art forms of dance, media arts, music, theatre, and visual art

Performance standards are written for each grade level. Local education agencies may choose to band the performance standards 3-5 by using the 4th-grade performance standards.

### Grades 6 through 8

The arts program for grades 6-8 provides a foundation in the arts so that students can communicate at a basic level in each of the arts disciplines of dance, media arts, music, theatre, and visual arts. Emphasis should be placed on exposing students to a variety of arts disciplines through active experiences, as well as now giving students the opportunity to focus on one arts discipline for more in-depth study. This more in-depth study will support students in the future if they choose to pursue a Comprehensive Arts Pathway in an art form at the high school level. Working toward this grounding in the arts engages students in arts literacy development, analysis and critique of the arts, and active sharing of their own work with others.

Under regulations adopted by the State Board of Education (COMAR 13A.04.16.01), local education agencies are required to provide an instructional program in fine arts each year for all students within grades 6-8, such that students may specialize in one or more of the fine art forms of dance, media arts, music, theatre, and visual art.

Performance standards are written for each grade level and are sequential by design.

- Local education agencies that use sequential levels (I, II, III) instead of grade-level identification at this level can align the content of the standards as follows:
    - Grade 6 → Level I
    - Grade 7 → Level II
    - Grade 8 → Level III
- Local education agencies may choose to band the performance standards 6-8 by using the 7th-grade performance standards.

### Grades 9 through 12

The arts program at the high school level allows students to specialize in one or more arts discipline. Specialization enables students to study an arts discipline (dance, media arts, music, theatre, or visual art) in an in-depth manner and work toward achieving the more rigorous performance levels of Accomplished or Advanced, as well as to pursue completion of a Comprehensive Arts Pathway by graduation. Students who specialize in an arts discipline will participate in performance-based arts courses designed to develop skills and understanding that will allow them to use the arts discipline as a high-level communication tool. Students choosing not to specialize in an arts discipline will move beyond the foundation achieved at the middle school level toward the Proficient level. Achieving proficiency in the arts requires that students are exposed to a variety of arts disciplines through active experiences. While connecting to the arts is a natural outcome of this more general approach to arts education, engagement in the creating, performing and responding artistic processes remains critical in the general education of all students and promotes deep understanding and appreciation of the arts.

Under regulations adopted by the State Board of Education (COMAR 13A.04.16.01), local education agencies are required to provide an instructional program in fine arts each year that enables all students in grades 9-12 to meet graduation requirements and to select from among fine arts courses of dance, media arts, music, theatre, and visual art that will prepare them for post-secondary education and careers.

### Descriptors for High School Performance Standards Levels

- Proficient: The foundational level of achievement for high school, attainable by most students who complete a high-school level arts course (or equivalent) beyond the foundation provided by PreK-8 instruction.
- Accomplished: A higher level of achievement, generally attained by students who complete a more rigorous sequence of high school arts courses (or equivalent) beyond the Proficient level.
- Advanced: A level and scope of achievement that is beyond the rigor of the articulated Accomplished level, representing a substantial expansion of student knowledge, skills, and understanding, and preparing students for career and/or college-level work.

## CONNECTIONS TO THE MARYLAND COMPREHENSIVE ARTS PATHWAYS

The Comprehensive Arts Pathways describe sequential courses of study in any of the five arts disciplines and additional career-aligned activities that prepare students to be college- and career-ready in the arts upon high school graduation so that they may join the state's robust creative economy if they choose. The Pathways are aligned to: (1) the Blueprint for Maryland's Future – Pillar 3: College and Career Readiness, and (2) the MSDE College and Career Readiness Standard Policy, Version 2.0 (CCR Standard, 2025).

Connections to career-connected learning competencies and arts-aligned industry recognized credentials are cited in the high school standards portion of this document.

### Arts Pathway Requirements:

Completion of a Comprehensive Arts Pathway for a Maryland public high school student requires:

1. **4 credits** taken in 9th-12th grades of fine arts courses (dance, media arts, music, theatre, visual art)
2. **3 credits** must be in the same arts discipline (dance, media arts, music, theatre, visual art)
3. **At least one of the following** is required in addition to the arts course requirements above:
    a. Participation in county-, region-, and/or state-wide exhibition, performance, or audition, where applicable
    b. Completion of a capstone arts project, performance, or exhibition
    c. Earning an arts-aligned Industry-Recognized Credential and/or completing a high school-level registered apprenticeship or internship

## PHILOSOPHICAL FOUNDATIONS AND TRANSFERABLE LEARNING GOALS OF ARTS EDUCATION

The philosophical foundations and transferable learning goals align to the College and Career Readiness Pillar of the Blueprint for Maryland's Future and form the core of the arts education standards. They define the essential principles and knowledge that a quality arts education will produce over a lifetime.

| Topic | Philosophical Foundation | Transferable Learning Goals |
|---|---|---|
| **The Arts as Communication** | In today's multimedia society, the arts are the media and therefore provide powerful and essential means of communication. The arts are a way of providing unique symbol systems and metaphors that convey and inform life experience. | Artistically literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses and communicates their own ideas **and** can respond by analyzing and interpreting the artistic communications of others. |
| **The Arts as Creative Personal Voice** | Participation in each of the arts as creators, performers, and audience members enables individuals to discover and develop their own creative capacity, thereby providing a source of lifelong satisfaction and expression. | Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing, and responding to art and culture as an adult. |

| Topic | Philosophical Foundation | Transferable Learning Goals |
|---|---|---|
| **The Arts as Culture, History, and Connectors** | Throughout history, the arts have enabled individuals and communities to express ideas, emotions, and beliefs. Each discipline shares common goals but approaches them through distinct media and techniques. Understanding artwork offers insight into diverse cultures and provides opportunities to connect meaning across content areas. | Artistically literate citizens know and understand artwork from varied historical periods and cultures and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts and cultivate habits of searching for and identifying patterns and relationships between the arts and other knowledge. |
| **The Arts as a Means to Wellbeing** | Participation in the arts as creators, performers, and audience members (responders) enhances mental, physical, and emotional wellbeing. | Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in all the arts. |
| **The Arts as Community Engagement** | The arts provide means for individuals to collaborate and connect with others in an enjoyable, inclusive environment as they create, prepare, and share artwork that brings communities together. | Artistically literate citizens seek artistic experiences and support the arts in their local, state, national, and global communities. |

# Theatre Standards: Grades PreK-2

## INTRODUCTION

The theatre program for students in grades PreK-2 centers on active, joyful exploration through dramatic play, theatre games, and guided drama experiences. Instructional emphasis at the early childhood and primary levels should be placed on exposing students to theatre through active experiences. This exploration includes engaging in collaborative storytelling, identifying story elements, and expressing meaning through movement and dialogue. Students should begin making connections between the theatre arts and their own personal experiences. Students begin to learn how they can use theatre to bring a text to life through spectacle. The introduction of these essential theatre components in the early elementary levels reinforces literacy, fosters early arts literacy, and cultivates a deeper understanding of the human experience explored through theatre.

Performance standards are written for each grade level. Local education agencies may choose to band the performance standards from PreK-2 by using the 1st-grade performance standards.

### Note on Theatre Standards PreK-12

Across all grade levels, Maryland State Theatre Standards include both a Theatre Arts (**Ta**) and a Technical Theatre (**Tt**) track, ensuring that students explore the full breadth of theatrical practice from their very first arts experiences.

## CREATING: ANCHOR STANDARDS 1-3

### Anchor Standard 1: Generate and conceptualize artistic ideas and work.

| THEATRE | CREATING – CR1 | EXPLORE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists rely on intuition, curiosity, and critical inquiry. |
| **Essential Question** | What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in collaborative and creative exploration and inquiry? |
| **Key Vocabulary** | Guided Drama Experience, Dramatic Play, Plot, Props, Costumes |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Ta.CR1.P.A**<br>I can use my imagination to act out ideas. | **Ta.CR1.K.A**<br>I can suggest and act out ideas in a guided drama experience. | **Ta.CR1.1.A**<br>I can suggest and act out ideas about what could happen next in a guided drama experience. | **Ta.CR1.2.A**<br>I can suggest and act out ideas that help develop what happens in a guided drama experience. |
| **Tt.CR1.P.A**<br>I can notice simple technical theatre elements in a spectacle (like lights, sounds, or props). | **Tt.CR1.K.A**<br>I can identify simple technical elements in a spectacle (lights, sounds, costumes, props). | **Tt.CR1.1.A**<br>I can identify how props, costumes, lights or sound help tell a story. | **Tt.CR1.2.A**<br>I can identify and propose technical details (props, sound, simple costumes) that support a story. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Listen to a picture book story read by their teacher and identify story elements (Where does the story take place? Who is the story about?).<br><br>Mimic teacher acting out a feeling or action from the story together or taking turns. | Create a class story with teacher support about riding on a school bus on a cold, snowy day and act it out as a group.<br><br>Share ideas for what props or costumes they would need to make the class story more believable. | Act as an animal using only the sounds the animal makes and their body, while the rest of the class guesses which animal is being portrayed.<br><br>Draw simple props to accompany their animal sounds. | In groups, students write a short story with 1-3 characters and a beginning, middle, and end.<br><br>Invent and create simple props to accompany the story. |

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

| THEATRE | CREATING – CR2 | PLAN |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists work to discover different ways of communicating. |
| **Essential Question** | How, when, and why do theatre artists' choices change? |
| **Key Vocabulary** | Guided Drama Experience, Design, Character, Dialogue, Plot |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Ta.CR2.P.A**<br>I can act out a character through dramatic play and in a guided drama experience. | **Ta.CR2.K.A**<br>I can make choices about what my character says and does in a guided drama experience. | **Ta.CR2.1.A**<br>I can help develop characters and what happens in a guided drama experience. | **Ta.CR2.2.A**<br>I can develop characters, dialogue, and a sequence of events in a guided drama experience. |
| **Tt.CR2.P.A**<br>I can explore different ways to help create the world of a story in dramatic play. | **Tt.CR2.K.A**<br>I can share ideas for props, costumes, or settings to show a story. | **Tt.CR2.1.A**<br>I can offer ideas for different design elements in a guided drama experience. | **Tt.CR2.2.A**<br>I can offer ideas as part of a theatrical design team with prompting and support. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Act out a familiar story as a class, following teacher prompts for characters and actions.<br><br>Repeat simple lines or phrases as a character during group storytelling. | Act out a story with assigned roles, adding simple movements or repeated lines.<br><br>Suggest ideas for how a character would dress. | Perform a short story as a class with the teacher narrating while students act out roles.<br><br>Draw pictures of characters and where they are to accompany class short story. | Create and perform a short, guided drama with defined characters, dialogue, and sequence of events.<br><br>Share ideas for simple props to use and how to represent story elements (character, setting, etc). |

**Anchor Standard 3: Refine and complete artistic work.**

| THEATRE | CREATING – CR3 | REFINE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists refine their work and practice their craft through rehearsal. |
| **Essential Question** | How do theatre artists transform and edit their original ideas? |
| **Key Vocabulary** | Acting/Artistic Choices, Guided Drama Experience |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Ta.CR3.P.A**<br>I can try a different way to act out an idea. | **Ta.CR3.K.A**<br>I can try a different ways to show what happens in a guided drama experience. | **Ta.CR3.1.A**<br>I can make changes to ideas or dialogue in a guided drama experience. | **Ta.CR3.2.A**<br>I can explore different choices for plot and dialogue in a guided drama experience. |
| **Ta.CR3.P.B**<br>I can explore where to stand or move with prompting and support. | **Ta.CR3.K.B**<br>I can try different ways to move in a guided drama experience. | **Ta.CR3.1.B**<br>I can make choices about where and how to move in a guided drama experience. | **Ta.CR3.2.B**<br>I can explore different choices for staging a guided drama experience. |
| **Tt.CR3.P.A**<br>I can try different ways to use an object in dramatic play. | **Tt.CR3.K.A**<br>I can try ideas for a prop, costume, or setting. | **Tt.CR3.1.A**<br>I can suggest and try different solutions for a technical element. | **Tt.CR3.2.A**<br>I can explore different solutions for a technical element with prompting and support. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Mimic the teacher pretending to be a character by standing, moving, speaking in different ways.<br><br>Explore using common classroom objects in different ways during dramatic play. | Change how they say a line or phrase to express different emotions.<br><br>Experiment with where to stand or move during a scene. | Perform a scene multiple times and adjust voice or movement choices.<br><br>Suggest different ways to use a prop to help tell a story. | Revise a short scene by changing dialogue, movement, or staging.<br><br>Explore multiple ways to use a prop, costume, or stage element to improve performance. |

## PERFORMING: ANCHOR STANDARDS 4-6

### Anchor Standard 4: Analyze, interpret, and select artistic work for presentation.

| THEATRE | PERFORMING – PR4 | SELECT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists make strong choices to effectively convey meaning. |
| **Essential Question** | Why are strong choices essential to interpreting a drama or theatre piece? |
| **Key Vocabulary** | Character Traits, Blocking/Staging, Setting |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Ta.PR4.P.A**<br><br>I can use my face, body, or voice to show a character or feeling. | **Ta.PR4.K.A**<br><br>I can explore how a character moves, feels and sounds. | **Ta.PR4.1.A**<br><br>I can use my body and voice to show a character's traits and feelings. | **Ta.PR4.2.A**<br><br>I can explore how my body, face, gestures, and voice communicate a character's traits and feelings. |

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Tt.PR4.P.A**<br><br>I can notice where a story takes place. | **Tt.PR4.K.A**<br><br>I can explore ways to show where a story takes place. | **Tt.PR4.1.A**<br><br>I can suggest setting or staging ideas for a guided drama experience. | **Tt.PR4.2.A**<br><br>I can present ideas for setting and staging in a guided drama experience based on a known story. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Show how a character feels using facial expressions and body language.<br><br>Share ideas about where a story takes place (e.g., "in a forest," "at school"). | Act like a character from a story using gestures, voice, and simple staging ideas.<br><br>Listen to a teacher tell or read a short story aloud and draw pictures of where it takes place. | Choose how to show a character's feelings through movement and voice.<br><br>Suggest ideas for setting or staging in a guided drama. | Collaborate to make decisions about staging, character expression, and performance choices.<br><br>Use body, voice, and gesture intentionally to communicate character traits. |

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

| THEATRE | PERFORMING – PR5 | EMBODY |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists develop personal processes and skills for a performance or design. |
| **Essential Question** | What can I do to fully prepare a performance or technical design? |
| **Key Vocabulary** | Theatre Games, Technical Elements |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Ta.PR5.P.A**<br>I can participate in theatre games using my imagination, body, and voice. | **Ta.PR5.K.A**<br>I can develop my performance skills, using my imagination, body and voice to practice acting out parts of a story with my classmates. | **Ta.PR5.1.A**<br>I can work with others, using theatre exercises and games, to prepare for a performance. | **Ta.PR5.2.A**<br>I can use basic imagination, movement, and vocal exercises to rehearse for a guided drama performance. |
| **Tt.PR5.P.A**<br>I can explore simple props, costumes, or sounds during dramatic play. | **Tt.PR5.K.A**<br>I can create simple props, costumes, or sounds to accompany a story. | **Tt.PR5.1.A**<br>I can create a simple technical element to support a short performance. | **Tt.PR5.2.A**<br>I can create simple technical elements that enhance a guided drama experience. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Participate in movement and vocal warm-ups (stretching, sound play).<br><br>Use imagination and/or pantomime to indicate pretend objects or environments. | Practice simple theatre exercises (mirror activities, movement games).<br><br>Use voice and body to show different characters from a story. | Engage in structured warm-ups and apply them to short performances.<br><br>Use props or costumes to support character portrayal. | Work in small groups to act out scenes from a known story to present for other small groups in class.<br><br>Create simple technical elements (props, costumes, sound) as part of a class performance. |

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

| THEATRE | PERFORMING – PR6 | PRESENT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience. |
| **Essential Question** | What happens when theatre artists and audience share a creative experience? |
| **Key Vocabulary** | Guided Drama Experience, Technical Elements, Technical Choices, Acting/Artistic Choices |

### Performance Standards:

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Ta.PR6.P.A**<br>I can participate in acting out a story with my classmates for others. | **Ta.PR6.K.A**<br>I can present a story with my classmates for an informal audience. | **Ta.PR6.1.A**<br>I can work with others to present a guided drama experience for an audience. | **Ta.PR6.2.A**<br>I can present an informal, guided drama experience based on a known story for an audience. |
| **Tt.PR6.P.A**<br>I can help use simple technical elements when sharing a story. | **Tt.PR6.K.A**<br>I can help use props, costumes, or sounds when sharing a story. | **Tt.PR6.1.A**<br>I can work with others to use simple technical elements safely (props, costumes, or sound) during a performance. | **Tt.PR6.2.A**<br>I can make technical choices to help present a guided drama experience for an audience. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Perform a short class story for another class or teacher.<br><br>Use movement and voice to share a story with an audience. | Perform a group story for classmates or families.<br><br>Use expression to help the audience understand the story. | Present a short drama with clear beginning, middle, and end.<br><br>Use voice and movement to communicate meaning to an audience. | Perform a short play or drama for an informal audience.<br><br>Collaborate to present a complete performance. |

## RESPONDING: ANCHOR STANDARDS 7-9

### Anchor Standard 7: Perceive and analyze artistic work.

| THEATRE | RESPONDING – RE7 | ANALYZE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists reflect to understand the impact of drama processes and theatre experiences. |
| **Essential Question** | How do theatre artists comprehend the essence of drama processes and theatre experiences? |
| **Key Vocabulary** | Technical Elements, Acting/Artistic Choices |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Ta.RE7.P.A**<br><br>I can share something I notice in a performance. | **Ta.RE7.K.A**<br><br>I can identify something an actor does in a performance. | **Ta.RE7.1.A**<br><br>I can identify acting choices and share my response to them. | **Ta.RE7.2.A**<br><br>I can identify acting choices and share a personal response to a theatrical experience. |

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Tt.RE7.P.A**<br><br>I can notice props, costumes, lighting, or sounds in a performance. | **Tt.RE7.K.A**<br><br>I can identify technical elements in a performance. | **Tt.RE7.1.A**<br><br>I can identify technical choices (costumes, props, lighting, sound) that help tell a story. | **Tt.RE7.2.A**<br><br>I can identify technical choices (costumes, props, lighting, sound) and share my response to them in a theatrical experience. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Watch a performance and share what they saw or liked.<br><br>Mimic a character's movement or expression. | Describe what a character did or how they felt.<br><br>Share favorite parts of a performance. | Identify the choices actors made using voice or movement.<br><br>Explain what they liked and why. | Identify artistic choices and describe personal reactions.<br><br>Discuss how choices helped tell the story. |

**Anchor Standard 8: Interpret intent and meaning in artistic work.**

| THEATRE | RESPONDING – RE8 | INTERPRET |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics. |
| **Essential Question** | How can the same work of art communicate different messages to different people? |
| **Key Vocabulary** | Technical Choices, Character |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Ta.RE8.P.A**<br>I can identify a character and how they feel. | **Ta.RE8.K.A**<br>I can describe what a character does and how they feel. | **Ta.RE8.1.A**<br>I can respond to a character's feelings and actions. | **Ta.RE8.2.A**<br>I can identify and respond to various characters in a theatrical experience. |
| **Ta.RE8.P.B**<br>I can connect a character's feelings to my own. | **Ta.RE8.K.B**<br>I can connect a character's feelings to something I have experienced. | **Ta.RE8.1.B**<br>I can connect my experiences to a character's feelings and actions. | **Ta.RE8.2.B**<br>I can make personal connections to a character's feelings, reactions, and experiences. |
| **Tt.RE8.P.A**<br>I can notice how a prop or costume helps show a character. | **Tt.RE8.K.A**<br>I can describe how a prop or costume helps show a character. | **Tt.RE8.1.A**<br>I can explain how technical choices help show a character. | **Tt.RE8.2.A**<br>I can, with support, explain how props and costumes help define a character. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Identify characters and show how they feel.<br><br>Share how a character makes them feel. | Describe character feelings and actions.<br><br>Connect character experiences to their own. | Explain how a character feels and why.<br><br>Describe how actors show character traits. | Analyze how character is shown through acting and design choices.<br><br>Make personal connections to characters and situations. |

**Anchor Standard 9: Apply criteria to evaluate artistic work.**

| THEATRE | RESPONDING – RE9 | EVALUATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists apply criteria to investigate, explore, and assess drama and theatre work. |
| **Essential Question** | How are the theatre artists' processes and the audience's perspectives impacted by analysis and synthesis? |
| **Key Vocabulary** | Artistic Criteria, Character, Constructive Critique |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Ta.RE9.P.A**<br>I can describe something a character does. | **Ta.RE9.K.A**<br>I can describe a character by what they say and do. | **Ta.RE9.1.A**<br>I can describe a character using their actions, voice, and movement. | **Ta.RE9.2.A**<br>I can describe and define a character in a theatrical work. |
| **Ta.RE9.P.B**<br>I can notice when a character has a problem. | **Ta.RE9.K.B**<br>I can describe how a character reacts to a problem. | **Ta.RE9.1.B**<br>I can describe how a character reacts and responds to a problem or conflict. | **Ta.RE9.2.B**<br>I can describe how characters respond to conflicts in a theatrical work. |
| **Tt.RE9.P.A**<br>I can notice what a character wears or uses. | **Tt.RE9.K.A**<br>I can identify props or costumes that help show a character. | **Tt.RE9.1.A**<br>I can describe how a prop or costume helps show a character. | **Tt.RE9.2.A**<br>I can describe how a prop or costume helps to define a character in a theatrical work. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Describe what a character did in a story.<br><br>Notice costumes or props. | Describe a character's actions and feelings.<br><br>Identify props or costumes used. | Describe how a character responds to a problem.<br><br>Explain how props or costumes help show character. | Describe and define a character.<br><br>Explain how characters respond to conflict and how design supports character. |

## CONNECTING: ANCHOR STANDARDS 10-11

### Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

| THEATRE | CONNECTING – CN10 | SYNTHESIZE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists allow awareness of interrelationships between self and others to influence and inform their work |
| **Essential Question** | What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in collaborative and creative exploration and inquiry? |
| **Key Vocabulary** | Dramatic Play, Technical Elements |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Ta.CN10.P.A**<br><br>I can connect how a character feels to how I feel. | **Ta.CN10.K.A**<br><br>I can connect something I have experienced to a character's experience. | **Ta.CN10.1.A**<br><br>I can describe how my experiences are similar to or different from a character's. | **Ta.CN10.2.A**<br><br>I can explore how my personal experiences relate to a character's experiences in a guided drama. |

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Tt.CN10.P.A**<br><br>I can use objects from my world in dramatic play. | **Tt.CN10.K.A**<br><br>I can connect familiar objects or sounds to the stories we create. | **Tt.CN10.1.A**<br><br>I can use ideas from my life to suggest technical elements for a story. | **Tt.CN10.2.A**<br><br>I can use my experiences to contribute technical ideas to a guided drama. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Listen to and act out stories from different cultures.<br><br>Share family or community traditions. | Identify that stories come from different places.<br><br>Explore cultural objects in drama. | Compare stories from different cultures.<br><br>Use objects or images to inspire drama. | Identify similarities between cultural theatre works.<br><br>Use artifacts to create drama and connect theatre to other arts. |

**Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.**

| THEATRE | CONNECTING – CN11 | RELATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists understand and can communicate their creative processes and artistic inspirations as they analyze the way the world may be understood. |
| **Essential Question** | In what ways does a theatre artist's understanding of self, the world, and the theatrical art form affect the way a theatrical production is understood. |
| **Key Vocabulary** | Cultural Context |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **Ta.CN11.P.A**<br><br>I can notice that stories and performances come from different places and people. | **Ta.CN11.K.A**<br><br>I can identify theatre stories from different cultures and times. | **Ta.CN11.1.A**<br><br>I can identify something that is similar in theatre stories from different cultures. | **Ta.CN11.2.A**<br><br>I can identify similarities between theatrical works from various cultures. |
| **Ta.CN11.P.B**<br><br>I can notice connections between theatre and other arts. | **Ta.CN11.K.B**<br><br>I can identify ways theatre uses music, movement, or visual art. | **Ta.CN11.1.B**<br><br>I can describe a connection between theatre and another arts discipline. | **Ta.CN11.2.B**<br><br>I can describe relationships between theatre and other arts disciplines. |
| **Tt.CN11.P.A**<br><br>I can explore objects or images from different cultures during dramatic play. | **Tt.CN11.K.A**<br><br>I can use a cultural or historical object or image in a guided story. | **Tt.CN11.1.A**<br><br>I can use a cultural or historical artifact to help create a guided drama. | **Tt.CN11.2.A**<br><br>I can, with support, use a historical or cultural artifact to help devise a guided drama experience. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Listen to and act out stories from different cultures.<br><br>Share family or community traditions. | Identify that stories come from different places.<br><br>Explore cultural objects in drama. | Compare stories from different cultures.<br><br>Use objects or images to inspire drama. | Identify similarities between cultural theatre works.<br><br>Use artifacts to create drama and connect theatre to other arts. |

# Theatre Standards: Grades 3-5

## INTRODUCTION

The theatre program for students in grades 3-5 continues exploration of theatre arts. Instructional emphasis at the elementary intermediate level should continue to expose students to a variety of active theatre experiences. This exploration includes the continuation of theatre arts literacy development, participation in performances for their school community and/or public, exploring how to use technical elements (such as props, costumes) to enhance storytelling, and active sharing of created original work with others. Students should be making connections between theatre and their own personal experiences, along with connections to how the arts convey meaning and reflect human experience. Students demonstrate more confidence in using theatre elements and principles to communicate ideas and make intentional creative choices.

Performance standards are written for each grade level. Local education agencies may choose to band the performance standards from grades 3-5 by using the 4th-grade performance standards.

### Note on Theatre Standards PreK-12

Across all grade levels, Maryland State Theatre Standards include both a Theatre Arts (**Ta**) and a Technical Theatre (**Tt**) track, ensuring that students explore the full breadth of theatrical practice from their very first arts experiences.

## CREATING: ANCHOR STANDARDS 1-3

### Anchor Standard 1: Generate and conceptualize artistic ideas and work.

| THEATRE | CREATING – CR1 | EXPLORE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists rely on intuition, curiosity, and critical inquiry. |
| **Essential Question** | What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in collaborative and creative exploration and inquiry? |
| **Key Vocabulary** | Character, Character Traits, Characterization, Dialogue, Plot, Design Concept, Technical Elements, Setting, Props, Costumes |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Ta.CR1.3.A**<br>I can identify character roles and their function in a story, drama or theatrical experience. | **Ta.CR1.4.A**<br>I can develop and portray a character using voice, body, and expression. | **Ta.CR1.5.A**<br>I can create and portray a character in a guided original drama. |
| **Ta.CR1.3.B**<br>I can explore what a character wants and why. | **Ta.CR1.4.B**<br>I can explain how a character's situation affects their feelings and actions. | **Ta.CR1.5.B**<br>I can explore how given circumstances affect a character's motivation and objective. |
| **Tt.CR1.3.A**<br>I can explore ways to represent setting, costumes, and props in a guided drama. | **Tt.CR1.4.A**<br>I can propose design ideas that support a story. | **Tt.CR1.5.A**<br>I can propose and explore different design ideas for setting, costumes, and props in a guided original drama. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Create and perform a short scene showing a character's feelings using voice and movement.<br><br>Brainstorm and act out different settings (e.g., jungle, space, classroom) using simple props. | Develop a character by deciding what they want and how they act in a given situation.<br><br>Work in groups to propose different ways to show setting using props, costumes, or movement. | Create an original scene where characters have clear motivations influenced by given circumstances.<br><br>Present multiple design ideas (set, props, costumes) and select the most effective option. |

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

| THEATRE | CREATING – CR2 | PLAN |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists work to discover different ways of communicating |
| **Essential Question** | How, when, and why do theatre artists' choices change? |
| **Key Vocabulary** | Scene, Devised Drama, Projection, Cue |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Ta.CR2.3.A**<br>I can collaborate with others to develop ideas for a theatrical work. | **Ta.CR2.4.A**<br>I can collaborate with others to develop and improve ideas for a theatrical work. | **Ta.CR2.5.A**<br>I can collaborate with others to develop and advance original ideas for a theatrical work. |
| **Tt.CR2.3.A**<br>I can explore tools and technology that support a theatrical work. | **Tt.CR2.4.A**<br>I can use tools or technology to enhance a theatrical work. | **Tt.CR2.5.A**<br>I can use available technology to enhance artistic choices in a theatrical work. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Work in groups to organize a short scene with beginning, middle, and end.<br><br>Use simple sound or visual effects to support a performance. | Collaborate to revise a group scene by adding or changing ideas.<br><br>Use basic digital tools (music, images) to enhance a performance. | Collaboratively develop a devised piece, assigning roles and refining ideas as a team.<br><br>Integrate technology (sound cues, projections) to support artistic choices. |

**Anchor Standard 3: Refine and complete artistic work.**

| THEATRE | CREATING – CR3 | REFINE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists refine their work and practice their craft through rehearsal |
| **Essential Question** | How do theatre artists transform and edit their original ideas? |
| **Key Vocabulary** | Dialogue, Plot, Setting, Rehearsal, Characterization, Technical Choices, Acting/Artistic Choices |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Ta.CR3.3.A**<br><br>I can explore different artistic choices for character, dialogue, and plot. | **Ta.CR3.4.A**<br><br>I can compare and refine artistic choices for character, dialogue, and plot. | **Ta.CR3.5.A**<br><br>I can compare and refine artistic choices to strengthen character, dialogue, and plot. |
| **Tt.CR3.3.A**<br><br>I can explore different technical choices for a theatrical work. | **Tt.CR3.4.A**<br><br>I can compare technical choices and explain how they affect a theatrical work. | **Tt.CR3.5.A**<br><br>I can compare and justify technical choices based on how they support character, setting, and story. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Perform a scene in different ways (serious vs. comedic) and discuss what works best.<br><br>Try different ways to use a prop to enhance a character or setting. | Compare two versions of a scene and explain which choices are more effective.<br><br>Adjust voice and movement to improve clarity of character. | Revise a devised performance by refining dialogue, character actions, and pacing.<br><br>Evaluate and improve technical elements to better support the story. |

## PERFORMING: ANCHOR STANDARDS 4-6

### Anchor Standard 4: Analyze, interpret, and select artistic work for presentation.

| THEATRE | PERFORMING – PR4 | SELECT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists make strong choices to effectively convey meaning. |
| **Essential Question** | Why are strong choices essential to interpreting a drama or theatre piece? |
| **Key Vocabulary** | Acting/Artistic Choices, Believability, Characterization, Technical Elements |

### Performance Standards:

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Ta.PR4.3.A**<br><br>I can explore artistic choices for important moments in a theatrical work. | **Ta.PR4.4.A**<br><br>I can make artistic choices that strengthen moments in a theatrical work. | **Ta.PR4.5.A**<br><br>I can apply artistic choices to strengthen dramatic moments in a theatrical work. |
| **Ta.PR4.3.B**<br><br>I can explore physical and vocal choices to portray a character. | **Ta.PR4.4.B**<br><br>I can develop physical and vocal choices to make a character believable. | **Ta.PR4.5.B**<br><br>I can apply physical and vocal choices to create a convincing character in a scripted performance. |
| **Tt.PR4.3.A**<br><br>I can identify technical elements support a story. | **Tt.PR4.4.A**<br><br>I can explain how technical elements communicate character, setting, or mood. | **Tt.PR4.5.A**<br><br>I can select and justify technical choices that support character, setting, mood, and story. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Show how a character feels using voice and movement in a short scene.<br><br>Identify how a costume helps define a character. | Develop a character with clear traits and emotions using physical and vocal choices.<br><br>Use props or sound to highlight important moments. | Perform a scripted scene using refined acting choices to enhance dramatic moments.<br><br>Select and justify technical elements that support mood and character. |

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

| THEATRE | PERFORMING – PR5 | EMBODY |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists develop personal processes and skills for a performance or design |
| **Essential Question** | What can I do to fully prepare a performance or technical design? |
| **Key Vocabulary** | Vocal Technique, Breath Support, Believability, Characterization, Technical Elements |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Ta.PR5.3.A**<br><br>I can practice imagination, movement, and vocal techniques for a theatrical experience. | **Ta.PR5.4.A**<br><br>I can combine imagination, movement, and vocal techniques to develop a character. | **Ta.PR5.5.A**<br><br>I can apply imagination, movement, and vocal techniques in a scripted or original theatrical work. |
| **Tt.PR5.3.A**<br><br>I can create simple technical elements that support a story. | **Tt.PR5.4.A**<br><br>I can refine technical elements to communicate character, setting, or mood. | **Tt.PR5.5.A**<br><br>I can create and refine technical elements that enhance story and theme in a scripted or original theatrical work. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Participate in vocal and movement warm-ups and apply them in a short performance.<br><br>Create simple props or costumes for a scene. | Combine voice, movement, and imagination to build a character.<br><br>Refine the use of props or costumes to better show setting or mood. | Integrate acting techniques into a full performance.<br><br>Design and create technical elements that support theme and story. |

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

| THEATRE | PERFORMING – PR6 | PRESENT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience. |
| **Essential Question** | What happens when theatre artists and audience share a creative experience? |
| **Key Vocabulary** | Audience, Performance, Rehearsal, Audience Engagement, Audience Reception, Technical Elements |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Ta.PR6.3.A**<br><br>I can collaborate with others to present a guided theatrical work for an audience. | **Ta.PR6.4.A**<br><br>I can collaborate with others to present a theatrical work and reflect on the performance. | **Ta.PR6.5.A**<br><br>I can collaborate with others to present a scripted or original theatrical work and reflect on the performance. |
| **Tt.PR6.3.A**<br><br>I can help use technical elements during a performance. | **Tt.PR6.4.A**<br><br>I can use technical elements during a performance. | **Tt.PR6.5.A**<br><br>I can apply and manage technical elements during a performance to enhance meaning. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Perform a short scene for classmates and share what they learned.<br><br>Use props or costumes during a performance. | Present a group performance with clear expression and audience awareness.<br><br>Reflect on performance strengths and areas for improvement. | Perform a theme-based theatrical work for an audience.<br><br>Participate in a group reflection or talkback after the performance. |

## RESPONDING: ANCHOR STANDARDS 7-9

### Anchor Standard 7: Perceive and analyze artistic work.

| THEATRE | RESPONDING – RE7 | ANALYZE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists reflect to understand the impact of drama processes and theatre experiences. |
| **Essential Question** | How do theatre artists comprehend the essence of drama processes and theatre experiences? |
| **Key Vocabulary** | Audience Perspective, Acting/Artistic Choices, Technical Elements, Production Elements, Theme |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Ta.RE7.3.A**<br><br>I can identify acting/artistic choices in a theatrical work. | **Ta.RE7.4.A**<br><br>I can describe how acting choices affect a theatrical work. | **Ta.RE7.5.A**<br><br>I can analyze acting choices and explain why they were made. |
| **Tt.RE7.3.A**<br><br>I can identify technical choices in a theatrical work. | **Tt.RE7.4.A**<br><br>I can explain how technical choices communicate character, setting, or mood. | **Tt.RE7.5.A**<br><br>I can analyze technical choices and explain why they were used in a theatrical work. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Identify acting or design choices in a performance.<br><br>Share what they notice and like. | Explain how acting or design choices affect character or mood.<br><br>Support opinions with examples. | Analyze why specific artistic choices were made.<br><br>Discuss how choices support meaning or theme. |

### Anchor Standard 8: Interpret intent and meaning in artistic work.

| THEATRE | RESPONDING – RE8 | INTERPRET |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics. |
| **Essential Question** | How can the same work of art communicate different messages to different people? |
| **Key Vocabulary** | Acting/Artistic Choices, Technical Elements, Artistic Intent, Technical Choices |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Ta.RE8.3.A**<br><br>I can identify how character, setting, and plot communicate meaning. | **Ta.RE8.4.A**<br><br>I can explain how acting choices communicate a story or message. | **Ta.RE8.5.A**<br><br>I can explain how character, setting, and plot communicate artistic intent. |
| **Ta.RE8.3.B**<br><br>I can identify choices that help communicate an artist's ideas. | **Ta.RE8.4.B**<br><br>I can describe how artistic choices help communicate an artist's ideas. | **Ta.RE8.5.B**<br><br>I can explain the relationship between artistic intent and artistic choices. |

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Tt.RE8.3.A**<br><br>I can describe how technical elements help communicate a story. | **Tt.RE8.4.A**<br><br>I can explain how technical choices help communicate story or mood. | **Tt.RE8.5.A**<br><br>I can explain how technical choices support the meaning and artistic intent of a theatrical work. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Watch a recorded or live performance of a theatrical work or scene and discuss in pairs what the story is about and what characters might be feeling.<br><br>Identify how costumes or setting show the story. | Watch a recorded or live performance of a theatrical work or scene and discuss in pairs how different choices would have impacted the performance. | Watch a recorded or live performance of a theatrical work or scene and write a journal entry on how artistic and technical choices support intent in the production. |

**Anchor Standard 9: Apply criteria to evaluate artistic work.**

| THEATRE | RESPONDING – RE9 | EVALUATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists apply criteria to investigate, explore, and assess drama and theatre work. |
| **Essential Question** | How are the theatre artists' processes and the audience's perspectives impacted by analysis and synthesis? |
| **Key Vocabulary** | Technical Elements, Criteria, Acting/Artistic Choices, Technical Choices |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Ta.RE9.3.A**<br><br>I can use provided criteria to evaluate a theatrical work or performance. | **Ta.RE9.4.A**<br><br>I can help develop criteria and use them to evaluate a theatrical work or performance. | **Ta.RE9.5.A**<br><br>I can develop and apply criteria to evaluate artistic choices in a theatrical work. |
| **Tt.RE9.3.A**<br><br>I can use simple criteria to describe technical elements in a theatrical work. | **Tt.RE9.4.A**<br><br>I can apply criteria to evaluate technical elements. | **Tt.RE9.5.A**<br><br>I can evaluate how technical elements support the theme and meaning of a theatrical work. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Circle all elements in a teacher-provided list that a student sees in a performance.<br><br>Identify strengths in acting or technical design. | Notice elements present in a performance and explain what made them stand out.<br><br>As a class, create a list of what to look for in a strong theatre performance; indicate if the component is an acting or technical choice. | Develop and use criteria to critique a performance.<br><br>Share verbal or written responses on how technical elements support theme. |

## CONNECTING: ANCHOR STANDARDS 10-11

### Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

| THEATRE | CONNECTING – CN10 | SYNTHESIZE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists allow awareness of interrelationships between self and others to influence and inform their work. |
| **Essential Question** | What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy? |
| **Key Vocabulary** | Devised Drama, Cultural Context, Genre, Lived Experience, Social Responsibility |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Ta.CN10.3.A**<br><br>I can connect my experiences to characters and theatrical stories. | **Ta.CN10.4.A**<br><br>I can use personal or community experiences to develop a theatrical work. | **Ta.CN10.5.A**<br><br>I can use personal, community, or cultural experiences to develop a theatrical work. |
| **Tt.CN10.3.A**<br><br>I can connect technical choices to familiar experiences or settings. | **Tt.CN10.4.A**<br><br>I can use technical choices to communicate a personal or community idea. | **Tt.CN10.5.A**<br><br>I can use technical choices to communicate personal, cultural, or community ideas. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Share personal experiences to create a joint class story.<br><br>Read a story from a different time or culture and act out a scene from the story in small groups. | Create a drama based on community or cultural experiences.<br><br>Participate in a response discussion. | Develop and present a devised work based on a historical or cultural theme; research the context to prepare for acting and technical choices.<br><br>Engage in a talkback or reflection activity. |

**Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.**

| THEATRE | CONNECTING – CN11 | RELATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists understand and can communicate their creative processes and artistic inspirations as they analyze the way the world may be understood. |
| **Essential Question** | In what ways does a theatre artist's understanding of self, the world, and the theatrical art form affect the way a theatrical production is understood? |
| **Key Vocabulary** | Cultural Context, Historical Context, Acting/Artistic Choices, Technical Choices |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Ta.CN11.3.A**<br><br>I can identify connections between theatrical works and lived experience or society/culture. | **Ta.CN11.4.A**<br><br>I can identify historical, cultural, or social ideas in a theatrical work. | **Ta.CN11.5.A**<br><br>I can explain how historical, cultural, or social context relates to a theatrical work. |

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **Ta.CN11.3.B**<br><br>I can explore stories and sources from different cultures or times to create theatre. | **Ta.CN11.4.B**<br><br>I can use historical or cultural sources to help create theatrical work. | **Ta.CN11.5.B**<br><br>I can use historical or cultural material to develop a theatrical work. |
| **Tt.CN11.3.A**<br><br>I can explore how technical elements reflect a time, place, or culture. | **Tt.CN11.4.A**<br><br>I can use historical or cultural sources to inform technical choices. | **Tt.CN11.5.A**<br><br>I can use historical or cultural research to develop technical choices for a theatrical work. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Read a story from a different time or culture and act out a scene from the story in small groups.<br><br>Recognize connections between theatre and other arts. | Explore stories from different cultures or time periods.<br><br>Use images or objects to inspire drama. | Analyze social or historical themes in a theatrical work.<br><br>Create a drama connected to a specific context; research the context to make acting and technical choices. |

# Theatre Standards: Grades 6-8

## INTRODUCTION

The middle school theatre program provides students with a meaningful foundation in theatre as both an artistic discipline and a form of human communication, building directly on the foundational skills developed in the elementary years. Across all 11 Anchor Standards — through the four Artistic Processes of Creating, Performing, Responding, and Connecting — students engage in active, increasingly independent theatrical experiences that develop arts literacy, collaborative artistry, critical thinking, and personal expression. Emphasis is placed on exposing all students to the full breadth of theatre through direct participation, equipping them to communicate, analyze, and respond at a meaningful level, whether or not they choose to specialize further beyond these middle years.

Performance standards are written for each grade level and are sequential by design.

- Local education agencies that use sequential levels (I, II, III) instead of grade-level identification at this level can align the content of the standards as follows:
  - Grade 6 → Level I
  - Grade 7 → Level II
  - Grade 8 → Level III
- Local education agencies may choose to band the performance standards 6-8 by using the 7th-grade performance standards.

### Note on Theatre Standards PreK-12

Across all grade levels, Maryland State Theatre Standards include both a Theatre Arts (**Ta**) and a Technical Theatre (**Tt**) track, ensuring that students explore the full breadth of theatrical practice from their very first arts experiences.

## CREATING: ANCHOR STANDARDS 1-3

### Anchor Standard 1: Generate and conceptualize artistic ideas and work.

| THEATRE | CREATING – CR1 | EXPLORE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists/technicians rely on intuition, curiosity, and critical inquiry. |
| **Essential Question** | What happens when theatre artists/technicians use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry? |
| **Key Vocabulary** | Character, Mood, Theme |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Ta.CR1.6.A**<br><br>I can identify possible solutions to staging challenges in a drama/theatre work. | **Ta.CR1.7.A**<br><br>I can investigate multiple perspectives and solutions to staging challenges in a drama/theatre work. | **Ta.CR1.8.A**<br><br>I can imagine and explore multiple perspectives and solutions to staging problems in a drama/ theatre work. |
| **Tt.CR1.6.A**<br><br>I can identify solutions to design challenges in a drama/theatre work. | **Tt.CR1.7.A**<br><br>I can explain and present solutions to design challenges in a drama/ theatre work. | **Tt.CR1.8.A**<br><br>I can imagine and explore solutions to design challenges of a performance space in a drama/theatre work. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Predict or create alternate endings of stories and plays.<br><br>Imagine a familiar story in a different setting or visual environment. | Explore how character choices could change a scene.<br><br>Sketch or describe two different design approaches for the same moment in a story. | Improvise a scene from more than one character's perspective.<br><br>Develop contracting acting or design approaches to a scene based on personal perspectives of story, character, mood, and theme. |

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

| THEATRE | CREATING – CR2 | PLAN |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists/technicians work to discover different ways of communicating. |
| **Essential Question** | How, when, and why do theatre artists' choices change? How, when, and why do theatre technicians' choices change? |
| **Key Vocabulary** | Playwright, Devised Drama, Artistic Intent, Artistic/Acting Choice |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Ta.CR2.6.A**<br><br>I can use critical analysis and contribute ideas to improve, refine, and evolve original ideas and artistic choices in a devised or scripted drama/theatre work. | **Ta.CR2.7.A**<br><br>I can use historical and cultural context, prior knowledge, and critical analysis to examine and justify original ideas and artistic choices in a drama/theatre work. | **Ta.CR2.8.A**<br><br>I can articulate and apply critical analysis, prior knowledge, research, and historical and cultural context to develop original ideas for a drama/theatre work. |
| **Tt.CR2.6.A**<br><br>I can use critical analysis to contribute ideas that improve, refine, and evolve elements of theatrical design in a devised or scripted drama/theatre work. | **Tt.CR2.7.A**<br><br>I can use historical and cultural context, prior knowledge, and critical analysis to examine and justify elements of theatrical design choices in a drama/theatre work. | **Tt.CR2.8.A**<br><br>I can articulate and apply elements of theatrical design using critical analysis, prior knowledge, research, and historical and cultural context in a drama/theatre work. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Research playwriting techniques to use in devised scripts/theatre work.<br><br>Collaborate with others to discover design choices for a devised or scripted work. | Use research about a time, place, or culture to inform acting or design choices.<br><br>Assist with available technology to showcase personal design choices in a drama/theatre work. | Develop and explain artistic choices for an original or scripted work.<br><br>Use research to inform a production plan. |

**Anchor Standard 3: Refine and complete artistic work.**

| THEATRE | CREATING – CR3 | REFINE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists/technicians refine their work and practice their craft through rehearsal. |
| **Essential Question** | How do theatre artists transform and edit their original ideas? How do theatre technicians design and edit their original ideas? |
| **Key Vocabulary** | Production Concept, Characterization, Character Traits, Constructive Critique |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Ta.CR3.6.A**<br><br>I can articulate and examine choices such as physical and vocal traits of characters in an improvised or scripted drama/theatre work. | **Ta.CR3.7.A**<br><br>I can demonstrate focus and concentration in the rehearsal process to analyze and refine choices in a devised or scripted drama/theatre work. | **Ta.CR3.8.A**<br><br>I can refine physical, vocal, and physiological traits of characters in an improvised or scripted drama/theatre work. |
| **Tt.CR3.6.A**<br><br>I can explore a planned technical design during the rehearsal process for a devised or scripted drama/theatre work. | **Tt.CR3.7.A**<br><br>I can consider multiple planned technical design elements during the rehearsal process for a devised or scripted drama/theatre work. | **Tt.CR3.8.A**<br><br>I can refine a planned technical design using technology during the rehearsal process for devised or scripted drama/theatre work. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Try a character moment using different vocal or physical choices.<br><br>Test a design idea during class and make an adjustment. | Apply peer or teacher feedback to revise a character choice.<br><br>Compare design options during a rehearsal and select one to refine. | Refine vocal and physical choices to strengthen a character.<br><br>Test and revise technical design choices using available technology. |

## PERFORMING: ANCHOR STANDARDS 4-6

### Anchor Standard 4: Analyze, interpret, and select artistic work for presentation.

| THEATRE | PERFORMING – PR4 | SELECT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists/technicians make strong choices to effectively convey meaning |
| **Essential Question** | Why are strong choices essential to interpreting a drama or theatre piece? Why are strong choices essential to interpreting design elements of a drama or theatre piece? |
| **Key Vocabulary** | Dramatic Structure, Directorial Vision, Style, Design Concept, Technical Elements, Design Process |

### Performance Standards:

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Ta.PR4.6.A**<br><br>I can identify the essential events in a story or script that make up the dramatic structure in a drama/theatre work. | **Ta.PR4.7.A**<br><br>I can consider various staging choices to enhance the story in a drama/theatre work. | **Ta.PR4.8.A**<br><br>I can explore different pacing to better communicate the story in a drama/theatre work. |
| **Tt.PR4.6.A**<br><br>I can identify the essential events in a story or script that create the design structure in a drama/theatre work. | **Tt.PR4.7.A**<br><br>I can consider various theatrical design choices to enhance the story in a drama/theatre work. | **Tt.PR4.8.A**<br><br>I can explore different design elements to communicate the story in a drama/theatre work. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Identify the moments that establish the beginning, development, and resolution of a scene.<br><br>Notice how design choices help establish important moments in a theatrical work. | Stage the same moment in two different ways and compare the effect.<br><br>Explore how changing a design element alters the audience's understanding of a scene. | Experiment with pacing to change the tension or meaning of a scene.<br><br>Compare design choices for communicating mood, setting, or story. |

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

| THEATRE | PERFORMING – PR5 | EMBODY |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists/technicians develop personal processes and skills for a performance or design. |
| **Essential Question** | What can I do to fully prepare for a performance? What can I do to fully prepare a technical design? |
| **Key Vocabulary** | Rehearsal, Performance, Production Concept, Acting Techniques |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Ta.PR5.6.A**<br><br>I can recognize and articulate how acting exercises and techniques can be applied to a drama/theatre work. | **Ta.PR5.7.A**<br><br>I can participate in a variety of acting exercises and techniques that can be applied in a rehearsal or drama/theatre performance. | **Ta.PR5.8.A**<br><br>I can use a variety of acting techniques to increase skills in a rehearsal or drama/theatre performance. |
| **Tt.PR5.6.A**<br><br>I can recognize and articulate how technical elements are used in a drama/theatre work. | **Tt.PR5.7.A**<br><br>I can choose a variety of technical elements that can be applied to a design in a drama/theatre work. | **Tt.PR5.8.A**<br><br>I can use a variety of technical elements to create a design for a rehearsal or drama/theatre production. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Practice a vocal, movement, or character exercise and apply it to a scene.<br><br>Identify how a technical element contributes to a production. | Try different acting techniques while rehearsing a scene or character.<br><br>Experiment with technical elements using available technology or tools. | Apply acting techniques to strengthen a performance.<br><br>Combine technical elements to support the artistic goals of a production. |

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

| THEATRE | PERFORMING – PR6 | PRESENT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists/technicians share and present stories, ideas, and envisioned worlds to explore the human experience. |
| **Essential Question** | What happens when theatre artists/technicians and audience share a creative experience? |
| **Key Vocabulary** | Ensemble, Design Concept, Audience, Rehearsal |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Ta.PR6.6.A**<br><br>I can adapt a drama/theatre work and present it informally for an audience. | **Ta.PR6.7.A**<br><br>I can participate in rehearsals for a drama/theatre work that will be shared with an audience. | **Ta.PR6.8.A**<br><br>I can perform a rehearsed drama/theatre work for an audience. |
| **Tt.PR6.6.A**<br><br>I can work collaboratively to manage design goals to craft a theatrical production. | **Tt.PR6.7.A**<br><br>I can assist with the theatrical design and production of a drama/theatre work. | **Tt.PR6.8.A**<br><br>I can manage/produce a rehearsed drama/theatre work for an audience. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Adapt a short scene or story for an informal presentation.<br><br>Help prepare a technical/design element the presentation. | Rehearse a role for performance as part of an ensemble.<br><br>Take responsibility for a technical theatre role (sound, lights, set changes) during rehearsal or performance. | Perform a rehearsed solo or ensemble work for an audience.<br><br>Coordinate one or more production elements for a performance. |

## RESPONDING: ANCHOR STANDARDS 7-9

### Anchor Standard 7: Perceive and analyze artistic work.

| THEATRE | RESPONDING – RE7 | ANALYZE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists/technicians reflect on the impact of drama processes and theatre experiences |
| **Essential Question** | How do theatre artists comprehend the essence of dramatic processes and theatre experiences? How do theatre technicians comprehend the essence of design processes and theatre experiences? |
| **Key Vocabulary** | Artistic/Acting Choices, Artistic Intent |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Ta.RE7.6.A**<br><br>I can describe and record personal reactions to artistic choices in a theatre work. | **Ta.RE7.7.A**<br><br>I can compare recorded personal and peer reactions to artistic choices in a theatre work. | **Ta.RE7.8.A**<br><br>I can apply criteria to the evaluation of artistic choices in a theatre work. |

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Tt.RE7.6.A**<br><br>I can describe and record personal reactions to theatrical design choices in a drama/theatre work. | **Tt.RE7.7.A**<br><br>I can compare recorded personal and peer reactions to theatrical design choices in a drama/ theatre work. | **Tt.RE7.8.A**<br><br>I can apply criteria to the evaluation of theatrical design choices in a drama/theatre work. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Record an initial reaction to an acting or design choice and identify what prompted it.<br><br>Compare responses to two moments in a performance. | Compare personal and peer reactions to the same artistic choice.<br><br>Discuss how a particular design choice affected audience response. | Use agreed-upon criteria to analyze an acting or directing choice.<br><br>Apply criteria to a scenic, costume, lighting or sound choice. |

**Anchor Standard 8: Interpret intent and meaning in artistic work.**

| THEATRE | RESPONDING – RE8 | INTERPRET |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists'/technicians' interpretations of drama/theatre work are influenced by personal experiences and aesthetics. |
| **Essential Question** | How can the same work of art communicate different messages to different people? How can theatrical design and production communicate different messages to different people? |
| **Key Vocabulary** | Artistic/Acting Choices, Artistic Intent, Lived Experience, Audience Perspective |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Ta.RE8.6.A**<br><br>I can identify how artists make choices based on personal experience in a drama/theatre work. | **Ta.RE8.7.A**<br><br>I can explain the artistic choices made based on personal experience in a drama/theatre work. | **Ta.RE8.8.A**<br><br>I can recognize and share artistic choices when participating in or observing a drama/theatre work. |
| **Tt.RE8.6.A**<br><br>I can identify various styles of productions and design choice-making in a drama/theatre work. | **Tt.RE8.7.A**<br><br>I can explain personal aesthetics in theatrical design and artistic point of view. | **Tt.RE8.8.A**<br><br>I can recognize and share personal choice when assisting with or observing theatrical design in a drama/theatre work. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Compare how two different acting choices could affect the meaning of a scene.<br><br>Notice how design and production choices influence interpretation. | Explain how an theatre artist's experiences or point of view may influence an artistic choice. | Explain the meaning communicated by specific acting/artistic or design choices.<br><br>Compare interpretations of the same theatrical moment. |

**Anchor Standard 9: Apply criteria to evaluate artistic work.**

| THEATRE | RESPONDING – RE9 | EVALUATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists/technicians apply criteria to investigate, explore, and assess drama and theatre work. |
| **Essential Question** | How are the theatre artists'/technicians' processes and the audience's perspectives impacted by analysis and synthesis? |
| **Key Vocabulary** | Elements of Theatre, Interpretive Evidence, Audience, Artistic Criteria |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Ta.RE9.6.A**<br><br>I can use supporting evidence and criteria to evaluate drama/theatre work. | **Ta.RE9.7.A**<br><br>I can explain preferences, using supporting evidence and criteria to evaluate drama/theatre work. | **Ta.RE9.8.A**<br><br>I can respond to a drama/ theatre work using supporting evidence, personal aesthetics, and artistic criteria. |
| **Tt.RE9.6.A**<br><br>I can apply the production elements used in a drama/theatre work to assess aesthetic choices. | **Tt.RE9.7.A**<br><br>I can consider the aesthetics of the production elements in a drama/theatre work. | **Tt.RE9.8.A**<br><br>I can apply the production elements used in a drama/theatre work to assess aesthetic choices. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Use evidence from a performance to explain what was effective.<br><br>Evaluate how a production element supported the drama/theatrical work. | Analyze theatre acting preferences using supporting evidence and criteria.<br><br>Evaluate how production elements affected performance or audience members. | Support a critique with specific evidence and artistic criteria.<br><br>Evaluate how acting and production choices work together in a drama/theatre work. |

## CONNECTING: ANCHOR STANDARDS 10-11

### Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

| THEATRE | CONNECTING – CN10 | SYNTHESIZE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists/technicians allow awareness of interrelationships between self and others to influence and inform their work |
| **Essential Question** | What happens when theatre artists/technicians foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy? |
| **Key Vocabulary** | Design Concept, Cultural Context, Historical Context, Interpretive Evidence, Social Responsibility |

### Performance Standards:

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Ta.CN10.6.A**<br><br>I can explain how the actions and motivations of characters in a drama/theatre work impact perspectives of a community or culture. | **Ta.CN10.7.A**<br><br>I can incorporate multiple perspectives and diverse community ideas in a drama/theatre work. | **Ta.CN10.8.A**<br><br>I can examine a community issue through multiple perspectives in a drama/theatre work. |
| **Tt.CN10.6.A**<br><br>I can explain how the elements of theatrical design and production in a drama/theatre work impact perspectives of a community or culture. | **Tt.CN10.7.A**<br><br>I can incorporate multiple design perspectives and diverse community ideas in a drama/theatre work. | **Tt.CN10.8.A**<br><br>I can examine a community issue through multiple design perspectives in a drama/theatre work. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Discuss how a character's actions might be understood differently by different communities or audiences.<br><br>Connect a production choice to a cultural or community perspective. | Explore the same theatrical situation from multiple perspectives.<br><br>Compare design ideas that reflect different community or cultural viewpoints. | Create or adapt a scene that examines a community issue from multiple perspectives.<br><br>Use design choices to reflect different perspectives within the work. |

**Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.**

| THEATRE | CONNECTING – CN11 | RELATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists/technicians understand and can communicate their creative processes and artistic inspirations as they analyze the way the world may be understood. |
| **Essential Question** | In what ways does a theatre artist's/technician's understanding of self, the world, and the theatrical art form affect the way a theatrical production is understood? |
| **Key Vocabulary** | Cultural Context, Historical Context, Artistic Intent, Technical Choices |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Ta.CN11.6.A**<br><br>I can research and analyze two different versions of the same drama/theatre story to determine connections and relationships to the world. | **Ta.CN11.7.A**<br><br>I can research and discuss how a playwright might have intended a drama/theatre work to be produced. | **Ta.CN11.8.A**<br><br>I can relate the story/theatrical elements of a staged drama/theatre work and compare them to another production of the same work. |

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **Tt.CN11.6.A**<br><br>I can research and analyze two different versions of the same production design to determine connections and relationships to the world. | **Tt.CN11.7.A**<br><br>I can research and discuss how a designer might have intended a drama/theatre work to be produced. | **Tt.CN11.8.A**<br><br>I can relate the design elements of a staged drama. theatre work and compare them to another production of the same work. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Compare two versions of the same story and notice how time, place, or culture affects each one.<br><br>Compare design choices in two productions of the same story. | Explore the influence of an artist's resources, cultural norms, and the time and place a drama/theatre work was created.<br><br>Apply historical and cultural research to consider a design choice. | Compare how two productions interpret the same work.<br><br>Explain how historical or cultural context influences acting, directing, or design choices. |

# Theatre Standards: Grades 9-12

## INTRODUCTION

The high school theatre program enables students to specialize through in-depth performing, technical and creative study. Students work sequentially toward Proficient, Accomplished, and Advanced performance standards by mastering the four artistic processes: Creating, Performing, Responding, and Connecting. The high school theatre program offers performance-based and technical theatre-based sequential study, developing rigorous communication tools and production knowledge, and ensuring students embody the skills and understanding to use theatre as a high-level communication tool across the four artistic process and 11 anchor standards. Engagement in the artistic processes remains critical to the general education of all students and promotes deep understanding and appreciation of the arts. Career-connected learning experiences further contribute to the development of pre-professional skills and support the completion of an arts capstone project, where applicable, as well as other components of the Maryland Comprehensive Arts Pathway.

### Descriptors for High School Performance Standards Levels

- Proficient: The foundational level of achievement for high school, attainable by most students who complete a high-school level arts course (or equivalent) beyond the foundation provided by PreK-8 instruction.
- Accomplished: A higher level of achievement, generally attained by students who complete a more rigorous sequence of high school arts courses (or equivalent) beyond the Proficient level.
- Advanced: A level and scope of achievement that is beyond the rigor of the articulated Accomplished level, representing a substantial expansion of student knowledge, skills, and understanding, and preparing students for career and/or college-level work.

### Note on Theatre Standards PreK-12

Across all grade levels, Maryland State Theatre Standards include both a Theatre Arts (**Ta**) and a Technical Theatre (**Tt**) track, ensuring that students explore the full breadth of theatrical practice from their very first arts experiences.

## CREATING: ANCHOR STANDARDS 1-3

### Anchor Standard 1: Generate and conceptualize artistic ideas and work.

| THEATRE | CREATING – CR1 | EXPLORE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists rely on intuition, curiosity, and critical inquiry. |
| **Essential Question** | What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in collaborative and creative exploration and inquiry? |
| **Key Vocabulary** | Character, Improvisation, Design Process, Production Concept, Theatrical Conventions |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Ta.CR1.Pro.A**<br><br>I can use imagination, movement, voice, and facial expression to create believable characters and communicate ideas and emotions. | **Ta.CR1.Acc.A**<br><br>I can collaborate with others to improvise and develop scenes with clear objectives and conflicts. | **Ta.CR1.Adv.A**<br><br>I can synthesize historical, cultural, and personal influences to develop, evaluate, and justify artistic choices for theatre work. |
| **Ta.CR1.Pro.B**<br><br>I can generate and develop ideas for theatre work by responding to prompts, images, music, and design challenges. | **Ta.CR1.Acc.B**<br><br>I can create believable characters and make artistic choices that communicate effectively with an audience. | **Ta.CR1.Adv.B**<br><br>I can lead and direct others in developing original theatrical concepts that create a specific audience response. |
| **Tt.CR1.Pro.A**<br><br>I can explain and create theatre designs, using costumes, props, scenery, and other visual representations to support storytelling and performance choices. | **Tt.CR1.Acc.A**<br><br>I can use technology, digital media, and design processes to develop theatre designs that support a production concept. | **Tt.CR1.Adv.A**<br><br>I can create, evaluate, and refine theatre designs using technology, directorial concepts, and knowledge of dramatic forms and theatrical conventions. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Explore characters or scenes in response to a prompt.<br><br>Sketch or model design ideas that support a story or production concept. | Develop characters and scenes through collaborative improvisation.<br><br>Explore and create technical theatre designs, including lighting, costumes, scenery, and stage management, using a variety of tools and technologies. | Lead an ensemble in developing an original theatrical concept.<br><br>Create and present an integrated production design approach using technology, models, portfolios, and collaborative production processes. |

**Connections: Comprehensive Arts Pathways**

| Competencies | Career-Connected Learning |
|---|---|
| Understanding of the Elements of Theatre<br><br>Develop and share theatrical ideas<br><br>Ability to apply the creative process to performance and production | Arts-Aligned Industry Recognized Credentials<br><br>Arts Capstone Project<br><br>Internship or Apprenticeship experience<br><br>Assume a leadership role for a full-scale school theatre production<br><br>Theatre/technical theatre role at a community theatre company |

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

| THEATRE | CREATING – CR2 | PLAN |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists work to discover different ways of communicating |
| **Essential Question** | How, when, and why do theatre artists' choices change? |
| **Key Vocabulary** | Blocking/Staging, Acting Techniques, Acting/Artistic Choices, Production Concept, Production Elements |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Ta.CR2.Pro.A**<br><br>I can organize story ideas into a beginning, middle, and end. | **Ta.CR2.Acc.A**<br><br>I can make and refine artistic choices that support a scripted or devised performance. | **Ta.CR2.Adv.A**<br><br>I can lead and collaborate with others to develop, block, and refine theatre productions using appropriate theatre terminology. |
| **Ta.CR2.Pro.B**<br><br>I can contribute ideas respectfully during group work. | **Ta.CR2.Acc.B**<br><br>I can collaborate with theatre artists and use research to inform performance decisions. | **Ta.CR2.Adv.B**<br><br>I can synthesize multiple perspectives to create and manage production plans, prompt books, design portfolios, and other production materials. |
| **Tt.CR2.Pro.A**<br><br>I can identify stage directions and basic blocking vocabulary. | **Tt.CR2.Acc.A**<br><br>I can develop solutions for theatre design challenges and create technical documents that support production work. | **Tt.CR2.Adv.A**<br><br>I can evaluate artistic and technical choices and lead creative teams in solving production challenges to support effective storytelling. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Organize ideas into a scene with a clear dramatic structure.<br><br>Use stage vocabulary, stage layouts, and production planning tools to support rehearsals and productions. | Collaborate with others to refine acting, staging, or design choices for a performance.<br><br>Use research and production documents to support artistic decisions. | Lead the development and blocking of a theatrical work.<br><br>Develop and manage production plans, rehearsal systems, and collaborative theatre processes. |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Understanding of the Elements of Theatre<br><br>Develop and share theatrical ideas<br><br>Ability to apply the creative process to performance and production | Arts-Aligned Industry Recognized Credentials<br><br>Arts Capstone Project<br><br>Internship or Apprenticeship experience<br><br>Assume a leadership role for a full-scale school theatre production<br><br>Theatre/technical theatre role at a community theatre company |

### Anchor Standard 3: Refine and complete artistic work.

| THEATRE | CREATING – CR3 | REFINE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists refine their work and practice their craft through rehearsal |
| **Essential Question** | How do theatre artists transform and edit their original ideas? |
| **Key Vocabulary** | Rehearsal, Cue |

### Performance Standards:

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Ta.CR3.Pro.A**<br><br>I can experiment with vocal and physical choices to revise performance based on feedback from teacher and peers. | **Ta.CR3.Acc.A**<br><br>I can use self-reflection, peer feedback, and research to improve artistic work. | **Ta.CR3.Adv.A**<br><br>I can refine acting choices to communicate style, genre, theme, and emotional impact effectively. |

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Ta.CR3.Pro.B**<br><br>I can reflect on my rehearsal process and explain how revision improves theatre work. | **Ta.CR3.Acc.B**<br><br>I can revise acting and technical choices to strengthen storytelling and emotional impact. | **Ta.CR3.Adv.B**<br><br>I can evaluate and improve rehearsal processes to strengthen collaboration and artistic outcomes. |
| **Tt.CR3.Pro.A**<br><br>I can experiment with different design choices to strengthen a performance. | **Tt.CR3.Acc.A**<br><br>I can use rehearsal strategies to refine and improve production work. | **Tt.CR3.Adv.A**<br><br>I can coach and support others through revision, reflection, and artistic problem-solving of the design and production of a theatre work. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Use self-reflection and feedback from peers and teachers to improve performances and productions.<br><br>Practice rehearsal strategies to build focus, consistency, and emotional expression. | Use rehearsal, reflection, and feedback to strengthen performance choices.<br><br>Test and revise technical designs to improve artistic impact and accessibility. | Lead critique and reflection processes to strengthen performances, storytelling, and audience impact.<br><br>Evaluate and refine integrated performance and production choices. |

**Connections: Comprehensive Arts Pathways**

| Competencies | Career-Connected Learning |
|---|---|
| Understanding of the Elements of Theatre<br><br>Develop and share theatrical ideas<br><br>Ability to apply the creative process to performance and production | Arts-Aligned Industry Recognized Credentials<br><br>Arts Capstone Project<br><br>Internship or Apprenticeship experience<br><br>Assume a leadership role for a full-scale school theatre production<br><br>Theatre/technical theatre role at a community theatre company |

## PERFORMING: ANCHOR STANDARDS 4-6

### Anchor Standard 4: Analyze, interpret, and select artistic work for presentation.

| THEATRE | PERFORMING – PR4 | SELECT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists make strong choices to effectively convey meaning |
| **Essential Question** | Why are strong choices essential to interpreting a drama or theatre piece? |
| **Key Vocabulary** | Obstacle, Directorial Vision, Dramaturgy, Audience Engagement, Elements of Theatre |

### Performance Standards:

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Ta.PR4.Pro.A**<br><br>I can analyze a script to identify the elements of theatre, including characters, objectives, obstacles, and how they contribute to the story. | **Ta.PR4.Acc.A**<br><br>I can analyze a script to identify character objectives, obstacles, tactics, design elements, and the historical and cultural significance of a dramatic work. | **Ta.PR4.Adv.A**<br><br>I can apply and evaluate acting, directing, and design techniques to interpret dramatic works and make informed artistic choices. |
| **Tt.PR4.Pro.A**<br><br>I can explain how technical elements support storytelling in a dramatic work. | **Tt.PR4.Acc.A**<br><br>I can research and make informed artistic choices for the technical elements of a dramatic production. | **Tt.PR4.Adv.A**<br><br>I can develop original production concepts using research, directorial styles, and technical knowledge to support artistic and production decisions. |
| **Tt.PR4.Pro.B**<br><br>I can research and explore technical elements used in theatrical productions and dramatic works. | **Tt.PR4.Acc.B**<br><br>I can analyze technical designs and audience engagement data to evaluate how production choices support storytelling and impact audiences. | **Tt.PR4.Adv.B**<br><br>I can lead and evaluate theatrical processes by mentoring others, assessing communication systems, and analyzing audience experiences. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Annotate a script to identify objectives, obstacles, relationships, and other performance clues.<br><br>Evaluate technical theatre elements by examining scenic, lighting, costume, and sound designs through models, simulations, multimedia resources, hands-on exploration, and creative design activities. | Analyze character, theme context, and conflict to inform interpretation.<br><br>Conduct research and evaluate design elements by creating dramaturgical materials and examining costume, set, lighting, and sound designs across different historical periods, cultures, and production styles. | Develop an interpretation grounded in close analysis of a dramatic work.<br><br>Evaluate how performance and production choices support an overall artistic vision. |

**Connections: Comprehensive Arts Pathways**

| Competencies | Career-Connected Learning |
|---|---|
| Apply theatre skills and techniques in performance or production<br><br>Collaborate as a member of a theatrical ensemble<br><br>Use performance and production choices to communicate meaning | Arts-Aligned Industry Recognized Credentials<br><br>Arts Capstone Project<br><br>Internship or Apprenticeship experience<br><br>Assume a leadership role for a full-scale school theatre production<br><br>Theatre/technical theatre role at a community theatre company |

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

| THEATRE | PERFORMING – PR5 | EMBODY |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists develop personal processes and skills for a performance or design |
| **Essential Question** | What can I do to fully prepare a performance or technical design? |
| **Key Vocabulary** | Characterization, Ensemble, Rehearsal, Design Concept |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Ta.PR5.Pro.A**<br>I can practice vocal and physical warm-ups safely and use basic acting techniques to communicate a character. | **Ta.PR5.Acc.A**<br>I can prepare and support a theatrical production by applying design concepts and technical elements that communicate the artistic vision of the work. | **Ta.PR5.Adv.A**<br>I can justify and refine advanced acting choices, apply theatrical theories in rehearsal and performance, and coach others in advanced storytelling techniques. |
| **Tt.PR5.Pro.A**<br>I can demonstrate awareness and understanding of safe, appropriate use of theatre tools and equipment. | **Tt.PR5.Acc.A**<br>I can model and teach the safe, appropriate use of theatre tools and equipment while collaborating effectively with others in the production process. | **Tt.PR5.Adv.A**<br>I can model, teach, and lead safe and effective theatre practices while collaborating with and mentoring peers throughout the production process. |
| **Tt.PR5.Pro.B**<br>I can understand and follow theatrical designs that support and enhance a theatre production. | **Tt.PR5.Acc.B**<br>I can create original theatrical designs using sketches, scale drawings, sound, lighting, and accessibility-focused materials to support and enhance a theatre production. | **Tt.PR5.Adv.B**<br>I can design, execute, and evaluate complex technical and artistic systems, communicate a production vision, and lead crews using professional production management and leadership practices. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Experiment with voice, movement, and acting techniques to develop a believable character.<br><br>Practice safe and effective use of theatre tools, equipment, or production materials. | Apply and compare acting techniques while refining a performance.<br><br>Create and revise a technical design using appropriate tools and processes. | Direct or coach performers through an advanced rehearsal process.<br><br>Lead the implementation and refinement of production elements. |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Apply theatre skills and techniques in performance or production<br><br>Collaborate as a member of a theatrical ensemble<br><br>Use performance and production choices to communicate meaning | Arts-Aligned Industry Recognized Credentials<br><br>Arts Capstone Project<br><br>Internship or Apprenticeship experience<br><br>Assume a leadership role for a full-scale school theatre production<br><br>Theatre/technical theatre role at a community theatre company |

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

| THEATRE | PERFORMING – PR6 | PRESENT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience. |
| **Essential Question** | What happens when theatre artists and audience share a creative experience? |
| **Key Vocabulary** | Performance Etiquette, Audience Engagement, Production Elements |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Ta.PR6.Pro.A**<br>I can present a rehearsed theatre work with focus, clear performance choices, and awareness of the audience. | **Ta.PR6.Acc.A**<br>I can independently refine and present a theatre work, making intentional choices for a specific audience, setting, and context. | **Ta.PR6.Adv.A**<br>I can lead a sophisticated, production-ready presentation that communicates complex meaning and intentionally shapes audience response. |
| **Ta.PR6.Pro.B**<br>I can use voice, movement, staging, and production elements to communicate a clear idea, emotion, or theme. | **Ta.PR6.Acc.B**<br>I can integrate acting, staging, and production elements to clarify meaning and adapt the performance for different audiences or contexts. | **Ta.PR6.Adv.B**<br>I can direct and integrate advanced performance and production choices to achieve professional, college- or career-ready communication. |
| **Tt.PR6.Pro.A**<br>I can contribute responsibly to an ensemble presentation through the execution of technical elements to support an overall production concept. | **Tt.PR6.Acc.A**<br>I can take responsibility for production readiness, respond to feedback, and refine technical choices to strengthen audience impact. | **Tt.PR6.Adv.A**<br>I can provide technical leadership, evaluate the completed production using evidence and audience response, and identify next steps for growth.<br>. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Perform a rehearsed scene or ensemble work for an audience.<br><br>Fulfill a performance or production responsibility during a presentation. | Present an ensemble work shaped for a particular audience or purpose.<br><br>Coordinate performance and production elements during presentation. | Direct or perform a polished theatrical work for an audience.<br><br>Lead the integration of artistic, technical, and audience-engagement elements. |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Apply theatre skills and techniques in performance or production<br><br>Collaborate as a member of a theatrical ensemble<br><br>Use performance and production choices to communicate meaning | Arts-Aligned Industry Recognized Credentials<br><br>Arts Capstone Project<br><br>Internship or Apprenticeship experience<br><br>Assume a leadership role for a full-scale school theatre production<br><br>Theatre/technical theatre role at a community theatre company |

## RESPONDING: ANCHOR STANDARDS 7-9

### Anchor Standard 7: Perceive and analyze artistic work.

| THEATRE | RESPONDING – RE7 | ANALYZE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists reflect to understand the impact of drama processes and theatre experiences |
| **Essential Question** | How do theatre artists comprehend the essence of drama processes and theatre experiences? |
| **Key Vocabulary** | Tactic, Dramatic Structure, Audience Perspective |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Ta.RE7.Pro.A**<br><br>I can identify character tactics, obstacles, and design techniques and describe how these choices shape the story. | **Ta.RE7.Acc.A**<br><br>I can compare interpretations and explain with evidence how character, ensemble, and production choices influence audience understanding. | **Ta.RE7.Adv.A**<br><br>I can lead a nuanced analysis that evaluates competing interpretations, technical systems, accessibility, and audience impact across genres and cultures. |
| **Ta.RE7.Pro.B**<br><br>I can describe my response to a theatrical work and identify details that support its mood, message, and audience experience. | **Ta.RE7.Acc.B**<br><br>I can use production and audience evidence to interpret meaning, evaluate effectiveness, and explain how ensemble and technical choices affect different viewers. | **Ta.RE7.Adv.B**<br><br>I can facilitate evidence-based critique, synthesize artistic, technical, and audience perspectives, and communicate actionable insights that strengthen theatrical work**.** |
| **Tt.RE7.Pro.A**<br><br>I can observe a performance, identify technical choices, and describe how they help communicate meaning. | **Tt.RE7.Acc.A**<br><br>I can independently analyze how technical and acting choices work together, using specific evidence to explain an interpretation. | **Tt.RE7.Adv.A**<br><br>I can synthesize design with acting, cultural, and historical evidence to critique a production and communicate sophisticated insights for college, career, or community contexts. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Watch videos of performance and identify character decisions.<br><br>Identify dramatic elements of a work using artistic descriptors such as timing, rhythm, contrast, mood, space, language, and texture.<br><br>Describe how those dramatic elements affect the audience's experience. | Analyze how multiple artistic choices work together to communicate meaning.<br><br>Compare interpretations using evidence from the theatrical work. | Analyze the relationship among artistic choices, context, and audience response.<br><br>Communicate a detailed interpretation supported by evidence from the theatrical work. |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Analyze and interpret how performance and production choices communicate meaning<br><br>Evaluate and improve theatrical work using evidence, theatre vocabulary, reflection and feedback | Arts-Aligned Industry Recognized Credentials<br><br>Arts Capstone Project<br><br>Internship or Apprenticeship experience<br><br>Assume a leadership role for a full-scale school theatre production<br><br>Theatre/technical theatre role at a community theatre company |

### Anchor Standard 8: Interpret intent and meaning in artistic work.

| THEATRE | RESPONDING – RE8 | INTERPRET |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics. |
| **Essential Question** | How can the same work of art communicate different messages to different people? |
| **Key Vocabulary** | Audience Reception, Interpretive Evidence, Production Concept, Design Concept, Cultural Context |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Ta.RE8.Pro.A**<br><br>I can interpret intended meaning using script or performance evidence and explain how acting, staging, and technical design choices communicate meaning and emotion. | **Ta.RE8.Acc.A**<br><br>I can independently interpret how culture and context shape meaning by analyzing coordinated performance and design choices with evidence and ensemble discussion. | **Ta.RE8.Adv.A**<br><br>I can lead a sophisticated interpretation synthesizing research, context, performance, technical systems, and audience experience into a unified production concept. |
| **Ta.RE8.Pro.B**<br><br>I can explain how character, and audience perspectives shape responses, accessibility, and understanding. | **Ta.RE8.Acc.B**<br><br>I can compare perspectives across genres or cultures and evaluate storytelling, inclusion, and audience response using evidence. | **Ta.RE8.Adv.B**<br><br>I can synthesize and critique multiple perspectives to refine audience reception, storytelling, and accessibility using professional standards. |
| **Tt.RE8.Pro.A**<br><br>I can examine and compare emotional responses to different technical choices and production elements in a drama/theatre work. | **Tt.RE8.Acc.A**<br><br>I can explain how technical choices communicate themes and apply concepts from a drama/theatre work for personal realization about cultural perspectives and understanding. | **Tt.RE8.Adv.A**<br><br>I can revise design concepts based on deeper contextual understanding and use new understandings of cultural contexts to shape personal responses to drama/theatre work. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Explain an emotional or thematic response using evidence from a theatrical work.<br><br>Compare how performance or design choices shape different interpretations. | Interpret a theatrical work in relation to its cultural, historical, or social context.<br><br>Explain how technical choices contribute to theme or meaning. | Compare interpretations of a theatrical work across cultural or historical contexts.<br><br>Revise an artistic or design interpretation in response to deeper contextual understanding. |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Analyze and interpret how performance and production choices communicate meaning<br><br>Evaluate and improve theatrical work using evidence, theatre vocabulary, reflection and feedback | Arts-Aligned Industry Recognized Credentials<br><br>Arts Capstone Project<br><br>Internship or Apprenticeship experience<br><br>Assume a leadership role for a full-scale school theatre production<br><br>Theatre/technical theatre role at a community theatre company |

### Anchor Standard 9: Apply criteria to evaluate artistic work.

| THEATRE | RESPONDING – RE9 | EVALUATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists apply criteria to investigate, explore, and assess drama and theatre work. |
| **Essential Question** | How are the theatre artists' processes and the audience's perspectives impacted by analysis and synthesis? |
| **Key Vocabulary** | Artistic Criteria, Constructive Critique, Audience Perspective |

### Performance Standards:

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Ta.RE9.Pro.A**<br><br>I can use established criteria, theatre vocabulary, and rubrics to evaluate artistic and technical work for meaning, craftsmanship, safety, and effectiveness beyond personal preference. | **Ta.RE9.Acc.A**<br><br>I can independently critique performance and technical choices using evidence, production context, accessibility, safety, and design impact. | **Ta.RE9.Adv.A**<br><br>I can lead a professional evaluation synthesizing historical, cultural, artistic, technical, safety, audience, and production evidence. |

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Tt.RE9.Pro.A**<br>I can identify effective design, and production-system choices and explain how they support story and audience response. | **Tt.RE9.Acc.A**<br>I can analyze artistic merit, audience communication, and production workflows and recommend evidence-based refinements. | **Tt.RE9.Adv.A**<br>I can develop sophisticated criteria and defend revisions improving meaning, inclusion, reliability, safety, artistry, and audience impact. |
| **Ta.RE9.Pro.B**<br>I can give respectful, specific feedback and evaluate front-of-house and marketing choices for professionalism, accessibility, and appeal. | **Tt.RE9.Acc.B**<br>I can use self-assessment, peer critique, analytics, and community feedback to revise theatre work, outreach, and ensemble goals. | **Tt.RE9.Adv.B**<br>I can facilitate strategic critique and lead professional revisions in performance, production, audience development, and front-of-house storytelling. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Use established criteria to provide specific feedback on a performance.<br><br>Evaluate how production choices support storytelling and audience experience. | Critique performance and technical choices using evidence and artistic criteria.<br><br>Use self, peer, or audience feedback to recommend revisions. | Facilitate a critique using clearly articulated artistic criteria.<br><br>Evaluate performance, production, and audience impact and recommend refinements. |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Analyze and interpret how performance and production choices communicate meaning<br><br>Evaluate and improve theatrical work using evidence, theatre vocabulary, reflection and feedback | Arts-Aligned Industry Recognized Credentials<br><br>Arts Capstone Project<br><br>Internship or Apprenticeship experience<br><br>Assume a leadership role for a full-scale school theatre production<br><br>Theatre/technical theatre role at a community theatre company |

## CONNECTING: ANCHOR STANDARDS 10-11

### Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

| THEATRE | CONNECTING – CN10 | SYNTHESIZE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists apply criteria to investigate, explore, and assess drama and theatre work |
| **Essential Question** | How are the theatre artists' processes and the audience's perspectives impacted by analysis and synthesis? |
| **Key Vocabulary** | Lived Experience, Social Responsibility |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Ta.CN10.Pro.A**<br><br>I can connect personal identity, culture, and experiences to theatrical stories, characters, and performance choices. | **Ta.CN10.Acc.A**<br><br>I can use lived experience, cultural perspectives, and local research to independently refine collaborative performance. | **Ta.CN10.Adv.A**<br><br>I can lead original, community-responsive theatre synthesizing personal, cultural, and global perspectives on societal issues. |
| **Ta.CN10.Pro.B**<br><br>I can explain how lived experience influences theatre creation and identify theatre careers and responsibilities. | **Ta.CN10.Acc.B**<br><br>I can evaluate lived experience, collaborate responsibly, and develop career-ready artistic and technical skills in a professional portfolio. | **Ta.CN10.Adv.B**<br><br>I can direct inclusive original work synthesizing lived experience, research, community perspectives, integrated design, and professional practice. |
| **Tt.CN10.Pro.A**<br><br>I can create design concepts using personally meaningful sources and document my artistic, technical, and transferable growth. | **Tt.CN10.Acc.A**<br><br>I can create accessible audience engagement systems reflecting community perspectives and evaluate the impact of lived experience in technical theatre. | **Tt.CN10.Adv.A**<br><br>I can demonstrate transferable leadership by synthesizing technical theatre practice with artistic choices, lived experience, inclusive outreach, and college- and career-ready portfolio evidence. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Draw on personal experience to develop a character, scene, or design concept.<br><br>Investigate a theatre career and identify skills used in that work. | Create devised theatre pieces informed by personal, community, or cultural perspectives.<br><br>Document artistic, technical, and transferable skills in a portfolio or other professional format. | Develop original theatre that integrates lived experience, research, and community perspectives.<br><br>Demonstrate leadership and transferable skills through advanced artistic or production work. |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Understanding historical, cultural and societal contexts<br><br>Connect theatre to personal experience and knowledge and understand cross-cultural connections<br><br>Recognize and apply the collaborative, creative and problem-solving practices of theatre | Arts-Aligned Industry Recognized Credentials<br><br>Arts Capstone Project<br><br>Internship or Apprenticeship experience<br><br>Assume a leadership role for a full-scale school theatre production<br><br>Theatre/technical theatre role at a community theatre company |

### Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

| THEATRE | CONNECTING – CN11 | RELATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Theatre artists understand and can communicate their creative processes and artistic inspirations as they analyze the way the world may be understood. |
| **Essential Question** | In what ways does a theatre artist's understanding of self, the world, and the theatrical art form affect the way a theatrical production is understood. |
| **Key Vocabulary** | Cultural Context, Historical Context, Social Responsibility, Theatrical Conventions |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **Ta.CN11.Pro.A**<br><br>I can compare how cultural and historical contexts influence theatre traditions and use research to inform performance. | **Ta.CN11.Acc.A**<br><br>I can independently analyze social, cultural, and historical contexts and apply multimedia research to refine coordinated, responsible artistic choices. | **Ta.CN11.Adv.A**<br><br>I can lead an integrated production synthesizing contextual research, questioning societal and historical beliefs, and critiquing ethics of representation. |
| **Ta.CN11.Pro.B**<br><br>I can recognize and discuss culturally sensitive, ethical, and accessible performance and design choices. | **Ta.CN11.Acc.B**<br><br>I can compare global perspectives and practices and take ensemble responsibility for respectful, accessible choices for diverse communities. | **Ta.CN11.Adv.B**<br><br>I can critique theatre's influence and lead ethical, inclusive storytelling synthesizing global traditions, advanced media, and diverse audience needs. |
| **Tt.CN11.Pro.A**<br><br>I can connect theatre with other art forms and digital media and create culturally responsive communication through design and production for diverse audiences. | **Tt.CN11.Acc.A**<br><br>I can integrate arts, media, research, and multilingual outreach to strengthen contextualized theatre production reflecting community values. | **Tt.CN11.Adv.A**<br><br>I can lead an interdisciplinary production and accessible theatre environment synthesizing arts, media, research, directorial vision, and community collaboration. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Compare theatrical works or traditions from different historical or cultural contexts.<br><br>Use contextual research to inform a performance or design choice. | Analyze how social, cultural, or historical context shapes a theatrical work.<br><br>Apply research from multiple sources to develop culturally responsive artistic choices. | Develop a theatrical interpretation that synthesizes historical, cultural, and artistic research.<br><br>Examine ethical questions of representation while developing performance and production choices. |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Understanding historical, cultural and societal contexts<br><br>Connect theatre to personal experience and knowledge and understand cross-cultural connections<br><br>Recognize and apply the collaborative, creative and problem-solving practices of theatre | Arts-Aligned Industry Recognized Credentials<br><br>Arts Capstone Project<br><br>Internship or Apprenticeship experience<br><br>Assume a leadership role for a full-scale school theatre production<br><br>Theatre/technical theatre role at a community theatre company |

# Theatre Standards Glossary

**Acting/Artistic Choices**: The deliberate physical, vocal, and psychological decisions an actor makes to interpret a character and role and communicate meaning to an audience.

**Acting Techniques:** Specific skills, pedagogies, theories, or methods of investigation (such as those by Stanislavski or Spolin) used by an actor to prepare for a theatre performance.

**Artistic Criteria:** Agreed-upon qualities used to judge theatre work.

**Artistic Intent**: The purpose, meaning, or effect an artist intends to communicate through artistic choices.

**Audience:** The people who experience a theatrical performance or presentation.

**Audience Engagement:** How performers connect with and respond to an audience at a performance.

**Audience Perspective:** The experiences that influence how a viewer interprets a performance.

**Audience Reception:** How audiences interpret and respond to a production.

**Audition:** A tryout for a theatrical role.

**Available Technology:** Computers, lighting and sound systems, and construction tools (set/costume) present in a school environment.

**Believability:** Theatrical choices thought to be "true" based upon an understanding of a fictional moment, text interpretation, or human interaction.

**Blocking/Staging:** The planned placement and movement of performers within a performance space.

**Breath Support:** The controlled use of breath to support clear, expressive, and sustained vocal production.

**Character:** A person, creature, or entity portrayed by an actor in a theatrical performance.

**Character Traits:** Qualities that communicate a character's personality, physicality (height, weight), values, and history.

**Characterization:** The process of developing and portraying a character through physical, vocal, emotional, and interpretive choices.

**Conflict:** A struggle, problem, or opposition that drives dramatic action.

**Constructive Critique**: Specific, respectful feedback that supports improvement.

**Costume:** Clothing and accessories selected or created to communicate information about a character, setting, time, mood, or production concept.

**Creative Drama:** A process-centered, non-exhibitional approach to drama (such as story drama or process drama) intended primarily for participants rather than for presentation to an audience.

**Criteria:** The standards, goals, or expectations used to guide the evaluation of theatrical work.

**Cue:** A signal that prompts a performer or technician to take a particular action.

**Cultural Context:** Shared characteristics of a place or time, including behaviors, beliefs, race, religion, identity, and language.

**Design Concept:** The overall visual, spatial, and/or aural approach that guides the technical elements of a theatrical production.

**Design Process**: A creative problem-solving process used to develop theatrical design ideas, that may include research, planning, drafting, testing, revising, and presenting solutions for a production.

**Devised Drama/Theatre:** The creation of an original performance piece collaboratively by an ensemble.

**Dialogue:** Spoken communication between characters in a theatrical work.

**Directorial Vision**: A director's overarching interpretation and artistic approach to a theatrical work.

**Drama/Theatre Work**: A created, devised, adapted, or scripted work involving dramatic action and intended for exploration or performance.

**Dramatic Structure:** The composition of a theatrical work, typically including exposition, inciting incident, rising action, conflict, climax, falling action, and resolution.

**Dramaturgy:** The research, analysis, and interpretation of a play's context, themes, characters, and historical or cultural background to support artistic decisions in a production.

**Elements of Theatre:** The core components of a work: setting, character, conflict, dialogue, plot, and theme.

**Ensemble:** A group of artists who work together cooperatively and responsibly to achieve a creative goal.

**Genre:** A category or type of theatrical work characterized by particular forms, conventions, or styles.

**Given Circumstances:** The environmental and situational conditions, and the underlying events that happened before the play began, which influence character actions.

**Guided Drama Experience:** A leader guides participants through process drama or creative play using side-coaching and narration without stopping the action.

**Historical Context:** The events, beliefs, practices, and social conditions associated with the time period in which a theatre work is created, set, or experienced.

**Improvisation:** Spontaneous response of movement and speech; can be unrehearsed or prepared/shaped.

**Interpretive Evidence:** Specific details from a script, performance or design that support an interpretation.

**Lived Experience:** Knowledge shaped by a person's life and identity.

**Makeup:** Cosmetics applied to a character's face and body to enhance or change appearance.

**Mood:** The emotional atmosphere or feeling created within a theatrical work.

**Motivation:** The specific reasons *why* a character behaves or reacts in a certain way.

**Objective:** The specific goal, need, or want that a character has within a scene.

**Obstacle**: A circumstance, character, condition, or conflict that interferes with a character's pursuit of an objective.

**Performance:** The presentation of prepared theatrical work before an audience.

**Performance Etiquette:** Respectful behaviors and responsibilities associated with preparing for, participating in, and presenting theatrical work.

**Playwright**: A person who writes plays, building stories for performance, and a critical role in the creative theatrical process.

**Plot:** The narrative structure of a story as revealed through action and dialogue.

**Production Concept:** The unifying artistic vision that guides how a theatrical production is designed, directed, and performed to communicate meaning to an audience.

**Production Elements:** Technical elements chosen for a show, including sets, sound, costumes, lights, music, props, makeup, puppets, and special effects.

**Professional Portfolio:** A curated collection showing theatre skills and accomplishments.

**Projection:** The use of projected images, video, or other visual media as a production element.

**Props (Properties):** Objects used by actors on stage to support character, setting, action, or meaning.

**Rehearsal:** A structured process in which theatrical work is practiced, explored, refined, and prepared for presentation.

**Scene**: A section of a theatrical work consisting of connected dramatic action.

**Script Analysis:** The study of a script to understand its themes, structure, and character motives.

**Setting:** The time, place, and environment in which dramatic action occurs.

**Social Responsibility**: Consideration of how theatrical choices and practices affect individuals, communities, and audiences.

**Style:** Characteristic artistic choices, techniques, or conventions that distinguish a particular theatrical approach, genre, period, culture, or artist.

**Tactic:** An action or strategy a character uses to overcome an obstacle and pursue an objective.

**Technical Choices:** Intentional decisions about production elements made to support the artistic intent and meaning of a theatrical work.

**Technical Elements:** The spectacle-related components (sets, costumes, lights, sound, props, makeup) that create a unified design.

**Theatrical Conventions:** Practices (like an aside or flashback) that the audience accepts as part of the play's world, even if not realistic.

**Theme:** The aspect of the human condition under investigation; the central idea of a play.

**Venue:** The physical place where a performance is held.

**Vocal Technique:** The controlled use of the voice, including projection, articulation, expression, and breath support.



Maryland
STATE DEPARTMENT OF EDUCATION

# Maryland Fine Arts Visual Art Standards

Visual Art

Division of Instructional Programs

September 2026

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# Introduction

**The arts are a fundamental part of every child's education, as acknowledged by Maryland state regulations. Schools must offer standards-based programs of instruction, aligned to the Maryland Fine Arts Standards, in the following five arts disciplines:**

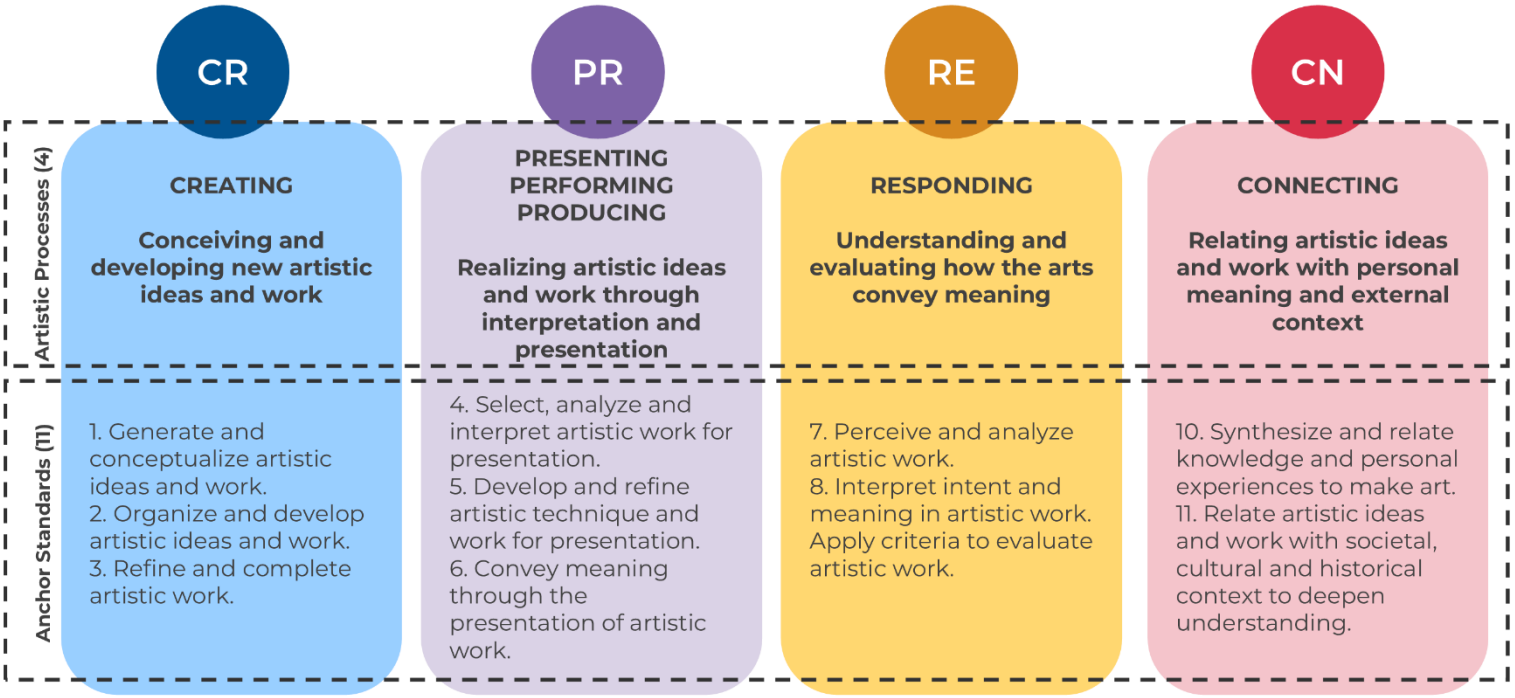



## PURPOSE AND FUNCTION

The Maryland Fine Arts Standards outline the minimum standards Maryland students should learn in each grade level from prekindergarten through grade 12. A standard represents a goal or outcome of an educational program; standards are vertically-aligned, expected outcomes for all students. The standards do not dictate the design of a lesson plan or how units should be organized. The standards establish a statewide baseline of what students should know and be able to do at the conclusion of a grade or course. The instructional program should emphasize the development of students' abilities to acquire and apply the standards. The curriculum must ensure that appropriate differentiations are made for diverse populations of students found within Maryland schools. These standards are not a set of instructional or assessment tasks, but rather statements of what students should be able to do after instruction. Decisions on how best to help students meet these program goals are at the designation of local education agencies and teachers. Curriculum includes the vast array of instructional materials, readings, learning experiences and local mechanisms of assessment, including the full body of content knowledge to be covered, all of which are to be selected at the local level according to Maryland law.

## STANDARDS

The state standards for arts (including dance, media arts, music, theatre, and visual art), in alignment with the National Core Arts Standards, are rooted in creative concepts and provide educators with a consistent process for teaching all students in Prekindergarten through 12$^{th}$ grade across all five arts disciplines. The 11 anchor standards are organized across four artistic processes.




### Overview of the Artistic Processes and Anchor Standards

The Maryland Fine Arts Standards are designed to engage students in the **four artistic processes**:

- Creating: Conceiving and developing new artistic ideas and work.
- Presenting/Performing/Producing: Realizing artistic ideas and work through interpretation and presentation, including presenting (visual art), performing (dance, music, theatre), and producing (media arts).
- Responding: Understanding and evaluating how the arts convey meaning.
- Connecting: Relating artistic ideas and work with personal meaning and external context.

The **11 anchor standards**, branching from the four artistic processes, are a unifying element across the arts disciplines that describe the artistic literacy that students should demonstrate throughout their education. These are not to be confused with the discipline- and grade-level-specific performance standards, which express individual measurable goals for learning in dance, media arts, music, theatre and visual art. The anchor standards describe the general knowledge and skills that students are expected to demonstrate throughout their education in the arts and serve as the tangible educational expression of artistic literacy. Accompanying each anchor standard is a **focus term** describing the action students engage in to achieve that anchor standard.

Each arts discipline includes a set of **performance standards** unique to that discipline. The performance standards illustrate what each of the anchor standards might look like as students engage in the artistic process within that arts discipline. Performance standards are written for grades PreK-8 as grade-level standards, and for high school in three levels: proficient, accomplished and advanced. All performance standards align to the eleven overarching anchor standards.

## HOW TO READ THE MARYLAND FINE ARTS STANDARDS

### Anchor Standard Overview

Under each anchor standard are tables color-coded by artistic process that list the following:

- artistic discipline, artistic process + anchor standard code, and focus term;
- enduring understanding, essential questions, and key vocabulary;
- performance standards by grade level and accompanying examples of what students might do in a classroom when learning a given performance standard.

### Standard Code

These codes provide unique identifiers for each performance standard, by discipline and grade-level or high school proficiency level. Below you will find an example code explanation and a table serving as a key for all codes in the fine arts standards document.

### Example:

D.CR3.4.A = Dance ■ Creating + Anchor Standard 3 ■ Grade 4 ■ A (first) Performance Standard




### Table: Key for All Arts Standards Abbreviations

| Arts Discipline | Artistic Process + Anchor Standard | Grade-Level or HS Proficiency Level | Performance Standard |
|---|---|---|---|
| • **D**=dance<br>• **Me**=media arts<br>• **Mu**=music<br>• **Ta**=theatre arts<br>• **Tt**=technical theatre<br>• **V**=visual art | • **CR**=creating<br>• **PR**=presenting<br>• **RE**=responding<br>• **CN**=connecting<br>+<br>• Anchor Standard **1-11** | • **PreK**=Prekindergarten<br>• **1-8**=grades 1-8<br>• **Pro**=proficient<br>• **Acc**=accomplished<br>• **Adv**=advanced | • **A-D**=performance standard or indicator |

## GRADE-LEVEL OVERVIEW

### Prekindergarten through 2nd Grade

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

Under regulations adopted by the State Board of Education (COMAR 13A.04.16.01), local education agencies are required to provide an instructional program in fine arts each year for all students within prekindergarten-5 grade span, such that students shall have experiences in the fine art forms of dance, media arts, music, theatre, and visual art.

Performance standards are written for each grade level. Local education agencies may choose to band the performance standards PreK-2 by using the 1st-grade performance standards.

### Grades 3 through 5

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

Under regulations adopted by the State Board of Education (COMAR 13A.04.16.01), local education agencies are required to provide an instructional program in fine arts each year for all students within grades prekindergarten-5, such that students shall have experiences in the fine art forms of dance, media arts, music, theatre, and visual art

Performance standards are written for each grade level. Local education agencies may choose to band the performance standards 3-5 by using the 4th-grade performance standards.

### Grades 6 through 8

The arts program for grades 6-8 provides a foundation in the arts so that students can communicate at a basic level in each of the arts disciplines of dance, media arts, music, theatre, and visual arts. Emphasis should be placed on exposing students to a variety of arts disciplines through active experiences, as well as now giving students the opportunity to focus on one arts discipline for more in-depth study. This more in-depth study will support students in the future if they choose to pursue a Comprehensive Arts Pathway in an art form at the high school level. Working toward this grounding in the arts engages students in arts literacy development, analysis and critique of the arts, and active sharing of their own work with others.

Under regulations adopted by the State Board of Education (COMAR 13A.04.16.01), local education agencies are required to provide an instructional program in fine arts each year for all students within grades 6-8, such that students may specialize in one or more of the fine art forms of dance, media arts, music, theatre, and visual art.

Performance standards are written for each grade level and are sequential by design.

- Local education agencies that use sequential levels (I, II, III) instead of grade-level identification at this level can align the content of the standards as follows:
    - Grade 6 → Level I
    - Grade 7 → Level II
    - Grade 8 → Level III
- Local education agencies may choose to band the performance standards 6-8 by using the 7th-grade performance standards.

### Grades 9 through 12

The arts program at the high school level allows students to specialize in one or more arts discipline. Specialization enables students to study an arts discipline (dance, media arts, music, theatre, or visual art) in an in-depth manner and work toward achieving the more rigorous performance levels of Accomplished or Advanced, as well as to pursue completion of a Comprehensive Arts Pathway by graduation. Students who specialize in an arts discipline will participate in performance-based arts courses designed to develop skills and understanding that will allow them to use the arts discipline as a high-level communication tool. Students choosing not to specialize in an arts discipline will move beyond the foundation achieved at the middle school level toward the Proficient level. Achieving proficiency in the arts requires that students are exposed to a variety of arts disciplines through active experiences. While connecting to the arts is a natural outcome of this more general approach to arts education, engagement in the creating, performing and responding artistic processes remains critical in the general education of all students and promotes deep understanding and appreciation of the arts.

Under regulations adopted by the State Board of Education (COMAR 13A.04.16.01), local education agencies are required to provide an instructional program in fine arts each year that enables all students in grades 9-12 to meet graduation requirements and to select from among fine arts courses of dance, media arts, music, theatre, and visual art that will prepare them for post-secondary education and careers.

### Descriptors for High School Performance Standards Levels

- Proficient: The foundational level of achievement for high school, attainable by most students who complete a high-school level arts course (or equivalent) beyond the foundation provided by PreK-8 instruction.
- Accomplished: A higher level of achievement, generally attained by students who complete a more rigorous sequence of high school arts courses (or equivalent) beyond the Proficient level.
- Advanced: A level and scope of achievement that is beyond the rigor of the articulated Accomplished level, representing a substantial expansion of student knowledge, skills, and understanding, and preparing students for career and/or college-level work.

## CONNECTIONS TO THE MARYLAND COMPREHENSIVE ARTS PATHWAYS

The Comprehensive Arts Pathways describe sequential courses of study in any of the five arts disciplines and additional career-aligned activities that prepare students to be college- and career-ready in the arts upon high school graduation so that they may join the state's robust creative economy if they choose. The Pathways are aligned to: (1) the Blueprint for Maryland's Future – Pillar 3: College and Career Readiness, and (2) the MSDE College and Career Readiness Standard Policy, Version 2.0 (CCR Standard, 2025).

Connections to career-connected learning competencies and arts-aligned industry recognized credentials are cited in the high school standards portion of this document.

### Arts Pathway Requirements:

Completion of a Comprehensive Arts Pathway for a Maryland public high school student requires:

1. **4 credits** taken in 9th-12th grades of fine arts courses (dance, media arts, music, theatre, visual art)
2. **3 credits** must be in the same arts discipline (dance, media arts, music, theatre, visual art)
3. **At least one of the following** is required in addition to the arts course requirements above:
    a. Participation in county-, region-, and/or state-wide exhibition, performance, or audition, where applicable
    b. Completion of a capstone arts project, performance, or exhibition
    c. Earning an arts-aligned Industry-Recognized Credential and/or completing a high school-level registered apprenticeship or internship

## PHILOSOPHICAL FOUNDATIONS AND TRANSFERABLE LEARNING GOALS OF ARTS EDUCATION

The philosophical foundations and transferable learning goals align to the College and Career Readiness Pillar of the Blueprint for Maryland's Future and form the core of the arts education standards. They define the essential principles and knowledge that a quality arts education will produce over a lifetime.

| Topic | Philosophical Foundation | Transferable Learning Goals |
|---|---|---|
| **The Arts as Communication** | In today's multimedia society, the arts are the media and therefore provide powerful and essential means of communication. The arts are a way of providing unique symbol systems and metaphors that convey and inform life experience. | Artistically literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses and communicates their own ideas **and** can respond by analyzing and interpreting the artistic communications of others. |
| **The Arts as Creative Personal Voice** | Participation in each of the arts as creators, performers, and audience members enables individuals to discover and develop their own creative capacity, thereby providing a source of lifelong satisfaction and expression. | Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing, and responding to art and culture as an adult. |

| Topic | Philosophical Foundation | Transferable Learning Goals |
|---|---|---|
| **The Arts as Culture, History, and Connectors** | Throughout history, the arts have enabled individuals and communities to express ideas, emotions, and beliefs. Each discipline shares common goals but approaches them through distinct media and techniques. Understanding artwork offers insight into diverse cultures and provides opportunities to connect meaning across content areas. | Artistically literate citizens know and understand artwork from varied historical periods and cultures and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts and cultivate habits of searching for and identifying patterns and relationships between the arts and other knowledge. |
| **The Arts as a Means to Wellbeing** | Participation in the arts as creators, performers, and audience members (responders) enhances mental, physical, and emotional wellbeing. | Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in all the arts. |
| **The Arts as Community Engagement** | The arts provide means for individuals to collaborate and connect with others in an enjoyable, inclusive environment as they create, prepare, and share artwork that brings communities together. | Artistically literate citizens seek artistic experiences and support the arts in their local, state, national, and global communities. |

# Visual Art Standards: Grades PreK-2

## INTRODUCTION

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

Performance standards are written for each grade level. Local education agencies may choose to band the performance standards from PreK-2 by using the 1st-grade performance standards.

## CREATING: ANCHOR STANDARDS 1-3

### Anchor Standard 1: Generate and conceptualize artistic ideas and work.

| VISUAL ART | CREATING – CR1 | EXPLORE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Creativity and innovative thinking are essential life skills that can be developed.<br><br>Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals. |
| **Essential Question** | What helps you get ready to make art? What factors prevent or encourage people to take creative risks?<br><br>What can we build together that we cannot build alone? How does looking at old art help us make new art? What can we learn from artists who lived long ago? |
| **Key Vocabulary** | Creativity, Collaboration, Experiment, Imaginative |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **V.CR1.P.A**<br>I can engage in self-directed play with materials. | **V.CR1.K.A**<br>I can engage in exploration and imaginative play with materials. | **V.CR1.1.A**<br>I can engage collaboratively in exploration and imaginative play with materials. | **V.CR1.2.A**<br>I can brainstorm collaboratively multiple approaches to an art or design problem. |
| **V.CR1.P.B**<br>I can engage in self-directed, creative making. | **V.CR1.K.B**<br>I can engage collaboratively in creative art-making in response to an artistic problem. | **V.CR1.1.B**<br>I can use observation and investigation in preparation for making a work of art. | **V.CR1.2.B**<br>I can make art or design with various materials and tools to explore personal interests, questions, and curiosity. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Create independently using teacher- provided materials (blocks, crayons, pipe cleaners, etc.).<br><br>Independently explore materials from “Tinker Trays.” | Explore how 2D materials (paper) can become 3D structures using different adhesives (tape, glue, etc.)<br><br>Collaborate on a large-scale, mixed media mural of a garden, using pre-cut shapes and art materials. | Work in small groups to build a shared world, like a city.<br><br>Investigate their surroundings to identify and record textures using rubbing techniques. | Work in small teams of 3-4 to solve a teacher-provided prompt, such as: *How can we build a playground that stays dry and fun even when it’s raining?*<br><br>Explore their personal interests, questions, or passions by creating a 3D "cabinet" (a box or folded paper) filled with mixed-media art that represents things they are curious about or love. |

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

| VISUAL ART | CREATING – CR2 | PLAN |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.<br><br>Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.<br><br>People create and interact with objects, places, and design that define, shape, enhance, and empower their lives. |
| **Essential Question** | How do artists work? How do artists and designers learn from trial and error?<br><br>How do artists care for and maintain materials, tools, and equipment? Why is it important to use materials, tools, and equipment safely?<br><br>How do objects, places, and design shape lives and communities? How do artists create works of art or design that effectively communicate? |
| **Key Vocabulary** | Tools, Experiment, Media, Non-toxic |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **V.CR2.P.A**<br>I can use a variety of artmaking tools. | **V.CR2.K.A**<br>I can through experimentation, build skills in various media and approaches to artmaking. | **V.CR2.1.A**<br>I can explore uses of materials and tools to create works of art or design. | **V.CR2.2.A**<br>I can experiment with various materials and tools to explore personal interests in a work of art or design. |
| **V.CR2.P.B**<br>I can share materials with others. | **V.CR2.K.B**<br>I can identify safe and non-toxic art materials, tools, and equipment. | **V.CR2.1.B**<br>I can demonstrate safe and proper procedures for using materials, tools, and equipment while making art. | **V.CR2.2.B**<br>I can demonstrate safe procedures for using and cleaning art tools, equipment, and studio spaces. |

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **V.CR2.P.C**<br>I can create and tell about art that communicates a story about a familiar place or object. | **V.CR2.K.C**<br>I can create art that represents natural and constructed environments. | **V.CR2.1.C**<br>I can identify and classify uses of everyday objects through drawings, diagrams, sculptures, or other visual means. | **V.CR2.2.C**<br>I can repurpose objects to make something new. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Instead of making a specific picture, rotate through stations to see how different "tools" behave when they meet paper.<br><br>Draw a picture of their favorite toy at home & share with a peer.<br><br>Sculpt an animal out of Play-doh and collaborate with peers to have their sculptures act out a story | Explore how materials can be used in different ways (example- markers before & after spraying with water).<br><br>Learn how to identify the "AP Non-Toxic" seal on art materials, and sort images of art supplies into "Safe" and "Unsafe" categories.<br><br>Create a cityscape collage, using geometric shapes.<br><br>Paint different animal habitats to compare/contrast. | Explore how flexible materials (yarn, fabric, ribbons, etc.) can be manipulated to create a solid surface. They move from line to shape by weaving tools and materials.<br><br>Create a colorful, textured collage while proving they can carry scissors safely, use glue sparingly, and clean up materials properly.<br><br>Sort magazine or printed images into categories.<br><br>In a class discussion, identify everyday objects in famous artworks. | Experiment with relief sculpture to represent three things they care about.<br><br>Have classroom jobs to collaboratively clean-up at the end of Art (e.g. Brush Manager, Trash Patrol, etc.).<br><br>Use recycled materials to create an artwork-sculpture, collage, mixed media, etc.<br><br>Brainstorm ways that objects can be reused or repurposed into art. |

**Anchor Standard 3: Refine and complete artistic work.**

| VISUAL ART | CREATING – CR3 | REFINE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time. |
| **Essential Question** | What role does persistence play in revising, refining, and developing work?<br><br>How do artists grow and become accomplished in art forms?<br><br>How does collaboratively reflecting on a work help us experience it more completely? |
| **Key Vocabulary** | Process, Creating |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **V.CR3.P.A**<br>I can share and talk about personal artwork. | **V.CR3.K.A**<br>I can explain the process of making art while creating. | **V.CR3.1.A**<br>I can use art vocabulary to describe choices while creating art. | **V.CR3.2.A**<br>I can discuss and reflect with peers about choices made in creating artwork. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Create a self-portrait using various materials, then share their work, identifying materials used and why they chose them. | Create a mixed-media collage focusing on texture and self-expression, verbally explaining their choices and methods. | Create an animal drawing using at least three types of lines, two types of shapes, and a specific color scheme, then describe their choices using art vocabulary. | Work in pairs to discuss their artworks using teacher prompts. Each student then explains their partner's artwork to the class as if they are selling it in a gallery, emphasizing the choices the artist made. |

## PRESENTING: ANCHOR STANDARDS 4-6

### Anchor Standard 4: Analyze, interpret, and select artistic work for presentation.

| VISUAL ART | PERFORMING – PR4 | SELECT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation. |
| **Essential Question** | How are artworks cared for and by whom?<br><br>What criteria, methods, and processes are used to select work for preservation or presentation?<br><br>Why do people value objects, artifacts, and artworks, and select them for presentation? |
| **Key Vocabulary** | Theme, Concept, Artifacts, Display |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **V.PR4.P.A**<br>I can identify reasons for saving and displaying objects, artifacts, and artwork. | **V.PR4.K.A**<br>I can select art objects for personal portfolio and display, explaining why they were chosen. | **V.PR4.1.A**<br>I can explain why some objects, artifacts, and artwork are valued over others. | **V.PR4.2.A**<br>I can categorize artwork based on a theme or concept for an exhibit. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Read a book about memories or treasuring items, answering questions like, "*Why do we keep our drawings? Why do we display them?*"<br><br>Discuss keeping art safe because it tells a story or brings joy. | Choose a piece of artwork they are proud of and explain why they chose it. | Select a personal object, create a visual representation of it, and explain why it is valuable to them, simulating how museums select and value items. | Create mixed-media scenes of their community (home, school, town) and then categorize them into thematic zones for a classroom exhibition, to foster categorization skills while celebrating local environments. |

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

| VISUAL ART | PERFORMING – PR5 | EMBODY |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it. |
| **Essential Question** | What methods and processes are considered when preparing artwork for presentation or preservation?<br><br>How does refining artwork affect its meaning to the viewer?<br><br>What criteria are considered when selecting work for presentation, a portfolio, or a collection? |
| **Key Vocabulary** | Preservation, Collection, Portfolio |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **V.PR5.P.A**<br>I can identify places where art may be displayed or saved. | **V.PR5.K.A**<br>I can explain the purpose of a portfolio or collection. | **V.PR5.1.A**<br>I can ask and answer questions such as where, when, why, and how artwork should be prepared for presentation or preservation. | **V.PR5.2.A**<br>I can distinguish between different materials or artistic techniques for preparing artwork for presentation. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Explain where they keep their pictures at home (refrigerator, bedroom wall) or where art to find art at school (classroom display, cubby). | Decorate a portfolio folder, curate their first semester of art, and verbally explain why they are saving their work. | Compare and contrast various places where artwork can be displayed. | Prepare artwork for presentation by distinguishing between framing techniques (mounting) and labeling. |

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

| VISUAL ART | PERFORMING – PR6 | PRESENT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding. |
| **Essential Question** | What is an art museum?<br><br>How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences?<br><br>How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding? |
| **Key Vocabulary** | Museum, Artifacts, Appreciation |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **V.PR6.P.A**<br>I can identify where art is displayed both inside and outside of school. | **V.PR6.K.A**<br>I can explain what an art museum is and distinguish how an art museum is different from other buildings. | **V.PR6.1.A**<br>I can identify the roles and responsibilities of people who work in and visit museums and other art venues. | **V.PR6.2.A**<br>I can analyze how art displayed inside and outside of schools (ex- in museums, galleries, virtual spaces, and other venues) contributes to communities. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Go on a scavenger hunt to draw the art in the school, and finally curate an "art gallery" display in their classroom. | Go on a virtual field trip to a museum to understand that an art museum is a building designed to display, protect, and share artwork. | Act as curators to design a museum and curate an exhibit using micro-artworks created by peers. | Brainstorm places they have seen artwork displayed and places they think artwork should be displayed locally. |

## RESPONDING: ANCHOR STANDARDS 7-9

### Anchor Standard 7: Perceive and analyze artistic work.

| VISUAL ART | RESPONDING – RE7 | ANALYZE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.<br><br>Visual imagery influences understanding of and responses to the world. |
| **Essential Question** | How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?<br><br>What is an image? Where and how do we encounter images in our world? How do images influence our views of the world? |
| **Key Vocabulary** | Image, Object, Perceive |

### Performance Standards:

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **V.RE7.P.A**<br>I can recognize art in one's environment. | **V.RE7.K.A**<br>I can identify uses of art within one's personal environment. | **V.RE7.1.A**<br>I can identify uses of art within one's personal environment. | **V.RE7.2.A**<br>I can perceive and describe aesthetic characteristics of one's natural world and constructed environments. |
| **V.RE7.P.B**<br>I can distinguish between images and real objects. | **V.RE7.K.B**<br>I can describe what an image represents. | **V.RE7.1.B**<br>I can compare images that represent the same subject. | **V.RE7.2.B**<br>I can categorize images based on expressive properties. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Go on a nature walk to collect objects of different colors and textures, to arrange into a mandala (circular design).<br><br>Explore the difference between a 3D, tangible object and a 2D image (photo or drawing) by creating a mixed-media collage that blends both. | Take a 5-minute "Art Walk" around the classroom or school, pointing out things designed by artists, such as: classroom posters, colorful book covers, decorated bulletin boards, etc. Then discuss: *Why did someone put that picture there?*<br><br>Create artwork of a favorite memory.<br><br>Describe what is happening in their image using a Think - Pair- Share. | Design packaging for items that they use everyday- shoes, tissue box, bookbags, etc., to understand that art isn't just in museums but also found in objects we use everyday, which is called functional art or decoration.<br><br>Compare how two different artists (or the same artist at different times) paint the night sky, then create their own version of a starry night. | Observe and identify characteristics of the: natural world (organic shapes, textured, irregular, organic colors) vs. constructed environments (geometric shapes, smooth, straight lines, vibrant/painted colors), and use descriptive words to talk about textures and shapes.<br><br>Explain that artists use color, line, and shape to show feelings, known as expressive properties.<br><br>Work in small groups to sort famous artworks into Emotion Categories. |

**Anchor Standard 8: Interpret intent and meaning in artistic work.**

| VISUAL ART | RESPONDING – RE8 | INTERPRET |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | People gain insights into meanings of artworks by engaging in the process of art criticism. |
| **Essential Question** | What is the value of engaging in the process of art criticism?<br><br>How can the viewer "read" a work of art as text?<br><br>How does knowing and using visual art vocabularies help us understand and interpret works of art? |
| **Key Vocabulary** | Subject, Categorize, Mood |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **V.RE8.P.A**<br>I can interpret art by identifying and describing subject matter. | **V.RE8.K.A**<br>I can interpret art by identifying subject matter and describing relevant details. | **V.RE8.1.A**<br>I can interpret art by categorizing subject matter and identifying the characteristics of form. | **V.RE8.2.A**<br>I can interpret art by identifying the mood suggested by a work of art and describing relevant subject matter and characteristics of form. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Describe what they see as being shown famous artworks.<br><br>Answer open-ended questions encouraging interpretation, such as, "*What is going on in this picture*?" or "*Where do you think that bird is flying*?". | Create a mixed-media collage focusing on texture and self-expression, verbally explaining their choices and methods. | Explore still life by identifying subject matter (fruit, toys) and forms (shape, line, texture) in Cezanne's work, then create their own collage using geometric shapes to represent 3D objects. | Analyze how colors and lines create emotions, then create their own landscapes based on a selected mood (e.g., calm, energetic, or spooky).<br><br>Use oil pastels to draw lines and watercolor paints to wash over them, focusing on using color to convey specific feelings. |

### Anchor Standard 9: Apply criteria to evaluate artistic work.

| VISUAL ART | RESPONDING – RE9 | EVALUATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | People evaluate art based on various criteria. |
| **Essential Question** | How does one determine criteria to evaluate a work of art?<br><br>How and why might criteria vary? How is a personal preference different from an evaluation? |
| **Key Vocabulary** | Preference, Classification |

### Performance Standards:

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **V.RE9.P.A**<br>I can select a preferred artwork. | **V.RE9.K.A**<br>I can explain reasons for selecting a preferred artwork. | **V.RE9.1.A**<br>I can classify artwork based on different reasons for preferences. | **V.RE9.2.A**<br>I can use learned art vocabulary to express preferences about artwork. |

### For example, students might:

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Examine a small selection of artworks, select their favorite, and share why they like it, fostering personal artistic voice and aesthetic appreciation. | After creating an artwork, take a Gallery Walk and share which artworks they enjoy and why, incorporating art vocabulary. | Play the Four-Corners game to categorize various artworks into "corners" based on why they like them, using vocabulary such as color, subject matter, or mood. | After creating an artwork, verbally or in writing explain their preferences regarding their finished work using specific art vocabulary. |

## CONNECTING: ANCHOR STANDARDS 10-11

### Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

| VISUAL ART | CONNECTING – CN10 | SYNTHESIZE |
|---|---|---|

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|---|---|
| **Enduring Understanding** | Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences. |
| **Essential Question** | How does engaging in creating art enrich people's lives? How does making art let people relate to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making? |
| **Key Vocabulary** | Community, Awareness, Expression |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **V.CN10.P.A**<br>I can explore the world using descriptive and expressive words and artmaking. | **V.CN10.K.A**<br>I can create art that tells a story about a life experience. | **V.CN10.1.A**<br>I can identify times, places, and reasons by which students make art outside of school. | **V.CN10.2.A**<br>I can create works of art about events in home, school, or community life. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Collect items like leaves, twigs, and petals, describing them with words such as "rough," "smooth," or "bright," before gluing them onto paper to make a sensory collage. | Create an artwork that describes a school field trip, with an emphasis on telling a story. | Use art vocabulary to describe their personal artmaking experiences. | Collaborate on a class book of artworks that depict their favorite memories & moments from the school year. |

**Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.**

| VISUAL ART | CONNECTING – CN11 | RELATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art. |
| **Essential Question** | How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life? |
| **Key Vocabulary** | Culture, Purpose |

**Performance Standards:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| **V.CN11.P.A**<br>I can recognize that people make art. | **V.CN11.K.A**<br>I can identify the purpose of an artwork. | **V.CN11.1.A**<br>I can understand that people from different places and times have made art for a variety of reasons. | **V.CN11.2.A**<br>I can compare cultural uses of artwork from different times and places. |

**For example, students might:**

| Prekindergarten 3 & 4 | Kindergarten | Grade 1 | Grade 2 |
|---|---|---|---|
| Learn about the artist Piet Mondrian and that he made art using lines and colors, and then create their own "city" art using similar materials. | Look at different famous artworks and sort them into categories based on the artwork's purpose (storytelling, decorative, etc.) | After learning about the Mexican tradition of Papel Picado, cut shapes into colorful tissue paper to create their own designs that represent a personal memory or celebration, exploring how art conveys meaning across different cultures | After learning about Ancient Greek Amphorae, design a vase that represents their own community or personal life |

# Visual Art Standards: Grades 3-5

## INTRODUCTION

The visual art program for students in grades 3-5 continues exploration of the arts through diverse media and experiences in visual art. Instructional emphasis at these grade levels should continue to expose students to a variety of arts through active, materials-rich experiences. This exploration includes the continuation of arts literacy development, simple analysis and critique of the arts, and active sharing of work with others. Students should be making connections between the visual arts and their own personal experiences, along with connections to how the arts convey meaning and reflect human experience. Students demonstrate growing confidence in using artistic elements and principles to communicate ideas and make intentional creative choices.

Performance standards are written for each grade level. Local education agencies may choose to band the performance standards from grades 3-5 by using the 4th-grade performance standards.

## CREATING: ANCHOR STANDARDS 1-3

### Anchor Standard 1: Generate and conceptualize artistic ideas and work.

| VISUAL ART | CREATING – CR1 | EXPLORE |
|---|---|---|

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|---|---|
| **Enduring Understanding** | Creativity and innovative thinking are essential competencies developed through sustained artistic practice.<br><br>Artistic investigation involves inquiry, exploration, and engagement with traditional and contemporary practices to generate and refine creative ideas. |
| **Essential Question** | What behaviors and factors prevent or encourage you to be creative?<br>How does collaborating with others expand your creative process?<br>How does knowing the histories and traditions of artforms inspire your artmaking? |
| **Key Vocabulary** | Conceptualize, Artistic Investigation |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **V.CR1.3.A**<br>I can recognize and use behaviors, resources, tools, and technologies to support creative thinking and artistic investigation. | **V.CR1.4.A**<br>I can identify and list behaviors that encourage creative thinking. | **V.CR1.5.A**<br>I can identify my own behaviors that encourage or prevent creative thinking and artistic growth. |
| **V.CR1.3.B**<br>I can develop personally meaningful artistic ideas by investigating, imagining, and acting on creative possibilities. | **V.CR1.4.B**<br>I can set goals and create artwork that is personally meaningful.<br>. | **V.CR1.5.B**<br>I can investigate, develop, and act on creative ideas using observation, imagination, memory, and other artistic approaches to create personally meaningful artwork. |
| **V.CR1.3.C**<br>I can collaborate with others to generate and refine innovative ideas for artmaking. | **V.CR1.4.C**<br>I can collaborate with others to generate and develop innovative artistic ideas. | **V.CR1.5.C**<br>I can collaborate with others to generate and develop innovative themes, concepts, and ideas for artmaking. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Engage in class discussion about the creative process by identifying how choices, materials, and behaviors influence artworks.<br><br>Brainstorm ideas for their artwork from a Big Idea that focuses on something imaginative.<br><br>Work with classmates to create a communal artwork that they each contribute to. | Work with classmates to share knowledge experiences about the creative process while discussing how artists develop ideas from observation and imagination.<br><br>Brainstorm ideas for their artwork from a Big Idea that focuses on something from observation or imagination.<br><br>Use a choice board of different artistic processes to select the materials they will use for an artwork based on a Big Idea. | Reflect on their artwork by considering what practices encouraged or prevented their creative process.<br><br>Brainstorm ideas for an individual or collaborative artwork from a Big Idea that focuses on something from observation, imagination, or memory.<br><br>Use a choice board to select the materials or process that will best express their Big Idea in their artwork. |

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

| VISUAL ART | CREATING – CR2 | PLAN |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Artistic production involves experimentation with materials, processes, structures, concepts, and technologies.<br><br>Artistic decision-making reflects intentional balance among innovation, safety, responsibility, and expressive purpose in shaping human experience. |
| **Essential Question** | What does the artistic process look like? How can we learn from artistic experimentation in a safe and healthy environment? How can we determine goals for designing artwork, and what responsibilities come with the freedom to create? How are our lives and communities impacted by the work of artists? |
| **Key Vocabulary** | Experimentation, Innovation |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **V.CR2.3.A**<br>I can explore and develop artistic ideas through experimentation with materials, processes and guided practice to build skills and craftsmanship. | **V.CR2.4.A**<br>I can develop artistic ideas through experimentation with materials, processes, structures, and the elements and principles of art and design. | **V.CR2.5.A**<br>I can develop and refine artistic ideas through experimentation with materials, techniques, and the elements of art and principles of design. |
| **V.CR2.3.B**<br>I can recognize how artists develop ideas to express personal meaning in their artwork. | **V.CR2.4.B**<br>I can investigate how artists and designers develop ideas and make intentional choices to communicate meaning. | **V.CR2.5.B**<br>I can investigate how artists and designers develop and communicate ideas to express meaning and intent. |
| **V.CR2.3.C**<br>I can create artwork that represents people, places, objects, experiences, or ideas that are personally meaningful. | **V.CR2.4.C**<br>I can create artwork that represents places, objects, experiences, or ideas that are personally meaningful using a variety of art-making techniques. | **V.CR2.5.C**<br>I can create artwork that represents places, objects, experiences, and ideas that are personally meaningful using a variety of techniques and approaches. |
| **V.CR2.3.D**<br>I can use materials, tools, and equipment safely and skillfully to create artwork. | **V.CR2.4.D**<br>I can use and care for materials, tools, and equipment safely while demonstrating growing craftsmanship. | **V.CR2.5.D**<br>I can demonstrate quality craftsmanship through the safe and responsible use of materials, tools, and equipment. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Learn about an artist and create an artwork inspired by the themes in the artist's work.<br><br>Use their sketchbook to practice mixing colors and learning tool use, then apply the skill to an artwork.<br><br>Create an artwork that uses elements of art in an expressive way. | Select an artist or designer from a list, and create an artwork inspired by the themes in the artist or designer's work.<br><br>Create thumbnail sketches in a sketch book, and select which design to use for an artwork.<br><br>Create a work of art that exaggerates elements or principles of art in a way that expresses meaning. | Select their own artist or designer to learn about, and create an artwork inspired by the themes in the artist or designer's work.<br><br>Use a sketchbook to record brainstorming, sketches, material choices and final decisions for an artwork.<br><br>Categorize artworks in a class discussion by mood and/or meaning based on the contextual information. |

**Anchor Standard 3: Refine and complete artistic work.**

| VISUAL ART | CREATING – CR3 | REFINE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Artistic quality is developed through iterative practice, reflection, and response to critique.<br><br>Revision is informed by feedback, intent, and evolving conceptual understanding over time. |
| **Essential Question** | How do you persist when revising, refining and developing work? What can you do that helps you grow and become an accomplished artist? How does collaboratively reflecting on a work change the way you experience it? |
| **Key Vocabulary** | Persist, Iterative, Reflection, Revision |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **V.CR3.3.A**<br>I can investigate how artists and designers develop ideas to revise artwork. | **V.CR3.4.A**<br>I can investigate how artists and designers develop ideas to revise and refine artwork. | **V.CR3.5.A**<br>I can investigate a variety of ways that artists and designers develop ideas to revise, reflect, and refine artwork. |
| **V.CR3.3.B**<br>I can use feedback to modify artworks in process. | **V.CR3.4.B**<br>I can use feedback to modify and refine artworks in process. | **V.CR3.5.B**<br>I can use a variety of strategies to modify and refine artworks in process. |
| **V.CR3.3.C**<br>I can work collaboratively to critique artwork to discern meaning. | **V.CR3.4.C**<br>I can independently and collaboratively critique and refine artwork in the search for meaning. | **V.CR3.5.C**<br>I can independently, collaboratively and persistently critique and refine artwork in the search for meaning. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Alter a work based on in-process feedback from teacher.<br><br>Use an artful thinking routine with classmates to discuss an artwork.<br><br>Write a description of one of their artworks for an art show. | Alter and refine work based on in-process feedback from teacher and/or peers.<br><br>Engage in peer critiques with classmates, and refine work based on feedback.<br><br>Write a description of one of their artworks, and the process they used to make it, for an art show. | Alter and refine work based on in-process feedback from teacher, peers and/or self-assessment.<br><br>Reflect on feedback given by teacher and classmates, and justify why or why not to alter work based on the feedback.<br><br>Write a description of an artwork, their inspiration for it, and their process making it, for an art show. |

## PRESENTING: ANCHOR STANDARDS 4-6

### Anchor Standard 4: Analyze, interpret, and select artistic work for presentation.

| VISUAL ART | PERFORMING – PR4 | SELECT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Artworks and artifacts are selected, analyzed, and organized for presentation using established criteria and contextual considerations.<br><br>Curation and presentation decisions shape interpretation, meaning, and audience engagement. |
| **Essential Question** | What criteria, methods, and processes would you use to select which works you would display? Why do people value certain objects, artifacts, and artworks, and select them for presentation and preservation? |
| **Key Vocabulary** | Analyze, Interpret, Preservation |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **V.PR4.3.A**<br>I can discuss possibilities and evaluate which works of art express ideas about places and events. | **V.PR4.4.A**<br>I can discuss possibilities and limitations to evaluate which works of art express ideas about experiences, places and events. | **V.PR4.5.A**<br>I can use judgement to justify which works of art express ideas about experiences, places and events. |
| **V.PR4.3.B**<br>I can apply criteria for evaluating a collection of artwork. | **V.PR4.4.B**<br>I can apply criteria for evaluating a collection of artwork for a curated presentation. | **V.PR4.5.B**<br>I can develop and apply criteria for evaluating a collection of artwork for a curated presentation. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Evaluate expression in pieces by having students review works with exit tickets.<br><br>Work as a class to design an art display in the classroom.<br><br>Evaluate similarities and differences between different art styles. | Evaluate expression of artists experiences in pieces by having students review works with exit tickets.<br><br>Work as a class to design an art display in the school hallway.<br><br>Select one of their pieces for an art exhibit, based on given criteria. | Appraise expression in pieces by having students review works with exit tickets.<br><br>Research and plan a local art exhibit in the school library or local business.<br><br>Use images of artworks to create a mock-up for a themed art exhibit. |

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

| VISUAL ART | PERFORMING – PR5 | EMBODY |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Artistic presentation and preparation involve multiple methods, environments, and technologies.<br><br>These decisions influence interpretation, accessibility, preservation, and longevity of artistic work. |
| **Essential Question** | What criteria do you use when selecting artwork for presentation? How does criteria differ when choosing which works to present, and which artworks to preserve? |
| **Key Vocabulary** | Presentation, Preservation, Interpretation |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **V.PR5.3.A**<br>I can effectively critique artwork for presentation based on a set of criteria. | **V.PR5.4.A**<br>I can make judgments and decisions to effectively critique artwork for presentation based on set criteria. | **V.PR5.5.A**<br>I can make judgments and decisions to effectively critique artwork for presentation or preservation based on set criteria. |
| **V.PR5.3.B**<br>I can identify exhibit space and prepare works of art, including artists' statements, for an art exhibit. | **V.PR5.4.B**<br>I can consider various criteria for presenting and protecting art in various locations, indoor or outdoor settings, in temporary or permanent forms, and in physical or digital formats. | **V.PR5.5.B**<br>I can develop a logical argument for safe and effective use of materials and techniques for preparing and presenting artwork. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Select one of their artworks for a school exhibit based on given criteria. | Write an explanation for why a particular artwork of theirs should be included in a school art exhibit. | Work with classmates to select artworks for a curated exhibit based on given criteria. |

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

| VISUAL ART | PERFORMING – PR6 | PRESENT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Artworks, artifacts, and design communicate meaning and document social, cultural, and historical contexts.<br><br>Presentation and preservation practices support the transmission of knowledge and audience understanding. |
| **Essential Question** | What is the goal of an art museum? How does presenting artworks influence and shape your ideas, beliefs, and experiences? How do exhibitions of curated artworks help you understand the experiences of others? |
| **Key Vocabulary** | Curate, Preservation |

### Performance Standards:

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **V.PR6.3.A**<br>I can identify and explain how and where different cultures record and illustrate stories and history of life through art. | **V.PR6.4.A**<br>I can compare purposes of art museums, art galleries, and other art exhibition venues. | **V.PR6.5.A**<br>I can investigate how an exhibition in a museum or other venue presents ideas and provides information about a specific concept or topic. |
| **V.PR6.3.B**<br>I can compare how different art museums present ideas and provide information. | **V.PR6.4.B**<br>I can explain the reason different art museums present ideas and provide information in different ways. | **V.PR6.5.B**<br>I can explain how different art museums present ideas and provide information in different ways that influence and shape our ideas, beliefs, and experiences. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Bring in an item from their home that represents a family celebration.<br><br>Visit a museum in person or virtually and identify the common theme of an exhibit. | Discuss the similarities in storytelling between artwork from two different cultures.<br><br>Visit a museum in person or virtually and identify how and why the curators chose the works to exhibit together. | Research an artform that is connected with their or another's culture, and share with classmates.<br><br>Visit a museum in person or virtually and reimagine an exhibit through introducing other artworks 'in conversation' with the works in the exhibit. |

## RESPONDING: ANCHOR STANDARDS 7-9

### Anchor Standard 7: Perceive and analyze artistic work.

| VISUAL ART | RESPONDING – RE7 | ANALYZE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Engagement with visual imagery develops aesthetic and empathetic perception.<br><br>Interpretation of artistic work is shaped by individual experience and contributes to understanding of self, others, and environments. |
| **Essential Question** | How do your experiences help you relate to artwork by others? How does learning about artwork by others impact how you perceive the world? How does viewing images influence your views of the world? |
| **Key Vocabulary** | Perceive, Analyze, Aesthetic, Empathetic, Visual Language |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **V.RE7.3.A**<br>I can recognize that the elements of art can be used to express the human experience. | **V.RE7.4.A**<br>I can describe how artists use the elements of art and visual language to represent ideas, experiences, and meaning. | **V.RE7.5.A**<br>I can analyze how artists use the elements of art, principles of design, and visual language to communicate ideas, emotions, and human experiences. |
| **V.RE7.3.B**<br>I can use the elements of art and other visual language to create and develop compositions. | **V.RE7.4.B**<br>I can use the elements of art and visual language to create personally meaningful compositions. | **V.RE7.5.B**<br>I can use the elements of art, principles of design, and visual language to create personally meaningful compositions. |
| **V.RE7.3.C**<br>I can describe and speculate about the processes an artist uses to create artwork. | **V.RE7.4.C**<br>I can compare my responses to artwork before and after creating art with similar materials, techniques, or processes. | **V.RE7.5.C**<br>I can analyze components of visual language and compare my interpretation of a work of art with the interpretations of others. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Create an artwork that uses elements of art in a creative way. | Create 2 images with the same subject matter, but with different moods or emotions by altering the art elements. | Create a personally meaningful artwork that expresses mood or emotion through the use of elements and principles. |

### Anchor Standard 8: Interpret intent and meaning in artistic work.

| VISUAL ART | RESPONDING – RE8 | INTERPRET |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Interpretation of artworks is developed through structured processes of analysis and art criticism.<br><br>Meaning is constructed through evidence-based reasoning and multiple perspectives. |
| **Essential Question** | Why do we discuss and interpret artworks? How does knowing and using visual art language help us understand and interpret works of art? |
| **Key Vocabulary** | Interpret, Analysis, Criticism |

### Performance Standards:

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **V.RE8.3.A**<br>I can identify art media and apply criteria to personal artwork. | **V.RE8.4.A**<br>I can analyze art media and apply criteria to personal artwork as well as the artwork of others. | **V.RE8.5.A**<br>I can analyze media and develop and apply criteria to personal artwork as well as the artwork of others. |
| **V.RE8.3.B**<br>I can interpret art by analyzing the subject matter, form, and mood through the materials and process. | **V.RE8.4.B**<br>I can interpret art by referring to contextual information and analyzing relevant subject matter, characteristics of form, and use of media. | **V.RE8.5.B**<br>I can interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and expression. |
| **V.RE8.3.C**<br>I can construct meaning by describing the mood and subject matter of a work of art. | **V.RE8.4.C**<br>I can construct meaning by describing the mood, subject matter, and art-making approach of a work of art. | **V.RE8.5.C**<br>I can construct meaning by describing the mood, subject matter, formal characteristics, and art-making approach of a work of art. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Engage in a discussion using an artistic thinking routine focused on interpreting mood through material use. | Engage in a discussion using an artistic thinking routine focused on interpreting a work of art for its use of media to communicate ideas and emotion. | After interpreting a work of art for its use of media to communicate ideas and expression, students create a personal work in response. |

### Anchor Standard 9: Apply criteria to evaluate artistic work.

| VISUAL ART | RESPONDING – RE9 | EVALUATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Artistic work is evaluated through the application of established or developed criteria.<br><br>Evaluation considers purpose, context, and audience and may vary across cultural and individual perspectives. |
| **Essential Question** | How do we decide what criteria to use to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation? |
| **Key Vocabulary** | Criteria, Evaluate, Personal Preference |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **V.RE9.3.A**<br>I can work with others to describe a work of art based on various content-specific criteria. | **V.RE9.4.A**<br>I can work with others to evaluate a work of art based on various content-specific criteria. | **V.RE9.5.A**<br>I can work both independently and with others to evaluate a work of art based on various content-specific criteria. |
| **V.RE9.3.B**<br>I can evaluate an artwork based on given criteria. | **V.RE9.4.B**<br>I can apply one set of criteria to evaluate more than one work of art. | **V.RE9.5.B**<br>I can recognize differences in criteria used to evaluate works of art depending on styles, genres, and media as well as historical and cultural contexts. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Identify how a classmate's artwork meets a particular criteria in a class sharing critique. | Respond with thoughtful comments using criteria in a class sharing critique. | Thoughtfully complete a written peer review or self-review, based on given criteria. |

## CONNECTING: ANCHOR STANDARDS 10-11

**Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.**

| VISUAL ART | CONNECTING – CN10 | SYNTHESIZE |
|---|---|---|

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|---|---|
| **Enduring Understanding** | Artmaking supports the construction of meaning through inquiry into perception, experience, knowledge, and identity.<br><br>Artistic processes provide a means for investigation and communication of understanding. |
| **Essential Question** | How does making art influence your life? What have you learned about yourself or others through making art? |
| **Key Vocabulary** | Synthesize, Perceive |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **V.CN10.3.A**<br>I can observe cultural traditions and artmaking and make connections to my own experiences. | **V.CN10.4.A**<br>I can express the broader human experience by visually representing personal experiences that connect to cultural traditions and artmaking. | **V.CN10.5.A**<br>I can make personal connections to others' cultural traditions and artmaking, and create artwork that represent this shared connection of experiences and knowledge. |
| **V.CN10.3.B**<br>I can create a work of art based on observations of surroundings that communicates an idea. | **V.CN10.4.B**<br>I can create a work of art that reflects my community and communicates personal expression. | **V.CN10.5.B**<br>I can apply formal and conceptual elements of art to create artwork that presents surroundings in new ways to express an idea. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Collect objects that tell a story, such as a particular moment in their day or life, and use these objects to create an artwork. | Interview a member of their family or school/local community, and create a work of art that reflects the new knowledge they have gained about the community member. | Learn about a cultural artmaking tradition, discuss their own celebrations or traditions that are similar in intent or action, and create an artwork that represents their own cultural tradition or celebration. |

**Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.**

| VISUAL ART | CONNECTING – CN11 | RELATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Artistic works reflect, shape, and document social, cultural, and historical contexts.<br><br>Analysis and creation of art contribute to understanding of societal structures, cultural perspectives, and historical development. |
| **Essential Question** | How does art help us understand the lives of people of different times, places, and cultures? How has art been used to impact the views of societies? How can art preserve and record aspects of human experience? |
| **Key Vocabulary** | Analysis, Societal Structures |

**Performance Standards:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| **V.CN11.3.A**<br>I can learn about a time, place, and culture through studying their artwork, and make connections to my experiences. | **V.CN11.4.A**<br>I can recognize that responses to art change depending on what we know about the time and place it was made. | **V.CN11.5.A**<br>I can identify how art is used to inform or change beliefs, values, or behaviors of an individual or society. |
| **V.CN11.3.B**<br>I can describe the role of art as an essential aspect of history, society, culture and human experience. | **V.CN11.4.B**<br>I can understand the role of art as an essential aspect of history, society, culture and human experience. | **V.CN11.5.B**<br>I can explain the role of art as an essential aspect of history, society, culture and human experience. |
| **V.CN11.3.C**<br>I can describe how art is used to reflect beliefs and/or behaviors of an individual or society. | **V.CN11.4.C**<br>I can understand how art is used to inform and reflect beliefs, values, and/or behaviors of an individual or society. | **V.CN11.5.C**<br>I can analyze how art is used to inform, reflect or change beliefs, values, and/or behaviors of an individual or society. |

**For example, students might:**

| Grade 3 | Grade 4 | Grade 5 |
|---|---|---|
| Study the artwork of a particular time or place, and discuss the similarities and differences to their own lives. | Engage in a discussion about an artwork from a particular time or place, and complete a KWL chart before (What I Know, what I Want to know) and afterwards (What I Learned) about the time or place. | After studying an artwork or movement that had an impact on history or society, create an artwork with the intention of impacting a topic or idea that interests them today. |

# Visual Art Standards: Grades 6-8

## INTRODUCTION

The middle school visual art program provides a foundation in visual art so that students can communicate at a basic level. Emphasis should be placed on exposing students to a variety of artists, styles, cultures, and time periods through active experiences. Students may have already begun or may choose to focus on one art medium for more in-depth study by the end of their middle school experience. This more in-depth study will support students in the future if they choose to specialize in an art medium and/or pursue a Comprehensive Arts Pathway in visual art at the high school level. Working toward this grounding in the arts engages students in arts literacy development, analysis and critique of the arts, and active sharing of their own work with others.

Performance standards are written for each grade level and are sequential by design.

- Local education agencies that use sequential levels (I, II, III) instead of grade-level identification at this level can align the content of the standards as follows:
  - Grade 6 → Level I
  - Grade 7 → Level II
  - Grade 8 → Level III
- Local education agencies may choose to band the performance standards 6-8 by using the 7th-grade performance standards.

## CREATING: ANCHOR STANDARDS 1-3

### Anchor Standard 1: Generate and conceptualize artistic ideas and work.

| VISUAL ART | CREATING – CR1 | EXPLORE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Creativity and innovative thinking are essential competencies developed through sustained artistic practice. \|\| Artistic investigation involves inquiry, exploration, and engagement with traditional and contemporary practices to generate and refine creative ideas. |
| **Essential Question** | What does it mean to be a creative and/or innovative thinker? What contributes to being a creative/innovative thinker? How may understanding of past, present, and future ideas contribute to creative/innovative thinking? How may others contribute to creative/innovative thinking and creation? Why is inquiry and exploration important for artistic investigations? |
| **Key Vocabulary** | Inspiration, Artistic Strategies, Sketch, Thumbnail Sketch, Media, Brainstorm |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **V.CR1.6.A**<br>I can plan artworks with original ideas. | **V.CR1.7.A**<br>I can plan artworks with original ideas that reference key artists to communicate a desired outcome. | **V.CR1.8.A**<br>I can plan artworks with original ideas that incorporate inspiration from various sources. |
| **V.CR1.6.B**<br>I can work with others to produce ideas for creating art. | **V.CR1.7.B**<br>I can collaborate with others to create artworks to communicate a desired outcome. | **V.CR1.8.B**<br>I can persevere to solve creative problems, solicit input from peers, and document my creative process. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Brainstorm possible responses to an artistic problem in writing, with images, or through discussion.<br><br>Create multiple sketches to explore original ideas for an artistic prompt.<br><br>Survey artists and artwork to gain inspiration for their own work. | Investigate various artists and artworks to identify the artistic strategies they use to communicate their outcomes.<br><br>Utilize similar strategies as key artists to develop original sketches that communicate their own response to an artistic problem. | Investigate various artists, artworks, and contemporary media to identify the artistic strategies used to affect a desired outcome.<br><br>Utilize similar strategies as key artists to develop original plans that communicate unique responses to an artistic problem |

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

| VISUAL ART | CREATING – CR2 | PLAN |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.<br><br>Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.<br><br>People create and interact with objects, places, and design that define, shape, enhance and empower their lives. |
| **Essential Question** | What are the steps in the creative process? What role does experimentation play in the creative process?- how do mistakes contribute? How may the function or location of an artwork inform the creative process? |
| **Key Vocabulary** | Prototype, Composition |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **V.CR2.6.A**<br>I can plan an artwork that utilizes art elements to create design principles. | **V.CR2.7.A**<br>I can plan an artwork that utilizes design principles to achieve a desired outcome. | **V.CR2.8.A**<br>I can plan an artwork that utilizes design principles and imagery to achieve a desired outcome. |
| **V.CR2.6.B**<br>I can plan and safely develop a work of art that shows my original thinking. | **V.CR2.7.B**<br>I can plan an artwork that intentionally uses a compositional arrangement to achieve my goal. | **V.CR2.8.B**<br>I can plan an artwork that intentionally uses media and a compositional arrangement to achieve my goal. |
| **V.CR2.6.C**<br>I can demonstrate knowledge of different types of compositional arrangements. | **V.CR2.7.C**<br>I can demonstrate a willingness to experiment. | **V.CR2.8.C**<br>I can be safe, responsible, and ethical when utilizing, posting and sharing images or materials with others. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Plan an artwork that arrange art elements to create specific design principles.<br><br>Experiment with different art media to create a variety of compositional arrangements.<br><br>Safely manipulate art media and tools to create artwork. | Plan an artwork that utilizes design principles to communicate a message.<br><br>Experiment with compositional arrangements in sketches.<br><br>Investigate how art media can be manipulated to communicate a variety of emotions. | Plan an artwork that utilizes design principles and key imagery to communicate a message.<br><br>Utilize notes from experimentation with media and composition to make decisions about final artworks.<br><br>Safely and appropriately utilize online resources and images to inform personal work. |

**Anchor Standard 3: Refine and complete artistic work.**

| VISUAL ART | CREATING – CR3 | REFINE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time to strive for mastery. |
| **Essential Question** | How do experimentation and making mistakes contribute to completing an artwork? How do artists seek and utilize feedback to improve their artwork? What strategies may artists use to preserve through artistic challenges? |
| **Key Vocabulary** | Gallery Walk, Criteria, Critique |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **V.CR3.6.A**<br>I can incorporate criteria for success into my final artwork. | **V.CR3.7.A**<br>I can reflect on criteria and feedback to improve my artwork. | **V.CR3.8.A**<br>I can utilize multiple strategies to preserve through completing an artwork. |
| **V.CR3.6.B**<br>I can provide and receive constructive feedback on artwork. | **V.CR3.7.B**<br>I can demonstrate knowledge of composition by revising based on feedback and self-reflection. | **V.CR3.8.B**<br>I can apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design in progress. |
| **V.CR3.6.C**<br>I can engage in constructive critiques with peers. | **NA** | **NA** |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Engage in a gallery walk to provide and receive feedback.<br><br>Complete a self assessment using a rubric.<br><br>Incorporate feedback and self assessment data into the completion of artwork. | Engage in a peer review of artwork using a rubric.<br><br>Incorporate feedback and assessment data into the completion of artwork. | Utilize varied ways of gathering feedback (peer review, gallery walk, self and peer assessment using a rubric).<br><br>Employ perseverance strategies like stepping away, rotating artwork, viewing peer work for inspiration.<br><br>Incorporate feedback and new inspiration to complete artwork. |

## PRESENTING: ANCHOR STANDARDS 4-6

### Anchor Standard 4: Analyze, interpret, and select artistic work for presentation.

| VISUAL ART | PERFORMING – PR4 | SELECT |
|---|---|---|

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|---|---|
| **Enduring Understanding** | Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation. |
| **Essential Question** | What factors influence how artworks may be chosen for display? What choices do artists have when displaying artwork? How may those choices influence the way artwork is viewed? How do different modes of display for artwork create or inhibit access for viewers? |
| **Key Vocabulary** | Matt, Gallery, Installation, Collection |

### Performance Standards:

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **V.PR4.6.A**<br>I can select and prepare artwork for display. | **V.PR4.7.A**<br>I can select and prepare artwork for display as part of an exhibition plan with specific themes or display needs. | **V.PR4.8.A**<br>I can select and prepare multiple artworks for display as a collection with specific themes and display needs. |
| **V.PR4.6.B**<br>I can identify similarities and themes across a collection of artworks. | **V.PR4.7.B**<br>I can identify the pros and cons of a variety of display modes. | **V.PR4.8.B**<br>I can explain the levels of access for different display modes. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Title and artwork and create a wall label.<br><br>Write or record and artist statement.<br><br>Prepare a slide of an artwork with label for digital display.<br><br>Review a collection of artworks to identify their commonalities and explain why they are displayed together. | Select artworks to site specific installation and prepare the work for installation at the site.<br><br>Explain the need for different avenues to view artwork and discuss the pros and cons for each display mode. | Select and prepare multiple artworks for site and thematic specific installation.<br><br>Explain the importance of access for public to engage with art and artists and explain which strategies work best for different populations' needs.<br><br>Matt and artwork for display. |

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

| VISUAL ART | PERFORMING – PR5 | EMBODY |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it. |
| **Essential Question** | How do artists prepare their work for display? What kinds of choices do they make? What do artists think about when selecting work for display? How might the display impact how they complete an artwork? |
| **Key Vocabulary** | Curate, Curator |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **V.PR5.6.A**<br>I can plan an art display alone or with my peers. | **V.PR5.7.A**<br>I can collaborate with others to curate artworks for display. | **V.PR5.8.A**<br>I can collaborate with others and/or select my own works for display with a specific theme. |
| **V.PR5.6.B**<br>I can write an artist statement about my work. | **V.PR5.7.B**<br>I can write about the curated display. | **V.PR5.8.B**<br>I can write an exhibition statement including the curatorial choices made for the display. |
| **V.PR5.6.C**<br>I can utilize reflection and feedback to refine my artwork for display. | **V.PR5.7.C**<br>I can write multiple artist statements for my work. | **NA** |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Prepare a wall label for artwork.<br><br>Write an artist statement about their work.<br><br>Matt their artwork.<br><br>Varnish, Glaze, Seal artwork for display.<br><br>Select a work for a specific display.<br><br>Frame artwork, attach wire for hanging. | Work with others to select artworks for a display.<br><br>Justify the selected artworks inclusion in the display.<br><br>Prepare wall labels and statements for the works.<br><br>Varnish, Glaze, Seal artwork for display. | Work with others and/or make personal selections of multiple pieces of work for display with a given theme or goal.<br><br>Justify the selection of the artworks in the display.<br><br>Prepare wall labels and statements for the selected works.<br><br>Varnish, Glaze, Seal, artwork for display. |

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

| VISUAL ART | PERFORMING – PR6 | PRESENT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding. |
| **Essential Question** | What is an art museum? Where in our communities may we see artwork? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented cultivate appreciation and understanding? |
| **Key Vocabulary** | Exhibition, Curate |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **V.PR6.6.A**<br>I can identify the big idea or theme of an art exhibition. | **V.PR6.7.A**<br>I can reflect on the big idea or theme of an art exhibition. | **V.PR6.8.A**<br>I can evaluate methods for preparing and presenting art based on criteria. |
| **V.PR6.6.B**<br>I can justify my interpretation of an exhibit with evidence from the artwork. | **V.PR6.7.B**<br>I can cite artwork from the exhibit to explain my thinking. | **V.PR6.8.B**<br>I can incorporate evidence from artworks in my evaluation of the exhibit. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| View a collection of artwork online, in a museum, in the community, or in a book.<br><br>Analyze the artworks in a collection to determine the theme.<br><br>Write an argumentative paragraph about their interpretation of the exhibit with evidence from the artworks. | Analyze the artworks in a collection to determine the theme.<br><br>Generate criteria for a successful exhibit.<br><br>Write, record, or explain their understanding of an exhibit and how the artworks relate to the theme. | Analyze the artworks in a collection to determine the theme.<br><br>Utilize criteria to evaluate an exhibition of artwork.<br><br>Reflect on the display choices made in the exhibit and explain how it contributes to goal of the exhibition.<br><br>Incorporate elements of artworks in the collection into their evaluation of the exhibit. |

## RESPONDING: ANCHOR STANDARDS 7-9

### Anchor Standard 7: Perceive and analyze artistic work.

| VISUAL ART | RESPONDING – RE7 | ANALYZE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.<br><br>Visual imagery influences understanding of and responses to the world. |
| **Essential Question** | How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art? What is an image? Where and how do we encounter images in our world? How do images influence our views of the world? |
| **Key Vocabulary** | Imagery, Claim, Evidence |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **V.RE7.6.A**<br>I can describe what I see in an image. | **V.RE7.7.A**<br>I can justify my interpretation of an image with elements from the artwork. | **V.RE7.8.A**<br>I can explain how artists used imagery to communicate in their artwork. |
| **V.RE7.6.B**<br>I can interpret what I see in an image. | **V.RE7.7.B**<br>I can explain how the artist uses imagery in their artwork to communicate. | **V.RE7.8.B**<br>I can describe how culturally relevant imagery is utilized in an artwork to convey meaning. |
| **V.RE7.6.C**<br>I can describe how the artist uses elements and principles to convey meaning. | **V.RE7.7.C**<br>I can describe multiple ways that images influence specific audiences. | **V.RE7.8.C**<br>I can analyze the manner in which aesthetic choices are influenced by culture and environment. |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Complete a see, think, wonder.<br><br>Identify art elements and principles in an artwork. | Write a paragraph about the meaning of an artwork.<br><br>Explain how an artist is communicating in their artwork with evidence. | Write an argumentative essay about personal interpretation of an artwork with evidence.<br><br>Explain how artists communicate aspects of personal culture and identity in their artwork. |

### Anchor Standard 8: Interpret intent and meaning in artistic work.

| VISUAL ART | RESPONDING – RE8 | INTERPRET |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | People gain insights into meanings or artworks by engaging in the process of art criticism. |
| **Essential Question** | What is "Art Criticism"? Why is it important? What strategies do viewers use to understand an artwork? How does knowing and using visual art vocabularies help us understand and interpret works of art? How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation? |
| **Key Vocabulary** | Critique, Interpret, Visual Language, Visual Imagery, Symbol |

### Performance Standards:

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **V.RE8.6.A**<br>I can identify the elements an artist is using in their artwork to communicate meaning. | **V.RE8.7.A**<br>I can compare the elements in multiple artworks. | **V.RE8.8.A**<br>I can interpret and analyze how media choices influence ideas, emotions, and actions within a composition. |
| **V.RE8.6.B**<br>I can interpret the meaning of an artwork and justify my interpretation with visual imagery. | **V.RE8.7.B**<br>I can compare how different artists use visual imagery to communicate ideas. | **NA** |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Complete See, Think, Wonder activities.<br><br>View artwork in order to identify the message or meaning of the piece.<br><br>List elements in an artwork that contribute to the overall message.<br><br>Use identified imagery, art elements, and principles to justify their interpretation of an artwork. | Complete graphic organizer that compares imagery in multiple artworks.<br><br>Make inferences about artworks based on observation of the work.<br><br>Discuss how artists utilize imagery, elements, and principles in different ways. | Identify media in an artwork and infer why an artist may have selected it.<br><br>Explain how the media use contributes to the artist's overall message.<br><br>Discuss how the artist's choices communicate meaning. |

### Anchor Standard 9: Apply criteria to evaluate artistic work.

| VISUAL ART | RESPONDING – RE9 | EVALUATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | People evaluate art based on various criteria. |
| **Essential Question** | What is "criteria"? Why is it important? How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation? |
| **Key Vocabulary** | Criteria, Critique, Preference |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **V.RE9.6.A**<br>I can define "criteria." | **V.RE9.7.A**<br>I can analyze art based on a variety of criteria. | **V.RE9.8.A**<br>I can utilize relevant criteria to evaluate a work of art. |
| **V.RE9.6.B**<br>I can identify criteria for success. | **V.RE9.7.B**<br>I can communicate my evaluation of an artwork with evidence from the work and rubric. | **V.RE9.8.B**<br>I can communicate how opinion and criteria contribute to the evaluation of an artwork. |
| **V.RE9.6.C**<br>I can use criteria to evaluate artwork. | **V.RE9.7.C**<br>I can explain the difference between opinion and evaluation. | **NA** |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Review and analyze a rubric to create a list of steps for their own project.<br><br>Find evidence of provided criteria in their own work in a reflection or self-evaluation. | Find evidence of provided criteria in a peer's work and provide feedback.<br><br>Develop their own criteria/rubric for a proposed artwork.<br><br>Utilize their developed rubric for self-assessment.<br><br>Identify which perspectives on an artwork are opinion-based or evidence-based. | Develop criteria/rubric to evaluate and artwork with a specific goal in mind.<br><br>Utilize the developed rubric to gather data about an artwork from multiple perspectives.<br><br>Make recommendations about refinement based upon the collected data.<br><br>Evaluate the success of an artwork with both perception and criteria. |

## CONNECTING: ANCHOR STANDARDS 10-11

### Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

| VISUAL ART | CONNECTING – CN10 | SYNTHESIZE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences. |
| **Essential Question** | How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through artmaking? |
| **Key Vocabulary** | Artists' Collective, Collaboration |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **V.CN10.6.A**<br>I can be inspired by current events and popular culture, personally or globally, to create works of art. | **V.CN10.7.A**<br>I can identify artistic movements that enacted social change. | **V.CN10.8.A**<br>I can make art, individually and collaboratively, that reflects community identity and need. |
| **V.CN10.6.B**<br>I can identify social commentary in artworks. | **V.CN10.7.B**<br>I can reference artistic movements and strategies artists have used for commentary in the planning of my own work. | **NA** |
| **V.CN10.6.C**<br>I can create artworks that comment on a specific topic. | **V.CN10.7.C**<br>I can create artworks that elevate a group identity or social issue. | **NA** |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Research current events to gather inspiration for an artwork.<br><br>Analyze artworks that comment on social issues and group identity.<br><br>Plan artworks that challenge a social construct, elevate a marginalized identity, or challenge a current event. | Research artistic movements such as the Harlem Renaissance, Mexican Muralism, Contemporary Street/Protest Art.<br><br>Identify strategies artists have utilized to call for social change in order to plan their own artworks.<br><br>Create artworks that elevate a group identity or social issue. | Work with other students to develop an artwork or series that reflects on a community identity or need.<br><br>Plan exhibitions of work to elevate social issues. |

**Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.**

| VISUAL ART | CONNECTING – CN11 | RELATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art. |
| **Essential Question** | How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve culture? |
| **Key Vocabulary** | Culture, Awareness, Appreciation, Societal structures, Empathy |

**Performance Standards:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| **V.CN11.6.A**<br>I can explain how art reflects changing times, traditions, resources, and cultural uses. | **V.CN11.7.A**<br>I can explain how the cultural relevance of imagery has shifted over time. | **V.CN11.8.A**<br>I can analyze how art is influenced by time periods, geography, available resources, and cultural identities. |
| **V.CN11.6.B**<br>I can identify imagery in artworks that are culturally specific. | **NA** | **V.CN11.8.B**<br>I can explain how time and culturally specific imagery contribute to the interpretation of an artwork both when it was made and in contemporary culture. |
| **V.CN11.6.C**<br>I can define and identify the difference between cultural appropriation and appreciation. | **NA** | **NA** |
| **V.CN11.6.D**<br>I can explain the cultural significance of elements in artworks. | **NA** | **NA** |

**For example, students might:**

| Grade 6 / Level I | Grade 7 / Level II | Grade 8 / Level III |
|---|---|---|
| Examine an artwork to identify the culturally relevant imagery and techniques.<br><br>Explain how and why specific imagery and/or techniques are significant to the work's meaning.<br><br>Develop an artwork that honors the investigated culture and elevates the cultural significance of the imagery or practice in a personally meaningful way. | Examine multiple artworks to compare how the artists utilize culturally relevant imagery and techniques.<br><br>Explain how the artwork's meaning and/or significance may have changed from when it was created to now and why.<br><br>Develop artwork inspired by the investigated artworks that honors the culture and expresses contemporary original ideas. | Examine artworks from different cultures with similar goals to compare how the artists use imagery and techniques to accomplish the goal.<br><br>Explain how the interpretation and/or significance of these artworks may have changed over time and why. |

# Visual Art Standards: Grades 9-12

## INTRODUCTION

High school visual arts courses provide students with opportunities to specialize in one or more visual art discipline. Specialization enables students to develop an area of focus to work beyond the initial level of Proficient toward achieving the more rigorous levels of Accomplished and Advanced through in-depth work across the four artistic processes: Creating, Performing and Responding, and Connecting. Students choosing not to specialize will move beyond the foundation in the arts achieved at the middle school level toward the Proficient level in visual art. Career-connected learning experiences further contribute to the development of pre-professional skills and support the completion of an arts capstone project, where applicable, as well as other components of the Maryland Comprehensive Arts Pathway.

### Descriptors for High School Performance Standards Levels

- Proficient: The foundational level of achievement for high school, attainable by most students who complete a high-school level arts course (or equivalent) beyond the foundation provided by PreK-8 instruction.
- Accomplished: A higher level of achievement, generally attained by students who complete a more rigorous sequence of high school arts courses (or equivalent) beyond the Proficient level.
- Advanced: A level and scope of achievement that is beyond the rigor of the articulated Accomplished level, representing a substantial expansion of student knowledge, skills, and understanding, and preparing students for career and/or college-level work.

## CREATING: ANCHOR STANDARDS 1-3

### Anchor Standard 1: Generate and conceptualize artistic ideas and work.

| VISUAL ART | CREATING – CR1 | EXPLORE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Creativity and innovative thinking are essential competencies developed through sustained artistic practice. Artistic investigation involves inquiry, exploration, and engagement with traditional and contemporary practices to generate and refine creative ideas. |
| **Essential Question** | What inspires your ideas, and how do you turn them into original artworks? How can different materials or tools help you express new ideas? How do you know when an idea is meaningful or ready to become art? |
| **Key Vocabulary** | Concept, Brainstorm, Artistic Investigation, Creativity, Sketch |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **V.CR1.Pro.A**<br><br>I can use multiple approaches to begin creative endeavors. | **V.CR1.Acc.A**<br><br>I can individually or collaboratively formulate new creative problems based on existing artwork. | **V.CR1.Adv.A**<br><br>I can hypothesize and visualize multiple directions for artmaking, strategically developing concepts that communicate personal, cultural, or conceptual meaning. |
| **V.CR1.Pro.B**<br><br>I can shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design. | **V.CR1.Acc.B**<br><br>I can choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design. | **V.CR1.Adv.B**<br><br>I can plan and develop multiple works integrating traditional and contemporary practices, intentionally manipulating conventions. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Sketches using a variety of methods such as drawing from observation and/or imagination.<br><br>Research methods such as collecting, documenting, or annotating.<br><br>A visual journal collecting ideas for the development of artwork/artworks. | Sketches using a variety of methods toward developing a series of works based on a theme.<br><br>Research methods gathering visual ideas from a range of sources based on a subject or topic.<br><br>A visual journal collecting ideas for artmaking and portfolio development. | A portfolio demonstrating iterative sketches, storyboards, mockups, and reflections that document conceptual exploration and intentional artistic decision-making. |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Generate original ideas through brainstorming, sketching, and inquiry<br><br>Use research and observation to inspire creative solutions<br><br>Connect personal, cultural, or social experiences to art concepts | Arts-Aligned Industry Recognized Credentials<br><br>Capstone Project<br><br>Internship Experience<br><br>Participation in or leadership of a community-based arts project<br><br>Art-based services at a community event<br><br>Promotional artwork for community events |

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

| VISUAL ART | CREATING – CR2 | PLAN |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Artistic production involves experimentation with materials, processes, structures, concepts, and technologies. Artistic decision-making reflects intentional balance among innovation, safety, responsibility, and expressive purpose in shaping human experience. |
| **Essential Question** | How can you plan and organize your ideas so your artwork communicates what you want? What choices do you make about materials and techniques to show your ideas clearly? How does trying different approaches help your work grow and improve? |
| **Key Vocabulary** | Composition, Medium, Craftsmanship, Experimentation |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **V.CR2.Pro.A**<br><br>I can engage in making a work of art or design without having a preconceived plan. | **V.CR2.Acc.A**<br><br>I can, through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form. | **V.CR2.Adv.A**<br><br>I can independently develop and justify complex proposals for artworks or installations that intentionally shape audience experience, meaning, or interpretation. |
| **V.CR2.Pro.B**<br><br>I can explain how traditional and nontraditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment. | **V.CR2.Acc.B**<br><br>I can demonstrate awareness of ethical implications of making and distributing creative work. | **V.CR2.Adv.B**<br><br>I can evaluate and apply ethical, environmental, and societal considerations in making and presenting creative work. |
| **V.CR2.Pro.C**<br><br>I can collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place. | **V.CR2.Acc.C**<br><br>I can redesign an object, system, place, or design in response to contemporary issues. | **V.CR2.Adv.C**<br><br>I can redesign objects, systems, or spaces to communicate meaning, solve problems, or respond to contemporary contexts. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Create an artwork that demonstrates development of skills, ideas, and the ethical use of art materials.<br><br>Write an artist statement that identifies the development of ideas and artistic choices using visual art vocabulary. | Create a series of artworks that demonstrate the development of skills, ideas, and ethical use of multiple art materials.<br><br>Write an artist statement using content-specific terms and concepts to explain the creative process in developing a series of original works. | Develop a cohesive portfolio demonstrating iterative planning, installation concepts, intentional material selection, and written justification of artistic decisions and audience impact. |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Plan and manage creative projects from concepts to completion<br><br>Select appropriate materials, tools, and digital technologies<br><br>Demonstrate craftsmanship, safe practices, and problem-solving | Arts-Aligned Industry Recognized Credentials<br><br>Capstone Project<br><br>Internship Experience<br><br>Participation in collaborative planning for exhibitions, installations, or design projects<br><br>Application studio practices, material selection, and production workflows in authentic settings |

### Anchor Standard 3: Refine and complete artistic work.

| VISUAL ART | CREATING – CR3 | REFINE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Artistic quality is developed through iterative practice, reflection, and response to critique. Revision is informed by feedback, intent, and evolving conceptual understanding over time. |
| **Essential Question** | How do you decide what to change or improve in your artwork? What feedback helps you make your work stronger or more meaningful? How does reflection and revision make your art more complete? |
| **Key Vocabulary** | Critique, Reflection, Revision, Criteria |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **V.CR3.Pro.A**<br><br>I can apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress. | **V.CR3.Acc.A**<br><br>I can engage in constructive critique with peers, then reflect on, reengage, revise, and refine works of art and design in response to personal artistic vision. | **V.CR3.Adv.A**<br><br>I can strategically reflect on and revise artworks, integrating constructive critique to enhance conceptual depth and expressive impact. |
| **NA** | **NA** | **V.CR3.Adv.B**<br><br>I can complete a cohesive body of work demonstrating sophisticated technical control, conceptual depth, and intentional revision informed by critique and reflection. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Self-assess and identify goals for the further development or completion of an artwork/artworks based on established criteria.<br><br>Write a reflection documenting the development and refining of artistic ideas, concepts, and skills. | Develop and apply criteria based on multiple forms of feedback that shape goals for refining an artwork/artworks or series of works.<br><br>Write a reflection citing the results of artistic learning through reflection, persistence, and/or collaboration. | Create a cohesive body of work showing documented revision cycles, critique integration, and refinement of conceptual and technical choices. |

**Connections: Comprehensive Arts Pathways**

| Competencies | Career-Connected Learning |
|---|---|
| Revise artwork/artworks using reflection and critique feedback<br><br>Improve technical quality and conceptual clarity<br><br>Complete polished artwork/artworks demonstrating persistence and growth | Arts-Aligned Industry Recognized Credentials<br><br>Capstone Project<br><br>Internship Experience<br><br>Refinement of artwork/artworks based on feedback from peers, mentors, or authentic audiences<br><br>Development of a cohesive portfolio or body of work for presentation or exhibition |

## PRESENTING: ANCHOR STANDARDS 4-6

**Anchor Standard 4: Analyze, interpret, and select artistic work for presentation.**

| VISUAL ART | PERFORMING – PR4 | SELECT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Artworks and artifacts are selected, analyzed, and organized for presentation using established criteria and contextual considerations. Curation and presentation decisions shape interpretation, meaning, and audience engagement. |
| **Essential Question** | What makes some artworks more meaningful or effective to share with others? How do you choose which pieces represent your best ideas and skills? How does the way you present your work change how people understand it? |
| **Key Vocabulary** | Curate, Portfolio, Audience |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **V.PR4.Pro.A**<br>I can analyze, select, and curate artifacts and/or artworks for presentation and preservation. | **V.PR4.Acc.A**<br>I can analyze, select, and critique personal artwork for a collection or portfolio presentation. | **V.PR4.Adv.A**<br>I can strategically curate and justify a cohesive body of work, adapting selections, sequencing, and presentation to audience, context, and intended impact. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Develop a portfolio of artworks chosen based on specific criteria. Explain choices using criteria to support selection. | Develop a portfolio of artworks selected for presentation and choices in artworks developed from critical feedback.<br><br>Write a reflective statement justifying the selection of artworks. | Curate an exhibition, digital gallery, or portfolio demonstrating thematic cohesion and justified selections tailored to audience, context, or purpose (e.g., AP portfolio, college applications, exhibition). |

**Connections: Comprehensive Arts Pathways**

| Competencies | Career-Connected Learning |
|---|---|
| Curate artwork/artworks for portfolios or exhibitions<br><br>Select pieces based on quality, purpose, and audience<br><br>Evaluate personal artwork/artworks using clear criteria | Arts-Aligned Industry Recognized Credentials<br><br>Capstone Project<br><br>Internship Experience<br><br>Curation of artwork for exhibitions, showcases, or digital portfolios |

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

| VISUAL ART | PERFORMING – PR5 | EMBODY |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Artistic presentation and preparation involve multiple methods, environments, and technologies. These decisions influence interpretation, accessibility, preservation, and longevity of artistic work. |
| **Essential Question** | What do you need to do to prepare your artwork for others to see? How can different display methods influence how people experience your art? What skills or techniques help your work look its best and show your intent? |
| **Key Vocabulary** | Installation, Display, Preservation, Venue |

### Performance Standards:

| Proficient | Accomplished | Advanced |
|---|---|---|
| **V.PR5.Pro.A**<br>I can analyze and evaluate the reasons and ways an exhibition is presented. | **V.PR5.Acc.A**<br>I can evaluate, select, and apply methods or processes appropriate to display artwork in a specific place. | **V.PR5.Adv.A**<br>I can design, implement, and refine exhibition methods that intentionally shape audience understanding, narrative, and engagement. |

### For example, students might:

| Proficient | Accomplished | Advanced |
|---|---|---|
| Design or propose a design for a display of artworks based on a specific topic or theme.<br><br>Critically analyze an art display or exhibit in a written statement or presentation. | Design a display of selected artworks using physical (gallery, installation) and/or digital methods (online gallery, presentation software). | Design and present a professional-quality exhibition, digital gallery, or portfolio that intentionally shapes audience understanding through display, sequencing, narrative, or interactive elements. |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Prepare artwork using reflection and critique feedback<br><br>Use professional presentation methods and tools<br><br>Consider viewer experience, specific place, and preservation | Arts-Aligned Industry Recognized Credentials<br><br>Capstone Project<br><br>Internship Experience<br><br>Installation of artwork for exhibitions or community displays<br><br>Digital or physical presentation formats for artwork and portfolios<br><br>Presentation and preservation of artworks |

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

| VISUAL ART | PERFORMING – PR6 | PRESENT |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Artworks, artifacts, and design communicate meaning and document social, cultural, and historical contexts. Presentation and preservation practices support the transmission of knowledge and audience understanding. |
| **Essential Question** | What story or message does your artwork share with others? How does the way you present your work help others understand your ideas? How do different audiences respond to your art? |
| **Key Vocabulary** | Symbolism, Visual Communication, Expression |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **V.PR6.Pro.A**<br>I can analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings. | **V.PR6.Acc.A**<br>I can make, explain, and justify connections between artists or artwork and social, cultural, and political history. | **V.PR6.Adv.A**<br>I can intentionally design and present artworks that communicate complex meaning, adapting visual and presentation choices for audience, context, and purpose. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Write or present a critical response to an art exhibit or collection that reflects the experiences of viewers. | Draft a proposal for the display of artworks, art installation, or public art that communicates a purpose in the context of a community. | Present artwork using interpretive labels, digital media, artist statements, or interactive elements that intentionally communicate meaning to diverse audiences. |

**Connections: Comprehensive Arts Pathways**

| Competencies | Career-Connected Learning |
|---|---|
| Communicate ideas and messages visually to audiences<br><br>Use narrative, symbolism and design intentionally<br><br>Adapt presentations for different purposes or communities | Arts-Aligned Industry Recognized Credentials<br><br>Capstone Project<br><br>Internship Experience<br><br>Professional presentation of artwork using artist statements, labels, or digital media for audiences<br><br>Artwork or installations that communicate ideas to a community audience<br><br>Develop public-facing exhibitions, campaigns, or visual storytelling experiences |

## RESPONDING: ANCHOR STANDARDS 7-9

### Anchor Standard 7: Perceive and analyze artistic work.

| VISUAL ART | RESPONDING – RE7 | ANALYZE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Engagement with visual imagery develops aesthetic and empathetic perception. Interpretation of artistic work is shaped by individual experience and contributes to understanding of self, others, and environments. |
| **Essential Question** | What do you notice first when you look at a work of art, and why? How do different experiences help you see art in different ways? How does analyzing art help you understand the world around you? |
| **Key Vocabulary** | Perceive/Observe, Composition, Visual Element, Analyze |

### Performance Standards:

| Proficient | Accomplished | Advanced |
|---|---|---|
| **V.RE7.Pro.A**<br>I can hypothesize ways in which art influences perception and understanding of human experiences. | **V.RE7.Acc.A**<br>I can recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments. | **V.RE7.Adv.A**<br>I can critically analyze the ways visual imagery communicates cultural, social, and political ideas. |
| **V.RE7.Pro.B**<br>I can analyze how one's understanding of the world is affected by experiencing visual imagery. | **V.RE7.Acc.B**<br>I can evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences. | **V.RE7.Adv.B**<br>I can construct evidence-based interpretations of artworks by synthesizing multiple perspectives and contextual evidence. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Engage in a process of critical analysis focused on a specific artwork and present response in annotation, writing, discussion, recording or other method of communication. | Incorporate the perspectives of the artist and the audience in writing or presenting on the impact of a selected artwork or artworks. | Construct and defend analytical interpretations through portfolios, annotated visual responses, or multimodal presentations that synthesize interpretation with contextual evidence. |

**Connections: Comprehensive Arts Pathways**

| Competencies | Career-Connected Learning |
|---|---|
| Compare and contrast artworks within similar and different contexts<br><br>Analyze artworks in order to determine their essential elements and structure<br><br>Evaluate and justify the impact of an artwork through critical analysis<br><br>Research and interpret artworks, artists, or visual culture across contexts | Arts-Aligned Industry Recognized Credentials<br><br>Capstone Project<br><br>Internship Experience<br><br>Proposal for an arts-based grant or community arts initiative<br><br>Apprenticeship or internship at a museum, gallery, or arts organization |

**Anchor Standard 8: Interpret intent and meaning in artistic work.**

| VISUAL ART | RESPONDING – RE8 | INTERPRET |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Interpretation of artworks is developed through structured processes of analysis and art criticism. Meaning is constructed through evidence-based reasoning and multiple perspectives. |
| **Essential Question** | What story or purpose might the artist be trying to communicate? How can knowing more about the artist or culture help you understand art? How do different interpretations of the same artwork help deepen your understanding? |
| **Key Vocabulary** | Interpretation, Symbolism, Cultural Context |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **V.RE8.Pro.A**<br>I can interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts. | **V.RE8.Acc.A**<br>I can identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works. | **V.RE8.Adv.A**<br>I can analyze contextual information to construct and justify interpretations of an artwork or collection of works. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Record research of artists, movements, history, cultures and other relevant sources to determine common themes, styles, and techniques. | Develop and present reasoning for the context within which an artwork or artworks are understood based on research of history, artists, art movements, and other relevant sources. | Develop and defend multilayered interpretations through analytical portfolios, multimedia presentations, or peer-reviewed critiques connecting artworks to multiple contexts. |

**Connections: Comprehensive Arts Pathways**

| Competencies | Career-Connected Learning |
|---|---|
| Interpret meaning of artworks through research and critical analysis<br><br>Infer connections between artworks and the contexts in which they are created<br><br>Determine both unique and common themes and ideas in a diverse collection of artworks<br><br>Research and interpret artworks, artists, or visual culture across contexts | Arts-Aligned Industry Recognized Credentials<br><br>Capstone Project<br><br>Internship Experience<br><br>Critiques, presentations, or art lessons focused on critical response to artworks for authentic audiences<br><br>Exhibition interpretation or other museum learning experiences |

### Anchor Standard 9: Apply criteria to evaluate artistic work.

| VISUAL ART | RESPONDING – RE9 | EVALUATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Artistic work is evaluated through the application of established or developed criteria. Evaluation considers purpose, context, and audience and may vary across cultural and individual perspectives. |
| **Essential Question** | What makes an artwork successful or meaningful to you and others? How can you use criteria to judge a work of art fairly and thoughtfully? How does comparing different works help you form your own evaluations? |
| **Key Vocabulary** | Aesthetic, Criteria, Evaluation |

### Performance Standards:

| Proficient | Accomplished | Advanced |
|---|---|---|
| **V.RE9.Pro.A**<br>I can establish relevant criteria in order to evaluate a work of art or collection of works. | **V.RE9.Acc.A**<br>I can determine the relevance of criteria used by others to evaluate a work of art or collection of works. | **V.RE9.Adv.A**<br>I can synthesize multiple criteria and perspectives to justify evaluations of artworks across cultural, historical, social, and personal contexts. |

### For example, students might:

| Proficient | Accomplished | Advanced |
|---|---|---|
| Write or present a reflective statement about an artwork guided by a rubric. | Engage in a peer critique discussion of artworks to determine selections for a portfolio. | Develop a portfolio of evidence-based evaluations that justify artistic judgments using multiple criteria and perspectives. |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Distinguish the qualities of an artwork that are more or less successful based on criteria<br><br>Evaluate and justify the impact of artworks using criteria<br><br>Generate plans and goals for portfolio development through critique of artworks<br><br>Compare and analyze visual works to support artistic decision-making | Arts-Aligned Industry Recognized Credentials<br><br>Capstone Project<br><br>Internship Experience<br><br>Evaluation of artwork using professional or rubric-based criteria for a professional application like a juried exhibit.<br><br>Participation in portfolio reviews, critique panels, juried exhibitions, or artwork submission processes |

## CONNECTING: ANCHOR STANDARDS 10-11

### Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

| VISUAL ART | CONNECTING – CN10 | SYNTHESIZE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Art-making supports the construction of meaning through inquiry into perception, experience, knowledge, and identity. Artistic processes provide a means for investigation and communication of understanding. |
| **Essential Question** | How do your experiences and interests shape the artwork you make? What connections can you make between art and other subjects you learn? How does creating art help you express or understand your world? |
| **Key Vocabulary** | Identity, Perspective, Synthesis |

### Performance Standards:

| Proficient | Accomplished | Advanced |
|---|---|---|
| **V.CN10.Pro.A**<br>I can document the process of developing ideas from early stages to fully elaborated ideas. | **V.CN10.Acc.A**<br>I can utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art-making. | **V.CN10.Adv.A**<br>I can synthesize personal, historical, cultural, and interdisciplinary knowledge to create conceptually complex and meaningful works of art. |

### For example, students might:

| Proficient | Accomplished | Advanced |
|---|---|---|
| Document skill practice and experimentation with materials in a sketchbook, journal, or digital file containing visual and written notes. | Create a portfolio documenting the process for the investigation and development of ideas in multiple artworks. | Create conceptually complex works that synthesize personal, historical, cultural, and interdisciplinary influences, accompanied by reflective documentation of artistic inquiry. |

### Connections: Comprehensive Arts Pathways

| Competencies | Career-Connected Learning |
|---|---|
| Explain the process of creating an artwork from ideation through completion and presentation<br><br>Plan an artistic investigation based on observation, research, and material experimentation<br><br>Relate personal experiences and perspectives to selected creative processes.<br><br>Apply artistic processes to communicate ideas in authentic contexts | Arts-Aligned Industry Recognized Credentials<br><br>Capstone Project<br><br>Internship Experience<br><br>Development, documentation, and presentation of a portfolio of work informed by personal experiences, inquiry, or research<br><br>Development of interdisciplinary or community-connected visual arts projects |

### Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

| VISUAL ART | CONNECTING – CN11 | RELATE |
|---|---|---|

| | |
|---|---|
| **Enduring Understanding** | Artistic works reflect, shape, and document social, cultural, and historical contexts. Analysis and creation of art contribute to understanding of societal structures, cultural perspectives, and historical development. |
| **Essential Question** | How does art reflect the values or traditions of different cultures and times? What can artwork teach you about people, history, or society? How does knowing more about context change the way you understand a work of art? |
| **Key Vocabulary** | Context, Social Commentary |

**Performance Standards:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| **V.CN11.Pro.A**<br>I can describe how knowledge of culture, traditions, and history may influence personal responses to art. | **V.CN11.Acc.A**<br>I can 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. | **V.CN11.Adv.A**<br>I can synthesize societal, cultural, and historical perspectives to create and present art that reflects complex understanding and multiple viewpoints. |

**For example, students might:**

| Proficient | Accomplished | Advanced |
|---|---|---|
| Write, present, or discuss connecting aspects of personal identity to significance and meaning in an artwork.<br><br>Sketch, note, and plan for the creation of artwork that incorporates aspects of personal culture, traditions and history. | Critique and engage in discussion informed by research of different social, cultural, contemporary, and historical contexts.<br><br>Create artworks integrating cultural, historical, and social contexts. | Create and present a portfolio or exhibition integrating historical, cultural, and societal analysis through artwork, reflection, and documentation. |

**Connections: Comprehensive Arts Pathways**

| Competencies | Career-Connected Learning |
|---|---|
| Connect contemporary and historic contexts to the creation of a personal body of work<br><br>Develop visual responses connecting historical and contemporary issues<br><br>Create artwork informed by cultural, historical, or community research | Arts-Aligned Industry Recognized Credentials<br><br>Capstone Project<br><br>Internship Experience<br><br>Collaboration or leadership in facilitating museum, heritage, or public art learning experiences<br><br>Development of an art lesson and teaching a group of students |

# Visual Art Standards Glossary

Key vocabulary terms are used throughout the Maryland State Arts Standards. The Visual Arts Standards terms defined in this glossary include only those terms identified in the "Key Vocabulary" sections of the standards document. The meaning of each term is specific to its use in the standards and the artistic discipline and is commonly accepted. The key vocabulary terms included here are not the only terms that may be used in instruction. Demonstrating mastery of the standards requires students to go beyond knowing the definitions of these terms alone.

**Abstraction:** The process of taking a recognizable movement or gesture and transforming it by changing its size, tempo, force, or spatial orientation so it becomes expressive rather than literal.

**Accumulation**: A choreographic device in which movements are added one at a time, with each new movement added to the sequence of all previous movements. Represented as: A; A,B; A,B,C; A,B,C,D.

**Aesthetic:** A set of principles or ideas that guide artistic style and influence how an artwork is created, perceived, and valued.

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

**Analyze:** To examine an artwork by identifying its elements, principles, structure, and relationships in order to understand how it is organized and communicates meaning.

**Appreciation:** Noticing, understanding, and valuing what makes an artwork meaningful, interesting, or important.

**Artifacts:** Objects or artworks made by people that tell us something about a person, culture, place, or time period.

**Artistic Investigation:** A process of inquiry and exploration through art-making that leads to new understanding, ideas, or solutions.

**Artistic Strategies:** The use of art elements and principles of design to achieve a desired outcome within an artistic work.

**Artists' Collective**: A collaborative group of artists, educators, or students who pool resources, knowledge, and skills/talents to create and exhibit art together.

**Audience:** The people who see, hear or experience your artwork.

**Awareness:** The ability to observe, recognize, and understand artistic ideas, visual elements, cultural influences, and personal responses in art and the world around us.

**Brainstorm:** To generate possible responses to an artistic problem through writing, sketching, or discussion in order to explore creative ideas.

**Categorize:** To sort artworks, materials, or ideas into groups based on what they have in common.

**Claim**: An assertion or interpretation about the meaning or impact of an artwork that must be supported with evidence.

**Classification:** The process of identifying and grouping artworks, artists, materials, techniques, or visual characteristics according to specific criteria.

**Collaboration:** The process of working effectively with others to develop ideas, share responsibility, and create a unified work of art.

**Collection:** A group of artworks, artifacts, images, or objects gathered, organized, and maintained for study, exhibition, personal meaning, or cultural significance.

**Community:** A group of people connected by shared experiences, identities, interests, cultures, or locations who create, experience, and respond to art together.

**Composition:** The arrangement and organization of visual elements in an artwork to communicate a central idea or achieve a desired effect.

**Concept:** The central idea, theme, or underlying meaning that guides the creation of an artwork.

**Conceptualize:** To develop, organize, and refine artistic ideas by imagining possibilities, making connections, and planning how meaning will be communicated through artwork.

**Context**: The historical or cultural background, time period, beliefs and values surrounding an artwork.

**Craftsmanship**: The care, neatness, attention to detail and skill used to create and finish an artwork.

**Criteria:** The standards, goals, or expectations used to guide the creation, reflection, revision, and evaluation of artistic work.

**Criticism:** The process of thinking carefully about an artwork and explaining what it means, how it was made, and how well it communicates its ideas.

**Critique**: A structured discussion and reflection process in which artists and viewers give and receive constructive feedback about artwork to support understanding, revision, and growth.

**Creativity:** The ability to generate original ideas, take risks, and develop imaginative solutions in the artistic process.

**Creating:** The process of generating, developing, and realizing artistic ideas through imagination, exploration, experimentation, and the use of artistic skills, materials, and techniques.

**Culture:** The shared beliefs, values, traditions, customs, experiences, and forms of expression that influence how people create, interpret, and respond to art.

**Curate**: To select, organize, and prepare artworks for display as part of an exhibition with a specific theme or purpose.

**Curator:** A person responsible for selecting, organizing, preserving, and presenting artworks or artifacts for exhibition.

**Display:** The method or setting used to present artwork to an audience.

**Empathetic:** Demonstrating an understanding of and sensitivity toward the perspectives, experiences, feelings, and cultures represented in artworks and artistic processes.

**Evaluate:** The process of assessing the quality or effectiveness of an artwork using criteria and supporting judgments with evidence.

**Evidence:** Specific details, elements, or principles in an artwork used to support a claim or interpretation.

**Exhibition:** A planned presentation of artworks organized around a theme, purpose, or idea for viewing by an audience.

**Experiment/Experimentation**: The process of trying new materials, techniques, or ideas to develop and refine artistic work.

**Expression:** The communication of ideas, emotions, or meaning through artistic choices and processes.

**Gallery:** A physical or virtual space where artwork is selected, organized, and presented for viewing.

**Gallery Walk:** An activity in which individuals view and respond to displayed artwork, often providing peer feedback.

**Identity**: The exploration and expression of who students are through their creative choices.

**Image:** A visual representation of a person, place, object, idea, or experience created through artistic or technological means.

**Imagery:** The collection of visual representations or symbols used in an artwork to communicate ideas or emotions.

**Imagination:** Mental ability to generate, visualize, and manipulate original ideas, concepts, or images in the creation of artwork.

**Innovation:** The development and application of new ideas, approaches, materials, or techniques that expand artistic possibilities and creative expression.

**Inspiration:** A source - such as experiences, artists, or events - that stimulates ideas and motivates the creation of artwork.

**Installation:** The arrangement of artwork in a specific space to create an immersive or meaningful viewer experience.

**Interpret:** To determine, explain, or communicate the meaning of a work of art using visual evidence and context.

**Interpretation:** The explanation or understanding of meaning in an artwork based on analysis, context, and evidence.

**Iteration:** The repeated process of creating, testing, reflecting, and refining artistic ideas or work to improve effectiveness and meaning.

**Matt (Matting):** The process of preparing artwork for display by adding a protective and decorative border.

**Media (Medium):** The materials, processes, or technologies used by artists to create artwork.

**Mood:** The feeling, atmosphere, or emotional quality created by an artwork through the use of visual elements, principles of design, subject matter, and artistic choices.

**Museum:** An institution that collects, preserves, studies, interprets, and exhibits artworks, artifacts, and cultural objects for public learning and enjoyment.

**Non-toxic:** Describes art materials that are formulated to be safe for use when handled according to recommended guidelines and classroom practices.

**Object:** A physical item that may serve as the subject of an artwork, a source of inspiration, an artifact, or a work of art itself.

**Perceive:** To observe, notice, and recognize visual qualities, details, and meanings in artworks through thoughtful examination and sensory awareness.

**Perspective**: The technique in artmaking of representing three dimensions on two-dimensional surfaces.

**Preference:** A personal choice or inclination toward particular artworks, styles, media, themes, or artistic experiences based on individual tastes and experiences.

**Presentation:** The act of preparing and sharing artwork with an audience through thoughtful display, exhibition, communication, and interpretation.

**Preservation:** The act of protecting and maintaining artwork to ensure its longevity.

**Prototype:** An early model or version of an artwork used to test and refine ideas.

**Persist:** To continue developing artistic ideas and working through challenges, revisions, and experimentation in order to achieve creative goals.

**Process:** The series of actions, decisions, and techniques involved in generating ideas, creating, revising, and completing artwork.

**Portfolio:** A curated collection of an artist's work that demonstrates growth, skills, and ideas over time.

**Purpose:** The intended goal, function, or message of an artwork that guides artistic choices and helps communicate meaning to viewers.

**Reflection:** The process of thinking critically about one's artistic choices and outcomes to improve future work.

**Revision:** The process of making changes to an artwork to improve clarity, meaning, or overall effectiveness.

**Sketch:** A preliminary drawing used to explore ideas and plan artwork.

**Social Commentary**: The practice of using creative arts to critique social, cultural and political norms.

**Societal structures:** The systems, institutions, traditions, and social relationships that shape communities and influence how art is created, experienced, valued, and understood.

**Subject:** The person, object, place, event, idea, or experience that is represented, explored, or communicated in an artwork.

**Synthesize:** The process of combining ideas, experiences, and knowledge to create original and meaningful artwork.

**Symbol:** An image or element that represents a deeper idea or concept.

**Tools:** The instruments, equipment, technologies, and resources artists use to create, modify, present, and preserve artwork.

**Theme:** The underlying message, big idea, or central meaning explored and communicated through an artwork or collection of artworks.

**Thumbnail Sketch:** A small, quick drawing used to explore multiple ideas or compositions.

**Venue**: The physical or digital space where artwork is displayed, exhibited or presented to an audience.

**Visual Element:** A fundamental building block that an artist uses to create a work of art.

**Visual Imagery:** The specific visual components used to communicate meaning in an artwork.

**Visual Language:** The system of using visual elements and design principles to communicate ideas and meaning.

# Arts Standards Comparison: Current 2017 → Revised 2026

**Purpose:** This document provides a high-level comparison between the current Maryland Fine Arts Standards, adopted in 2017, and the revised Maryland Fine Arts Standards, drafted and proposed in 2026. The comparison organizes the changes across four categories and status markers:

**Categories**:

1. Essential Structure
2. Usability & Organization
3. Standards Content
4. Broad Connections

**Status, from 2017 to 2026**:

✓ Retained
Δ Changed
+ Added
✖ Removed

## 1. ESSENTIAL STRUCTURE

✓ **Retained**

- Scope of PreK-12 standards across five arts disciplines: Dance, Media Arts, Music, Theatre, Visual Art
- Four artistic processes: Creating, Presenting/Performing/Producing, Responding, Connecting
- 11 anchor standards shared across all five arts disciplines, exact same language
- Alignment with National Core Arts Standards
- Enduring Understandings and Essential Questions for each anchor standard, tailored to arts discipline
- High school performance levels: Proficient, Accomplished, Advanced

Δ **Changed**

- Language of Enduring Understandings and Essential Questions simplified for clarity
- High school progression and its relationship to sequential study have been made more explicit

✖ **Removed**

- No major removals

## 2. USABILITY & ORGANIZATION

✓ **Retained**

- Organization of standards by arts discipline around artistic process and anchor standard
- Discipline-specific glossaries
- Grade-band sections: PreK-2, 3-5, 6-8, 9-12

### Δ Changed

- Focus on navigating standards by grade band (and grade level) rather than beginning each arts discipline section with PreK-12 anchor standard continuum charts
- Former Indicator/Expectation naming convention replaced by a consistent code identifying the: Discipline, Artistic Process/Anchor Standard, Grade or HS Level, and individual Performance Standard
- Front matter: both provide introductions but 2026 introduction serves more as a user guide, while 2017 shared more historical context

### + Added

- User-friendly introductory guidance, including "Purpose and Function" section, distinguishing standards from curriculum, and a "How to Read the Maryland State Arts Standards" section
- Overview of standards organization, explaining artistic processes, anchor standards, performance standards, and standard-code conventions
- Grade-band implementation guidance, including relevant COMAR language and recommendations for local application
- Full digital accessibility of document with increased usability through hyperlinked sections and terms

### ✖ Removed

- PreK-12 continuum "snapshots" by anchor standard
- Grade band labels: Exposure (PREK-2) → Exploration (3-5) → Enrichment (6-8) → Excellence & Entrepreneurship (HS)

## 3. STANDARDS CONTENT

### ✓ Retained

- Components described in "1. Essential Structure" section above
- Discipline-specific standards describing what students should know and be able to do
- Discipline-specific terminology and vocabulary

### Δ Changed

- Indicators and Expectations replaced by simplified Performance Standard
- Grade-band expectations of 2017 expanded to the 2026 individual grade-level expectations
- Language and tone shifted to be clearer, more concise, and more developmentally appropriate
- Vocabulary terms embedded in grade-band standard sections rather than appearing only at the end

### + Added

- Explicit Technical Theatre (Tt) strand, distinguished in the coding system from Theatre Arts (Ta), making technical theatre learning more explicit rather than embedding production within theatre broadly
- "For example, students might…" tables

### ✖ Removed

- Separate Indicator and Expectation layer accompanying each anchor standard
- 21st Century Skills terminology

## 4. BROAD CONNECTIONS

### ✓ Retained

- Positioning of arts education as a key component of a comprehensive education that develops transferable skills and capacities, such as creativity, communication and collaboration

### Δ Changed

- Arts learning goals described through “Philosophical Foundations and Transferable Learning Goals” table, aligned with the National Core Arts Standards
- College- and Career-Readiness made more explicit and aligned with current Maryland education law and policy

### + Added

- Explicit connections to the Maryland Comprehensive Arts Pathways, including sequential arts study and career-connected learning experiences

### ✖ Removed

- Framing of 21st Century Skills as an organizing principle
- Framing arts learning through the developmental continuum of: Exposure (PreK-2) → Exploration (3-5) → Enrichment (6-8) → Excellence & Entrepreneurship (HS)