



# **HAINESPORT TOWNSHIP SCHOOL DISTRICT**

## **VISUAL & PERFORMING ARTS CURRICULUM**

**GRADES K-8**

**ADOPTED: 1/4/2024**

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## **HAINESPORT SCHOOL DISTRICT**

### **MISSION STATEMENT**

The mission of the Hainesport School District is to provide a safe, supportive and challenging educational environment which will give our children the opportunity to develop the necessary skills to maximize their individual potentials and to empower them to be productive and responsible citizens in an ever-changing world. Essential to the success of the mission are parental involvement, community support and the efforts of a competent and caring staff. The Board of Education expects that all students will achieve the New Jersey Core Content Curriculum Standards at all grade levels.

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**VISION FOR VISUAL AND PERFORMING ARTS  
EDUCATION**



## **Hainesport Township School District: Vision for Visual and Performing Arts Education**

The arts enable personal, intellectual, social, economic, and human growth by fostering creativity and providing opportunities for expression beyond the limits of language. An education in the arts fosters a population that:

- Creates, reshapes, and fully participates in the enhancement of the quality of life, globally;
  - Participates in social, cultural, and intellectually interplay among people of different ethnic, racial, and cultural backgrounds through a focus on the humanities;
  - Possesses essential technical skills and abilities significant to many aspects of life and work in the 21st century; and
  - Understands and impacts the increasingly complex technological environment.
- (Below are from the State)
- Performing, presenting, and producing, as artistically literate individuals, by expressing and realizing creative ideas and implementing essential technical skills and cognitive abilities significant to many aspects of life and work in the 21st century.
  - Responding to artistic ideas and work with personal meaning and cognizance of the ability of the arts to address universal themes, including climate change.
  - Creating new artistic work reflective of a variety of ethnic, racial, and cultural perspectives and
  - Connecting and evaluating how the arts convey meaning through all arts and non-arts disciplines and contexts of our global society.

The Hainesport Township School District Arts Curriculum believes that every child has a desire and capacity for self-expression. Education in the arts benefits both students and society. It cultivates the whole child, gradually building many kinds of literacy. Education in the arts develops intuition, reasoning, imagination and dexterity into unique forms of expression and communication.

The Arts stress importance of developing creative and inventive problem solving that are critical for success in our rapidly changing society. It fosters the development of learning about ourselves and those around us. It offers varied and powerful ways to communicate ideas, thoughts and feelings. Developing skills in the arts are necessary because creativity and design are utilized in all aspects of the professional world. Through a comprehensive arts education, students acquire an enhanced sense of poise, self-esteem, and confidence to undertake new tasks, as well as help prepare courageous leadership by giving them the confidence to try new ideas. The framework for arts education encourages teamwork, fosters leadership skills, and increases the ability to achieve across the curriculum. It increases the potential for a successful and enriched quality of life. It is an integral part of a student's critical learning experience. Therefore, every student should have access to a balanced, comprehensive, and sequential program.

Our vision is to develop a community of learners who value visual and performing literacy and use it in their everyday lives for pleasure, purpose and enrichment, both for themselves and for the world around them. The Arts provide one of the most important manifestations of our cultural heritage. It is one of the most effective tools used for passing on and defining our culture as well as celebrating a multicultural society. (From the State) With a focus on

processes, enduring understandings, essential questions, and assessments, this framework represents an innovative approach to arts education that will serve students, teachers, parents, and decision-makers now and in the future.

## **Goals for Students**

The following goals have been established to assist students in developing visual literacy and fostering a creative, innovative lifestyle:

- Develop an appreciation of cultural and individual diversities;
- Learn artistic modes of problem-solving, which bring an array of expressive, analytical and developmental tools to every human situation;
- Understand the influence and impact of design and technology affecting all aspects of daily life;
- Make decisions in situations where there are no standard answers through exploration of new materials;
- Communicate thoughts and feelings in a variety of modes through art.

The following goals have been established to assist students in developing musical literacy and fostering a creative, innovative lifestyle:

- Express themselves through music and recognize the musical talents of others;
- Acquire an understanding that through music, students can develop their own worth, abilities, and potentials;
- Value music as a tool for understanding self and others;
- Understand music's contribution to our society, lives and heritage;
- Learn artistic modes of problem solving, which bring an array of expressive, analytical, and developmental tools to every human situation;
- Understand the connection between music and other disciplines;
- Apply discipline and perseverance toward the building of skills in order to see progress.

## **Goals for Teachers**

Strategies and concepts presented by teachers will apply constructivist theory and give equal attention to process and product in the development of artistic behaviors. Toward that end, teachers will:

- Expose, stimulate and nurture students' own mental elaborations of knowledge by helping them grow in their own capacity to monitor and guide their own thinking, creativity and visual literacy;
- Create opportunities to help students build bridges linking new content and skills to their prior knowledge and to draw out misconceptions that may distort their learning;
- Encourage creativity, innovation, communication, collaboration and critical thinking;
- Utilize a multitude of materials, resources, and models to encourage creativity and innovation;
- Create an environment for risk taking opportunities, exploration, and provide students control over the direction of their learning.

## ACCOMMODATIONS AND MODIFICATIONS FOR SPECIAL POPULATIONS

As all students are individuals it will be necessary to differentiate instruction daily to meet the needs of every learner. In all cases, teachers should be consistently gathering and utilizing formative assessment data to drive instruction. At times this will necessitate additional whole group lessons, flexible, small group instruction, individual conferring, and tiered assignments.

Students who are At-Risk for failure or are English Language Learners should be seen in small groups as much as possible in order to ensure additional opportunities for differentiation, modeling, and guided practice prior to independent practice with concepts or skills. In addition, teachers may request observations from building specialists (ex. reading specialists, math coaches, etc.) or curriculum supervisors regarding feedback and/or recommendations for individuals. Teachers will utilize the I&RS process for students who are not identified for Special Education and who are not making sufficient progress in any subject area.

In certain cases, additional modifications are necessary to meet the needs of all students. Students who are identified through the Special Education process or the Tier III Gifted and Talented process will have additional individualized plans that may include adjusted materials or accommodations in order to access the curriculum and meet the standards. In these cases, teachers will consult IEPs or Tier III plans for specific guidelines regarding instruction and materials.

Teachers with Special Education students who are not making sufficient process shall request an observation with the Learning Consultant and Curriculum Supervisor in order to design individualized recommendations regarding additional instructional strategies, specialized programs or placement recommendations.

Accommodations are designed to provide equitable access during instruction, as well as assessment. Accommodations change *how* students learn material and may include adjustments to presentation, scheduling, setting, timing, response and organization.

Accommodations	Description	Populations - SE, Gifted, At-Risk (I&RS), 504, ELL
Presentation Accommodations	<ul style="list-style-type: none"><li>• Listen to audio recordings instead of reading text</li><li>• Learn content from audiobooks, movies, videos, and digital media instead of reading print versions</li><li>• Use of ASL videos or close captioning</li><li>• Work with fewer items per page or line</li><li>• Work with text in a larger print size</li><li>• Use color contrast/color overlay</li><li>• Use of a Line Reader Mask Tool</li><li>• Have a "designated reader"—someone who reads test questions aloud to students</li><li>• Hear instructions spoken aloud</li></ul>	ALL

	<ul style="list-style-type: none"> <li>Record a lesson, instead of taking notes</li> <li>Get class notes from another student</li> <li>See an outline of a lesson</li> <li>Use visual presentations of verbal material, such as word webs</li> <li>Get a written list of instructions</li> </ul>	
Response Accommodations	<ul style="list-style-type: none"> <li>Give responses in a form (spoken or written) that's easier for them</li> <li>Dictate answers to a scribe who writes or types</li> <li>Capture responses on an audio recorder</li> <li>Use word prediction software</li> <li>Use a spelling dictionary or digital spell-checker</li> <li>Use a word processor to type notes or give answers in class</li> <li>Use ASL and an interpreter to communicate responses</li> <li>Use a calculator or table of "math facts"</li> </ul>	ALL
Setting Accommodations	<ul style="list-style-type: none"> <li>Work or take a test in a different setting, such as a quiet room with few distractions</li> <li>Sit where they learn best (for example, near the teacher)</li> <li>Use special lighting or acoustics</li> <li>Take a test in a small group setting</li> <li>Use sensory tools such as an exercise band that can be looped around a chair's legs (so fidgety kids can kick it and quietly get their energy out)</li> </ul>	ALL
Timing Accommodations	<ul style="list-style-type: none"> <li>Take more time to complete a task or a test</li> <li>Have extra time to process spoken information and directions</li> <li>Take frequent breaks, such as after completing a tasks</li> </ul>	ALL
Scheduling Accommodations	<ul style="list-style-type: none"> <li>Take more time to complete a project</li> <li>Take a test in several timed sessions or over several days</li> <li>Take sections of a test in a different order</li> <li>Take a test at a specific time of day</li> </ul>	ALL
Organization Skills Accommodations	<ul style="list-style-type: none"> <li>Use an alarm to help with time management</li> <li>Mark texts with a highlighter</li> </ul>	ALL

	<ul style="list-style-type: none"> <li>• Use a planner or organizer to help coordinate assignments</li> <li>• Receive study skills instruction</li> </ul>	
Differentiation	<ul style="list-style-type: none"> <li>• Choice Boards</li> <li>• Tiered Assignments</li> </ul>	ALL

Comparatively, modifications may change *what* a student is taught or expected to learn. While specific modifications are to be selected by the team working with the designated student in order to tailor plans on an individual basis, below is a chart listing some of the most common modifications and the populations/content areas for which they are typically utilized. It is important to note that all modifications are implemented in accordance with their respective plans.

#### STEM

Modification	Description	Populations - SE, Gifted, At-Risk (I&RS), 504, ELL
Use of a Calculator	Use of a calculator to perform computation tasks for students who have demonstrated in evaluations difficulty performing single-digit computation.	SE, At-Risk
Anchor Charts & Computation Tables	Provide students with computation charts to shift the focus from the memorization of the facts (automaticity) to thinking critically about the problem itself. Anchor charts make thinking visible and are used as a management tool for students to self-monitor their learning.	SE, At-Risk, ELL, 504
Manipulatives	Manipulatives give students an opportunity to use concrete objects to practice math concepts. The objects provide more engagement, which helps students stay more connected to the assignment. The size and type of manipulatives can be modified based on student needs (i.e. six sided vs. polyhedral dice or numerical dice vs. dot dice).	SE, Gifted, At-Risk, 504
Use of Graph Paper for Algorithm Set-up	Used to assist students in organizing their rows/columns in an algorithm.	SE, At-Risk
Screencasting	Teacher-created videos/screencasts can provide students with reteaching and/or remodeling opportunities. Students can rewind, relisten/view as needed for repeated instruction. Student-created	SE, At-Risk, Gifted

	<p>screencasts provide an outlet to extend their learning and ideas and provide authentic audiences. When paired, students in the same classroom can assist one another with learning.</p>	
Provide Answers to Computation	<p>When students are provided the answers to a calculation or word problem at the onset of the work, the focus is placed on the modeling, reasoning and communication of mathematics.</p>	SE, At-Risk, Gifted
Assistive Technology	<p>"Assistive technology device" means any item, piece of equipment, or product system, whether acquired commercially off the shelf, modified, or customized, that is used to increase, maintain, or improve the functional capabilities of a child with a disability. Examples include Chrome based extensions such as Equatio and Google Read and Write.</p>	SE

#### Humanities: ELA/Social Studies

Modification	Description	Populations - SE, Gifted, At-Risk (I&RS), 504, ELL
Companion Texts	<p>Use of a text with a similar theme/strategy focus for students who are reading significantly above or below the grade level benchmark.</p>	All
Recorded Oral Rehearsal	<p>Use of technology (ex. iPad) to record the student's oral plan for writing. Used with students who have difficulty remembering or are working on encoding so as not to forgo practice with crafting techniques.</p>	SE, At-Risk, ELL
Anchor Charts	<p>Provide students with charts to aid in the use of strategy. Anchor charts make thinking visible and are used as a management tool for students to self-monitor their learning.</p>	SE, At-Risk, ELL, 504
Assistive Technology	<p>"Assistive technology device" means any item, piece of equipment, or product system, whether acquired commercially off the shelf, modified, or customized, that is used to increase, maintain, or improve the</p>	SE, At-Risk, ELL

	functional capabilities of a child with a disability. Ex- Google Read and Write, Google Translate.	
Read Aloud for Content	Learn content from audiobooks and/or read alouds instead of reading print versions when the focus of the lesson is the content and not reading comprehension.	SE, At-Risk, ELL
Multimedia Presentations	Learn content from audiobooks, movies, videos, and digital media instead of reading print versions.	SE, At-Risk, ELL
Manipulatives	Manipulatives give students an opportunity to use concrete objects to practice concepts such as phonics, letter fluency, word families, and spelling features. The objects provide more engagement, which helps students stay more connected to the assignment. The size and type of manipulatives can be modified based on student needs (i.e. magnetic letters vs. sorting card).	SE, Gifted, At-Risk, 504
Screencasting	Teacher-created videos/screencasts can provide students with reteaching and/or remodeling opportunities. Students can rewind, relisten/view as needed for repeated instruction. Student-created screencasts provide an outlet to extend their learning and ideas and provide authentic audiences. When paired, students in the same classroom can assist one another with learning.	All
Student Reads Aloud to Self	The student reads aloud to him or herself. Students may use an external device such as a whisper phone, read to themselves in a normal voice, or at a designated spot in the classroom.	SE, At-Risk, ELL

#### World Language

Modification	Description	Populations - SE, Gifted, At-Risk (I&RS), 504, ELL
Total Physical Response (TPR)	Materials that use multiple modalities, including art and simulations, when presenting directions, explanations, and	At-Risk, 504

	instructional content .	
Cueing	Alert students to important words and concepts verbally and through highlighting.	SE, At-Risk

#### VPA

Modification	Description	Populations - SE, Gifted, At-Risk (I&RS), 504, ELL
Media Modifications	<ul style="list-style-type: none"> <li>• Use preferred media through choice and/or designated depending on ability of use</li> <li>• Types of media selected purposefully for students (i.e. texture issues, aversions, to extend/enhance a project)</li> <li>• Use of headphones for noise amplification or reduction</li> <li>• Types of instruments selected purposefully for students (i.e. texture issues, sound aversions, to extend/enhance a project)</li> </ul>	SE, Gifted, At-Risk, 504, ELL
Curriculum Modifications	<ul style="list-style-type: none"> <li>• Learn different material such as the historical backgrounds, materials/tools used</li> <li>• Assessed using a different standard/exception than other students</li> <li>• Excused from particular parts of a project</li> </ul>	SE, Gifted, At-Risk, 504, ELL

For additional resources on accommodations and modifications, please visit [Understood.org](http://Understood.org).



## **PROGRAM DESCRIPTION**

## Art and Music Program Descriptions

In the Hainesport Township School District, all students in grades K-8 receive art and music instruction. Seventh and eighth grade students may elect to take art and/or music as part of a related arts cycle. Instruction is implemented by a certificated art/music teacher at all grade levels. Art and music at grades kindergarten through eight follow an interdisciplinary approach. This allows for special projects at each grade level that integrate all of the related arts in order to teach thematically.

In full day Kindergarten, students additionally have both through art and music throughout the school year. The goal at the end of Kindergarten is for students to begin to be exposed to the Cumulative Progress Indicators (CPIs) for Basic Literacy in Visual and Performing Arts, as delineated by the New Jersey Student Learning Standards (NJSLS), which correlate structurally to the arts processes defined in the National Coalition for Core Arts Standards (NCCAS) for art and NAEP Arts Education Standards for music.

Students in Kindergarten - 8th grades receive art and music instruction weekly during the school year on a rotation basis. Typically, this occurs once per week for a 45 minute session. The goal at the end of fifth grade is for students to meet the CPIs for Basic Literacy in Visual and Performing Arts, as delineated by the NJSLS, which correlate structurally to the arts processes defined in the NCCAS Standards for art and NAEP Arts Education Standards for music.

The goal at the end of eighth grade is for students to meet the CPIs for competency, as delineated by the NJCSLS, which correlate structurally to the arts processes defined in the NCCAS Standards and NAEP Arts Education Standards for music.

Units of instruction are based on the standards and expectations outlined within this curriculum guide. These proficiencies are aligned with the New Jersey Student Learning Standards for Visual and Performing Arts, specifically dance, media arts, general music, theatre, and visual arts. Attention is given to acquiring both knowledge and skills as students learn to express themselves creatively. Every effort is made to develop an understanding of art and music from a variety of perspectives. Art and music classes at each grade level are organized to include a heterogeneous mix of ability levels. Instruction is scaffolded to meet students' diverse needs.

Instrumental music lessons for stringed instruments (starting in Grade 4) and band instruments (starting in Grade 4) are offered in all the elementary and middle schools. Students choosing to participate in band and/or orchestra meet weekly for approximately 30 minutes.

In addition, a full time chorus program is also provided for K-8 students, with more advanced model's available for students in 4-8 who wish to be part of the formal chorus program.

# **NEW JERSEY STUDENT LEARNING STANDARDS & EXPECTATIONS**

## **Visual and Performing Arts Anchor Standards**

### **Visual and Performing Arts Practices**

#### **Standard 1.1: Dance Standards**

#### **Standard 1.2: Media Arts Standards**

#### **Standard 1.3: Music**

- **Standard 1.3A: General Music Standards**
- **Standard 1.3B: Music Composition and Theory**
- **Standard 1.3C: Music Ensembles**
- **Standard 1.3D: Music Harmonizing Instruments**
- **Standard 1.3E: Music Technology**

#### **Standard 1.4: Theatre Standards**

#### **Standard 1.5: Visual Arts Standards**

## **2020 New Jersey Student Learning Standards - Anchor Standards**

### **NJSLS-VPA Structure**

The NJSLS-VPA consists of *artistic processes*, *anchor standards*, *practices*, and *performance expectations*. The artistic processes: *creating*, *performing/presenting/producing*, *responding*, and *connecting* are the foundation for developing artistic literacy and fluency in the arts. These processes are the cognitive and physical actions by which arts learning and making are realized across the five arts disciplines.

Eleven *anchor standards* describe the general knowledge and skills that students are to demonstrate throughout their education in the arts. These anchor standards are parallel across arts disciplines and serve as the tangible educational expression of artistic literacy. As illustrated below, each of the anchor standards is derived from one of the four artistic processes.

#### **Artistic Process: Creating**

Anchor Standard 1	Conceptualizing and generating ideas.
Anchor Standard 2	Organizing and developing ideas.
Anchor Standard 3	Refining and completing products.

#### **Artistic Process: Performing/Presenting/Producing**

Anchor Standard 4	Developing and refining techniques and models or steps needed to create products.
Anchor Standard 5	Selecting, analyzing and interpreting work.
Anchor Standard 6	Conveying meaning through art.

#### **Artistic Process: Responding**

Anchor Standard 7	Perceiving and analyzing products.
Anchor Standard 8	Applying criteria to evaluate products.
Anchor Standard 9	Interpreting intent and meaning.

#### **Artistic Process: Connecting**

Anchor Standard 10	Synthesizing and relating knowledge and personal experiences to create products.
Anchor Standard 11	Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

## 2020 New Jersey Student Learning Standards - Practices

<b>Dance</b>	<b>Music</b>	<b>Theatre</b>	<b>Visual Art</b>	<b>Media Arts</b>
<b>Creating:</b> <ul style="list-style-type: none"> <li>• Explore</li> <li>• Plan</li> <li>• Revise</li> </ul>	<b>Creating:</b> <ul style="list-style-type: none"> <li>• Imagine</li> <li>• Plan, Make</li> <li>• Evaluate, Refine</li> </ul>	<b>Creating:</b> <ul style="list-style-type: none"> <li>• Imagine, Envision</li> <li>• Plan, Construct</li> <li>• Evaluate, Clarify, Realize</li> </ul>	<b>Creating:</b> <ul style="list-style-type: none"> <li>• Explore</li> <li>• Investigate</li> <li>• Reflect, Refine, Continue</li> </ul>	<b>Creating:</b> <ul style="list-style-type: none"> <li>• Conceive</li> <li>• Develop</li> <li>• Construct</li> </ul>
<b>Performing:</b> <ul style="list-style-type: none"> <li>• Embody, Execute</li> <li>• Express</li> <li>• Present</li> </ul>	<b>Performing:</b> <ul style="list-style-type: none"> <li>• Rehearse, Evaluate, Refine</li> <li>• Select, Analyze, Interpret</li> <li>• Present</li> </ul>	<b>Performing:</b> <ul style="list-style-type: none"> <li>• Establish, Analyze</li> <li>• Choose, Rehearse</li> <li>• Share</li> </ul>	<b>Presenting:</b> <ul style="list-style-type: none"> <li>• Select</li> <li>• Analyze</li> <li>• Share</li> </ul>	<b>Producing:</b> <ul style="list-style-type: none"> <li>• Integrate</li> <li>• Practice</li> <li>• Present</li> </ul>
<b>Responding:</b> <ul style="list-style-type: none"> <li>• Analyze</li> <li>• Critique</li> <li>• Interpret</li> </ul>	<b>Responding:</b> <ul style="list-style-type: none"> <li>• Select, Analyze</li> <li>• Evaluate</li> <li>• Interpret</li> </ul>	<b>Responding:</b> <ul style="list-style-type: none"> <li>• Examine, Discern</li> <li>• Critique</li> <li>• Interpret</li> </ul>	<b>Responding:</b> <ul style="list-style-type: none"> <li>• Perceive</li> <li>• Analyze</li> <li>• Interpret</li> </ul>	<b>Responding:</b> <ul style="list-style-type: none"> <li>• Perceive</li> <li>• Evaluate</li> <li>• Interpret</li> </ul>
<b>Connecting:</b> <ul style="list-style-type: none"> <li>• Synthesize</li> <li>• Relate</li> </ul>	<b>Connecting:</b> <ul style="list-style-type: none"> <li>• Interconnect</li> </ul>	<b>Connecting:</b> <ul style="list-style-type: none"> <li>• Incorporate</li> <li>• Affect, Expand</li> </ul>	<b>Connecting:</b> <ul style="list-style-type: none"> <li>• Synthesize</li> <li>• Relate</li> </ul>	<b>Connecting:</b> <ul style="list-style-type: none"> <li>• Synthesize</li> <li>• Relate</li> </ul>

## **STANDARDS AND EXPECTATIONS, GRADES K-8**

- **By the End of Grade 2**
- **By the End of Grade 5**
- **By the End of Grade 8**

## 2020 New Jersey Student Learning Standards - Visual and Performing Arts

### 1.1: Dance Standards by the End of Grade 2

Artistic Process: Creating			
Anchor Standard 1: Generating and conceptualizing ideas.			
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?	
Practice	Performance Expectations	HTSD Resources	
Explore	1.1.2.Cr1a: Demonstrate movement in response to a variety of sensory stimuli (e.g., music, imagery, objects) and suggest additional sources for movement ideas.	Grade K: Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Theatre Unit Grade 1: Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Theatre Unit Grade 2: Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Theatre Unit	
	1.1.2.Cr1b: Combine movements using the elements of dance to solve a movement problem.	Grade K: Rhythm Unit, Movement and Dance Unit Grade 1: Rhythm Unit, Movement and Dance Unit Grade 2: Rhythm Unit, Movement and Dance Unit	
Anchor Standard 2: Organizing and developing ideas.			
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 in creating choreography?	
Practice	Performance Expectations	HTSD Resources	
Plan	1.1.2.Cr2a: Create a movement sequence with a beginning, middle and end. Incorporate the use of a choreographic device.	Grade K: Rhythm Unit, Movement and Dance Unit, Theatre Unit, Melody Unit Grade 1: Rhythm Unit, Movement and Dance Unit, Theatre Unit, Melody Unit Grade 2: Rhythm Unit, Movement and Dance Unit, Theatre Unit	

		Unit, Melody Unit
	1.1.2.Cr2b: Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates nonverbally.	Grade K: Rhythm Unit, Movement and Dance Unit, Theatre Unit, Melody Unit Grade 1: Rhythm Unit, Movement and Dance Unit, Theatre Unit, Melody Unit Grade 2: Rhythm Unit, Movement and Dance Unit, Theatre Unit, Melody Unit
Anchor Standard 3: Refining and completing products.		
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?
Practice	Performance Expectations	HTSD Resources
Revise	1.1.2.Cr3a: Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences.	Grade K: Rhythm Unit, Movement and Dance Unit, Theatre Unit, Melody Unit Grade 1: Rhythm Unit, Movement and Dance Unit, Theatre Unit, Melody Unit Grade 2: Rhythm Unit, Movement and Dance Unit, Theatre Unit, Melody Unit
	1.1.2.Cr3b: Document a dance-making experience through drawing, painting, writing, symbols, mapping, collaging, photo sequencing, photo captioning, video captioning, etc.	Grade K: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 1: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 2: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit
Artistic Process: Performing		
Anchor Standard 4: Selecting, analyzing, and interpreting work.		



Enduring Understanding: Space, time and energy are basic elements of dance.		Essential Question: How do dancers work with space, time and energy to communicate artistic expression?Rivas-Lucero	
Practice	Performance Expectations	HTSD Resources	
Express	1.1.2.Pr4a:Perform planned and improvised movement sequences, with variations in direction ( e.g., forward/backward, up/down, big/small, sideways, right/left, diagonal), spatial level (e.g., low, middle, high), and spatial pathways (e.g., straight, curved, circular, zigzag), alone and in small groups.	Grade K: Melody Unit, Rhythm Unit, Movement and Dance Unit, Theatre Unit Grade 1: Melody Unit, Rhythm Unit, Movement and Dance Unit, Theatre Unit Grade 2: Melody Unit, Rhythm Unit, Movement and Dance Unit, Theatre Unit	
	1.1.2.Pr4b: Perform planned and improvised movement sequences, with variations in tempo, meter, and rhythm, alone and in small groups.	Grade K: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, Theatre Unit Grade 1: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, Theatre Unit Grade 2: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, Theatre Unit	
	1.1.2.Pr4c: Demonstrate contrasting dynamics and energy with accuracy (e.g., loose/tight, light/heavy, sharp/smooth).	Grade K: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Theatre Unit Grade 1: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Theatre Unit Grade 2: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Theatre Unit	
Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.			
Enduring Understanding: : The way the body is developed, execution of movement and movement quality vary in different dance styles, genres and traditions.		Essential Question: How is the body used as an instrument for technical and artistic expression?	
Practice	Performance Expectations	HTSD Resources	
Embody, Execute	1.1.2.Pr5a: Identify personal and general space to share space safely with other dancers. Categorize healthful strategies (e.g., nutrition, injury prevention, emotional health,	Grade K: Movement and Dance Unit, History, Culture and Climate Unit Grade 1: Movement and Dance Unit, History, Culture and	

	Overall functioning) essential for the dancer.	Climate Unit Grade 2: Movement and Dance Unit, History, Culture and Climate Unit
	1.2.Pr5b: Identify basic body parts and joints (e.g., limb, bone) and joint actions (e.g., bend, rotate). Examine how basic body organs (e.g., brain, lungs, heart) relate and respond to dance movements.	Grade K: Movement and Dance Unit Grade 1: Movement and Dance Unit Grade 2: Movement and Dance Unit
	1.1.2.Pr5c: Explore the use of spine and pursue use of elongated spine. Demonstrate body organization (e.g., core/distal, head/tail, upper/lower half lateral) and explore cross-lateral body organization. Demonstrate holding a shape in the body while traveling through space.	Grade K: Movement and Dance Unit, Theatre Unit Grade 1: Movement and Dance Unit, Theatre Unit Grade 2: Movement and Dance Unit, Theatre Unit
	1.1.2.Pr5d: Explore a variety of body positions requiring a range of strength, flexibility and core support.	Grade K: Movement and Dance Unit, Theatre Unit Grade 1: Movement and Dance Unit, Theatre Unit Grade 2: Movement and Dance Unit, Theatre Unit
	1.1.2.Pr5e: Explore locomotor action vocabulary (e.g., gallop, hop, slide, skip) and non-locomotor action vocabulary (e.g., bending, stretching, twisting) and execute codified movements from various styles/genres with genre specific alignment. Demonstrate, through focused practice and repetition (e.g., breath control, body part initiations, body sequencing).	Grade K: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Theatre Unit Grade 1: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Theatre Unit Grade 2: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Theatre Unit
Anchor Standard 6: Conveying meaning through art.		
Enduring Understandings: Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression. Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.		
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Present	1.1.2.Pr6a: Explore how visualization, motor imagery and	Grade K: Movement and Dance Unit, History, Culture and

	breath can enhance body mechanics and the quality of a movement skill.	Climate Unit, Theatre Unit Grade 1: Movement and Dance Unit, History, Culture and Climate Unit, Theatre Unit Grade 2: Movement and Dance Unit, History, Culture and Climate Unit, Theatre Unit
	1.1.2.Pr6b: Rehearse a simple dance using full body movement. Demonstrate the ability to recall the sequence and spatial elements.	Grade K: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Theatre Unit Grade 1: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Theatre Unit Grade 2: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Theatre Unit
	1.1.2.Pr6c: Dance for and with others in a designated space identifying a distinct area for audience and performers.	Grade K: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Theatre Unit Grade 1: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Theatre Unit Grade 2: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Theatre Unit
	1.1.2.Pr6d: Use simple production elements (e.g., hand props, scenery, media projections) in a dance work.	Grade K: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Theatre Unit Grade 1: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Theatre Unit Grade 2: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Theatre Unit
<b>Artistic Process: Responding</b>		
<b>Anchor Standard 7: Perceiving and analyzing products.</b>		
Enduring Understanding: Dance is perceived and analyzed to comprehend its meaning.		Essential Question: How is a dance understood?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Analyze	1.1.2.Re7a: Demonstrate movements in a dance that develop	Grade K: Melody Unit, Rhythm Unit, Movement and Dance

	patterns.	Unit Grade 1: Melody Unit, Rhythm Unit, Movement and Dance Unit Grade 2: Melody Unit, Rhythm Unit, Movement and Dance Unit
	1.1.2.Re7b: Observe and describe performed dance movements from a specific genre or culture.	Grade K: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit Grade 1: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit Grade 2: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit
Anchor Standard 8: Interpreting intent and meaning		
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.		
Practice	Performance Expectations	HTSD Resources
Interpret	1.1.2.Re8a: Observe a movement from a dance or phrase and explain how the movement captures a meaning or intent using simple dance terminology.	Grade K: Melody Unit, Rhythm Unit, Movement and Dance Unit, History, Culture and Climate Unit, Theatre Unit Grade 1: Melody Unit, Rhythm Unit, Movement and Dance Unit, History, Culture and Climate Unit, Theatre Unit Grade 2: Melody Unit, Rhythm Unit, Movement and Dance Unit, History, Culture and Climate Unit, Theatre Unit
Anchor Standard 9: Applying criteria to evaluate products.		
Enduring Understanding: Criteria for evaluating dance vary across genres, styles and cultures.		
Practice	Performance Expectations	HTSD Resources
Essential Question: What criteria are used to evaluate dance?		

Critique	1.1.2.Re9a: Describe the characteristics that make several movements in a dance interesting. Use basic dance terminology.	Grade K: Movement and Dance Unit, History, Culture and Climate Unit, Theatre Unit Grade 1: Movement and Dance Unit, History, Culture and Climate Unit, Theatre Unit Grade 2: Movement and Dance Unit, History, Culture and Climate Unit, Theatre Unit
<b>Artistic Process: Connecting</b>		
Anchor Standard 1C: Synthesizing and relating knowledge and personal experiences to create products.		
Enduring Understanding: As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.		
Practice	Performance Expectations	HTSD Resources
Synthesize	1.1.2.Cn10a: Examine how certain movements are used to express an emotion or experience in a dance that is observed or performed.	Grade K: Melody Unit, Rhythm Unit, Movement and Dance Unit, History, Culture and Climate Unit, Theatre Unit Grade 1: Melody Unit, Rhythm Unit, Movement and Dance Unit, History, Culture and Climate Unit, Theatre Unit Grade 2: Melody Unit, Rhythm Unit, Movement and Dance Unit, History, Culture and Climate Unit, Theatre Unit
	1.1.2.Cn10b: Using an inquiry-based set of questions to examine global issues, including climate change as a topic for dance.	Grade K: Movement and Dance Unit, History, Culture and Climate Unit Grade 1: Movement and Dance Unit, History, Culture and Climate Unit Grade 2: Movement and Dance Unit, History, Culture and Climate Unit
Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.		
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?

Practice	Performance Expectations	HTSD Resources
Relate	1.1.2.Cn11a: Observe a dance and relate the movement to the people or environment in which the dance was created and performed.	Melody Unit, Rhythm Unit, Instruments Unit, Grade 1: Movement and Dance Unit, History, Culture and Climate Unit, Theatre Unit Melody Unit, Rhythm Unit, Instruments Unit, Grade 1: Movement and Dance Unit, History, Culture and Climate Unit, Theatre Unit Grade 2: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Theatre Unit

## 1.2 Media Arts Standards by the End of Grade 2

Artistic Process: Creating		
Anchor Standard 1: Generating and conceptualizing ideas.		
Enduring Understanding: Media arts use a variety of sources such as imagination and creative processes to inspire and transform concepts and ideas into artistic expression.		
Practice	Performance Expectations	HTSD Resources
Conceive	1.2.2.Cr1a: Discover, share and express ideas for media artworks through experimentation, sketching and modeling.	Grade K: Literature Appreciation Unit, Movement and Dance Unit Grade 1: Literature Appreciation Unit, Rhythm Unit, Movement and Dance Unit Grade 2: Literature Appreciation Unit, Rhythm Unit, Movement and Dance Unit
	1.2.2.Cr1b: Brainstorm and improvise multiple ideas using a variety of tools, methods and materials.	Grade K: Research Unit, Innovation Unit, Movement and Dance Unit Grade 1: Research Unit, Innovation Unit, Rhythm Unit,

		<p>Movement and Dance Unit</p> <p><b>Grade 2: Research Unit, Innovation Unit, Rhythm Unit, Movement and Dance Unit</b></p>
	1.2.2.Cr1c: Explore form ideas for media art production with support.	<p><b>Grade K: Innovation Unit, Movement and Dance Unit</b></p> <p><b>Grade 1: Innovation Unit, Rhythm Unit, Movement and Dance Unit</b></p> <p><b>Grade 2: Innovation Unit, Rhythm Unit, Movement and Dance Unit</b></p>
	1.2.2.Cr1d: Connect and apply ideas for media art production.	<p><b>Grade K: Orientation Unit, Innovation Unit, Movement and Dance Unit</b></p> <p><b>Grade 1: Orientation Unit, Innovation Unit, Rhythm Unit, Movement and Dance Unit</b></p> <p><b>Grade 2: Orientation Unit, Innovation Unit, Rhythm Unit, Movement and Dance Unit</b></p>
	1.2.2.Cr1e: Choose ideas to create plans for media art production.	<p><b>Grade K: All Library Units, Movement and Dance Unit</b></p> <p><b>Grade 1: All Library Units, Rhythm Unit, Movement and Dance Unit</b></p> <p><b>Grade 2: All Library Units, Rhythm Unit, Movement and Dance Unit</b></p>
<b>Anchor Standard 2: Organizing and developing ideas.</b>		
Enduring Understanding: Media artists plan, organize, and develop creative ideas that can effectively realize the artistic intent and communicate meaning.		Essential Questions: How do media artists work? How do media artists and designers determine whether a particular direction in their work would be effective? How do media artists learn from trial and error?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Develop	1.2.2.Cr2a: Explore form ideas for media art production with support.	<p><b>Grade K: Destiny/Accessing Materials, Movement and Dance Unit</b></p> <p><b>Grade 1: Destiny/Accessing Materials, Rhythm Unit, Movement and Dance Unit</b></p> <p><b>Grade 2: Destiny/Accessing Materials, Rhythm Unit, Movement and Dance Unit</b></p>

		Movement and Dance Unit
	1.2.2.Cr2b: Connect and apply ideas for media art production.	Grade K: Literature Appreciation Unit, Movement and Dance Unit Grade 1: Literature Appreciation Unit, Rhythm Unit, Movement and Dance Unit Grade 2: Literature Appreciation Unit, Rhythm Unit, Movement and Dance Unit
	1.2.2.Cr2c: Choose ideas to create plans for media art production.	Grade K: All Library Units, Movement and Dance Unit Grade 1: All Library Units, Rhythm Unit, Movement and Dance Unit Grade 2: All Library Units, Rhythm Unit, Movement and Dance Unit
Anchor Standard 3: Refining and completing products.		
Enduring Understanding: The forming, integration and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks.		
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Construct	1.2.2.Cr3a: Create and assemble content for media arts productions, identifying basic principles (e.g., pattern, positioning, attention, and repetition.)	Grade K: Destiny/Accessing Materials Unit, Innovation Unit, Movement and Dance Unit, Instruments Unit Grade 1: Destiny/Accessing Materials Unit, Innovation Unit, Rhythm Unit, Movement and Dance Unit, Instruments Unit Grade 2: Destiny/Accessing Materials Unit, Innovation Unit, Rhythm Unit, Movement and Dance Unit, Instruments Unit
	1.2.2.Cr3b: Identify, and describe the effects of altering, refining and completing media artworks.	Grade K: Innovation Unit, Movement and Dance Unit Grade 1: Innovation Unit, Rhythm Unit, Movement and Dance Unit Grade 2: Innovation Unit, Rhythm Unit, Movement and Dance Unit
<b>Artistic Process: Producing</b>		



Anchor Standard 4: Selecting, analyzing, and interpreting work.		
Enduring Understanding: Media artists integrate various media and content to develop complex, unified artworks through a process of creation and communication.		Essential Questions: How are complex media arts experiences constructed? At what point is a work considered "complete"?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Practice	1.2.2.Pr4a: With guidance and moving towards independence, combine art forms and media content into media artworks such as an illustrated story or narrated animation.	Grade K: Literature Appreciation Unit, Research Unit, Innovation Unit, Rhythm Unit, History, Culture and Climate Unit, Theatre Unit Grade 1: Literature Appreciation Unit, Research Unit, Innovation Unit, Rhythm Unit, History, Culture and Climate Unit, Theatre Unit Grade 2: Literature Appreciation Unit, Research Unit, Innovation Unit, Rhythm Unit, History, Culture and Climate Unit, Theatre Unit
	1.2.2.Pr4b: Practice combining varied academic, arts, and media content to form media artworks.	Grade K: Innovation Unit, Literature Appreciation Unit, History, Culture and Climate Unit Grade 1: Innovation Unit, Literature Appreciation Unit, History, Culture and Climate Unit Grade 2: Innovation Unit, Literature Appreciation Unit, History, Culture and Climate Unit
Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.		
Enduring Understanding: Media artists require a range of skills and abilities to creatively solve problems.		Essential Questions: How are creativity and innovation developed within and through media arts productions? How do media artists use various tools and techniques?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Integrate	1.2.2.Pr5a: Identify and enact basic skills such as handling tools, making choices, and soft skills for planning and creating media artworks.	Grade K: Innovation Unit, Movement and Dance Unit Grade 1: Innovation Unit, Rhythm Unit, Movement and Dance Unit Grade 2: Innovation Unit, Rhythm Unit, Movement and Dance Unit

		Unit	Grade K: Innovation Unit, Movement and Dance Unit Grade 1: Innovation Unit, Rhythm Unit, Movement and Dance Unit Grade 2: Innovation Unit, Rhythm Unit, Movement and Dance Unit
	1.2.2.Pr5b: Identify, describe, and demonstrate basic creative skills, such as trial-and-error and playful practice, within media arts production.		
	1.2.2.Pr5c: Discover, experiment with, and demonstrate creative skills for media artworks.		Grade K: Literature Appreciation Unit, Innovation Unit, Research Unit, Movement and Dance Unit Grade 1: Literature Appreciation Unit, Innovation Unit, Research Unit, Rhythm Unit, Movement and Dance Unit Grade 2: Literature Appreciation Unit, Innovation Unit, Research Unit, Rhythm Unit, Movement and Dance Unit
Anchor Standard 5: Conveying meaning through art.			
Enduring Understanding: Media artists present, share, and distribute media artworks through various social, cultural, and political contexts.			
			Essential Questions: 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? Why do various venues exist for presenting, sharing, or distributing media artworks?
Practice	Performance Expectations	HTSD Resources	
Present	1.2.2.Pr6a: With guidance and moving towards independence, identify, share, and discuss reactions to and experiences of the presentation of media artworks.	Grade K: Innovation Unit, Movement and Dance Unit, History, Culture and Climate Unit, Theatre Unit Grade 1: Innovation Unit, Rhythm Unit, Movement and Dance Unit, History, Culture and Climate Unit, Theatre Unit Grade 2: Innovation Unit, Rhythm Unit, Movement and Dance Unit, History, Culture and Climate Unit, Theatre Unit	
Artistic Process: Responding			
Anchor Standard 7: Perceiving and analyzing products.			

Enduring Understandings: Artist's appreciation of media artworks is influenced by their interests, experiences, understandings, and purposes. Identifying the qualities and characteristics of media artworks improves the individual's aesthetic and empathetic awareness.		Essential Questions: How do we analyze and react to media artworks? How do media artworks function to convey meaning and influence audience experience?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Perceive	1.2.2.Re7a: Identify, share and describe the components and messages in media artwork.	Grade K: Genre Unit, Literature Appreciation Unit, Research Unit, History, Culture and Climate Unit Grade 1: Genre Unit, Literature Appreciation Unit, Research Unit, History, Culture and Climate Unit Grade 2: Genre Unit, Literature Appreciation Unit, Research Unit, History, Culture and Climate Unit
	1.2.2.Re7b: Identify, share and describe a variety of media artworks created from different experiences in response to global issues including climate change.	Grade K: Genre Unit, Literature Appreciation Unit, Research Unit, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit Grade 1: Genre Unit, Literature Appreciation Unit, Research Unit, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit Grade 2: Genre Unit, Literature Appreciation Unit, Research Unit, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit
<b>Anchor Standard 8: Interpreting intent and meaning.</b>		
Enduring Understandings: Interpretation and appreciation of an artwork and its media require consideration of form, context, and personal experience. Analysis of media artworks provides clues to their expressive intent.		Essential Questions: How do people relate to and interpret media artworks? How can the viewer "read" a work of art as text? How does knowing and using arts vocabulary help us understand and interpret works of art?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Interpret	1.2.2.Re8a: Share observations, identify the meanings, and determine the purposes of media artworks, considering personal and cultural context.	Grade K: Genre Unit, Literature Appreciation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit Grade 1: Genre Unit, Literature Appreciation Unit, Melody

		Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit <b>Grade 2: Genre Unit, Literature Appreciation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit</b>
<b>Anchor Standard 9: Applying criteria to evaluate products.</b>		
Enduring Understanding: Through creating media artworks, people make meaning by investigating and developing awareness of culture and experiences.	Enduring Understanding: Evaluation and critique are vital components of experiencing, appreciating, and producing media artworks.	Essential Questions: How and why do we value and judge media artworks? When and how should we evaluate and critique media artworks to improve them? How is a personal preference different from an evaluation?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Evaluate	1.2.2.Re9a: Share appealing qualities, identify the effective parts, and discuss improvements for media artworks, considering their context.	Grade K: Genre Unit, Literature Appreciation Unit, Melody Unit, Rhythm Unit, History, Culture and Climate Unit Grade 1: Genre Unit, Literature Appreciation Unit, Melody Unit, Rhythm Unit, History, Culture and Climate Unit Grade 2: Genre Unit, Literature Appreciation Unit, Melody Unit, Rhythm Unit, History, Culture and Climate Unit
<b>Artistic Process: Connecting</b>		
<b>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.</b>		
Enduring Understanding: Through creating media artworks, people make meaning by investigating and developing awareness of culture and experiences.	Enduring Understanding: Through creating media artworks, people make meaning by investigating and developing awareness of culture and experiences.	Essential Questions: How does engaging in creating media artworks enrich people's lives? How does making media artworks attune people to their surroundings? How do media artworks contribute to an awareness and understanding of our lives and communities?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Synthesize	1.2.2.Cn10a: Use personal experiences, interests, information, and models in creating media artworks.	Grade K: Innovation Unit, Culture and Climate Unit Grade 1: Innovation Unit, Culture and Climate Unit Grade 2: Innovation Unit, Culture and Climate Unit

	1.2.2.Cn10b: Share and discuss experiences of media artworks, describing their meaning and purpose.	Grade K: Genre Unit, Literature Appreciation Unit, History, Culture and Climate Unit Grade 1: Genre Unit, Literature Appreciation Unit, History, Culture and Climate Unit Grade 2: Genre Unit, Literature Appreciation Unit, History, Culture and Climate Unit
Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.		
Enduring Understanding: Understanding connections to varied contexts and daily life enhances a media artist's work.		
Practice	Performance Expectations	HTSD Resources
Relate	1.2.2.Cn11a: Discuss and demonstrate how media artworks, messages, environments and ideas relate to everyday and cultural life, such as daily activities, popular media, connections with family and friends.	Grade K: Genre Unit, Literature Appreciation Unit, History, Culture and Climate Unit Grade 1: Genre Unit, Literature Appreciation Unit, History, Culture and Climate Unit Grade 2: Genre Unit, Literature Appreciation Unit, History, Culture and Climate Unit
	1.2.2.Cn11b: Interact appropriately with media arts tools and environments, considering safety, rules, and fairness.	Grade K: Orientation, Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Theatre Unit Grade 1: Orientation, Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Theatre Unit Grade 2: Orientation, Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Theatre Unit

### 1.3A General Music Standards by the End of Grade 2

Artistic Process: Creating			
Anchor Standard 1: Generating and conceptualizing ideas.			
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?	
Practice	Performance Expectations	HTSD Resources	
Imagine	1.3A.2.Cr1a: Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities.	Grade K: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Theatre Unit Grade 1: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Theatre Unit Grade 2: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Theatre Unit	
Anchor Standard 2: Organizing and developing ideas.			
Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.		Essential Question: How do musicians make creative decisions?	
Practice	Performance Expectations	HTSD Resources	
Plan, Make	1.3A.2.Cr2a: Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.	Grade K: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 1: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 2: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit	
	1.3A.2.Cr2b: Use iconic or standard notation and/or recording technology to organize and document personal musical ideas.	Grade K: Composition Unit, Theatre Unit Grade 1: Composition Unit, Theatre Unit	

		Grade 2: Composition Unit, Theatre Unit
Anchor Standard 3: Refining and completing products.		
Enduring Understanding: Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria.		
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Evaluate, Refine	1.3A.2.Cr3a: Interpret and apply personal, peer, and teacher feedback to revise personal music.	Grade K: Melody Unit, Rhythm Unit, Instrument Unit, Movement & Dance Unit, History, Culture & Climate Unit Grade 1: Melody Unit, Rhythm Unit, Instrument Unit, Movement & Dance Unit, History, Culture & Climate Unit Grade 2: Melody Unit, Rhythm Unit, Instrument Unit, Movement & Dance Unit, History, Culture & Climate Unit
	1.3A.2.Cr3b: Convey expressive intent for a specific purpose by presenting a final version of musical ideas to peers or informal audience.	Grade K: Melody Unit, Rhythm Unit, Instrument Unit, Movement & Dance Unit, History, Culture & Climate Unit Grade 1: Melody Unit, Rhythm Unit, Instrument Unit, Movement & Dance Unit, History, Culture & Climate Unit Grade 2: Melody Unit, Rhythm Unit, Instrument Unit, Movement & Dance Unit, History, Culture & Climate Unit
<b>Artistic Process: Performing</b>		
Anchor Standard 4: Selecting, analyzing, and interpreting work.		
Enduring Understanding: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.		
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Select, Analyze, Interpret	1.3A.2.Pr4a: Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.	Grade K: History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 1: History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 2: History, Culture and Climate Unit, Composition Unit, Theatre Unit

		Theatre Unit
Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.		
Essential Question: How do musicians improve the quality of their performance?		
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.		
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Rehearse, Evaluate, Refine	1.3A.2Pr5a: Apply established criteria to judge the accuracy, expressiveness and effectiveness of performance.	<p><b>Grade K:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit</p> <p><b>Grade 1:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit</p> <p><b>Grade 2:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit</p>
	1.3A.2Pr5b: Rehearse, identify and apply strategies to address interpretive, performance and technical challenges of music.	<p><b>Grade K:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, Theatre Unit</p> <p><b>Grade 1:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, Theatre Unit</p> <p><b>Grade 2:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, Theatre Unit</p>
	1.3A.2Pr5c: Demonstrate knowledge of basic music concepts (e.g. tonality and meter) in music from a variety of cultures selected for performance.	<p><b>Grade K:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Theatre Unit</p> <p><b>Grade 1:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Theatre Unit</p> <p><b>Grade 2:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit</p>



	1.3A.2.Pr5d: When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.	<p><b>Grade K:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit</p> <p><b>Grade 1:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Theatre Unit</p> <p><b>Grade 2:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Theatre Unit</p>
	1.3A.2.Pr5e: Demonstrate understanding of basic expressive qualities (e.g., dynamics, tempo) and how creators use them to convey expressive intent.	<p><b>Grade K:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit</p> <p><b>Grade 1:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit</p> <p><b>Grade 2:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit</p>
<b>Anchor Standard 6: Conveying meaning through art.</b>		
<p><b>Enduring Understandings:</b> Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.</p>		
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Present	1.3A.2.Pr6a: Perform music for a specific purpose with expression and technical accuracy.	<p><b>Grade K:</b> Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit</p> <p><b>Grade 1:</b> Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit</p> <p><b>Grade 2:</b> Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit</p>
	1.3A.2.Pr6b: Perform appropriately for the audience and purpose.	<p><b>Grade K:</b> Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit</p> <p><b>Grade 1:</b> Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit</p> <p><b>Grade 2:</b> Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit</p>

		Culture and Climate Unit,
<b>Artistic Process: Responding</b>		
<b>Anchor Standard 7: Perceiving and analyzing products.</b>		
Enduring Understandings: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.		Essential Questions: How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Select, Analyze	1.3A.2.Re7a: Demonstrate and explain how personal interests and experiences influence musical selection for specific purposes.	Grade K: History, Culture and Climate Unit, Composition Unit Grade 1: History, Culture and Climate Unit, Composition Unit Grade 2: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit
	1.3A.2.Re7b: Describe how specific music concepts are used to support a specific purpose in music.	Grade K: History, Culture and Climate Unit, Composition Unit Grade 1: History, Culture and Climate Unit, Composition Unit Grade 2: History, Culture and Climate Unit, Composition Unit
<b>Anchor Standard 8: Interpreting intent and meaning.</b>		
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?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Interpret	1.3A.2.Re8a: Demonstrate basic knowledge of music concepts and how they support creators'/performers' expressive intent.	Grade K: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 1: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 2: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit

<b>Anchor Standard 9: Applying criteria to evaluate products.</b>		
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)?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Evaluate	1.3A.2.Re9a: Apply personal and expressive preferences in the evaluation of music.	<p><b>Grade K:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit</p> <p><b>Grade 1:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit</p> <p><b>Grade 2:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit</p>
<b>Artistic Process: Connecting</b>		
<b>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.</b>		
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?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Interconnection	1.3A.2.Cn10a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music. (This Performance Expectation is embedded in the following Artistic Processes: 1.3A.2.Cr2a, 1.3A.2.Cr3b, 1.3A.2.Pr5e 1.3A.2.Re7a)	<p><b>Grade K:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit</p> <p><b>Grade 1:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit</p> <p><b>Grade 2:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit</p>
<b>Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.</b>		

Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.		Essential Questions: How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Interconnection	1.3A.2.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. (This Performance Expectation is embedded in the following Artistic Processes: 1.3A.2.Cr2a, 1.3A.2.Cr3b, 1.3A.2.Pr5e, 1.3A.2.Re7a)	Grade K: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 1: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 2: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit

#### 1.4 Theatre Standards by the End of Grade 2

<b>Artistic Process: Creating</b>	
Anchor Standard 1: Generating and conceptualizing ideas.	
Enduring Understanding: Theatre artists rely on intuition, curiosity, and critical inquiry.	
<b>Practice</b>	<b>Performance Expectations</b>
Imagine, Envision	1.4.2.Cr1a: Propose potential character choices and plot details in a guided drama experience (e.g., process drama, story drama, creative drama).
Essential Question: What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?	
<b>HTSD Resources</b>	
Grade K: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 1: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 2: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit	

	1.4.2.Cr1b: Collaborate with peers to conceptualize props, costumes and scenery in a guided drama experience (e.g., process drama, story drama, creative drama).	<p><b>Grade K:</b> History, Culture and Climate Unit, Composition Unit, Theatre Unit</p> <p><b>Grade 1:</b> History, Culture and Climate Unit, Composition Unit, Theatre Unit</p> <p><b>Grade 2:</b> History, Culture and Climate Unit, Composition Unit, Theatre Unit</p>
	1.4.2.Cr1c: Identify ways in which voice, gestures, movements, and sounds may be used to create or retell a story in guided drama experiences (e.g., process drama, story drama, creative drama).	<p><b>Grade K:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit</p> <p><b>Grade 1:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit</p> <p><b>Grade 2:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit</p>
<b>Anchor Standard 2: Organizing and developing ideas.</b>		
<b>Enduring Understanding:</b> Theatre artists work to discover different ways of communicating meaning.		
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
	1.4.2.Cr2a: Contribute to the development of a sequential plot; collaborate with peers to devise a meaningful dialogue in a guided drama experience (e.g., process drama, story drama, creative drama).	<p><b>Grade K:</b> History, Culture and Climate Unit, Composition Unit, Theatre Unit</p> <p><b>Grade 1:</b> History, Culture and Climate Unit, Composition Unit, Theatre Unit</p> <p><b>Grade 2:</b> History, Culture and Climate Unit, Composition Unit, Theatre Unit</p>
1.4.2.Cr2b: Contribute original ideas and make decisions as a group to advance a story in a guided drama experience (e.g., process drama, story drama, creative drama).		<p><b>Grade K:</b> History, Culture and Climate Unit, Composition Unit, Theatre Unit</p> <p><b>Grade 1:</b> History, Culture and Climate Unit, Composition Unit, Theatre Unit</p> <p><b>Grade 2:</b> History, Culture and Climate Unit, Composition Unit, Theatre Unit</p>

Anchor Standard 3: Refining and completing products.		
Enduring Understanding: Theatre artists refine their work and practice their craft through rehearsal.		Essential Question: How do theatre artists transform and edit their initial ideas?
Practice	Performance Expectations	HTSD Resources
Evaluate, Clarify, Realize	1.4.2.Cr3a: With prompting and support, contribute to the adaptation of plot and dialogue in a guided drama experience (e.g., process drama, story drama, creative drama).	Grade K: History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 1: History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 2: History, Culture and Climate Unit, Composition Unit, Theatre Unit
	1.4.2.Cr3b: Identify similarities and differences in sounds and movements in a guided drama experience (e.g., process drama, story drama, creative drama).	Grade K: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 1: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 2: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit
	1.4.2.Cr3c: Independently imagine multiple representations of an object in a guided drama experience (e.g., process drama, story drama, creative drama) and collaboratively create multiple representations of an object in a guided drama experience (e.g., process drama, story drama, creative drama).	Grade K: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 1: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 2: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit
<b>Artistic Process: Performing</b>		
Anchor Standard 4: Selecting, analyzing, and interpreting work.		

Enduring Understanding: Theatre artists develop personal processes and skills for a performance or design.		Essential Question: How do theatre artists fully prepare a performance or design?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Choose, Rehearse	1.4.2.Pr4a: With prompting and support, demonstrate the physical movement, voice and sound which are fundamental to creating drama experiences (e.g., process drama, story drama, creative drama).	Grade K: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 1: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 2: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit
	1.4.2.Pr4b: Explore and experiment with various technical elements in a guided drama experience (e.g., process drama, story drama, creative drama).	Grade K: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 1: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 2: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit
Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.		
Enduring Understanding: Theatre artists make choices to convey meaning.		Essential Question: How do theatre artists use tools and techniques to communicate ideas and feelings?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Establish, Analyze	1.4.2.Pr5a: With prompting and support interpret story elements (e.g., character, setting) in a guided drama experience (e.g., process drama, story drama, creative drama).	Grade K: History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 1: History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 2: History, Culture and Climate Unit, Composition Unit, Theatre Unit

		Theatre Unit
	1.4.2.Pr5b: Utilize body and facial gestures with a change in voice to communicate character traits and emotions in a guided drama experience (e.g., process drama, story drama, creative drama).	<p><b>Grade K:</b> Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit</p> <p><b>Grade 1:</b> Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit</p> <p><b>Grade 2:</b> Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit</p>
Anchor Standard 6: Conveying meaning through art.		
Enduring Understanding: Theatre artists, through a shared creative experience with an audience, present stories, ideas, and envisioned worlds to explore the human experience		
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Share	1.4.2.Pr6a: Use voice, sound, movement, and gestures to communicate emotions in a guided drama experience; informally share guided drama experiences (e.g., process drama, story drama, creative drama) with peers.	<p><b>Grade K:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit</p> <p><b>Grade 1:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit</p> <p><b>Grade 2:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit</p>
<b>Artistic Process: Responding</b>		
Anchor Standard 7: Perceiving and analyzing products.		
Enduring Understanding: Theatre artists reflect to understand the impact of drama processes and theatre experiences.		
<b>Practice</b>	<b>Performance Expectations</b>	<b>ETSD P Resources</b>
Examine, Discern	1.4.2.Re7a: Express emotional responses to characters to recall and recognize when artistic choices are made in a	<p><b>Grade Mover</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit,</p>



	guided drama experience (e.g., process drama, story drama, creative drama).	Composition Unit, Theatre Unit <b>Grade 1:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit <b>Grade 2:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit
<b>Anchor Standard 8: Interpreting intent and meaning.</b>		
<b>Enduring Understanding:</b> Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.		
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Interpret	1.4.2.Re8a: With prompting and support, actively engage and build on others' ideas in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	<b>Grade K:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit <b>Grade 1:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit <b>Grade 2:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit
	1.4.2.Re8b: Identify and use props and costumes that might be used in a guided drama experience (e.g., process drama, story drama, creative drama).	<b>Grade K:</b> History, Culture and Climate Unit, Composition Unit, Theatre Unit <b>Grade 1:</b> History, Culture and Climate Unit, Composition Unit, Theatre Unit <b>Grade 2:</b> History, Culture and Climate Unit, Composition Unit, Theatre Unit
	1.4.2.Re8c: Compare and contrast how characters respond to challenges in a guided drama experience (e.g., process drama, story drama, creative drama).	<b>Grade K:</b> History, Culture and Climate Unit, Composition Unit, Theatre Unit <b>Grade 1:</b> History, Culture and Climate Unit, Composition Unit, Theatre Unit <b>Grade 2:</b> History, Culture and Climate Unit, Composition Unit, Theatre Unit

		Theatre Unit
<b>Anchor Standard 9: Applying criteria to evaluate products.</b>		
Enduring Understanding: Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.		
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
	<p>1.4.2.Re9a: With prompting and support, identify and explain preferences and emotions in a guided drama experience (e.g., process drama, story drama, creative drama), or theatre performance, and explain how personal preferences and emotions affect an observer's response in a guided drama experience (e.g., process drama, story drama, creative drama), or theatre performance.</p> <p>1.4.2.Re9b: With prompting and support, name and describe settings and identify causes of character actions in a guided drama experience (e.g., process drama, story drama, or creative drama).</p> <p>1.4.2.Re9c: Explain or use text and pictures to describe how personal emotions and/or others' emotions and choices compare to the emotions and choices of characters in a guided drama experience. (e.g., process drama, story drama, creative drama).</p>	<p>Grade K: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit</p> <p>Grade 1: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit</p> <p>Grade 2: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit</p> <p>Grade K: History, Culture and Climate Unit, Composition Unit, Theatre Unit</p> <p>Grade 1: History, Culture and Climate Unit, Composition Unit, Theatre Unit</p> <p>Grade 2: History, Culture and Climate Unit, Composition Unit, Theatre Unit</p> <p>Grade K: History, Culture and Climate Unit, Composition Unit, Theatre Unit</p> <p>Grade 1: History, Culture and Climate Unit, Composition Unit, Theatre Unit</p> <p>Grade 2: History, Culture and Climate Unit, Composition Unit, Theatre Unit</p>
<b>Artistic Process: Connecting</b>		
<b>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.</b>		
Essential Question: How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?		

Enduring Understanding: Theatre artists allow awareness of interrelationships between self and others to 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?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Incorporate	1.4.2.Cn10a: With prompting and support, identify similarities between characters in dramatic play or a guided drama experience and relate character emotions and experiences to personal experiences of self and peers (e.g., process drama, story drama, creative drama).	Grade K: History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 1: History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 2: History, Culture and Climate Unit, Composition Unit, Theatre Unit
Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.		
Enduring Understanding: As theatre is created and experienced, personal experiences and knowledge are synthesized to interpret meaning and analyze the way in which the world may be understood.		Essential Question: What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Affect, Expand	1.4.2.Cn11a: With prompting and support, identify similarities and differences in stories and various art forms from one's own community and from multiple cultures in a guided drama (e.g., process drama, story drama, creative drama) experience about global issues, including climate change.	Grade K: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 1: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 2: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit
	1.4.2.Cn11b: Collaborate on the creation of a short scene based on personal perspectives and understandings (e.g., process drama, story drama, creative drama).	Grade K: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 1: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit,

	Composition Unit, Theatre Unit <b>Grade 2:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit
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### 1.5 Visual Arts Standards by the End of Grade 2

<b>Artistic Process: Creating</b>		
Anchor Standard 1: Generating and conceptualizing ideas.		
Enduring Understandings: Creativity and innovative thinking are essential life skills that can be developed. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.	Essential Questions: What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process? How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?	
Practice	Performance Expectations	HTSD Resources
Explore	1.5.2.Cr1a: Engage in individual and collaborative exploration of materials and ideas through multiple approaches, from imaginative play to brainstorming, to solve art and design problems.	Grade K: Collage Unit, Drawing Unit, Painting Unit Grade 1: Collage Unit, Drawing Unit, Painting Unit, Sculpture Unit Grade 2: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit
	1.5.2.Cr1b: Engage in individual and collaborative art making through observation and investigation of the world, and in response to personal interests and curiosity.	Grade K: Collage Unit, Drawing Unit, Painting Unit Grade 1: Collage Unit, Drawing Unit, Painting Unit, Sculpture Unit Grade 2: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit

Anchor Standard 2: Organizing and developing ideas.			Essential Questions: How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error? How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create? How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?
Enduring Understandings: Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks. People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.			
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>	
Investigate	1.5.2.Cr2a: Through experimentation, build skills and knowledge of materials and tools through various approaches to art making.	Grade K: Collage Unit, Drawing Unit, Painting Unit Grade 1: Collage Unit, Drawing Unit, Painting Unit, Sculpture Unit Grade 2: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit	
	1.5.2.Cr2b: Demonstrate safe procedures for using and cleaning art tools, equipment and studio spaces.	Grade K: Collage Unit, Painting Unit Grade 1: Collage Unit, Painting Unit, Sculpture Unit Grade 2: Collage Unit, Painting Unit, Printmaking Unit, Sculpture Unit	
	1.5.2.Cr2c: Create art that represents natural and constructed environments. Identify and classify uses of everyday objects through drawings, diagrams, sculptures or other visual means including repurposing objects to make something new.	Grade K: Collage Unit, Drawing Unit, Painting Unit Grade 1: Collage Unit, Drawing Unit, Painting Unit, Sculpture Unit Grade 2: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit	
Anchor Standard 3: Refining and completing products.			

Enduring Understanding: Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.		Essential Questions: What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Reflect, Refine, Continue	1.5.2.Cr3a: Explain the process of making art, using art vocabulary. Discuss and reflect with peers about choices made while creating art.	Grade K: Collage Unit, Drawing Unit, Painting Unit Grade 1: Collage Unit, Drawing Unit, Painting Unit, Sculpture Unit Grade 2: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit
<b>Artistic Process: Presenting</b>		
Anchor Standard 4: Selecting, analyzing, and interpreting work.		
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 Questions: How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Analyze	1.5.2.Pr4a: Select artwork for display, and explain why some work, objects and artifacts are valued over others. Categorize artwork based on a theme or concept for an exhibit.	Grade K: Collage Unit, Drawing Unit, Painting Unit Grade 1: Collage Unit, Drawing Unit, Painting Unit, Sculpture Unit Grade 2: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit
Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.		
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 Questions: What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to

		the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Select	1.5.2.Pr5a: Explain the purpose of a portfolio or collection. Ask and answer questions regarding preparing artwork for presentation or preservation.	Grade K: Collage Unit, Drawing Unit, Painting Unit Grade 1: Collage Unit, Drawing Unit, Painting Unit, Sculpture Unit Grade 2: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit
Anchor Standard 6: Conveying meaning through art.		
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 Questions: What is an art museum? 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?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Share	1.5.2.Pr6a: Explain what an art museum is and identify the roles and responsibilities of the people who work in and visit museums and exhibit spaces. Analyze how art exhibits inside and outside of schools (such as museums, galleries, virtual spaces, and other venues) contribute to communities.	Grade K: Collage Unit, Drawing Unit, Painting Unit Grade 1: Collage Unit, Drawing Unit, Painting Unit, Sculpture Unit Grade 2: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit
<b>Artistic Process: Responding</b>		
Anchor Standard 7: Perceiving and analyzing products.		
Enduring Understandings: 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. Visual arts influences understanding of and responses to the world.		Essential Questions: 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 visual art? Where and how do we encounter visual arts in our world? How do visual arts influence our views of the world?

Practice	Performance Expectations	HTSD Resources
Perceive	1.5.2.Re7a: Identify works of art based on personal connections and experiences. Describe the aesthetic characteristics within both the natural and constructed world.	Grade 1: Collage Unit, Drawing Unit, Painting Unit, Sculpture Unit Grade 2: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit
	1.5.2.Re7b: Describe, compare and categorize visual artworks based on subject matter and expressive properties.	Grade 1: Collage Unit, Drawing Unit, Painting Unit, Sculpture Unit Grade 2: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit
Anchor Standard 8: Interpreting intent and meaning.		
Enduring Understanding: People gain insights into meanings of artworks by engaging in the process of art criticism.		
Practice	Performance Expectations	HTSD Resources
Interpret	1.5.2.Re8a: Categorize and describe works of art, by identifying subject matter, details, mood, and formal characteristics.	Grade 1: Collage Unit, Drawing Unit, Painting Unit, Sculpture Unit Grade 2: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit
Anchor Standard 9: Applying criteria to evaluate products.		
Enduring Understanding: People evaluate art based on various criteria.		
Practice	Performance Expectations	HTSD Resources
Analyze	1.5.2.Re9a: Use art vocabulary to explain preferences in selecting and classifying artwork.	Grade 1: Collage Unit, Drawing Unit, Painting Unit, Sculpture Unit Grade 2: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit



<b>Artistic Process: Connecting</b>		
Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.		
Enduring Understanding: Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge and experiences.	Essential Questions: 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?	
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Synthesize	1.5.2.Cn10a: Create art that tells a story or describes life events in home, school and community.	Grade K: Collage Unit, Drawing Unit, Painting Unit Grade 1: Collage Unit, Drawing Unit, Painting Unit, Sculpture Unit Grade 2: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit
Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.		
Enduring Understanding: People develop ideas and understandings of society, culture and history through their interactions with and analysis of art.	Essential Questions: 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?	
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Relate	1.5.2.Cn11a: Compare, contrast and describe why people from different places and times make art.	Grade 1: Collage Unit, Drawing Unit, Painting Unit, Sculpture Unit Grade 2: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit
	1.5.2.Cn11b: Describe why people from different places and times make art about different issues, including climate change.	Grade 1: Collage Unit, Drawing Unit, Painting Unit, Sculpture Unit Grade 2: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit

### 1.1: Dance Standards by the End of Grade 5

<b>Artistic Process: Creating</b>		
Anchor Standard 1: Generating and conceptualizing ideas.		
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?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Explore	1.1.5.Cr1a: Use a variety of stimuli (e.g., music, sound, text, objects, images, notation, experiences, observed dance, experiences, literary forms, natural phenomena, current news) to build dance content.	Grade 3: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 4: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 5: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit
	1.1.5.Cr1b: Solve multiple movement problems using the elements of dance to develop dance content.	Grade 3: Melody Unit, Rhythm Unit, Movement and Dance Unit, Composition Unit, Theatre Unit Grade 4: Melody Unit, Rhythm Unit, Movement and Dance Unit, Composition Unit, Theatre Unit Grade 5: Melody Unit, Rhythm Unit, Movement and Dance Unit, Composition Unit, Theatre Unit
Anchor Standard 2: Organizing and developing ideas.		
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 in creating choreography?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Plan	1.1.5.Cr2a: Select a choreographic device to expand	Grade 3: Rhythm Unit, Movement and Dance Unit,

	movement possibilities, create patterns and structures and develop a main idea. Use dance terminology to explain movement choices.	Composition Unit, Theatre Unit <b>Grade 4:</b> Rhythm Unit, Movement and Dance Unit, Composition Unit, Theatre Unit <b>Grade 5:</b> Rhythm Unit, Movement and Dance Unit, Composition Unit, Theatre Unit
	1.1.5.Cr2b.: Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally.	<b>Grade 3:</b> Rhythm Unit, Movement and Dance Unit, Composition Unit, Theatre Unit <b>Grade 4:</b> Rhythm Unit, Movement and Dance Unit, Composition Unit, Theatre Unit <b>Grade 5:</b> Rhythm Unit, Movement and Dance Unit, Composition Unit, Theatre Unit
Anchor Standard 3: Refining and completing products.		
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?	
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Revise	1.1.5.Cr3a: Revise movement based on peer feedback and self-reflection to improve communication of artistic intent in a dance study. Explain movement choices and revisions.	<b>Grade 3:</b> Rhythm Unit, Movement and Dance Unit, Composition Unit, Theatre Unit <b>Grade 4:</b> Rhythm Unit, Movement and Dance Unit, Composition Unit, Theatre Unit <b>Grade 5:</b> Rhythm Unit, Movement and Dance Unit, Composition Unit, Theatre Unit
	1.1.5.Cr3b: Document a dance-making experience through drawing, painting, writing, symbols, mapping, collaging, photo sequencing, photo captioning, video captioning, etc.	<b>Grade 3:</b> Movement and Dance Unit, Composition Unit, Theatre Unit <b>Grade 4:</b> Movement and Dance Unit, Composition Unit, Theatre Unit <b>Grade 5:</b> Movement and Dance Unit, Composition Unit, Theatre Unit
<b>Artistic Process: Performing</b>		

Anchor Standard 4: Selecting, analyzing, and interpreting work.		
Enduring Understanding: Space, time and energy are basic elements of dance.		Essential Question: How do dancers work with space, time and energy to communicate artistic expression?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Express	1.1.5.Pr4a: Perform planned and improvised movement sequences with increasing complexity in the use of space. Establish relationships with other dancers, increasing spatial awareness and design (e.g., diverse pathways, levels, patterns, focus, near/far).	Grade 3: Rhythm Unit, Movement and Dance Unit, Composition Unit, Theatre Unit Grade 4: Rhythm Unit, Movement and Dance Unit, Composition Unit, Theatre Unit Grade 5: Rhythm Unit, Movement and Dance Unit, Composition Unit, Theatre Unit
	1.1.5.Pr4b: Perform planned and improvised movement sequences with increasing complexity in the use of time/rhythm by accurately transferring rhythmic patterns from the auditory to the kinesthetic and responding immediately to tempo changes.	Grade 3: Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, Theatre Unit Grade 4: Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, Theatre Unit Grade 5: Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, Theatre Unit
	1.1.5.Pr4c: Perform planned and improvised movement sequences and dance combinations applying a variety of dynamics and energy (e.g., fast/slow, sharp/smooth, strong/gentle, tight/loose).	Grade 3: Melody Unit, Rhythm Unit, Movement and Dance Unit, Composition Unit, Theatre Unit Grade 4: Melody Unit, Rhythm Unit, Movement and Dance Unit, Composition Unit, Theatre Unit Grade 5: Melody Unit, Rhythm Unit, Movement and Dance Unit, Composition Unit, Theatre Unit
Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.		
Enduring Understanding: The way the body is developed, execution of movement and movement quality vary in different dance styles, genres and traditions.		Essential Question: How is the body used as an instrument for technical and artistic expression?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Embody,	1.1.5.Pr5a: Apply healthful strategies (e.g., nutrition, injury	Grade 3: Movement and Dance Unit

Execute	prevention, emotional health, overall functioning) essential for the dancer.	Grade 4: Movement and Dance Unit Grade 5: Movement and Dance Unit
	1.1.5.Pr5b: Recall joint actions, articulations and basic anatomical terms (e.g., muscles, bones, tendons, ligaments) as they relate to dance and apply basic kinesthetic principles (e.g., flexion/extension, inward/outward rotation). Track how basic body organs (e.g., lungs, heart, brain) respond to different intensities of dance movement.	Grade 3: Movement and Dance Unit Grade 4: Movement and Dance Unit Grade 5: Movement and Dance Unit
	1.1.5.Pr5c: Identify body organization. Demonstrate use of elongated spine and engage in release of tension from spine/shoulders.	Grade 3: Movement and Dance Unit Grade 4: Movement and Dance Unit Grade 5: Movement and Dance Unit
	1.1.5.Pr5d: Demonstrate increased flexibility, strength and endurance using a variety of bases of support (e.g., body shapes, levels, core).	Grade 3: Movement and Dance Unit Grade 4: Movement and Dance Unit Grade 5: Movement and Dance Unit
	1.1.5.Pr5e: Apply action vocabulary and execute specific codified movements from various styles/genres. Demonstrate, through focused practice and repetition, body part initiations and articulation of limbs and joints.	Grade 3: Rhythm Unit, Movement and Dance Unit Grade 4: Rhythm Unit, Movement and Dance Unit Grade 5: Rhythm Unit, Movement and Dance Unit
Anchor Standard 6: Conveying meaning through art.		
Enduring Understandings: Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression. Dance performance is an interaction between performer, production elements and audience that heightens and amplifies artistic expression.		Essential Questions: What must a dancer do to prepare the mind and body for artistic expression? How does a dancer heighten artistry in a public performance?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Present	1.1.5.Pr6a: Apply visualization, motor imagery and breath to enhance body mechanics and the quality of a movement skill.	Grade 3: Rhythm Unit, Movement and Dance Unit, Composition Unit Grade 4: Rhythm Unit, Movement and Dance Unit, Composition Unit Grade 5: Rhythm Unit, Movement and Dance Unit, Composition Unit

			Composition Unit
	1.1.5.Pr6b: Rehearse a dance to improve group awareness, unison movement, consistency, and attention to detail.		Grade 3: Movement and Dance Unit Grade 4: Movement and Dance Unit Grade 5: Movement and Dance Unit
	1.1.5.Pr6c: Dance for and with others in formal and informal settings. Identify and modify the main areas of a performance space and body movements using production terminology (e.g., stage left, stage right, center stage, upstage, downstage).		Grade 3: Movement and Dance Unit, Theatre Unit Grade 4: Movement and Dance Unit, Theatre Unit Grade 5: Movement and Dance Unit, Theatre Unit
	1.1.5.Pr6d: Manipulate a variety of technical elements, (e.g., costumes, lighting, sound, performance cues) to support the artistic intent of the dances.		Grade 3: Movement and Dance Unit, Theatre Unit Grade 4: Movement and Dance Unit, Theatre Unit Grade 5: Movement and Dance Unit, Theatre Unit
<b>Artistic Process: Responding</b>			
Anchor Standard 7: Perceiving and analyzing products.			
Enduring Understanding: Dance is perceived and analyzed to comprehend its meaning.		Essential Question: How is a dance understood?	
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>	
Analyze	1.1.5.Re7a: Describe recurring patterns of movement and their relationships to the meaning of the dance.	Grade 3: Rhythm Unit, Movement and Dance Unit, Composition Unit Grade 4: Rhythm Unit, Movement and Dance Unit, Composition Unit Grade 5: Rhythm Unit, Movement and Dance Unit, Composition Unit	
	1.1.5.Re7b: Compare and contrast qualities and characteristics to another dance genre or culture. Use basic dance terminology and elements of dance to describe the qualities and characteristics.	Grade 3: Rhythm Unit, Movement and Dance Unit, Composition Unit Grade 4: Rhythm Unit, Movement and Dance Unit, Composition Unit Grade 5: Rhythm Unit, Movement and Dance Unit, Composition Unit	

		Composition Unit
<b>Anchor Standard 8: Interpreting intent and meaning.</b>		
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.		
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Interpret	1.1.5.Re8a: Interpret meaning or intent in a dance or phrase based on its movements. Explain how the movements communicate the main idea of the dance using basic dance terminology.	Grade 3: Rhythm Unit, Movement and Dance Unit, Composition Unit Grade 4: Rhythm Unit, Movement and Dance Unit, Composition Unit Grade 5: Rhythm Unit, Movement and Dance Unit, Composition Unit
<b>Anchor Standard 9: Applying criteria to evaluate products.</b>		
Enduring Understanding: Criteria for evaluating dance vary across genres, styles, and cultures.		
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Critique	1.1.5.Re9a: Develop an artistic criterion as it relates to the elements of dance in specific genres, styles, or cultural movement practices. Use dance terminology to describe, discuss and compare characteristics that make a dance communicate effectively.	Grade 3: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 4: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 5: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit
<b>Artistic Process: Connecting</b>		
Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.		

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?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Synthesize	1.1.5.Cn10a: Describe feelings and ideas evoked by a dance that are observed or performed and examine how they relate to personal points of view and experiences.	Grade 3: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 4: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 5: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit
	1.1.5.Cn10b: Use an inquiry base to investigate global issues, including climate change, expressed through a variety of dance genres, styles and cultural lenses.	Grade 3: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 4: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 5: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit
Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.		
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?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Relate	1.1.5.Cn11a: Observe and describe how the movements of a dance in a specific genre or style communicate the ideas and perspectives of the culture, historical period, or community from which the genre or style originated.	Grade 3: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 4: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 5: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit



## 1.2 Media Arts Standards by the End of Grade 5

Artistic Process: Creating		
Anchor Standard 1: Generating and conceptualizing ideas.		
Enduring Understanding: Media arts use a variety of sources such as imagination and creative processes to inspire and transform concepts and ideas into artistic expression.		Essential Questions: How do media artists generate ideas and formulate artistic intent? How does collaboration expand and affect the creative process? How can creative risks be encouraged?
Practice	Performance Expectations	HTSD Resources
Conceive	1.2.5.Cr1a: Generate ideas for media artwork, using a variety of tools, methods and/or materials.	Grade 3: Genre Unit, Literature Appreciation Unit, Research Unit, Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit Grade 4: Genre Unit, Literature Appreciation Unit, Research Unit, Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit Grade 5: Genre Unit, Literature Appreciation Unit, Research Unit, Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit
	1.2.5.Cr1b: Develop individual and collaborative artistic goals for media artwork, using a variety of methods.	Grade 3: Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit Grade 4: Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit Grade 5: Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit
	1.2.5.Cr1c: Connect media artwork to personal experiences and the work of others.	Grade 3: Genre Unit, Literature Appreciation Unit, Innovation Unit, History, Culture and Climate Unit Grade 4: Genre Unit, Literature Appreciation Unit, Innovation Unit, History, Culture and Climate Unit Grade 5: Genre Unit, Literature Appreciation Unit, Innovation Unit, History, Culture and Climate Unit

	1.2.5.Cr1d: Collaboratively form ideas, plans, and models to prepare for media artwork.	<p>Grade 3: Destiny Catalog/ Accessing Materials, Innovation Unit, Research Unit, Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit, History, Culture and Climate Unit</p> <p>Grade 4: Destiny Catalog/ Accessing Materials, Innovation Unit, Research Unit, Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit, History, Culture and Climate Unit</p> <p>Grade 5: Destiny Catalog/ Accessing Materials, Innovation Unit, Research Unit, Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit, History, Culture and Climate Unit</p>
	1.2.5.Cr1e: Model ideas and plans in an effective direction.	<p>Grade 3: Literature Appreciation Unit, Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit, History, Culture and Climate Unit</p> <p>Grade 4: Literature Appreciation Unit, Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit, History, Culture and Climate Unit</p> <p>Grade 5: Literature Appreciation Unit, Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit, History, Culture and Climate Unit</p>
	1.2.5.Cr1f: Brainstorm goals and plans for a media art audience.	<p>Grade 3: Destiny Catalog/ Accessing Materials, Innovation Unit, Research Unit, Genre, Literature Appreciation, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, History, Culture and Climate Unit, Theatre Unit</p> <p>Grade 4: Destiny Catalog/ Accessing Materials, Innovation Unit, Research Unit, Genre, Literature Appreciation, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, History, Culture and Climate Unit, Theatre Unit</p> <p>Grade 5: Destiny Catalog/ Accessing Materials, Innovation Unit, Research Unit, Genre, Literature Appreciation, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, History, Culture and Climate Unit, Theatre Unit</p>

Anchor Standard 2: Organizing and developing ideas.		
Enduring Understanding: Media artists plan, organize and develop creative ideas that can effectively realize the artistic intent and communicate meaning.		Essential Questions: How do media artists work? How do media artists and designers determine whether a particular direction in their work would be effective? How do media artists learn from trial and error?
Practice	Performance Expectations	HTSD Resources
Develop	1.2.5.Cr2a: Collaboratively form ideas, plans and models to prepare for media artwork.	<p>Grade 3: Destiny Catalog/ Accessing Materials, Innovation Unit, Research Unit, Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit, History, Culture and Climate Unit</p> <p>Grade 4: Destiny Catalog/ Accessing Materials, Innovation Unit, Research Unit, Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit, History, Culture and Climate Unit</p> <p>Grade 5: Destiny Catalog/ Accessing Materials, Innovation Unit, Research Unit, Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit, History, Culture and Climate Unit</p>
	1.2.5.Cr2b: Models ideas, plan in an effective direction.	<p>Grade 3: Literature Appreciation Unit, Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit, History, Culture and Climate Unit</p> <p>Grade 4: Literature Appreciation Unit, Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit, History, Culture and Climate Unit</p> <p>Grade 5: Literature Appreciation Unit, Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit, History, Culture and Climate Unit</p>
	1.2.5.Cr2c: Brainstorm goals and plans for a media art audience.	<p>Grade 3: Destiny Catalog/ Accessing Materials, Innovation Unit, Research Unit, Genre, Literature Appreciation, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, History, Culture and Climate Unit, Theatre Unit</p> <p>Grade 4: Destiny Catalog/ Accessing Materials, Innovation Unit, Research Unit, Genre, Literature Appreciation, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, History, Culture and Climate Unit</p>

		Unit, Composition Unit, History, Culture and Climate Unit, Theatre Unit <b>Grade 5: Destiny Catalog/ Accessing Materials, Innovation Unit, Research Unit, Genre, Literature Appreciation, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, History, Culture and Climate Unit, Theatre Unit</b>
<b>Anchor Standard 3: Refining and completing products.</b>		
<b>Enduring Understanding:</b> The forming, integration and refinement of aesthetic components, principles and processes creates purpose, meaning and artistic quality in media artworks.		
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Construct	1.2.5.Cr3a: Construct and arrange various content into unified and expressive media arts productions.	<b>Grade 3:</b> Genre Unit, Literature Appreciation Unit, Research Unit, Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit, History, Culture and Climate Unit <b>Grade 4:</b> Genre Unit, Literature Appreciation Unit, Research Unit, Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit, History, Culture and Climate Unit <b>Grade 5:</b> Genre Unit, Literature Appreciation Unit, Research Unit, Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit, History, Culture and Climate Unit
	1.2.5.Cr3b: Describe and apply principles such as movement, balance, contrast, and emphasis.	<b>Grade 3:</b> Genre Unit, Literature Appreciation Unit, Research Unit, Innovation Unit, Movement and Dance Unit, Composition Unit, History, Culture and Climate Unit, Theatre Unit <b>Grade 4:</b> Genre Unit, Literature Appreciation Unit, Research Unit, Innovation Unit, Movement and Dance Unit, Composition Unit, History, Culture and Climate Unit, Theatre Unit <b>Grade 5:</b> Genre Unit, Literature Appreciation Unit, Research Unit, Innovation Unit, Movement and Dance Unit, Composition Unit, History, Culture and Climate Unit, Theatre Unit
1.2.5.Cr3c: Explore how elements and components can be		<b>Grade 3:</b> Literature Appreciation Unit, Research Unit,

	altered for clear communication and intentional effects, point of view, perspective, and refine media artworks to improve clarity and purpose.	Innovation Unit, Accessing Materials, Composition Unit, History, Culture and Climate Unit Grade 4: Literature Appreciation Unit, Research Unit, Innovation Unit, Accessing Materials, Composition Unit, History, Culture and Climate Unit Grade 5: Literature Appreciation Unit, Research Unit, Innovation Unit, Accessing Materials, Composition Unit, History, Culture and Climate Unit
<b>Artistic Process: Producing</b>		
Anchor Standard 4: Selecting, analyzing, and interpreting work.		
Enduring Understanding: Media artists integrate various media and content to develop complex, unified artworks through a process of creation and communication.		
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Practice	1.2.5.Pr4a: Practice combining various academic, arts, media forms, and content into unified media artworks, such as animation, music, and dance.	Grade 3: Genre Unit, Literature Appreciation Unit, Research Unit, Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, History, Culture and Climate Unit, Theatre Unit Grade 4: Genre Unit, Literature Appreciation Unit, Research Unit, Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, History, Culture and Climate Unit, Theatre Unit Grade 5: Genre Unit, Literature Appreciation Unit, Research Unit, Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, History, Culture and Climate Unit, Theatre Unit
	1.2.5.Pr4b: Demonstrate understanding of combining a variety of academic, arts and content with an emphasis on coordinating elements into a comprehensive media artwork.	Grade 3: Genre Unit, Literature Appreciation Unit, Research Unit, Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, History, Culture and Climate Unit, Theatre Unit Grade 4: Genre Unit, Literature Appreciation Unit, Research

		Unit, Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, History, Culture and Climate Unit, Theatre Unit <b>Grade 5: Genre Unit, Literature Appreciation Unit, Research Unit, Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, History, Culture and Climate Unit, Theatre Unit</b>
	1.2.5.Pr4c: Create media artworks through integration of multiple contents and forms.	<b>Grade 3: Genre Unit, Literature Appreciation Unit, Research Unit, Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, History, Culture and Climate Unit, Theatre Unit</b> <b>Grade 4: Genre Unit, Literature Appreciation Unit, Research Unit, Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, History, Culture and Climate Unit, Theatre Unit</b> <b>Grade 5: Genre Unit, Literature Appreciation Unit, Research Unit, Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, History, Culture and Climate Unit, Theatre Unit</b>
<b>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.</b>		
<b>Enduring Understanding: Media artists require a range of skills and abilities to creatively solve problems.</b>		<b>Essential Questions: How are creativity and innovation developed within and through media arts productions? How do media artists use various tools and techniques?</b>
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Integrate	1.2.5.Pr5a: Develop and enact a variety of roles to practice foundational artistic, design, technical, organizational, and soft skills in producing media artworks.	<b>Grade 3: Accessing Materials Unit, Research Unit, Innovation Unit, Composition Unit, History, Culture and Climate Unit</b> <b>Grade 4: Accessing Materials Unit, Research Unit, Innovation Unit, Composition Unit, History, Culture and Climate Unit</b> <b>Grade 5: Accessing Materials Unit, Research Unit, Innovation Unit, Composition Unit, History, Culture and Climate Unit</b>
	1.2.5.Pr5b: Exhibit and develop critical and creative skills,	<b>Grade 3: Research Unit, Innovation Unit, Composition Unit,</b>

	such as inventing new content and expanding conventions, in addressing challenges within and through media arts productions.	History, Culture and Climate Unit <b>Grade 4:</b> Research Unit, Innovation Unit, Composition Unit, History, Culture and Climate Unit <b>Grade 5:</b> Research Unit, Innovation Unit, Composition Unit, History, Culture and Climate Unit
	1.2.5.Pr5c: Examine how tools and design thinking techniques can be used in standard and experimental ways in constructing media artworks.	<b>Grade 3:</b> Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, History, Culture and Climate Unit, Theatre Unit <b>Grade 4:</b> Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, History, Culture and Climate Unit, Theatre Unit <b>Grade 5:</b> Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, History, Culture and Climate Unit, Theatre Unit
<b>Anchor Standard 6: Conveying meaning through art.</b>		
Enduring Understanding: Media artists present, share and distribute media artworks through various social, cultural and political contexts.		Essential Questions: 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? Why do various venues exist for presenting, sharing or distributing media artworks?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Present	1.2.5.Pr6a: Identify, explain and compare various presentation forms fulfilling the processes in distributing media artwork.	<b>Grade 3:</b> Genre Unit, Literature Appreciation Unit, Innovation Unit, Research Unit, History, Culture and Climate Unit, Theatre Unit <b>Grade 4:</b> Genre Unit, Literature Appreciation Unit, Innovation Unit, Research Unit, History, Culture and Climate Unit, Theatre Unit <b>Grade 5:</b> Genre Unit, Literature Appreciation Unit, Innovation Unit, Research Unit, History, Culture and Climate Unit, Theatre Unit

	1.2.5.Pr6b: Identify and compare experiences and benefits of presenting media artworks.	Grade 3: Innovation Unit, Research Unit, History, Culture and Climate Unit, Theatre Unit Grade 4: Innovation Unit, Research Unit, History, Culture and Climate Unit, Theatre Unit Grade 5: Innovation Unit, Research Unit, History, Culture and Climate Unit, Theatre Unit
<b>Artistic Process: Responding</b>		
<b>Anchor Standard 7: Perceiving and analyzing products.</b>		
Enduring Understandings: An artist's appreciation of media artworks is influenced by their interests, experiences, understandings, and purposes. Identifying the qualities and characteristics of media artworks improves the individual's aesthetic and empathetic awareness.		
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Perceive	1.2.5.Re7a: Identify, describe, explain and differentiate how message and meaning are created by components in media artworks.	Grade 3: Research Unit, Innovation Unit, History, Culture and Climate Unit Grade 4: Research Unit, Innovation Unit, History, Culture and Climate Unit Grade 5: Research Unit, Innovation Unit, History, Culture and Climate Unit
	1.2.5.Re7b: Identify, describe, explain and differentiate how various forms, methods, and styles in media artworks affect and manage audience experience when addressing global issues including climate change.	Grade 3: Research Unit, Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, History, Culture and Climate Unit, Theatre Unit Grade 4: Research Unit, Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, History, Culture and Climate Unit, Theatre Unit Grade 5: Research Unit, Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, History, Culture and Climate Unit, Theatre Unit



Anchor Standard 8: Interpreting intent and meaning.		
Enduring Understandings: Interpretation and appreciation of an artwork and its media require consideration of form, context and personal experience. Analysis of media artworks provides clues to their expressive intent.		Essential Questions: How do people relate to and interpret media artworks? How can the viewer "read" a work of art as text? How does knowing and using arts vocabulary help us understand and interpret works of art?
Practice	Performance Expectations	HTSD Resources
Interpret	1.2.5.Re8a: Determine, explain and compare personal and group reactions and interpretations of a variety of media artworks, considering their personal and cultural perception, intention and context.	<p>Grade 3: Research Unit, Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, History, Culture and Climate Unit, Theatre Unit</p> <p>Grade 4: Research Unit, Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, History, Culture and Climate Unit, Theatre Unit</p> <p>Grade 5: Research Unit, Innovation Unit, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, History, Culture and Climate Unit, Theatre Unit</p>
Anchor Standard 9: Applying criteria to evaluate products.		
Enduring Understanding: Evaluation and critique are vital components of experiencing, appreciating and producing media artworks.		Essential Questions: How and why do we value and judge media artworks? When and how should we evaluate and critique media artworks to improve them? How is a personal preference different from an evaluation?
Practice	Performance Expectations	HTSD Resources
Evaluate	1.2.5.Re9a: Develop and apply specific criteria to evaluate media art works and production processes with developed criteria, considering context and artistic goals.	<p>Grade 3: Genre, Literature Appreciation, Research Unit, Innovation Unit, Melody Unit, Rhythm Unit, Composition Unit, History, Culture and Climate Unit</p> <p>Grade 4: Genre, Literature Appreciation, Research Unit, Innovation Unit, Melody Unit, Rhythm Unit, Composition Unit, History, Culture and Climate Unit</p>

		Grade 5: Genre, Literature Appreciation, Research Unit, Innovation Unit, Melody Unit, Rhythm Unit, Composition Unit, History, Culture and Climate Unit
<b>Artistic Process: Connecting</b>		
Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.		
Enduring Understanding: Through creating media artworks, people make meaning by investigating and developing an awareness of culture and experiences.		Essential Questions: How does engaging in creating media artworks enrich people's lives? How does making media artworks attune people to their surroundings? How do media artworks contribute to an awareness and understanding of our lives and communities?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Synthesize	1.2.5.Cn10a: Use, examine and access internal and external resources to create media artworks, such as interests, knowledge and experiences.	Grade 3: Innovation Unit, Research Unit, History, Culture and Climate Unit Grade 4: Innovation Unit, Research Unit, History, Culture and Climate Unit Grade 5: Innovation Unit, Research Unit, History, Culture and Climate Unit
	1.2.5.Cn10b: Identify, examine and show how media artworks form meanings, situations and cultural experiences, such as news and cultural events.	Grade 3: Literature Appreciation Unit, History, Culture and Climate Unit Grade 4: Literature Appreciation Unit, History, Culture and Climate Unit Grade 5: Literature Appreciation Unit, Innovation Unit, Research Unit, History, Culture and Climate Unit
Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.		
Enduring Understanding: Understanding connections to varied contexts and daily life enhances a media artist's work.		Essential Questions: 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 mirror aspects of life? How do the other arts, disciplines, contexts, and daily life inform the creation, performance and response

		to media arts?
Practice	Performance Expectations	HTSD Resources
Relate	1.2.5.Cn11a: Identify, explain, research and show how media artworks and ideas relate to personal, social and community life (e.g., exploring online behavior, fantasy and reality, commercial and information purposes, history, ethics).	<p>Grade 3: Literature Appreciation Unit, Innovation Unit, Research Unit, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, History, Culture and Climate Unit, Theatre Unit</p> <p>Grade 4: Literature Appreciation Unit, Innovation Unit, Research Unit, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, History, Culture and Climate Unit, Theatre Unit</p> <p>Grade 5: Literature Appreciation Unit, Innovation Unit, Research Unit, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, History, Culture and Climate Unit, Theatre Unit</p>
	1.2.5.Cn11b: Examine, discuss and interact appropriately with media arts tools and environments, considering safety, ethics, rules, and media literacy.	<p>Grade 3: Literature Appreciation Unit, Innovation Unit, Research Unit, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, History, Culture and Climate Unit, Theatre Unit</p> <p>Grade 4: Literature Appreciation Unit, Innovation Unit, Research Unit, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, History, Culture and Climate Unit, Theatre Unit</p> <p>Grade 5: Literature Appreciation Unit, Innovation Unit, Research Unit, Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, History, Culture and Climate Unit, Theatre Unit</p>

### 1.3A General Music Standards by the End of Grade 5

Artistic Process: Creating			
Anchor Standard 1: Generating and conceptualizing ideas.			
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?	
Practice	Performance Expectations	HTSD Resources	
Imagine	1.3A.5.Cr1a: Generate and improvise rhythmic, melodic and harmonic ideas, and simple accompaniment patterns and chord changes. Explain connection to specific purpose and context (e.g., social, cultural, historical).	Grade 3: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit Grade 4: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit Grade 5: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit	
Anchor Standard 2: Organizing and developing ideas.			
Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.		Essential Question: How do musicians make creative decisions?	
Practice	Performance Expectations	HTSD Resources	
Plan, Make	1.3A.5.Cr2a: Demonstrate developed musical ideas for improvisations, arrangements or compositions to express intent. Explain connection to purpose and context.	Grade 3: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit Grade 4: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit Grade 5: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit	
	1.3A.5.Cr2b: Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic and two-chord harmonic musical ideas.	Grade 3: Melody Unit, Rhythm Unit, Instruments Unit Grade 4: Melody Unit, Rhythm Unit, Instruments Unit Grade 5: Melody Unit, Rhythm Unit, Instruments Unit	
Anchor Standard 3: Refining and completing products.			

Enduring Understanding: Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.		Essential Question: How do musicians improve the quality of their creative work?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Evaluate, Refine	1.3A.5.Cr3a: Evaluate, refine and document revisions to personal music, applying collaboratively developed criteria, showing improvement over time and explaining rationale for changes.	Grade 3: Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit Grade 4: Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit Grade 5: Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit
	1.3A.5.Cr3b: Present to others final versions of personally and collaboratively created music that demonstrates craftsmanship. Explain connection to expressive intent.	Grade 3: Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit Grade 4: Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit Grade 5: Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit
<b>Artistic Process: Performing</b>		
Anchor Standard 4: Selecting, analyzing, and interpreting work.		
Enduring Understanding: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.		Essential Question: How do performers select repertoire?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Select, Analyze, Interpret	1.3A.5.Pr4a: Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, and context, as well as the students' technical skill.	Grade 3: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit Grade 4: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit Grade 5: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit
	1.3A.5.Pr4b: Demonstrate an understanding of the structure	Grade 3: Melody Unit, Rhythm Unit, Instruments Unit, History,

	and expanded music concepts (e.g., rhythm, pitch, form, harmony) in music selected for performance.	Culture and Climate Unit, Composition Unit Grade 4: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit Grade 5: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit
	1.3A.5.Pr4c: Analyze selected music by reading and performing using standard notation.	Grade 3: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit Grade 4: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit Grade 5: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit
	1.3A.5.Pr4d: Explain how context (e.g., personal, social, cultural, historical) informs performances.	Grade 3: History, Culture and Climate Unit, Composition Unit Grade 4: History, Culture and Climate Unit, Composition Unit Grade 5: History, Culture and Climate Unit, Composition Unit
	1.3A.5.Pr4e: Convey creator's intents through the performers' interpretive decisions of expanded expressive qualities (e.g., dynamics, tempo, timbre, articulation/style).	Grade 3: Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit Grade 4: Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit Grade 5: Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit
Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.		
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?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Rehearse, Evaluate, Refine	1.3A.5.Pr5a: Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performance.	Grade 3: Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit Grade 4: Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit Grade 5: Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit

		Composition Unit
	1.3A.5.Pr5b: Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time	Grade 3: Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit Grade 4: Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit Grade 5: Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit
Anchor Standard 6: Conveying meaning through art.		
Enduring Understanding: Musicians judge performance based on criteria that vary across time, place and cultures. The context and how a work is presented influence audience response.		
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Present	1.3A.5.Pr6a: Perform music, alone or with others, with expression, technical accuracy and appropriate interpretation.	Grade 3: Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit Grade 4: Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit Grade 5: Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit
	1.3A.5.Pr6b: Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.	Grade 3: Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit Grade 4: Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit Grade 5: Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit
<b>Artistic Process: Responding</b>		
Anchor Standard 7: Perceiving and analyzing products.		
Enduring Understandings: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music		
		Essential Questions: How do individuals choose music to experience? How does understanding the structure and

is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.		context of music inform a response?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Select, Analyze	1.3A.5.Re7a: Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.	Grade 3: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 4: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 5: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit
	1.3A.5.Re7b: Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (i.e., social, cultural, historical).	Grade 3: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit Grade 4: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit Grade 5: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit
Anchor Standard 8: Applying criteria to evaluate products.		
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)?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Evaluate	1.3A.5.Re8a: Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.	Grade 3: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit Grade 4: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit Grade 5: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit
Anchor Standard 9: Interpreting intent and meaning.		
Enduring Understanding: Through their use of elements and structures of music, creators and performers.		Essential Question: How do we discern the musical creators' and performers' expressive intent?



Practice	Performance Expectations	HTSD Resources
Interpret	1.3A.5.Re9a: Demonstrate and explain how the expressive qualities (e.g., dynamics, tempo, timbre, articulation) are used in performers' and personal interpretations to reflect expressive intent.	Grade 3: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 4: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 5: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit
<b>Artistic Process: Connecting</b>		
Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.		
Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.		
Practice	Performance Expectations	HTSD Resources
Interconnection	1.3A.5.Cn10a: Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music. (This Performance Expectation is embedded in the following Artistic Processes: 1.3A.5.Cr2a, 1.3A.5.Cr3b, 1.3A.5.Pr4e, 1.3A.5.Re7a).	Grade 3: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 4: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 5: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit
Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.		
Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.		
Practice	Performance Expectations	HTSD Resources
Interconnection	1.3A.5.Cn11a: Demonstrate understanding of relationships	Grade 3: Movement and Dance Unit, History, Culture and

	<p>between music and the other arts, other disciplines, varied contexts, and daily life. (This Performance Expectation is embedded in the following Artistic Processes: 1.3A.5.Cr2a, 1.3A.5.Cr3b, 1.3A.5.Pr4e, 1.3A.5.Re7a).</p>	<p>Climate Unit, Composition Unit, Theatre Unit  Grade 4: Movement and Dance Unit, History, Culture and  Climate Unit, Composition Unit, Theatre Unit  Grade 5: Movement and Dance Unit, History, Culture and  Climate Unit, Composition Unit, Theatre Unit</p>
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### 1.3D Music Harmonizing Instruments

#### Anchor Standard 1: Generating and conceptualizing ideas.

**Enduring Understanding:** The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

**Essential Question(s):** How do musicians generate creative ideas?

Novice 1.3D.12nov.Cr1	Intermediate 1.3D.12int.Cr1	Proficient 1.3D.12prof.Cr1	Accomplished 1.3D.12acc.Cr1	Advanced 1.3D.12adv.Cr1
a. Create melodic, rhythmic, and harmonic ideas for simple melodies as well as chordal accompaniments for given melodies.	a. Create melodic, rhythmic, and harmonic ideas for melodies over specified chord progressions or AB/ABA forms as well as two to three-chord accompaniments for given melodies.	a. Create melodic, rhythmic, and harmonic ideas for improvisations, compositions (e.g., theme and variation or 12-bar blues), as well as three-or-more-chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns).	a. Create melodic, rhythmic, and harmonic ideas for compositions (e.g., rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies.	a. Create melodic, rhythmic, and harmonic ideas for a collection of compositions and improvisations in a variety of styles, as well as stylistically appropriate harmonization for given melodies
Resources: <i>Instrumental Music: N/A</i> Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit	Resources:	Resources:	Resources:	Resources:

#### Anchor Standard 2: Organizing and developing ideas.

**Enduring Understanding:** Musicians' creative choices are influenced by their expertise, context, and expressive intent.

**Essential Question(s):** How do musicians make creative decisions?

Novice 1.3D.12nov.Cr2	Intermediate 1.3D.12int.Cr2	Proficient 1.3D.12prof.Cr2	Accomplished 1.3D.12acc.Cr2	Advanced 1.3D.12adv.Cr2
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a. Use standard notation or audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of simple melodies as well as chordal accompaniments for given melodies.	a. Use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of melodies over specified chord progressions or AB /ABA forms as well as two-to-three-chord accompaniments for given melodies.	a. Use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more-chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).	a. Use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies.	a. Use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of compositions and improvisations in a variety of styles as well as stylistically appropriate harmonization for given melodies.
Resources: <i>Instrumental Music: N/A</i> Melody Unit, Rhythm Unit, Instruments Unit	Resources:	Resources:	Resources:	Resources:
<b>Anchor Standard 3: Refining and completing products.</b> <b>Enduring Understanding: Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</b> <b>Essential Question(s): How do musicians improve the quality of their creative work?</b>				
Novice 1.3D.12nov.Cr3	Intermediate 1.3D.12int.Cr3	Proficient 1.3D.12prof.Cr3	Accomplished 1.3D.12acc.Cr3	Advanced 1.3D.12adv.Cr3
a. Apply teacher or student-provided criteria to critique, improve, and refine drafts of simple melodies as well as	a. Apply teacher or student-provided criteria to critique, improve, and refine drafts of melodies over specified chord	a. Develop and apply criteria to critique, improve, and refine drafts of improvisations, compositions (e.g., theme	a. Develop and apply criteria to critique, improve, and refine drafts of compositions (e.g., rounded binary, rondo),	a. Develop and apply criteria to critique, improve, and refine drafts of compositions and improvisations in a variety

chordal accompaniments for given melodies.	progressions or AB/ABA forms as well as two-to-three-chord accompaniments for given melodies.	and variation, 12-bar blues), as well as three-or-more-chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).	improvisations, accompaniment patterns in a variety of styles, and harmonization for given melodies.	of styles, as well as stylistically appropriate harmonization for given melodies.
b. Share final versions of simple melodies and chordal accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas.	b. Share final versions of melodies over specified chord progressions or AB/ABA forms as well as two-to-three-chord accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas.	b. Perform final versions of improvisations, compositions (e.g., theme and variation, 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (e.g. arpeggio, country and gallop strumming, fingerpicking patterns), demonstrating technical skill in applying principles of composition, improvisation and originality.	b. Perform final versions of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies, demonstrating technical skill in applying principles of composition, improvisation and originality.	b. Perform final versions of a collection of compositions and improvisations in a variety of styles, as well as stylistically appropriate harmonization for given melodies, demonstrating technical skill in applying principles of composition, improvisation and originality.
Resources: <i>Instrumental Music: N/A</i> Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit	Resources:	Resources:	Resources:	Resources:

**Anchor Standard 4: Selecting, analyzing, and interpreting work.****Enduring Understanding: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.****Essential Question(s): How do performers select repertoire?**

Novice 1.3D.12nov.Pr4	Intermediate 1.3D.12int.Pr4	Proficient 1.3D.12prof.Pr4	Accomplished 1.3D.12acc.Pr4	Advanced 1.3D.12adv.Pr4
a. Describe and demonstrate how a varied collection of music that includes melodies, repertoire pieces, and chordal accompaniments is selected, based on personal interest, music reading skills, technical skill, and the performance context.	a. Describe and demonstrate how a varied collection of music that includes melodies, repertoire pieces, and chordal accompaniments is selected, based on personal interest, music reading skills, identified technical challenges that need to be addressed, and the performance context.	a. Explain the criteria used when selecting a varied collection of music for individual or small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns).	a. Develop and apply criteria for selecting a varied collection of music for individual and small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.	a. Develop and apply criteria for selecting a variety of pieces for a program of music for individual and small group performances that include melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles.
b. Identify prominent melodic and harmonic characteristics in a varied collection of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, including some based on reading standard notation.	b. Identify prominent melodic, harmonic, and structural characteristics and context (e.g., social, cultural, historical) in a varied collection of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, including some based on reading standard notation.	b. Identify and describe important theoretical and structural characteristics and context (e.g., social, cultural, historical) in a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country	b. Identify and describe important theoretical and structural characteristics and context (e.g., social, cultural, historical) in a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.	b. Identify and describe important theoretical and structural characteristics and context (e.g., social, cultural, historical) in a varied collection of music selected for performance programs that includes melodies, repertoire pieces, stylistically appropriate accompaniments, and

		and gallop strumming, finger picking patterns).		improvisations in a variety of contrasting styles.
c. Demonstrate and describe an understanding of the context and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces, and chordal accompaniments.	c. Demonstrate and describe an understanding of the context (e.g., social, cultural, historical) and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces, and chordal accompaniments.	c. Demonstrate and describe an understanding of the context (e.g., social, cultural, historical) and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns).	c. Demonstrate and explain an understanding of the context (e.g., social, cultural, historical) and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.	c. Explain and present an understanding of the context (e.g., social, cultural, historical) and the creator's intent in a varied collection of music for performance programs that include melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles.
Resources: <i>Instrumental Music: N/A</i> Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit	Resources:	Resources:	Resources:	Resources:
<b>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.</b> <b>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.</b> <b>Essential Question(s): How do musicians improve the quality of their performance?</b>				
Novice 1.3D.12nov.Pr5	Intermediate 1.3D.12int.Pr5	Proficient 1.3D.12prof.Pr5	Accomplished 1.3D.12acc.Pr5	Advanced 1.3D.12adv.Pr5

a. Apply teacher or student-provided criteria to critique individual performances of a varied collection of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance. Apply practice strategies to address performance challenges and refine the performances.	a. Apply teacher or student-provided criteria to critique individual performances of a varied collection of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance. Identify practice strategies to address performance challenges and refine the performances.	a. Develop and apply criteria to critique individual and small group performances of a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns). Create rehearsal strategies to address performance challenges and refine the performances.	a. Develop and apply criteria to critique individual and small group performances of a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, as well as create rehearsal strategies to address performance challenges and refine the performances.	a. Develop and apply criteria, including feedback from multiple sources, to critique varied collection of music for performance programs (e.g., melodies, repertoire pieces, stylistically appropriate accompaniments, improvisations in a variety of contrasting styles) selected for individual and small group performance, as well as create rehearsal strategies to address performance challenges and refine the performances.
Resources: <i>Analyze and reflect through open dialogue in lessons and rehearsals.</i> Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit	Resources: <i>Analyze and reflect through open dialogue in lessons and rehearsals.</i> <i>Students cite ways to practice material.</i>	Resources:	Resources:	Resources:
<b>Anchor Standard 6: Conveying meaning through art.</b> <b>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.</b> <b>Essential Question(s): When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</b>				



Novice 1.3D.12nov.Pr6	Intermediate 1.3D.12int.Pr6	Proficient 1.3D.12prof.Pr6	Accomplished 1.3D.12acc.Pr6	Advanced 1.3D.12adv.Pr6
a. Perform with expression and technical accuracy a varied collection of music that includes melodies, repertoire pieces, and chordal accompaniments, while demonstrating an understanding of the audience and the context.	a. Perform with expression and technical accuracy a varied collection of music that includes melodies, repertoire pieces, and chordal accompaniments, while demonstrating sensitivity to the audience and an understanding of the context (e.g., social, cultural, historical).	a. Perform with expression and technical accuracy, individually and in small groups, a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns), while demonstrating sensitivity to the audience and an understanding of the context (e.g., social, cultural, historical).	a. Perform with expression and technical accuracy, individually and in small groups, a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, while demonstrating sensitivity to the audience and an understanding of the context (e.g., social, cultural, historical).	a. Perform with expression and technical accuracy, individually and in small groups, a varied collection of music for performance programs that includes melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles, while demonstrating sensitivity to the audience and an understanding of the context (e.g., social, cultural, historical).
		Resources:	Resources:	Resources:

**Anchor Standard 7: Perceiving and analyzing products.**

**Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.**

**Essential Question(s): How do individuals choose music to experience? How does understanding the structure and context of music inform a response?**

Novice 1.3D.12nov.Re7	Intermediate 1.3D.12int.Re7	Proficient 1.3D.12prof.Re7	Accomplished 1.3D.12acc.Re7	Advanced 1.3D.12adv.Re7
a. Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.	a. Explain the reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.	a. Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.	a. Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of music and specified purpose and context.	a. Select, describe, and compare a variety of individual and small group musical programs from varied cultures, genres, and historical periods.
b. Identify and describe how interest, experiences, and contexts (e.g., personal, social) affect the evaluation of music.	b. Explain the influence of experiences and contexts (e.g., personal, social, cultural) on interest in and the evaluation of a varied repertoire of music.	b. Develop and apply teacher or student-provided criteria based on personal preference, analysis, and context (e.g., personal, social, and cultural) to evaluate individual and small group musical selections for listening.	b. Apply personally developed criteria based on research, personal preference, analysis, interpretation, expressive intent, and musical qualities to evaluate contrasting individual and small group musical selections for listening.	b. Develop and justify evaluations of a variety of individual and small group musical selections for listening based on personally developed and established criteria, personal decision making, and knowledge and understanding of context.
Resources: <i>Providing musical selections and allowing</i>	Resources: <i>Providing musical selections and allowing</i>	Resources:	Resources:	Resources:

<i>students to choose specific song</i> Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit	<i>students to choose and discuss specific song</i>			
<b>Anchor Standard 8: Interpreting intent and meaning.</b> <b>Enduring Understanding: Through their use of elements and structures of music, creators and performers.</b> <b>Essential Question(s): How do we discern the musical creators' and performers' expressive intent?</b>				
Novice 1.3D.12nov.Re8	Intermediate 1.3D.12int.Re8	Proficient 1.3D.12prof.Re8	Accomplished 1.3D.12acc.Re8	Advanced 1.3D.12adv.Re8
a. Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and the setting of the text (when appropriate).	a. Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and the setting of the text (when appropriate).	a. Explain and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context (e.g., personal, social, cultural), and the setting of the text (when appropriate), and outside sources.	a. Explain and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context (e.g., personal, social, cultural), the setting of the text (when appropriate), and varied researched sources.	a. Establish and justify interpretations of the expressive intent and meaning of musical selections by comparing and synthesizing varied researched sources including references to other art forms.
<b>Resources:</b> <i>Varied performances of concert literature with discussion</i> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and	<b>Resources:</b> <i>Varied performances of concert literature with discussion</i>	<b>Resources:</b>	<b>Resources:</b>	<b>Resources:</b>

Climate Unit, Composition Unit, Theatre Unit				
<b>Anchor Standard 9: Applying criteria to evaluate products.</b> <b>Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</b> <b>Essential Question(s): How do we judge the quality of musical work(s) and performance(s)?</b>				
Novice 1.3D.12nov.Re9	Intermediate 1.3D.12int.Re9	Proficient 1.3D.12prof.Re9	Accomplished 1.3D.12acc.Re9	Advanced 1.3D.12adv.Re9
a. Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music.	a. Describe how the elements of music are manipulated and knowledge of the context (e.g., social, cultural) informs the response.	a. Compare passages in musical selections and explain how the elements of music and context (e.g., social, cultural, historical) inform the response.	a. Explain how the analysis of the structures and context (e.g., social, cultural, historical) of contrasting musical selections informs the response.	a. Demonstrate and justify how the structure functions within a variety of musical selections, and distinguish how context (e.g., social, cultural, historical) and creative decisions inform the response.
Resources: <i>Varied performances of concert literature with discussion</i> Melody Unit, Rhythm Unit, History, Culture and Climate Unit	Resources: <i>Varied performances of concert literature with discussion</i>	Resources:	Resources:	Resources:
<b>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.</b> <b>Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</b> <b>Essential Question(s): How do musicians make meaningful connections to creating, performing, and responding?</b>				

Novice 1.3D.12nov.Cn10	Intermediate 1.3D.12int.Cn10	Proficient 1.3D.12prof.Cn10	Accomplished 1.3D.12acc.Cn10	Advanced 1.3D.12adv.Cn10
a. Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music.	a. Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music
<i>This Performance Expectation is embedded in the following Artistic Processes:</i> 1.3A.12nov.Cr2a, 1.3A.12nov.Cr3b, 1.3A.12nov.Pr5e, 1.3A.12nov.Re7a	<i>This Performance Expectation is embedded in the following Artistic Processes:</i> 1.3A.12int.Cr2a, 1.3A.12int.Cr3b, 1.3A.12int.Pr5e, 1.3A.12int.Re7a	<i>This Performance Expectation is embedded in the following Artistic Processes:</i> 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr5b, 1.3A.12prof.Re7a	<i>This Performance Expectation is embedded in the following Artistic Processes:</i> 1.3A.12acc.Cr2a, 1.3A.12acc.Cr3b, 1.3A.12acc.Pr5e, 1.3A.12acc.Re7a	<i>This Performance Expectation is embedded in the following Artistic Processes:</i> 1.3A.12adv.Cr2a, 1.3A.12adv.Cr3b, 1.3A.12.Pr5e, 1.3A.12adv.Re7a
Resources: <i>Providing musical selections and allowing students to choose and discuss specific song</i> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit	Resources: <i>Providing musical selections and allowing students to choose and discuss specific song</i>	Resources:	Resources:	Resources:

**Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.**  
**Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.**

Essential Question: How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?				
Novice 1.3D.12nov.Cn11	Intermediate 1.3D.12int.Cn11	Proficient 1.3D.12prof.Cn11	Accomplished 1.3D.12acc.Cn11	Advanced 1.3D.12adv.Cn11
a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
<i>This Performance Expectation is embedded in the following Artistic Processes:</i> 1.3A.12nov.Cr2a, 1.3A.12nov.Cr3b, 1.3A.12nov.Pr5e, 1.3A.12nov.Re7a	<i>This Performance Expectation is embedded in the following Artistic Processes:</i> 1.3A.12int.Cr2a, 1.3A.12int.Cr3b, 1.3A.12int.Pr5e, 1.3A.12int.Re7a	<i>This Performance Expectation is embedded in the following Artistic Processes:</i> 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr5e, 1.3A.12prof.Re7a	<i>This Performance Expectation is embedded in the following Artistic Processes:</i> 1.3A.12acc.Cr2a, 1.3A.12acc.Cr3b, 1.3A.12acc.Pr5e, 1.3A.12acc.Re7a	<i>This Performance Expectation is embedded in the following Artistic Processes:</i> 1.3A.12adv.Cr2a, 1.3A.12adv.Cr3b, 1.3A.12adv.Pr5e, 1.3A.12adv.Re7a
Resources: <i>Discussions on daily personal, and academic, experiences and how they relate to participation in music.</i> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit	Resources: <i>Discussions on daily personal, and academic, experiences and how they relate to participation in music.</i>	Resources:	Resources:	Resources:

<b>1.3E Music Technology</b>	<b>High School Only</b>
Proficient 1.3E.12prof.Cr1 - Advanced 1.3E.12adv.Cn11	

Key: Art, General Music, Instrumental Music, Library Media

## 1.4 Theatre Standards by the End of Grade 5

Artistic Process: Creating		
Anchor Standard 1: Generating and conceptualizing ideas.		
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 creative exploration and inquiry?
Practice	Performance Expectations	HTSD Resources
Imagine, Envision	1.4.5.Cr1a: Create roles, imagined worlds, and improvised stories in a drama/theatre work articulating the physical qualities of characters, visual details of imagined worlds, and given circumstances of improvised stories in a drama/theatre work.	Grade 3: History, Culture and Climate Unit, Theatre Unit Grade 4: History, Culture and Climate Unit, Theatre Unit Grade 5: History, Culture and Climate Unit, Theatre Unit
	1.4.5.Cr1b: Imagine, articulate, and design ideas for costumes, props, and sets that support the story, given circumstances, and characters in a drama/theatre work.	Grade 3: History, Culture and Climate Unit, Theatre Unit Grade 4: History, Culture and Climate Unit, Theatre Unit Grade 5: History, Culture and Climate Unit, Theatre Unit
	1.4.5.Cr1c: Imagine how a character's inner thoughts impact their actions and collaborate to determine how characters might move and speak to support the story and given circumstances in drama/theatre work.	Grade 3: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 4: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 5: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit
Anchor Standard 2: Organizing and developing ideas.		
Enduring Understanding: Theatre artists work to discover different ways of communicating meaning.		Essential Questions:
Practice	Performance Expectations	HTSD Resources
Plan, Construct	1.4.5.Cr2a: Devise original ideas for a drama/theatre work that	Grade 3: Movement and Dance Unit, History, Culture and



	reflect collective inquiry about characters, plots and their given circumstances.	Climate Unit, Composition Unit, Theatre Unit <b>Grade 4:</b> Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit <b>Grade 5:</b> Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit
	1.4.5.Cr2b: Participate and identify defined responsibilities required to present a drama/theatre work informally to peers/audience and participate in the process.	<b>Grade 3:</b> Theatre Unit <b>Grade 4:</b> Theatre Unit <b>Grade 5:</b> Theatre Unit
Anchor Standard 3: Refining and completing products.		
Enduring Understanding: Theatre artists refine their work and practice their craft through rehearsal.		Essential Question: How do theatre artists transform and edit their initial ideas?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Evaluate, Clarify, Realize	1.4.5.Cr3a: Collaborate with peers to revise, refine, adapt and improve ideas to fit the given parameters of an improvised or scripted drama/theatre work through self and collaborative review.	<b>Grade 3:</b> Composition Unit, Theatre Unit <b>Grade 4:</b> Composition Unit, Theatre Unit <b>Grade 5:</b> Composition Unit, Theatre Unit
	1.4.5.Cr3b: Use and adapt sounds and movements in a guided drama experience.	<b>Grade 3:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, Theatre Unit <b>Grade 4:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, Theatre Unit <b>Grade 5:</b> Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, Theatre Unit
	1.4.5.Cr3c: Refine technical choices by creating innovative solutions to design and technical problems that arise in rehearsal for a drama/theatre work.	<b>Grade 3:</b> Theatre Unit <b>Grade 4:</b> Theatre Unit <b>Grade 5:</b> Theatre Unit
<b>Artistic Process: Performing</b>		
Anchor Standard 4: Selecting, analyzing, and interpreting work.		
Enduring Understanding: Theatre artists develop personal processes and skills		Essential Question: How do theatre artists fully prepare a

for a performance or design.		performance or design?
Practice	Performance Expectations	HTSD Resources
Choose, Rehearse	1.4.5.Pr4a: Participate in, propose, and practice a variety of physical, vocal, and cognitive exercises that can be used in a group setting for drama/theatre work.	Grade 3: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Theatre Unit Grade 4: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Theatre Unit Grade 5: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Theatre Unit
	1.4.5.Pr4b: Identify and utilize basic technical/design elements that can be used in drama/theatre work to demonstrate an understanding of the elements.	Grade 3: Theatre Unit Grade 4: Theatre Unit Grade 5: Theatre Unit
Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.		
Enduring Understanding: Theatre artists make choices to convey meaning.		Essential Question: How do theatre artists use tools and techniques to communicate ideas and feelings?
Practice	Performance Expectations	HTSD Resources
Establish, Analyze	1.4.5.Pr5a: Describe and apply dramatic elements of dialogue, action, character emotion, and theme in the performance and/or creation of a drama/theatre work.	Grade 3: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 4: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 5: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit
	1.4.5.Pr5b: Physically and intellectually investigate how movement and vocal choices are incorporated and make meaning in drama/theatre work.	Grade 3: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 4: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 5: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit,

		Composition Unit, Theatre Unit
Anchor Standard 6: Conveying meaning through art.		
Enduring Understanding: Theatre artists, through a shared creative experience with an audience, present stories, ideas, and envisioned worlds to explore the human experience.		Essential Question: What happens when theatre artists and audiences share creative experiences?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Share	1.4.5.Pr6a: Practice drama/theatre work and share reflections individually and in small groups, and informally with an audience.	Grade 3: Theatre Unit Grade 4: Theatre Unit Grade 5: Theatre Unit
<b>Artistic Process: Responding</b>		
Anchor Standard 7: Perceiving and analyzing products.		
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?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Examine, Discern	1.4.5.Re7a: Identify, explain and demonstrate an understanding of both artistic choices and personal reactions made in a drama/theatre work through participation and observation.	Grade 3: Theatre Unit Grade 4: Theatre Unit Grade 5: Theatre Unit
Anchor Standard 8: Interpreting intent and meaning.		
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?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Interpret	1.4.5.Re8a: Develop and implement a plan to evaluate drama/theatre work.	Grade 3: Theatre Unit Grade 4: Theatre Unit Grade 5: Theatre Unit

	1.4.5.Re8b: Analyze technical elements from multiple drama/theatre works and assess how the technical elements may support or represent the themes or central ideas of drama/theatre works.	Grade 3: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 4: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 5: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit
	1.4.5.Re8c: Evaluate and analyze how a character's choices and character's circumstances impact an audience's perspective in a drama/theatre work.	Grade 3: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 4: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 5: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit
<b>Anchor Standard 9: Applying criteria to evaluate products.</b>		
Enduring Understanding: Theatre artists apply criteria to investigate, explore and assess drama and theatre work.		Essential Question: How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Critique	1.4.5.Re9a: Compare and contrast multiple personal experiences when participating in or observing a drama/theatre work. and justify responses to drama/theatre work based on personal experience.	Grade 3: History, Culture and Climate Unit, Theatre Unit Grade 4: History, Culture and Climate Unit, Theatre Unit Grade 5: History, Culture and Climate Unit, Theatre Unit
	1.4.5.Re9b: Explain responses to characters based on cultural perspectives when participating in or observing drama/theatre work.	Grade 3: History, Culture and Climate Unit, Theatre Unit Grade 4: History, Culture and Climate Unit, Theatre Unit Grade 5: History, Culture and Climate Unit, Theatre Unit
	1.4.5.Re9c: Identify and discuss physiological changes connected to emotions on posture, gesture, breathing, and vocal intonation in a drama/theatre work.	Grade 3: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, Theatre Unit Grade 4: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, Theatre Unit Grade 5: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, Composition Unit, Theatre Unit

<b>Artistic Process: Connecting</b>		
Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.		
Enduring Understanding: Theatre artists allow awareness of interrelationships between self and others to 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?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Incorporate	1.4.5.Cn10a: Explain how drama/theatre connects oneself to a community or culture and identify the ways drama/theatre work reflects the perspectives of a community or culture.	Grade 3: History, Culture and Climate Unit, Theatre Unit Grade 4: History, Culture and Climate Unit, Theatre Unit Grade 5: History, Culture and Climate Unit, Theatre Unit
Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.		
Enduring Understanding: As theatre is created and experienced, personal experiences and knowledge are synthesized to interpret meaning and analyze the way in which the world may be understood.		Essential Question: What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Affect, Expand	1.4.5.Cn11a: Identify, respond to and investigate connections to global issues including climate change and other content areas in a dramatic/theatrical work.	Grade 3: History, Culture and Climate Unit, Theatre Unit Grade 4: History, Culture and Climate Unit, Theatre Unit Grade 5: History, Culture and Climate Unit, Theatre Unit
	1.4.5.Cn11b: Compare the drama/theatre conventions of a given time period with those of the present.	Grade 3: History, Culture and Climate Unit, Theatre Unit Grade 4: History, Culture and Climate Unit, Theatre Unit Grade 5: History, Culture and Climate Unit, Theatre Unit

## 1.5 Visual Arts Standards by the End of Grade 5

<b>Artistic Process: Creating</b>		
Anchor Standard 1: Generating and conceptualizing ideas.		
Enduring Understandings: Creativity and innovative thinking are essential life skills that can be developed. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.		Essential Questions: What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process? How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?
Practice	Performance Expectations	HTSD Resources
Explore	1.5.5.Cr1a: Brainstorm and curate ideas to innovatively problem solve during artmaking and design projects.	Grade 3: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 4: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 5: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit
	1.5.5.Cr1b: Individually and collaboratively set goals, investigate, choose, and demonstrate diverse approaches to art-making that is meaningful to the makers.	Grade 3: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 4: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 5: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit
Anchor Standard 2: Organizing and developing ideas.		
Enduring Understandings: Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. Artists and designers balance experimentation and safety, freedom and responsibility while		Essential Questions: How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial

developing and creating artworks. People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.		and error? How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create? How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?
Practice	Performance Expectations	HTSD Resources
Investigate	1.5.5.Cr2a: Experiment and develop skills in multiple art-making techniques and approaches, through invention and practice.	Grade 3: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 4: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 5: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit
	1.5.5.Cr2b: Demonstrate craftsmanship through the safe and respectful use of materials, tools and equipment.	Grade 3: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 4: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 5: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit
	1.5.5.Cr2c: Individually or collaboratively represent environments or objects of personal significance that includes a process of peer discussion, revision and refinement.	Grade 3: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 4: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 5: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit
Anchor Standard 3: Refining and completing products.		
Enduring Understanding: Artists and designers develop excellence through		Essential Questions: What role does persistence play in

practice and constructive critique, reflecting on, revising and refining work over time.		revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Reflect, Refine, Continue	1.5.5.Cr3a: Reflect, refine, and revise work individually and collaboratively, and discuss and describe personal choices in art-making.	Grade 3: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 4: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 5: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit
<b>Artistic Process: Presenting</b>		
Anchor Standard 4: Selecting, analyzing, and interpreting work.		
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 Questions: How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Analyze	1.5.5.Pr4a: Define and analyze the responsibilities of a curator in preserving and presenting artifacts or artwork.	Grade 3: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 4: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 5: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit
Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.		
Enduring Understanding: Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining		Essential Questions: What methods and processes are considered when preparing artwork for presentation or



artwork for display and or when deciding if and how to preserve and protect it.		preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Select	1.5.5.Pr5a: Prepare and present artwork safely and effectively.	Grade 3: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 4: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 5: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit
Anchor Standard 6: Conveying meaning through art.		
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 Questions: What is an art museum? 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?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Share	1.5.5.Pr6a: Discuss how exhibits and museums provide information and in person experiences about concepts and topics.	Grade 3: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 4: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 5: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit
<b>Artistic Process: Responding</b>		
Anchor Standard 7: Perceiving and analyzing products.		
Enduring Understandings: 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.		Essential Questions: 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

Visual arts influences understanding of and responses to the world.		responses to art? What is visual art? Where and how do we encounter visual arts in our world? How do visual arts influence our views of the world?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Perceive	1.5.5.Re7a: Speculate about artistic processes, interpret, and compare works of art and other's responses.	Grade 3: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 4: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 5: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit
	1.5.5.Re7b: Analyze visual arts including cultural associations.	Grade 3: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 4: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 5: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit
<b>Anchor Standard 8: Interpreting intent and meaning.</b>		
Enduring Understanding: People gain insights into meanings of artworks by engaging in the process of art criticism.		Essential Questions: What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabulary help us understand and interpret works of art?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Interpret	1.5.5.Re8a: Interpret ideas and mood in artworks by analyzing form, structure, context, subject, and visual elements.	Grade 3: Collage Unit, Drawing Unit, Painting Unit,; Printmaking Unit, Sculpture Unit Grade 4: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 5: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit
<b>Anchor Standard 9: Applying criteria to evaluate products.</b>		

Enduring Understanding: People evaluate art based on various criteria.		Essential Questions: 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?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Analyze	1.5.5.Re9a: Identify different evaluative criteria for different types of artwork dependent on genre, historical and cultural contexts.	Grade 3: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 4: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 5: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit
<b>Artistic Process: Connecting</b>		
Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.		
Enduring Understanding: Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.		Essential Questions: 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?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Synthesize	1.5.5.Cn10a: Create works of art that reflect community cultural traditions. Discuss using formal and conceptual vocabulary.	Grade 3: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 4: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 5: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit
Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.		
Enduring Understanding: People develop ideas and understandings of society, culture and history through their interactions with and analysis of art.		Essential Questions: 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?
Practice	Performance Expectations	HTSD Resources
Relate	1.5.5.Cn11a: Communicate how art is used to inform the values, beliefs and culture of an individual or society.	Grade 3: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 4: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 5: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit
	1.5.5.Cn11b: Communicate how art is used to inform others about global issues, including climate changes.	Grade 3: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 4: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 5: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit

### 1.1: Dance Standards by the End of Grade 8

<b>Artistic Process: Creating</b>		
Anchor Standard 1: Generating and conceptualizing ideas.		
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?
Practice	Performance Expectations	HTSD Resources
Explore	1.1.8.Cr1a: Implement movement created from a variety of stimuli (e.g., music, sound, literary forms, notation, natural phenomena, experiences, current news, social events) to develop an original dance study.	Grade 6: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 7: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 8: Melody Unit, Rhythm Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit
	1.1.8.Cr1b: Explore various movement genres through the elements of dance. Identify and select personal preferences to create an original dance study.	Grade 6: Movement and Dance Unit Grade 7: Movement and Dance Unit Grade 8: Movement and Dance Unit
Anchor Standard 2: Organizing and developing ideas.		
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 in creating choreography?
Practice	Performance Expectations	HTSD Resources
Plan	1.1.8.Cr2: Demonstrate a variety of choreographic devices and dance structures (e.g., ABA, palindrome, theme and variation, rondo, retrograde, inversion, narrative,	Grade 6: Melody Unit, Rhythm Unit, Movement and Dance Unit, Composition Unit Grade 7: Melody Unit, Rhythm Unit, Movement and Dance

	accumulation), to collaboratively develop a dance study with a clear artistic intent. Use dance terminology to articulate and justify reasons for movement choices.	Unit, Composition Unit Grade 8: Melody Unit, Rhythm Unit, Movement and Dance Unit, Composition Unit
	1.1.8.Cr2b: Establish criteria to choreograph a dance that communicates personal, historical, sociopolitical, or cultural meaning. Articulate how the criteria clarify or intensify the artistic intent.	Grade 6: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 7: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 8: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit, Theatre Unit
Anchor Standard 3: Refining and completing products.		
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?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Revise	1.1.8.Cr3a: Revise choreography collaboratively or independently based on artistic criteria, self-reflection and the feedback of others. Explain movement choices and revisions and how they impact the artistic intent.	Grade 6: Movement and Dance Unit, Theatre Unit Grade 7: Movement and Dance Unit, Theatre Unit Grade 8: Movement and Dance Unit, Theatre Unit
	1.1.8.Cr3b: Record changes in a dance sequence through writing and or drawing (e.g., directions, spatial pathways, relationships) using dance notations, symbols, or forms of media technology.	Grade 6: Movement and Dance Unit, Composition Unit Grade 7: Movement and Dance Unit, Composition Unit Grade 8: Movement and Dance Unit, Composition Unit
<b>Artistic Process: Performing</b>		
Anchor Standard 4: Selecting, analyzing, and interpreting work.		
Enduring Understanding: Space, time and energy are basic elements of dance.		Essential Question: How do dancers work with space, time and energy to communicate artistic expression?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>

Express	1.1.8.Pr4a: Perform planned and improvised movement sequences with increasing complexity in the use of floor and air pathways, including various spatial designs for movement interest and contrast to sculpt the body in space.	Grade 6: Movement and Dance Unit, Composition Unit Grade 7: Movement and Dance Unit, Composition Unit Grade 8: Movement and Dance Unit, Composition Unit
	1.1.8.Pr4b: Perform planned and improvised movement sequences of varying lengths with increasing complexity in the use of metric, kinesthetic and breath phrasing.	Grade 6: Rhythm Unit, Movement and Dance Unit, Composition Unit Grade 7: Rhythm Unit, Movement and Dance Unit, Composition Unit Grade 8: Rhythm Unit, Movement and Dance Unit, Composition Unit
	1.1.8.Pr4c: Perform planned and improvised movement sequences and dance combinations applying dynamic phrasing, energy, emotional intent, and characterization.	Grade 6: Rhythm Unit, Movement and Dance Unit, Composition Unit, Theatre Unit Grade 7: Rhythm Unit, Movement and Dance Unit, Composition Unit, Theatre Unit Grade 8: Rhythm Unit, Movement and Dance Unit, Composition Unit, Theatre Unit
Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.		
Enduring Understanding: The way the body is developed, execution of movement and movement quality vary in different dance styles, genres and traditions.		Essential Question: How is the body used as an instrument for technical and artistic expression?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Embody, Execute	1.1.8.Pr5a: Examine how healthful strategies (e.g., nutrition, injury prevention, emotional health, overall functioning) and safe body-use practices are essential for the dancer.	Grade 6: Movement and Dance Unit Grade 7: Movement and Dance Unit Grade 8: Movement and Dance Unit
	1.1.8.Pr5b: Examine how kinesthetic principles and various body systems (e.g., cardiovascular, respiratory, musculoskeletal) relate to the dancing body.	Grade 6: Movement and Dance Unit Grade 7: Movement and Dance Unit Grade 8: Movement and Dance Unit
	1.1.8.Pr5c: Demonstrate use of elongated spine and engage in release of tension from spine/shoulders. the placement and	Grade 6: Movement and Dance Unit Grade 7: Movement and Dance Unit

	shifting of energy in the body. Use vertical, off-center, and non-vertical alignment. Maintain organization of the body while moving through space.	Grade 8: Movement and Dance Unit
	1.1.8.Pr5d: Explore movement that develops a wide range of motion, muscular flexibility, strength, and endurance. Explore different body conditioning techniques (e.g., yoga, weight training, aerobics, Pilates).	Grade 6: Movement and Dance Unit Grade 7: Movement and Dance Unit Grade 8: Movement and Dance Unit
	1.1.8.Pr5e: Transfer vocabulary and codified movements from various styles/genres with genre specific alignment. Demonstrate, through focused practice and repetition, breath control, body part initiation and body sequencing.	Grade 6: Movement and Dance Unit, History Grade 7: Movement and Dance Unit, History Grade 8: Movement and Dance Unit, History
Anchor Standard 6: Conveying meaning through art.		
Enduring Understandings: Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression. Dance performance is an interaction between performer, production elements and audience that heightens and amplifies artistic expression.		Essential Questions: What must a dancer do to prepare the mind and body for artistic expression? How does a dancer heighten artistry in a public performance?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Present	1.1.8.Pr6a: Investigate visualization, motor imagery and breath to apply and enhance the quality of body mechanics and the energy related to the movement skill.	Grade 6: Rhythm Unit, Movement and Dance Unit Grade 7: Rhythm Unit, Movement and Dance Unit Grade 8: Rhythm Unit, Movement and Dance Unit
	1.1.8.Pr6b: Apply specific feedback in rehearsal to refine performance accuracy, consistency and expressiveness. Clarify the execution of complex patterns, sequences and formations.	Grade 6: Rhythm Unit, Movement and Dance Unit Grade 7: Rhythm Unit, Movement and Dance Unit Grade 8: Rhythm Unit, Movement and Dance Unit
	1.1.8.Pr6c: Apply feedback to make changes to and adapt movements to performance area. Use performance etiquette and performance practices during class, rehearsal and performance. Accept notes from the choreographer, apply corrections and document the performance process using	Grade 6: Movement and Dance Unit Grade 7: Movement and Dance Unit Grade 8: Movement and Dance Unit



	dance and production terminology. Analyze and evaluate the success of a performance.	
	d: Differentiate technical and production elements and terminology to communicate with performers and backstage personnel to enhance the artistic intent of the dances.	Grade 6: Movement and Dance Unit, Theatre Unit Grade 7: Movement and Dance Unit, Theatre Unit Grade 8: Movement and Dance Unit, Theatre Unit
<b>Artistic Process: Responding</b>		
<b>Anchor Standard 7: Perceiving and analyzing products.</b>		
Enduring Understanding: Dance is perceived and analyzed to comprehend its meaning.		Essential Question: How is a dance understood?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Analyze	1.1.8.Re7a: Use genre-specific terminology to compare and contrast recurring patterns of movement and their relationships in dance in context of artistic intent.	Grade 6: Movement and Dance Unit, History, Composition Unit, Theatre Unit Grade 7: Movement and Dance Unit, History, Composition Unit, Theatre Unit Grade 8: Movement and Dance Unit, History, Composition Unit, Theatre Unit
	1.1.8.Re7b: Use genre-specific dance terminology. Explain how the elements of dance are used and how they differ in a variety of genres, styles, or cultural movement practices to communicate intent. Use genre-specific dance terminology.	Grade 6: Movement and Dance Unit, History, Composition Unit, Theatre Unit Grade 7: Movement and Dance Unit, History, Composition Unit, Theatre Unit Grade 8: Movement and Dance Unit, History, Composition Unit, Theatre Unit
<b>Anchor Standard 8: Interpreting intent and meaning.</b>		
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?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>

Interpret	1.1.8.Re8a: Examine a dance and explain how artistic expression is achieved through relationships among the elements of dance, use of body, dance technique, and context. Interpret using genre specific dance terminology.	Grade 6: Movement and Dance Unit, History, Composition Unit, Theatre Unit Grade 7: Movement and Dance Unit, History, Composition Unit, Theatre Unit Grade 8: Movement and Dance Unit, History, Composition Unit, Theatre Unit
<b>Anchor Standard 9: Applying criteria to evaluate products.</b>		
Enduring Understanding: Criteria for evaluating dance vary across genres, styles and cultures.		Essential Question: What criteria are used to evaluate dance?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Critique	1.1.8.Re9a: Examine artistic criteria to determine what makes an effective performance. Consider content, context, genre, style, and /or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.	Grade 6: Movement and Dance Unit, History, Composition Unit, Theatre Unit Grade 7: Movement and Dance Unit, History, Composition Unit, Theatre Unit Grade 8: Movement and Dance Unit, History, Composition Unit, Theatre Unit
<b>Artistic Process: Connecting</b>		
<b>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.</b>		
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?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Synthesize	1.1.8.Cn10a: Explain how the perspectives expressed by the choreographer impacts personal interpretation. Consider how personal background and experiences influence responses to dance works.	Grade 6: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit Grade 7: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit Grade 8: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit

	1.1.8.Cn10b: Employ a variety of research methods to inform the development of original dances about global issues, including climate change. Articulate ways the research deepened understanding of the topic and how big ideas are expressed metaphorically through dance.	<p>Grade 6: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit</p> <p>Grade 7: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit</p> <p>Grade 8: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit</p>
Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.		
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?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Relate	1.1.8.Cn11a: Research and analyze how dances from a variety of cultures, societies, historical periods, or communities reveal the ideas and perspectives of the people of which the dances originate.	<p>Grade 6: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit</p> <p>Grade 7: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit</p> <p>Grade 8: Movement and Dance Unit, History, Culture and Climate Unit, Composition Unit</p>

## 1.2 Media Arts Standards by the End of Grade 8

<b>Artistic Process: Creating</b>		
Anchor Standard 1: Generating and conceptualizing ideas.		
Enduring Understanding: Media arts use a variety of sources such as imagination and creative processes to inspire and transform concepts and ideas into artistic expression.		Essential Questions: How do media artists generate ideas and formulate artistic intent? How does collaboration expand and affect the creative process? How can creative risks be encouraged?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>

Conceive	1.2.8.Cr1a: Generate a variety of ideas, goals and solutions for media artworks using creative processes such as sketching, brainstorming, improvising, and prototyping with increased proficiency, divergent thinking, and opportunity for student choice.	Grade 6: Accessing Materials Unit, Literature Appreciation Unit, Genre Unit, Research Unit Grade 7: Accessing Materials Unit, Literature Appreciation Unit, Genre Unit, Research Unit Grade 8: Accessing Materials Unit, Literature Appreciation Unit, Genre Unit, Research Unit
	1.2.8.Cr1b: Organize and design artistic ideas for media arts productions.	Grade 6: Accessing Materials Unit, Literature Appreciation Unit, Genre Unit, Research Unit Grade 7: Accessing Materials Unit, Literature Appreciation Unit, Genre Unit, Research Unit Grade 8: Accessing Materials Unit, Literature Appreciation Unit, Genre Unit, Research Unit
	1.2.8.Cr1c: Critique plans, prototypes and production processes considering purposeful and expressive intent.	Grade 6: Accessing Materials Unit, Literature Appreciation Unit, Research Unit Grade 7: Accessing Materials Unit, Literature Appreciation Unit, Research Unit Grade 8: Accessing Materials Unit, Literature Appreciation Unit, Research Unit
Anchor Standard 2: Organizing and developing ideas.		
Enduring Understanding: Media artists plan, organize, and develop creative ideas that can effectively realize the artistic intent and communicate meaning.		Essential Questions: How do media artists work? How do media artists and designers determine whether a particular direction in their work would be effective? How do media artists learn from trial and error?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Develop	1.2.8.Cr2a: Organize and design artistic ideas for media arts productions.	Grade 6: Research Unit Grade 7: Research Unit Grade 8: Research Unit
	1.2.8.Cr2b: Critique plans, prototypes and production processes considering purposeful and expressive intent.	Grade 6: Accessing Materials Unit, Literature Appreciation Unit, Research Unit Grade 7: Accessing Materials Unit, Literature Appreciation

		Unit, Research Unit Grade 8: Accessing Materials Unit, Literature Appreciation Unit, Research Unit
Anchor Standard 3: Refining and completing products.		
Enduring Understanding: The forming, integration and refinement of aesthetic components, principles and processes creates purpose, meaning and artistic quality in media artworks.		Essential Questions: How can an artist construct a media artwork that conveys purpose, meaning, and artistic quality? How do media artists improve/refine their work?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Construct	1.2.8.Cr3a: Experiment with and implement multiple approaches that integrate content and stylistic conventions.	Grade 6: Literature Appreciation Unit, Research Unit Grade 7: Literature Appreciation Unit, Research Unit Grade 8: Literature Appreciation Unit, Research Unit
	1.2.8.Cr3b: Communicate an intentional purpose and meaning utilizing varying points of view and perspective.	Grade 6: Literature Appreciation Unit, Research Unit Grade 7: Literature Appreciation Unit, Research Unit Grade 8: Literature Appreciation Unit, Research Unit
	1.2.8.Cr3c: Refine and modify artistic choices to reflect an understanding of purpose, narrative structures, composition, audience, and context.	Grade 6: Literature Appreciation Unit, Research Unit Grade 7: Literature Appreciation Unit, Research Unit Grade 8: Literature Appreciation Unit, Research Unit
<b>Artistic Process: Producing</b>		
Anchor Standard 4: Selecting, analyzing, and interpreting work.		
Enduring Understanding: Media artists integrate various media and content to develop complex, unified artworks through a process of creation and communication.		Essential Questions: How are complex media arts experiences constructed? At what point is a work considered "complete"?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Practice	1.2.8.Pr4a: Experiment with and integrate multiple forms, approaches and content to coordinate, produce and implement media artworks that convey purpose and meaning (e.g., narratives, video games, interdisciplinary projects,	Grade 6: Literature Appreciation Unit, Research Unit Grade 7: Literature Appreciation Unit, Research Unit Grade 8: Literature Appreciation Unit, Research Unit

	multimedia theatre).	
Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.		
Enduring Understanding: Media artists require a range of skills and abilities to creatively solve problems.		Essential Questions: How are creativity and innovation developed within and through media arts productions? How do media artists use various tools and techniques?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Integrate	1.2.8.Pr5a: Develop and demonstrate a variety of artistic, design, technical, and soft skills (e.g., self-initiative, problem solving, collaborative communication) through performing various roles in producing media artworks.	Grade 6: Literature Appreciation Unit, Research Unit Grade 7: Literature Appreciation Unit, Research Unit Grade 8: Literature Appreciation Unit, Research Unit
	1.2.8.Pr5b: Develop and demonstrate creativity and adaptability, through processes such as testing constraints and divergent solutions, within and through media arts productions.	Grade 6: Literature Appreciation Unit, Research Unit Grade 7: Literature Appreciation Unit, Research Unit Grade 8: Literature Appreciation Unit, Research Unit
	1.2.8.Pr5c: Develop and demonstrate creativity and adaptability in standard and experimental ways, to construct, achieve assigned purpose, and communicate intent in media artworks.	Grade 6: Literature Appreciation Unit, Research Unit Grade 7: Literature Appreciation Unit, Research Unit Grade 8: Literature Appreciation Unit, Research Unit
Anchor Standard 6: Conveying meaning through art.		
Enduring Understanding: Media artists present, share and distribute media artworks through various social, cultural and political contexts.		Essential Questions: 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? Why do various venues exist for presenting, sharing, or distributing media artworks?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Present	1.2.8.Pr6a: Analyze and design various presentation formats and tasks in the presentation and/or distribution of media	Grade 6: Literature Appreciation Unit, Research Unit Grade 7: Literature Appreciation Unit, Research Unit

	artworks.	Grade 8: Literature Appreciation Unit, Research Unit
	1.2.8.Pr6b: Analyze benefits and impacts from presenting media artworks.	Grade 6: Literature Appreciation Unit, Research Unit Grade 7: Literature Appreciation Unit, Research Unit Grade 8: Literature Appreciation Unit, Research Unit
<b>Artistic Process: Responding</b>		
Anchor Standard 7: Perceiving and analyzing products.		
Enduring Understandings: An artist's appreciation of media artworks is influenced by their interests, experiences, understandings and purposes. Identifying the qualities and characteristics of media artworks improves the individual's aesthetic and empathetic awareness..		Essential Questions: How do we analyze and react to media artworks? How do media artworks function to convey meaning and influence audience experience?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Perceive	1.2.8.Re7a: Compare, contrast and analyze the qualities of and relationships between the components and style in media artworks.	Grade 6: Accessing Materials, Genre Unit, Literature Appreciation Unit, Research Unit Grade 7: Accessing Materials, Genre Unit, Literature Appreciation Unit, Research Unit Grade 8: Accessing Materials, Genre Unit, Literature Appreciation Unit, Research Unit
	1.2.8.Re7b: Compare, contrast and analyze how various forms, methods and styles in media artworks affect and manage audience experience and create intention when addressing global issues including climate change.	Grade 6: Accessing Materials, Genre Unit, Literature Appreciation Unit, Research Unit Grade 7: Accessing Materials, Genre Unit, Literature Appreciation Unit, Research Unit Grade 8: Accessing Materials, Genre Unit, Literature Appreciation Unit, Research Unit
Anchor Standard 8: Interpreting intent and meaning.		
Enduring Understandings: Interpretation and appreciation of an artwork and its media require consideration of form, context, and personal experience. Analysis of media artworks provides clues to their expressive intent.		Essential Questions: How do people relate to and interpret media artworks? How can the viewer "read" a work of art as text? How does knowing and using arts vocabulary help us understand and interpret works of art?

Practice	Performance Expectations	HTSD Resources
Interpret	1.2.8.Re8a: Analyze the intent and meanings and context of a variety of media artworks, focusing on intentions, forms, and detect bias, opinion, and stereotypes.	Grade 6: Accessing Materials, Genre Unit, Literature Appreciation Unit, Research Unit Grade 7: Accessing Materials, Genre Unit, Literature Appreciation Unit, Research Unit Grade 8: Accessing Materials, Genre Unit, Literature Appreciation Unit, Research Unit
<b>Anchor Standard 9: Applying criteria to evaluate products.</b>		
Enduring Understanding: Evaluation and critique are vital components of experiencing, appreciating, and producing media artworks.		Essential Questions: How and why do we value and judge media artworks? When and how should we evaluate and critique media artworks to improve them? How is a personal preference different from an evaluation?
Practice	Performance Expectations	HTSD Resources
Evaluate	1.2.8.Re9a: Evaluate media art works and production processes at decisive stages, using identified criteria, and considering context and artistic goals.	Grade 6: Literature Appreciation Unit, Research Unit Grade 7: Literature Appreciation Unit, Research Unit Grade 8: Literature Appreciation Unit, Research Unit
<b>Artistic Process: Connecting</b>		
<b>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.</b>		
Enduring Understanding: Through creating media artworks, people make meaning by investigating and developing an awareness of culture and experiences.		Essential Questions: How does engaging in creating media artworks enrich people's lives? How does making media artworks attune people to their surroundings? How do media artworks contribute to an awareness and understanding of our lives and communities?
Practice	Performance Expectations	HTSD Resources
Synthesize	1.2.8.Cn10a: Access, evaluate and use internal and external resources to inform the creation of media artworks, such as cultural and societal knowledge, research and exemplary works.	Grade 6: Accessing Materials Unit, Research Unit Grade 7: Accessing Materials Unit, Research Unit Grade 8: Accessing Materials Unit, Research Unit



	1.2.8.Cn10b: Explain and demonstrate how media artworks expand meaning and knowledge, and create cultural experiences, such as local and global events.	Grade 6: Accessing Materials Unit, Literature Appreciation Unit, Research Unit Grade 7: Accessing Materials Unit, Literature Appreciation Unit, Research Unit Grade 8: Accessing Materials Unit, Literature Appreciation Unit, Research Unit
Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.		
Enduring Understanding: Understanding connections to varied contexts and daily life enhances a media artist's work.		Essential Questions: 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 mirror aspects of life? How do the other arts, disciplines, contexts, and daily life inform the creation, performance and response to media arts?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Relate	1.2.8.Cn11a: Access, evaluate and use internal and external resources and context to inform the creation of media artworks (e.g., cultural and societal knowledge, research, exemplary works).	Grade 6: Accessing Materials Unit, Literature Appreciation Unit, Research Unit Grade 7: Accessing Materials Unit, Literature Appreciation Unit, Research Unit Grade 8: Accessing Materials Unit, Literature Appreciation Unit, Research Unit
	1.2.8.Cn11b: Explain and demonstrate how media artworks expand meaning and knowledge, and create cultural experiences (e.g., via local and global events considering fair use and copyright, ethics, and media literacy).	Grade 6: Accessing Materials Unit, Literature Appreciation Unit, Research Unit Grade 7: Accessing Materials Unit, Literature Appreciation Unit, Research Unit Grade 8: Accessing Materials Unit, Literature Appreciation Unit, Research Unit

### 1.3A General Music Standards by the End of Grade 8

<b>Artistic Process: Creating</b>		
Anchor Standard 1: Generating and conceptualizing ideas.		
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?
Practice	Performance Expectations	HTSD Resources
Imagine	1.3A.8.Cr1a: Generate and improvise rhythmic, melodic and harmonic phrases and harmonic accompaniments within basic forms (e.g., AB, ABA, Theme & Variations) and expanded forms (e.g., introductions, transitions, and codas) that convey expressive intent. Explain connection to specific purpose and context (e.g., social, cultural, historical).	Grade 6: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit Grade 7: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit Grade 8: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit
Anchor Standard 2: Organizing and developing ideas.		
Enduring Understanding: Musicians' creative choices are influenced by their expertise, context and expressive intent.		Essential Question: How do musicians make creative decisions?
Practice	Performance Expectations	HTSD Resources
Plan, Make	1.3A.8.Cr2a: Select, organize and document personal musical ideas for arrangements, songs and compositions within expanded forms that demonstrate concepts such as tension and release, unity and variety, balance, and convey expressive intent.	Grade 6: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit Grade 7: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit Grade 8: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit
	1.3A.8.Cr2b: Use standard and/or iconic notation and/or recording technology to document personal rhythmic phrases, melodic phrases and harmonic sequences.	Grade 6: Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit Grade 7: Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit Grade 8: Melody Unit, Rhythm Unit, Instruments Unit,

		Composition Unit
Anchor Standard 3: Refining and completing products.		
Enduring Understanding: Musicians evaluate, and refine their work through openness to new ideas, persistence and the application of appropriate criteria.		Essential Question: Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Evaluate, Refine	1.3A.8.Cr3a: Evaluate, refine and explain their own work by selecting and applying criteria including appropriate application of elements of music, compositional techniques, style and form and use of sound sources.	Grade 6: Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit Grade 7: Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit Grade 8: Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit
	1.3A.8.Cr3b: Present the final versions of documented a. personally and collaboratively created music that demonstrates craftsmanship and originality to others. Apply compositional techniques to achieve unity and variety, tension and release, and balance to convey expressive intent.	Grade 6: Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit Grade 7: Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit Grade 8: Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit
<b>Artistic Process: Performing</b>		
Anchor Standard 4: Selecting, analyzing, and interpreting work.		
Enduring Understanding: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.		Essential Question: How do performers select repertoire?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Select, Analyze, Interpret	1.3A.8.Pr4a: Apply collaboratively and personally developed criteria for selecting music of contrasting styles for performance, and explain expressive qualities, technical challenges and reasons for choices.	Grade 6: History, Culture and Climate Unit, Composition Unit Grade 7: History, Culture and Climate Unit, Composition Unit Grade 8: History, Culture and Climate Unit, Composition Unit

	1.3A.8.Pr4b: Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.	Grade 6: History, Culture and Climate Unit, Composition Unit Grade 7: History, Culture and Climate Unit, Composition Unit Grade 8: History, Culture and Climate Unit, Composition Unit
	1.3A.8.Pr4c: Analyze selected music by sight-reading in treble or bass clef using simple rhythmic, melodic and/or harmonic notation.	Grade 6: Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit Grade 7: Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit Grade 8: Melody Unit, Rhythm Unit, Instruments Unit, Composition Unit
	1.3A.8.Pr4d: Identify and explain how cultural and historical context inform performances and result in different musical effects.	Grade 6: History, Culture and Climate Unit, Composition Unit Grade 7: History, Culture and Climate Unit, Composition Unit Grade 8: History, Culture and Climate Unit, Composition Unit
	1.3A.8.Pr4e: Perform contrasting pieces of music, demonstrating as well as explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (e.g., dynamics, tempo, timbre, articulation/style, phrasing).	Grade 6: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit Grade 7: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit Grade 8: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit
Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.		
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?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Rehearse, Evaluate, Refine	1.3A.8.Pr5a: Identify and apply personally developed criteria (e.g. demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, variety, interest) to rehearse, refine and determine when the music is ready to perform.	Grade 6: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit Grade 7: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit Grade 8: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit

Anchor Standard 6: Conveying meaning through art.		
Enduring Understandings: Musicians judge performance based on criteria that vary across time, place and cultures. The context and how a work is presented influence audience response.		Essential Questions: When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Present	1.3A.8.Pr6a: Perform music with technical accuracy, stylistic expression and culturally authentic practices to convey the creator's intent.	Grade 6: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit Grade 7: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit Grade 8: Melody Unit, Rhythm Unit, Instruments Unit, History, Culture and Climate Unit, Composition Unit
	1.3A.8.Pr6b: Demonstrate performance decorum (e.g., stage presence, attire, behavior) and audience etiquette appropriate for venue, purpose, context, and style.	Grade 6: Instruments Unit Grade 7: Instruments Unit Grade 8: Instruments Unit
<b>Artistic Process: Responding</b>		
Anchor Standard 7: Perceiving and analyzing products.		
Enduring Understandings: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.		Essential Questions: How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Select, Analyze	1.3A.8.Re7a: Select programs of music (e.g., a playlist, live performance) and demonstrate the connections to an interest or experience for a specific purpose.	Grade 6: Instruments Unit, Composition Unit Grade 7: Instruments Unit, Composition Unit Grade 8: Instruments Unit, Composition Unit
	1.3A.8.Re7b: Classify and compare how the elements of music and expressive qualities relate to the structure within programs of music (e.g., a playlist or live performance).	Grade 6: Instruments Unit, Composition Unit Grade 7: Instruments Unit, Composition Unit Grade 8: Instruments Unit, Composition Unit

	1.3A.8.Re7c: Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.	Grade 6: History, Culture and Climate Unit, Composition Unit Grade 7: History, Culture and Climate Unit, Composition Unit Grade 8: History, Culture and Climate Unit, Composition Unit
<b>Anchor Standard 8: Applying criteria to evaluate products.</b>		
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)?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Evaluate	1.3A.8.Re8a: Apply appropriate personally developed criteria to evaluate musical works or performances.	Grade 6: Instruments Unit, Composition Unit Grade 7: Instruments Unit, Composition Unit Grade 8: Instruments Unit, Composition Unit
<b>Anchor Standard 9: Interpreting intent and meaning.</b>		
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?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Interpret	1.3A.8.Re9a: Support with evidence personal interpretation of contrasting programs of music and explain how the application of the elements of music and expressive qualities, within genres, cultures and historical periods convey expressive intent.	Grade 6: History, Culture and Climate Unit, Composition Unit Grade 7: History, Culture and Climate Unit, Composition Unit Grade 8: History, Culture and Climate Unit, Composition Unit
<b>Artistic Process: Connecting</b>		
<b>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.</b>		
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?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Interconnection	1.3A.8.Cn10a: Demonstrate how interests, knowledge, and	Grade 6: Instruments Unit, Culture and Climate Unit,

	skills related to personal choices and intent when creating, performing, and responding to music. (This Performance Expectation is embedded in the following Artistic Processes: 1.3A.8.Cr2a, 1.3A.8.Cr3b, 1.3A.8.Pr4e, 1.3A.8.Re7a).	Composition Unit Grade 7: Instruments Unit, Culture and Climate Unit, Composition Unit Grade 8: Instruments Unit, Culture and Climate Unit, Composition Unit
Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.		
Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing and responding.		Essential Questions: How do the other arts, other disciplines, contexts, and daily life inform creating, performing and responding to music?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Interconnection	1.3A.8.Cn11aa: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. (This Performance Expectation is embedded in the following Artistic Processes: 1.3A.8.Cr2a, 1.3A.8.Cr3b, 1.3A.8.Pr4e, 1.3A.8.Re7a).	Grade 6: History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 7: History, Culture and Climate Unit, Composition Unit, Theatre Unit Grade 8: History, Culture and Climate Unit, Composition Unit, Theatre Unit

1.3D Music Harmonizing Instruments				
<b>Anchor Standard 1: Generating and conceptualizing ideas.</b> <b>Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.</b> <b>Essential Question(s): How do musicians generate creative ideas?</b>				
Novice 1.3D.12nov.Cr1	Intermediate 1.3D.12int.Cr1	Proficient 1.3D.12prof.Cr1	Accomplished 1.3D.12acc.Cr1	Advanced 1.3D.12adv.Cr1
a. Create melodic, rhythmic, and harmonic ideas for simple melodies as well as chordal accompaniments for given melodies.	a. Create melodic, rhythmic, and harmonic ideas for melodies over specified chord progressions or AB/ABA forms as well as two to three-chord accompaniments for given melodies.	a. Create melodic, rhythmic, and harmonic ideas for improvisations, compositions (e.g., theme and variation or 12-bar blues), as well as three-or-more-chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns).	a. Create melodic, rhythmic, and harmonic ideas for compositions (e.g., rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies.	a. Create melodic, rhythmic, and harmonic ideas for a collection of compositions and improvisations in a variety of styles, as well as stylistically appropriate harmonization for given melodies
<b>Resources:</b> <i>Strings: "Essential Elements" Book 2 pg. 25 #114</i> <i>Band: "Standard of Excellence" Book 2 Pg. 4 #15/ "Standard of Excellence" Jazz Ensemble Method Pg.5</i>	<b>Resources:</b> <i>Band: "Standard of Excellence" Jazz Ensemble Method Pg.5</i>	<b>Resources:</b>	<b>Resources:</b>	<b>Resources:</b>
<b>Anchor Standard 2: Organizing and developing ideas.</b> <b>Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.</b> <b>Essential Question(s): How do musicians make creative decisions?</b>				
Novice 1.3D.12nov.Cr2	Intermediate 1.3D.12int.Cr2	Proficient 1.3D.12prof.Cr2	Accomplished 1.3D.12acc.Cr2	Advanced 1.3D.12adv.Cr2



a. Use standard notation or audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of simple melodies as well as chordal accompaniments for given melodies.	a. Use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of melodies over specified chord progressions or AB /ABA forms as well as two-to-three-chord accompaniments for given melodies.	a. Use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more- chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns).	a. Use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies.	a. Use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of compositions and improvisations in a variety of styles as well as stylistically appropriate harmonization for given melodies.
Resources: N/A	Resources: N/A	Resources: N/A	Resources:	Resources:
<b>Anchor Standard 3: Refining and completing products.</b> <b>Enduring Understanding: Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</b> <b>Essential Question(s): How do musicians improve the quality of their creative work?</b>				
Novice 1.3D.12nov.Cr3	Intermediate 1.3D.12int.Cr3	Proficient 1.3D.12prof.Cr3	Accomplished 1.3D.12acc.Cr3	Advanced 1.3D.12adv.Cr3
a. Apply teacher or student-provided criteria to critique, improve, and refine drafts of simple melodies as well as	a. Apply teacher or student-provided criteria to critique, improve, and refine drafts of melodies over specified chord progressions or AB/ABA	a. Develop and apply criteria to critique, improve, and refine drafts of improvisations, compositions (e.g., theme and variation, 12-bar	a. Develop and apply criteria to critique, improve, and refine drafts of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in	a. Develop and apply criteria to critique, improve, and refine drafts of compositions and improvisations in a variety of styles, as well as stylistically appropriate

chordal accompaniments for given melodies.	forms as well as two-to-three-chord accompaniments for given melodies.	blues), as well as three-or-more-chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).	a variety of styles, and harmonization for given melodies.	harmonization for given melodies.
b. Share final versions of simple melodies and chordal accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas.	b. Share final versions of melodies over specified chord progressions or AB/ABA forms as well as two-to-three-chord accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas.	b. Perform final versions of improvisations, compositions (e.g., theme and variation, 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (e.g. arpeggio, country and gallop strumming, fingerpicking patterns), demonstrating technical skill in applying principles of composition, improvisation and originality.	b. Perform final versions of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies, demonstrating technical skill in applying principles of composition, improvisation and originality.	b. Perform final versions of a collection of compositions and improvisations in a variety of styles, as well as stylistically appropriate harmonization for given melodies, demonstrating technical skill in applying principles of composition, improvisation and originality.
Resources: <i>Strings: "Essential Elements" Book 2 pg. 21 #98</i> <i>Band: "Standard of Excellence" Pg. 4 #13/"Standard of</i>	Resources: <i>Band: "Standard of Excellence" Jazz Ensemble Method Pg.5</i>	Resources: <i>Band: "Standard of Excellence" Jazz Ensemble Method Pg.5</i>	Resources:	Resources:

<i>Excellence" Jazz Ensemble Method Pg.5</i>				
<b>Anchor Standard 4: Selecting, analyzing, and interpreting work.</b> <b>Enduring Understanding: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.</b> <b>Essential Question(s): How do performers select repertoire?</b>				
Novice 1.3D.12nov.Pr4	Intermediate 1.3D.12int.Pr4	Proficient 1.3D.12prof.Pr4	Accomplished 1.3D.12acc.Pr4	Advanced 1.3D.12adv.Pr4
a. Describe and demonstrate how a varied collection of music that includes melodies, repertoire pieces, and chordal accompaniments is selected, based on personal interest, music reading skills, technical skill, and the performance context.	a. Describe and demonstrate how a varied collection of music that includes melodies, repertoire pieces, and chordal accompaniments is selected, based on personal interest, music reading skills, identified technical challenges that need to be addressed, and the performance context.	a. Explain the criteria used when selecting a varied collection of music for individual or small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns).	a. Develop and apply criteria for selecting a varied collection of music for individual and small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.	a. Develop and apply criteria for selecting a variety of pieces for a program of music for individual and small group performances that include melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles.
b. Identify prominent melodic and harmonic characteristics in a varied collection of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance,	b. Identify prominent melodic, harmonic, and structural characteristics and context (e.g., social, cultural, historical) in a varied collection of music that includes melodies, repertoire pieces, and	b. Identify and describe important theoretical and structural characteristics and context (e.g., social, cultural, historical) in a varied collection of music that includes melodies, repertoire pieces,	b. Identify and describe important theoretical and structural characteristics and context (e.g., social, cultural, historical) in a varied collection of music that includes melodies, repertoire pieces,	b. Identify and describe important theoretical and structural characteristics and context (e.g., social, cultural, historical) in a varied collection of music selected for performance programs that includes

including some based on reading standard notation.	chordal accompaniments selected for performance, including some based on reading standard notation.	improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns).	improvisations, and chordal accompaniments in a variety of styles.	melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles.
c. Demonstrate and describe an understanding of the context and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces, and chordal accompaniments.	c. Demonstrate and describe an understanding of the context (e.g., social, cultural, historical) and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces, and chordal accompaniments.	c. Demonstrate and describe an understanding of the context (e.g., social, cultural, historical) and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns).	c. Demonstrate and explain an understanding of the context (e.g., social, cultural, historical) and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.	c. Explain and present an understanding of the context (e.g., social, cultural, historical) and the creator's intent in a varied collection of music for performance programs that include melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles.
Resources: <i>Providing musical selections and allowing students to choose and discuss specific song</i>	Resources: <i>Providing musical selections and allowing students to choose and discuss specific song</i>	Resources:	Resources:	Resources:
<b>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.</b>				

<b>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.</b> <b>Essential Question(s): How do musicians improve the quality of their performance?</b>				
Novice 1.3D.12nov.Pr5	Intermediate 1.3D.12int.Pr5	Proficient 1.3D.12prof.Pr5	Accomplished 1.3D.12acc.Pr5	Advanced 1.3D.12adv.Pr5
a. Apply teacher or student-provided criteria to critique individual performances of a varied collection of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance. Apply practice strategies to address performance challenges and refine the performances.	a. Apply teacher or student-provided criteria to critique individual performances of a varied collection of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance. Identify practice strategies to address performance challenges and refine the performances.	a. Develop and apply criteria to critique individual and small group performances of a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns). Create rehearsal strategies to address performance challenges and refine the performances.	a. Develop and apply criteria to critique individual and small group performances of a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, as well as create rehearsal strategies to address performance challenges and refine the performances.	a. Develop and apply criteria, including feedback from multiple sources, to critique varied collection of music for performance programs (e.g., melodies, repertoire pieces, stylistically appropriate accompaniments, improvisations in a variety of contrasting styles) selected for individual and small group performance, as well as create rehearsal strategies to address performance challenges and refine the performances.
Resources: <i>Strings: "Essential Elements" Book 2, pg. 19 #91</i> <i>Band: "Standards of Excellence" Book 2 pg. 5 #19</i>	Resources: <i>Strings: "Essential Elements" Book 2, pg. 19 #91</i> <i>Band: "Standards of Excellence" Book 2 pg. 5 #19</i>	Resources: <i>Strings: "Essential Elements" Book 2, pg. 19 #91</i> <i>Band: "Standards of Excellence" Book 2 pg. 5 #19</i>	Resources:	Resources:

<b>Anchor Standard 6: Conveying meaning through art.</b> <b>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.</b> <b>Essential Question(s): When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</b>				
Novice 1.3D.12nov.Pr6	Intermediate 1.3D.12int.Pr6	Proficient 1.3D.12prof.Pr6	Accomplished 1.3D.12acc.Pr6	Advanced 1.3D.12adv.Pr6
a. Perform with expression and technical accuracy a varied collection of music that includes melodies, repertoire pieces, and chordal accompaniments, while demonstrating an understanding of the audience and the context.	a. Perform with expression and technical accuracy a varied collection of music that includes melodies, repertoire pieces, and chordal accompaniments, while demonstrating sensitivity to the audience and an understanding of the context (e.g., social, cultural, historical).	a. Perform with expression and technical accuracy, individually and in small groups, a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns), while demonstrating sensitivity to the audience and an understanding of the context (e.g., social, cultural, historical).	a. Perform with expression and technical accuracy, individually and in small groups, a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, while demonstrating sensitivity to the audience and an understanding of the context (e.g., social, cultural, historical).	a. Perform with expression and technical accuracy, individually and in small groups, a varied collection of music for performance programs that includes melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles, while demonstrating sensitivity to the audience and an understanding of the context (e.g., social, cultural, historical).
Resources: <i>Strings: "Essential"</i> <i>Elements "Book 2 pg. 15 #66"</i>	Resources: <i>Strings: "Essential"</i> <i>Elements "Book 2 pg. 15 #66"</i>	Resources: <i>Strings: "Essential"</i> <i>Elements "Book 2 pg. 15 #66"</i>	Resources: <i>Strings: "Essential"</i> <i>Elements "Book 2 pg. 15 #66"</i>	Resources:

<i>Essential Elements Book 3, pg. 16 #101</i>	<i>Essential Elements Book 3, pg. 16 #101</i>	<i>Essential Elements Book 3, pg. 16 #101</i>	<i>Essential Elements Book 3, pg. 16 #101</i>	
<i>Band: "Standard of Excellence" Pg. 4 #13 and pg.12 #55</i>	<i>Band: "Standard of Excellence" Pg. 4 #13 and pg.12 #55</i>	<i>Band: "Standard of Excellence" Pg. 4 #13 and pg.12 #55</i>	<i>Band: "Standard of Excellence" Pg. 4 #13 and pg.12 #55</i>	
<b>Anchor Standard 7: Perceiving and analyzing products.</b> <b>Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.</b> <b>Essential Question(s): How do individuals choose music to experience? How does understanding the structure and context of music inform a response?</b>				
Novice 1.3D.12nov.Re7	Intermediate 1.3D.12int.Re7	Proficient 1.3D.12prof.Re7	Accomplished 1.3D.12acc.Re7	Advanced 1.3D.12adv.Re7
a. Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.	a. Explain the reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.	a. Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.	a. Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of music and specified purpose and context.	a. Select, describe, and compare a variety of individual and small group musical programs from varied cultures, genres, and historical periods.
b. Identify and describe how interest, experiences, and contexts (e.g., personal, social) affect the evaluation of music.	b. Explain the influence of experiences and contexts (e.g., personal, social, cultural) on interest in and the evaluation of a varied repertoire of music.	b. Develop and apply teacher or student-provided criteria based on personal preference, analysis, and context (e.g., personal,	b. Apply personally developed criteria based on research, personal preference, analysis, interpretation, expressive intent, and musical	b. Develop and justify evaluations of a variety of individual and small group musical selections for listening based on personally developed and

		social, and cultural) to evaluate individual and small group musical selections for listening.	qualities to evaluate contrasting individual and small group musical selections for listening.	established criteria, personal decision making, and knowledge and understanding of context.
Resources: <i>Providing musical selections and allowing students to choose and discuss specific song</i>	Resources: <i>Providing musical selections and allowing students to choose and discuss specific song</i>	Resources: <i>Providing musical selections and allowing students to choose and discuss specific song</i>	Resources:	Resources:
<b>Anchor Standard 8: Interpreting intent and meaning.</b> <b>Enduring Understanding: Through their use of elements and structures of music, creators and performers.</b> <b>Essential Question(s): How do we discern the musical creators' and performers' expressive intent?</b>				
Novice 1.3D.12nov.Re8	Intermediate 1.3D.12int.Re8	Proficient 1.3D.12prof.Re8	Accomplished 1.3D.12acc.Re8	Advanced 1.3D.12adv.Re8
a. Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and the setting of the text (when appropriate).	a. Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and the setting of the text (when appropriate).	a. Explain and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context (e.g., personal, social, cultural), and the setting of the text (when appropriate), and outside sources.	a. Explain and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context (e.g., personal, social, cultural), the setting of the text (when appropriate), and varied researched sources.	a. Establish and justify interpretations of the expressive intent and meaning of musical selections by comparing and synthesizing varied researched sources, including references to other art forms.
Resources:	Resources:	Resources:	Resources:	Resources:



<i>Student lead discussion on various professional recordings of concert literature</i>	<i>Student lead discussion on various professional recordings of concert literature</i>			
<b>Anchor Standard 9: Applying criteria to evaluate products.</b> <b>Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</b> <b>Essential Question(s): How do we judge the quality of musical work(s) and performance(s)?</b>				
Novice 1.3D.12nov.Re9	Intermediate 1.3D.12int.Re9	Proficient 1.3D.12prof.Re9	Accomplished 1.3D.12acc.Re9	Advanced 1.3D.12adv.Re9
a. Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music.	a. Describe how the elements of music are manipulated and knowledge of the context (e.g., social, cultural) informs the response.	a. Compare passages in musical selections and explain how the elements of music and context (e.g., social, cultural, historical) inform the response.	a. Explain how the analysis of the structures and context (e.g., social, cultural, historical) of contrasting musical selections informs the response.	a. Demonstrate and justify how the structure functions within a variety of musical selections, and distinguish how context (e.g., social, cultural, historical) and creative decisions inform the response.
Resources: <i>Student lead discussion on various professional recordings of concert literature</i>	Resources: <i>Student lead discussion on various professional recordings of concert literature</i>	Resources: <i>Student lead discussion on various professional recordings of concert literature with comparison.</i>	Resources:	Resources:
<b>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.</b> <b>Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</b> <b>Essential Question(s): How do musicians make meaningful connections to creating, performing, and responding?</b>				

Novice 1.3D.12nov.Cn10	Intermediate 1.3D.12int.Cn10	Proficient 1.3D.12prof.Cn10	Accomplished 1.3D.12acc.Cn10	Advanced 1.3D.12adv.Cn10
a. Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music.	a. Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
<i>This Performance Expectation is embedded in the following Artistic Processes:</i> 1.3A.12nov.Cr2a, 1.3A.12nov.Cr3b, 1.3A.12nov.Pr5e, 1.3A.12nov.Re7a	<i>This Performance Expectation is embedded in the following Artistic Processes:</i> 1.3A.12int.Cr2a, 1.3A.12int.Cr3b, 1.3A.12int.Pr5e, 1.3A.12int.Re7a	<i>This Performance Expectation is embedded in the following Artistic Processes:</i> 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr5b, 1.3A.12prof.Re7a	<i>This Performance Expectation is embedded in the following Artistic Processes:</i> 1.3A.12acc.Cr2a, 1.3A.12acc.Cr3b, 1.3A.12acc.Pr5e, 1.3A.12acc.Re7a	<i>This Performance Expectation is embedded in the following Artistic Processes:</i> 1.3A.12adv.Cr2a, 1.3A.12adv.Cr3b, 1.3A.12adv.Pr5e, 1.3A.12adv.Re7a
Resources: <i>Providing musical selections and allowing students to choose and discuss specific song</i>	Resources: <i>Providing musical selections and allowing students to choose and discuss specific song</i>	Resources: <i>Providing musical selections and allowing students to choose and discuss specific song</i>	Resources:	Resources:
<b>Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.</b> <b>Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</b> <b>Essential Question: How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</b>				
Novice	Intermediate	Proficient	Accomplished	Advanced

1.3D.12nov.Cn11	1.3D.12int.Cn11	1.3D.12prof.Cn11	1.3D.12acc.Cn11	1.3D.12adv.Cn11
a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
<i>This Performance Expectation is embedded in the following Artistic Processes:</i> 1.3A.12nov.Cr2a, 1.3A.12nov.Cr3b, 1.3A.12nov.Pr5e, 1.3A.12nov.Re7a	<i>This Performance Expectation is embedded in the following Artistic Processes:</i> 1.3A.12int.Cr2a, 1.3A.12int.Cr3b, 1.3A.12int.Pr5e, 1.3A.12int.Re7a	<i>This Performance Expectation is embedded in the following Artistic Processes:</i> 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr5e, 1.3A.12prof.Re7a	<i>This Performance Expectation is embedded in the following Artistic Processes:</i> 1.3A.12acc.Cr2a, 1.3A.12acc.Cr3b, 1.3A.12acc.Pr5e, 1.3A.12acc.Re7a	<i>This Performance Expectation is embedded in the following Artistic Processes:</i> 1.3A.12adv.Cr2a, 1.3A.12adv.Cr3b, 1.3A.12adv.Pr5e, 1.3A.12adv.Re7a
Resources: <i>Discussions on daily personal, and academic, experiences and how they relate to participation in music.</i>	Resources: <i>Discussions on daily personal, and academic, experiences and how they relate to participation in music.</i>	Resources: <i>Discussions on daily personal, and academic, experiences and how they relate to participation in music.</i>	Resources:	Resources:

## 1.4 Theatre Standards by the End of Grade 8

<b>Artistic Process: Creating</b>		
Anchor Standard 1: Generating and conceptualizing ideas.		
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 creative exploration and inquiry?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Imagine, Envision	1.4.8.Cr1a: Identify, explore and imagine multiple solutions and strategies in staging problems in a theatrical work.	Grade 6: Theatre Unit Grade 7: Theatre Unit Grade 8: Theatre Unit
	1.4.8.Cr1b: Identify, imagine and practice solving multiple design/technical challenges of a performance space in a theatrical work.	Grade 6: Theatre Unit Grade 7: Theatre Unit Grade 8: Theatre Unit
	1.4.8.Cr1c: Explore, describe and develop given circumstances of a scripted or improvised character in a theatrical work.	Grade 6: Theatre Unit Grade 7: Theatre Unit Grade 8: Theatre Unit
Anchor Standard 2: Organizing and developing ideas.		
Enduring Understanding: Theatre artists work to discover different ways of communicating meaning.		Essential Questions: How, when, and why do theatre artists' choices change?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Plan, Construct	1.4.8.Cr2a: Articulate and apply critical analysis, extensive background knowledge, sociohistorical research, and cultural context related to existing or developing original theatrical work.	Grade 6: Theatre Unit, Movement and Dance Unit, History Culture and Climate Unit Grade 7: Theatre Unit, Movement and Dance Unit, History, Culture and Climate Unit Grade 8: Theatre Unit, Movement and Dance Unit, History, Culture and Climate Unit

	1.4.8.Cr2b: Actively contribute ideas and creatively incorporate the ideas of others in existing or original theatrical work, demonstrating mutual respect for self and others and their roles sharing leadership and responsibilities in preparing or devising theatre.	<b>Grade 6:</b> Theatre Unit, Movement and Dance Unit, History, Culture and Climate Unit <b>Grade 7:</b> Theatre Unit, Movement and Dance Unit, History, Culture and Climate Unit <b>Grade 8:</b> Theatre Unit, Movement and Dance Unit, History, Culture and Climate Unit
<b>Anchor Standard 3: Refining and completing products.</b>		
Enduring Understanding: Theatre artists refine their work and practice their craft through rehearsal.		Essential Question: How do theatre artists transform and edit their initial ideas?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Evaluate, Clarify, Realize	1.4.8.Cr3a: Demonstrate focus and concentration in the rehearsal process by analyzing and refining choices in a devised or scripted theatre performance.	<b>Grade 6:</b> Theatre Unit, Movement and Dance Unit, History, Culture and Climate Unit <b>Grade 7:</b> Theatre Unit, Movement and Dance Unit, History, Culture and Climate Unit <b>Grade 8:</b> Theatre Unit, Movement and Dance Unit, History, Culture and Climate Unit
	1.4.8.Cr3b: Implement and refine a planned technical design using simple technology during the rehearsal process for devised or scripted theatre work.	<b>Grade 6:</b> Theatre Unit <b>Grade 7:</b> Theatre Unit <b>Grade 8:</b> Theatre Unit
	1.4.8.Cr3c: Develop effective physical and vocal traits of characters in an improvised or scripted theatrical work.	<b>Grade 6:</b> Theatre Unit, Melody Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit <b>Grade 7:</b> Theatre Unit, Melody Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit <b>Grade 8:</b> Theatre Unit, Melody Unit, Instruments Unit, Movement and Dance Unit, History, Culture and Climate Unit
<b>Artistic Process: Performing</b>		
<b>Anchor Standard 4: Selecting, analyzing and interpreting work.</b>		
Enduring Understanding: Theatre artists develop personal processes and skills		Essential Question: How do theatre artists fully prepare a

for a performance or design.		performance or design?
Practice	Performance Expectations	HTSD Resources
Choose, Rehearse	1.4.8.Pr4a: Rehearse a variety of acting techniques to increase skills in a rehearsal or theatrical performance that assist in the development of stronger character choices.	<b>Grade 6:</b> Theatre Unit, Movement and Dance Unit, History, Culture and Climate Unit <b>Grade 7:</b> Theatre Unit, Movement and Dance Unit, History, Culture and Climate Unit <b>Grade 8:</b> Theatre Unit, Movement and Dance Unit, History, Culture and Climate Unit
	1.4.8.Pr4b: Use a variety of technical elements to create a design for a rehearsal or theatre production.	<b>Grade 6:</b> Theatre Unit, Movement and Dance Unit, History, Culture and Climate Unit <b>Grade 7:</b> Theatre Unit, Movement and Dance Unit, History, Culture and Climate Unit <b>Grade 8:</b> Theatre Unit, Movement and Dance Unit, History, Culture and Climate Unit
Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.		
Enduring Understanding: Theatre artists make choices to convey meaning.		Essential Question: How do theatre artists use tools and techniques to communicate ideas and feelings?
Practice	Performance Expectations	HTSD Resources
Establish, Analyze	1.4.8.Pr5aa: Examine how character relationships assist in telling the story of a devised or scripted theatre work.	<b>Grade 6:</b> Theatre Unit, Movement and Dance Unit, History, Culture and Climate Unit <b>Grade 7:</b> Theatre Unit, Movement and Dance Unit, History, Culture and Climate Unit <b>Grade 8:</b> Theatre Unit, Movement and Dance Unit, History, Culture and Climate Unit
	1.4.8.Pr5ab: Use various character objectives and tactics in a theatre work to identify the conflict and overcome the obstacle.	<b>Grade 6:</b> Theatre Unit, Movement and Dance Unit, History, Culture and Climate Unit <b>Grade 7:</b> Theatre Unit, Movement and Dance Unit, History, Culture and Climate Unit <b>Grade 8:</b> Theatre Unit, Movement and Dance Unit, History, Culture and Climate Unit

		Culture and Climate Unit
Anchor Standard 6: Conveying meaning through art.		
Enduring Understandings: Theatre artists, through a shared creative experience with an audience, present stories, ideas and envisioned worlds to explore the human experience.		Essential Questions: What happens when theatre artists and audiences share creative experiences?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Share	1.4.8.Pr6a: Perform a rehearsed theatrical work for an audience.	<b>Grade 6:</b> Theatre Unit, Movement and Dance Unit, History, Culture and Climate Unit <b>Grade 7:</b> Theatre Unit, Movement and Dance Unit, History, Culture and Climate Unit <b>Grade 8:</b> Theatre Unit, Movement and Dance Unit, History, Culture and Climate Unit
<b>Artistic Process: Responding</b>		
Anchor Standard 7: Perceiving and analyzing products.		
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?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Examine, Discern	1.4.8.Re7a: Describe and record personal reactions to artistic choices in a theatrical work.	<b>Grade 6:</b> Theatre Unit, History, Culture and Climate Unit <b>Grade 7:</b> Theatre Unit, History, Culture and Climate Unit <b>Grade 8:</b> Theatre Unit, History, Culture and Climate Unit
	1.4.8.Re7b: Compare recorded personal and peer reactions to artistic choices in a theatrical work.	<b>Grade 6:</b> Theatre Unit, History, Culture and Climate Unit <b>Grade 7:</b> Theatre Unit, History, Culture and Climate Unit <b>Grade 8:</b> Theatre Unit, History, Culture and Climate Unit
Anchor Standard 8: Interpreting intent and meaning.		
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?

Practice	Performance Expectations	HTSD Resources
Interpret	1.4.8.Re8a: Investigate various critique methodologies and apply the knowledge to respond to a theatrical work.	Grade 6: Theatre Unit, History, Culture and Climate Unit Grade 7: Theatre Unit, History, Culture and Climate Unit Grade 8: Theatre Unit, History, Culture and Climate Unit
	1.4.8.Re8b: Justify the aesthetic choices created through the use of production elements in a theatrical work.	Grade 6: Theatre Unit, History, Culture and Climate Unit Grade 7: Theatre Unit, History, Culture and Climate Unit Grade 8: Theatre Unit, History, Culture and Climate Unit
	1.4.8.Re8c: Assess the impact of a theatrical work on a specific audience.	Grade 6: Theatre Unit, History, Culture and Climate Unit Grade 7: Theatre Unit, History, Culture and Climate Unit Grade 8: Theatre Unit, History, Culture and Climate Unit
<b>Anchor Standard 9: Applying criteria to evaluate products.</b>		
Enduring Understanding: Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.		Essential Question: How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?
Practice	Performance Expectations	HTSD Resources
Critique	1.4.8.Rea: Analyze how personal experiences affect artistic choices in a theatrical work.	Grade 6: Theatre Unit, History, Culture and Climate Unit Grade 7: Theatre Unit, History, Culture and Climate Unit Grade 8: Theatre Unit, History, Culture and Climate Unit
	1.4.8.Reb: Identify and interpret how different cultural perspectives influence the evaluation of theatrical work.	Grade 6: Theatre Unit, History, Culture and Climate Unit Grade 7: Theatre Unit, History, Culture and Climate Unit Grade 8: Theatre Unit, History, Culture and Climate Unit
	1.4.8.Rec: Examine how the use of personal aesthetics, preferences, and beliefs can be used to discuss a theatrical work.	Grade 6: Theatre Unit, History, Culture and Climate Unit Grade 7: Theatre Unit, History, Culture and Climate Unit Grade 8: Theatre Unit, History, Culture and Climate Unit
<b>Artistic Process: Connecting</b>		
<b>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.</b>		



Enduring Understanding: Theatre artists allow awareness of interrelationships between self and others to 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?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Incorporate	1.4.8.Cn10a: Examine a community issue through multiple perspectives in a theatrical work.	Grade 6: Theatre Unit, History, Culture and Climate Unit Grade 7: Theatre Unit, History, Culture and Climate Unit Grade 8: Theatre Unit, History, Culture and Climate Unit
Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.		
Enduring Understanding: As theatre is created and experienced, personal experiences and knowledge are synthesized to interpret meaning and analyze the way in which the world may be understood.		Essential Question: What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Affect, Expand	1.4.8.Cn11a: Research the story elements of a staged drama/theatre work about global issues, including change, and discuss how a playwright might have intended a theatrical work to be produced.	Grade 6: Theatre Unit, Movement and Dance Unit, History, Culture and Climate Unit Grade 7: Theatre Unit, Movement and Dance Unit, History, Culture and Climate Unit Grade 8: Theatre Unit, Movement and Dance Unit, History, Culture and Climate Unit
	1.4.8.Cn11b: Identify and examine artifacts from a time period and geographic location to better understand performance and design choices in a theatrical work.	Grade 6: Theatre Unit, Movement and Dance Unit, History, Culture and Climate Unit Grade 7: Theatre Unit, Movement and Dance Unit, History, Culture and Climate Unit Grade 8: Theatre Unit, Movement and Dance Unit, History, Culture and Climate Unit

## 1.5 Visual Arts Standards by the End of Grade 8

Artistic Process: Creating		
Anchor Standard 1: Generating and conceptualizing ideas.		
Enduring Understandings: Creativity and innovative thinking are essential life skills that can be developed. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.		Essential Questions: What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process? How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?
Practice	Performance Expectations	HTSD Resources
Explore	1.5.8.Cr1aa: Conceptualize early stages of the creative process, including applying methods to overcome creative blocks or take creative risks, and document the processes in traditional or new media.	Grade 6: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 7: Cartooning Elective, Design Elective, Ceramics Elective, Time Warp Elective, Printmaking Elective Grade 8: Portfolio Elective, Computer Graphics Elective, Drawing Elective, Painting Elective, Sculpture Elective, Watercolor Elective
	1.5.8.Cr1ab: Develop criteria, identify goals and collaboratively investigate an aspect of present-day life, using contemporary practice of art or design.	Grade 6: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 7: Cartooning Elective, Design Elective, Ceramics Elective, Time Warp Elective, Printmaking Elective Grade 8: Portfolio Elective, Computer Graphics Elective, Drawing Elective, Painting Elective, Sculpture Elective, Watercolor Elective
Anchor Standard 2: Organizing and developing ideas.		
Enduring Understandings: Artists and designers experiment with forms,		Essential Questions: How do artists work? How do artists and

structures, materials, concepts, media, and art-making approaches. Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks. People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.		designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error? How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create? How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?
Practice	Performance Expectations	HTSD Resources
Investigate	1.5.8.Cr2a: Demonstrate persistence and willingness to experiment and take risks during the artistic process.	Grade 6: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 7: Cartooning Elective, Design Elective, Ceramics Elective, Time Warp Elective, Printmaking Elective Grade 8: Portfolio Elective, Computer Graphics Elective, Drawing Elective, Painting Elective, Sculpture Elective, Watercolor Elective
	1.5.8.Cr2b: Demonstrate an awareness of ethical responsibility as applied to artmaking including environmental implications, responsibility in sharing images online, appropriation, and intellectual property ethics.	Grade 6: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 7: Cartooning Elective, Design Elective, Ceramics Elective, Time Warp Elective, Printmaking Elective Grade 8: Portfolio Elective, Computer Graphics Elective, Drawing Elective, Painting Elective, Sculpture Elective, Watercolor Elective
	1.5.8.Cr2c: Apply, organize and strategize methods for design and redesign of objects, places, systems, images and words to clearly communicate information to a diverse audience.	Grade 6: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 7: Cartooning Elective, Design Elective, Ceramics Elective, Time Warp Elective, Printmaking Elective Grade 8: Portfolio Elective, Computer Graphics Elective, Drawing Elective, Painting Elective, Sculpture Elective,

		Drawing Elective, Painting Elective, Sculpture Elective, Watercolor Elective
Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.		
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 Questions: What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Select	1.5.8.Pr5a: Individually or collaboratively prepare and present theme-based artwork for display and formulate exhibition narratives.	Grade 6: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 7: Cartooning Elective, Design Elective, Ceramics Elective, Time Warp Elective, Printmaking Elective Grade 8: Portfolio Elective, Computer Graphics Elective, Drawing Elective, Painting Elective, Sculpture Elective, Watercolor Elective
Anchor Standard 6: Conveying meaning through art.		
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 Questions: What is an art museum? 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?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Share	1.5.8.Pr6a: Analyze how exhibitions in different venues communicate meaning and influence ideas, beliefs and experiences.	Grade 6: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 7: Cartooning Elective, Design Elective, Ceramics Elective, Time Warp Elective, Printmaking Elective Grade 8: Portfolio Elective, Computer Graphics Elective, Drawing Elective, Painting Elective, Sculpture Elective,

		Watercolor Elective
<b>Artistic Process: Responding</b>		
Anchor Standard 7: Perceiving and analyzing products.		
Enduring Understandings: 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. Visual arts influences understanding of and responses to the world.		Essential Questions: 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 visual art? Where and how do we encounter visual arts in our world? How do visual arts influence our views of the world?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Perceive	1.5.8.Re7aa: Explain how a person's aesthetic choices are influenced by culture and environment, and impact how visual messages are perceived and conveyed.	Grade 6: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 7: Cartooning Elective, Design Elective, Ceramics Elective, Time Warp Elective, Printmaking Elective Grade 8: Portfolio Elective, Computer Graphics Elective, Drawing Elective, Painting Elective, Sculpture Elective,; Watercolor Elective
	1.5.8.Re7ab: Compare and contrast cultural and social contexts of visual arts and how they influence ideas and emotions.	Grade 6: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 7: Cartooning Elective, Design Elective, Ceramics Elective, Time Warp Elective, Printmaking Elective Grade 8: Portfolio Elective, Computer Graphics Elective, Drawing Elective, Painting Elective, Sculpture Elective, Watercolor Elective
Anchor Standard 8: Interpreting intent and meaning.		
Enduring Understanding: People gain insights into meanings of artworks by engaging in the process of art criticism.		Essential Questions: What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabulary help us understand and interpret works of art?

Practice	Performance Expectations	HTSD Resources
Interpret	1.5.8.Re8a: Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.	Grade 6: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 7: Cartooning Elective, Design Elective,; Ceramics Elective, Time Warp Elective, Printmaking Elective Grade 8: Portfolio Elective, Computer Graphics Elective, Drawing Elective, Painting Elective, Sculpture Elective, Watercolor Elective
Anchor Standard 9: Applying criteria to evaluate products.		
Enduring Understanding: People evaluate art based on various criteria.		Essential Questions: 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?
Practice	Performance Expectations	HTSD Resources
Analyze	1.5.8.Re9a: Create a convincing and logical argument to support an evaluation of art. Explain the difference between personal and established criteria for evaluating artwork.	Grade 6: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 7: Cartooning Elective, Design Elective, Ceramics Elective, Time Warp Elective, Printmaking Elective Grade 8: Portfolio Elective, Computer Graphics Elective, Drawing Elective, Painting Elective, Sculpture Elective, Watercolor Elective
Artistic Process: Connecting		
Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.		
Enduring Understanding: Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge and experiences.		Essential Questions: 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?
Practice	Performance Expectations	HTSD Resources

Synthesize	1.5.8.Cn10a: Generate ideas to make art individually or collaboratively to positively reflect a group's identity.	Grade 6: Collage Unit, Drawing Unit, Painting Unit,; Printmaking Unit, Sculpture Unit Grade 7: Cartooning Elective, Design Elective, Ceramics Elective, Time Warp Elective, Printmaking Elective Grade 8: Portfolio Elective, Computer Graphics Elective, Drawing Elective, Painting Elective, Sculpture Elective, Watercolor Elective
Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.		
Enduring Understanding: People develop ideas and understandings of society, culture and history through their interactions with and analysis of art.		Essential Questions: 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?
<b>Practice</b>	<b>Performance Expectations</b>	<b>HTSD Resources</b>
Relate	1.5.8.Cn11a: Analyze and contrast how art forms are used to represent, establish, reinforce and reflect group identity and culture.	Grade 6: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 7: Cartooning Elective, Design Elective, Ceramics Elective, Time Warp Elective, Printmaking Elective Grade 8: Portfolio Elective, Computer Graphics Elective, Drawing Elective, Painting Elective, Sculpture Elective, Watercolor Elective
	1.5.8.Cn11b: Analyze and contrast how art forms are used to reflect global issues, including climate change.	Grade 6: Collage Unit, Drawing Unit, Painting Unit, Printmaking Unit, Sculpture Unit Grade 7: Cartooning Elective, Design Elective, Ceramics Elective, Time Warp Elective, Printmaking Elective Grade 8: Portfolio Elective, Computer Graphics Elective, Drawing Elective, Painting Elective, Sculpture Elective, Watercolor Elective

## **UNIT/LESSON CONTENT**

Although there is great flexibility in designing and implementing units and lessons, there is an expectation that all lessons strive to integrate the standards to the greatest extent possible in meaningful, hands-on ways for the students.

Sample lessons follow that illustrate some possibilities for unit/lesson content and structure.



## **Sample Art Unit - Kindergarten**

**Unit Title:** Collage Unit

**Grade Level:** Kindergarten

**Unit Focus:** 3D Collage

**Overview:** This unit is designed as an introduction to collage as an art form. Students will be exposed to many examples of two and three-dimensional collage and begin to think about why artists may choose to use collage as a medium. They will begin to develop an understanding of collage as several unrelated items coming together to form a unified whole. Once they develop a working definition, they will explore the genre of 3D collage a bit more deeply, experimenting with planning and creating their own 3D collages. Beginning elements of critique will be woven through the unit so that students can begin to think about how art conveys an artist's message and emotions.

### **Driving Questions:**

- What is collage? How is it unique from other art forms?
- Why would an artist choose to use collage?
- How does collage communicate messages and emotions?
- How can I best communicate my messages and emotions using collage?
- How is 3D collage different from other forms of collage? When is it best utilized?
- How can I think critically about my and others' artwork?

### **Unit Goals:**

- Students will begin to **develop** a working definition of collage.
- Students will **explore** how seemingly unrelated materials come together to form a cohesive whole.
- Students will **experiment** with 3D materials to create their own collages.
- Students will begin to **create** works of art based on selected age appropriate themes implementing age appropriate collage techniques.
- Students will begin to **share** their work with their peers and learn to appreciate the uniqueness of others.

### **NJCCC Standards Addressed:**

1.1.2.D.1, 1.1.2.D.2, 1.3.2.D.1, 1.3.2.D.3, 1.3.2.D.4, 1.3.2.D.5, 1.4.2.A.2, 1.4.2.B.1, 1.4.2.B.2

**Time:** Three class sessions

### **Suggested Artists/Mentor Texts:**

- Eric Carle
- John Scieszka
- Pablo Picasso
- Henri Matisse - The Snail
- Georges Braque
- Fred Otnes
- Nick Paliughi
- Kurt Schwitters - Untitled (Abstract Collage)
- Romare Beardon

**Suggested Activities:**

- Create a self-portrait using both 2 & 3 dimensional variously colored, patterned and textured mixed media.
- Create an abstract composition using mixed media.
- Create a tissue paper decoupage collage of various shapes and colors.
- Create a tissue paper decoupage that can be drawn or painted on with paint, marker, oil pastels, etc. using age-appropriate imagery.
- Create a mixed-media collage within a drawn age- appropriate image.
- Create a mixed media fantasy creature.
- Create a shape collage using only one kind of shape i.e. squares, circles, etc. in mixed media.

**Additional Resources:**

Also see [www.collage.org](http://www.collage.org) for an extensive list of resources related to collage.

## Sample Art Unit - Grade 2

Unit Title: Painting Unit

Grade Level: Second Grade

Unit Focus: Mixed-Media

**Overview:** This unit is designed to broaden students' basic knowledge about painting to include age-appropriate themes and how they might be communicated through painting (family, community, etc.). Students will continue to explore examples of painting, talking more critically about what they communicate about the artist and/or the feelings or emotions they evoke. They will continue to think about why artists may choose mixed-media as a method of painting. They will be introduced to mixed-media and contrast it with portrait, landscape and animal painting. They will begin to think about when artists may choose to use each. They will experiment with mixed-media in order to communicate a theme, message or emotion.

Elements of critique (**description, analysis, interpretation, evaluation**) will continue to be woven through the unit so that students think about how art conveys an artist's message and emotions.

### Driving Questions:

- What is painting? How is it unique from other art forms?
- Why would an artist choose to use painting?
- How does art reflect its time?
- How does painting communicate messages and emotions? How can I best communicate my messages and emotions using painting?
- How is mixed-media different from other forms of painting? When is it best utilized?
- How can I think critically about my and others' artwork?

### Unit Goals:

- Students will explore many different mixed-media paintings to determine how the artist used various materials, **elements and principles** to communicate an idea/theme/message/emotion.
- Students will experiment with various materials to create their own mixed-media paintings that communicate an idea/theme/message/emotion.
- Students will **think** and **talk critically** about artwork they see and produce by describing introduced elements and principles while conjecturing about their **form** and **function**, and discussing **affective responses** to the artworks.

### NJCCC Standards Addressed:

1.1.2.D.1, 1.1.2.D.2, 1.2.2.A.1, 1.2.2.A.2, 1.3.2.D.1, 1.3.2.D.2, 1.3.2.D.3, 1.3.2.D.4, 1.3.2.D.5, 1.4.2.A.1, 1.4.2.A.2, 1.4.2.B.1, 1.4.2.B.2, 1.4.2.B.3

Time: Five class sessions

### Suggested Mentor Texts/Artists:

Mentor Texts

- *Come Look With Me: World of Play* by Gladys S. Blizzard

## Artists

- Mixed Media Artists

### **Suggested Activities:**

- Rousseau inspired mixed-media paintings of animals in a jungle using oil pastels and watercolor
- Jim Dine inspired hearts
- Jim Dine lesson plan

## Sample Art Unit - Grade 4

**Unit Title:** Sculpting

**Grade Level:** Fourth Grade

**Unit Focus:** Assemblage/ Relief Sculpture

**Overview:** This unit is designed to build on students' growing knowledge of assemblage and introduce relief sculpture. Students will continue to explore many examples of sculpting, talking more critically about what and how they communicate about the artist and/or the feelings or emotions they evoke. They will continue to think about why artists may choose to use sculpting as a medium.

They will continue to explore assemblage and be introduced to relief, experimenting with planning and creating their own sculpture to communicate a theme, message or emotion. They will compare assemblage to relief sculpture, and continue to think about when artists may choose each. Elements of critique (**description, analysis, interpretation, evaluation**) will continue to be woven through the unit. Students will use these elements to think about how art conveys an artist's message and emotions. They will also critique how effectively artists used particular art elements and principles to convey those messages or emotions.

### **Driving Questions:**

- What is sculpture? How is it unique from other art forms?
- When would an artist choose to use sculpting over other particular techniques?
- How can sculpture communicate messages and emotions?
- How can I best communicate my messages and emotions through sculpting?
- How is sculpture in the round different from other forms of sculpture? When is it best utilized?
- How can I think critically about my and others' artwork?

### **Unit Goals:**

- Students will **explore** many different types of sculpture in order to determine the unique stylistic features and how the artist used various elements to communicate an idea/theme/message/emotion.
- Students will **experiment** with assemblage and relief sculpture to create their own sculpture that communicates an idea/theme/message/emotion.
- Students will **think critically** about artwork they see and produce by describing the elements and principles of art.

### **NJCCC Standards Addressed:**

1.1.5.D.2, 1.2.5.A.1, 1.2.5.A.2, 1.2.5.A.3, 1.3.5.D.1, 1.3.5.D.2, 1.3.5.D.3, 1.3.5.D.4, 1.3.5.D.5, 1.4.5.A.1, 1.4.5.A.2, 1.4.5.A.3, 1.4.5.B.1, 1.4.5.B.2, 1.4.5.B.3, 1.4.5.B.4, 1.4.5.B.5

**Time:** Six class sessions

### **Suggested Mentor Texts/Artists:**

Sculpture in the round

- Pablo Picasso *Baboon and Young*
- Patricia Renick *Stegowagenvolkssaurus*

- Environmental Sculpture

#### Topics

- Site-specific Art
- Environmental Art
- Land Art (Earth art)
- Earthworks (art)
- Land Arts of the American West
- Sustainable Art
- Electric Art

#### Artists

- Lucien den Arend
- Betty Beaumont
- Guillaume Bijl
- Chris Booth
- Kate Borcharding
- Eberhard Bosslet
- Christo and Jeanne-Claude
- Jane Frank
- Andy Goldsworthy
- Arne Groh
- Michael Heizer
- Nancy Holt
- Robert Jacobsen
- Olga Kisseleva
- Jack Lembeck
- Richard Long (artist)
- Louise Nevelson
- Andrew Rogers
- George Segal (artist)
- Richard Serra
- David Smith (sculptor)
- Tony Smith (sculptor)
- Alan Sonfist
- Athena Tacha
- James Turrell
- Wolf Vostell
- Albert Vrana

#### **Suggested Activities:**

- Joseph Cornell influenced box
- Assemblage of wood pieces
- Found objects
- Clay

## **Sample Art Lesson - Grade 5**

### **Description of Project:** Mixed Media Leaf Design with Watercolors

This lesson is an introductory lesson where students will design, draw and add the glue resistant. Two remaining lessons will focus on watercolor techniques such as bleeding, related or harmonious colors and organic lines.

### **Objectives of Lesson:**

1. To plan and arrange drawings of leaves in a pleasing and interesting manner.
2. To study shapes of various leaves to purposefully compose them in a picture.
3. To learn about and practice glue-resist technique.
4. To practice the process of critique.

### **Standards Addressed:**

1.3.5.D.1, 1.3.5.D.4, 1.3.5.D.5, 1.4.5.A.1, 1.4.5.B.1, 1.4.5.B.2, 1.4.5.B.3, 1.4.5.B.4, 1.4.5.B.5

### **Lesson Introduction:**

1. Show students examples of completed leaf design work.
2. Discuss various shapes and sizes of leaves, specifically relating it to the various elements and principles that are exemplified by various leaves.
3. Have students select leaves they wish to study and draw.

### **Lesson Development:**

1. Call students to the demonstration table.
2. Show children how to try various arrangements before sketching in pencil. Discuss the advantages in composition between arrangements.
3. Demonstrate how to outline with Sharpie pens.
4. Model how to apply liquid glue over the heavy black lines.
5. Review how to carry work to the drying rack and clean up materials.

### **Closure:**

1. Remind students that next week they will be adding watercolors over their designs.
2. Have students self-critique their designs using Token Response cards.

### **Assessment:**

Rubric and anecdotal notes based on observation.

### **Materials/Resources:**

watercolor paper  
drawing pencils  
erasers  
Sharpies  
glue  
leaves

## **Sample Art Lesson - Grade 6**

### **Description of Project:** Pointillism

#### **Objectives of the Lesson:**

1. To learn about the technique of pointillism through examination of painter George Seurat.
2. To discuss and apply how to create mood as it relates to combinations of the color wheel.
3. To experiment with pointillism to create the illusion of a wide color pallet in a drawing.

#### **Standards Addressed:**

1.1.8.D.1, 1.1.8.D.2, 1.3.8.D.1, 1.3.8.D.3, 1.4.8.A.1, 1.4.8.A.2, 1.4.8.A.3, 1.4.8.A.7, 1.4.8.B.1, 1.4.8.B.2, 1.4.8.B.3

#### **Lesson Introduction**

1. Display replicas of *The Circus*, *Une Baignade*, and *Un dimanche après-midi à l'Île de la Grande Jatte* by George Seurat.
2. Conduct a discussion about how, although the pictures seem like there are many colors, Seurat actually used only primary colors to create the illusion of a wide pallet of color.
3. Using cray pas and a color wheel, demonstrate for the students how to use pointillism to create various colors.

#### **Lesson Development:**

1. Provide the students with photographs of colorful flowers and allow them to choose one that appeals to them.
2. Discuss the composition, and crop photographs.
3. Demonstrate how to draw enlarged versions of pictures by using a grid.
4. Ask students to draw a larger version of their photograph.
5. Distribute craypas and allow students to experiment with color and strokes of pointillism.

#### **Closure:**

1. Students will compare the work of all student artists.
2. Students will discuss the colors used in their compositions that worked the best.

#### **Assessment:**

Evaluation using the middle school content and process rubrics.

#### **Materials/ Resources:**

Large drawing paper

Pencil, eraser

Craypas



## **Sample Art Lesson - Grade 7**

### **Description of Project: Logo Design**

This is an introductory lesson that serves to help students discover the importance of logo design and define important qualities of logos. The lessons that follow this one help students examine various types of logos and experiment with the advantages and disadvantages of each type. As a culmination, students will create a concept for a company and design possible logos for it. The class will then divide into panels of student designers (4-6 in each panel). Students will present their possibilities to their assigned panels, explaining their company idea and pros and cons of each logo. Panel participants will be responsible for giving feedback relative to which logo to use and why.

### **Objectives of the Lesson:**

1. To discover the importance of logos as recognition of a company and its products.
2. To identify the qualities of successful logos as being simple, bold, appropriate to the company, clear in a variety of sizes, and distinctive.
3. To work cooperatively to design a logo that contains the criteria listed above.

### **Standards Addressed:**

1.1.8.D.1, 1.2.8.A.1, 1.2.8.A.3, 1.3.8.D.1, 1.3.8.D.2, 1.3.8.D.3, 1.3.8.D.4, 1.3.8.D.5, 1.3.8.D.6, 1.4.8.A.1, 1.4.8.A.2, 1.4.8.A.3, 1.4.8.A.5, 1.4.8.A.6, 1.4.8.A.7, 1.4.8.B.1, 1.4.8.B.2, 1.4.8.B.3

### **Lesson Introduction**

1. Begin the lesson by showing the students various well-known logos and asking them to identify the company to which they belong (ex. Nike's swoosh, Apple's apple with the bite missing, McDonald's golden arches).
2. Guide a discussion that allows students to discover that a good logo provides instant recognition for a company, and may be found in various sizes and places (ex. letterhead, the side of a truck, billboard, TV commercial, on the product itself).
3. Distribute a known logo per table and ask the students to brainstorm attributes of the logo that make it successful. Students should share their ideas with the class. As students mention important qualities, the teacher should list these on chart paper or the board.
4. To summarize, the teacher should facilitate a discussion that reviews the chart and expands it, if necessary, to include the ideas that a successful logo is simple, bold, appropriate to the company, looks good in a variety of sizes, and is distinctive.

### **Lesson Development:**

1. Divide the class into teams of four. Each foursome should receive a scenario sheet detailing a company. These descriptions should give the company name and a brief history of the company including the product or products it sells, and any demographic information that would impact advertising and logo design.
2. Student teams work together to design a logo for the company in their scenario. They should consider the following questions as they work to create a logo that represents this company: Will your logo be recognizable in many contexts without the product close by? What will your logo communicate about the company? What colors will you use and why? What are some of the stumbling blocks to inventing a concept that works? Note: As this is an introductory lesson, the concept being addressed here is whether students understand that logo design is not simply about being creative, but also has functional aspects that must be considered in the design. Specific types of logos will be addressed in upcoming lessons.

**Closure:**

1. Students will compare the work of all student artists.
2. Students will discuss how each logo met the needs of the client

**Assessment:**

Evaluation using the middle school process rubric.

**Materials/ Resources:**

Various recognizable logos (McDonald's, Nike, BMW, etc.) – teachers will need enough for modeling in the beginning of the lesson, and one per table for use at the end of the lesson introduction.

Chart paper

Pencils

Markers

Business scenarios – one per group of four

## **Sample Art Lesson Plan - Grade 8**

### **Description of Project:** Computer Graphics – Alien Design

#### **Objectives of Lesson:**

1. To learn various tools to manipulate photographs of faces.
2. To learn to liquefy.
3. To learn to adjust colors.
4. To learn the clone tool.
5. To learn to adjust layers.
6. To learn to adjust image size and print on different printers.

#### **Standards Addressed:**

1.2.8.A.1, 1.3.8.D.1, 1.3.8.D.2, 1.3.8.D.6, 1.4.8.A.1, 1.4.8.A.6, 1.4.8.A.7, 1.4.8.B.1, 1.4.8.B.2

#### **Lesson Introduction:**

1. Display various examples of completed student work, talking to the class about similarities and differences amongst the artwork.
2. Using the TV Elite, model how to achieve various designs using Adobe Photoshop tools.

#### **Lesson Development:**

1. Students will be asked to open a stored photograph.
2. The teacher will guide the students via TV Elite through the process of liquefying, adjusting colors, cloning, adjusting layers and image sizes and printing.

#### **Closure:**

1. Students will compare the work of all student artists.
2. Students will discuss differences in alien designs and the processes used to achieve these differences.

#### **Assessment:**

Evaluation using the middle school content and process rubrics.

#### **Materials/Resources:**

1. Computer
2. Adobe Photoshop
3. Printer

## Sample Music Lesson Plan - Kindergarten

### **Objectives:**

- Discover that music and movement are interrelated.
- Begin to describe music and performances in terms of tempo and mood.
- Produce high and low sounds with a speaking and singing voice.
- Participate and imitate the teacher in echo singing.
- Apply appropriate motion to specific types of music.
- Begin to differentiate between speaking and singing voice.
- Begin to recognize the presence of beats.
- Demonstrate an awareness of tempo and pitch through movement and vocal activity.
- Begin to describe music and performances in terms of tempo and pitch.

### **Introduction:**

- Greet students and recall what was completed last class period. (*Carnival of the Animals*, "I Can Show a Steady Beat" song, Echo-singing and playing).

### **Development:**

- Echo-singing:
  - Sing a Sol-Mi pattern for each student to echo individually in the form of a roll-call. (T: "Where is Jam-ie?" S: "Here I am!").
- Steady Beat:
  - Sing the song "I Can Show a Steady Beat" (see resources) and allow each child to pick a location on the body to tap a steady beat.
- Carnival of the Animals:
  - Review animals introduced last class period. Show pictures in the book, *The Carnival of the Animals*. (Lion, Kangaroo).
    - Perform movement while playing "Lion" – walk on all fours 'regally' like a lion, coming up for a roar when the piano plays a roaring glissando.
    - Perform movement for the "Kangaroo" – jump around the room like a kangaroo when the piano plays short, jumpy sounds, stop and pet the 'baby' in their 'pouch' when the piano plays soft, slow sounds.
    - Discuss the instruments used in all the musical examples.
  - Introduce new animal - Elephant
    - Play "Elephant" music and have students guess what animal and give their reason WHY they think the music sounds like that particular animal. Is it slow, fast, high, low, etc.? (There are no wrong answers, as long as the students explain WHY.)
    - Perform movement for "Elephant" – walking on two feet slowly, swing one arm like a trunk and do a slow, elephant-like dance.
  - Introduce new animal – Donkey
    - Play "Donkey" music and have students guess what animal and give their reason WHY they think the music sounds like that particular animal.
    - Perform movement for "Donkey" – standing still, bring arm up and down to show high and low sounds in violin music.

**Closure:**

- Ask students which of the four animals covered was their favorite, and WHY? (Try to have students describe pitch and tempo of music in their explanations.)

**Assessment:**

- Listen to students echo-singing for pitch accuracy and correct use of singing versus speaking voice.
- Observe students' demonstration of steady beat during "I Can Show a Steady Beat" for accuracy.
- Observe students' movement during *Carnival of the Animals* movement for appropriateness to music – Does their motion reflect tempo? Mood? Pitch? etc.?

**Resources:**

- "I Can Show a Steady Beat" – to the tune of "Do You Know the Muffin Man"  
I can show a steady beat.  
A steady beat, a steady beat.  
I can show a steady beat,  
(student's name), show another place.
- *The Carnival of the Animals*. Book by Barry C. Turner.
- *Share the Music Grade 1* textbook, CD #3.

**VPA Proficiencies Addressed:**

1.1.2.A.1-4, 1.1.2.B.1-4, 1.1.2.C.1, 1.1.2.C.2, 1.2.2.A.1, 1.2.2.A.2, 1.3.2.A.1-4, 1.3.2.B.1, 1.3.2.B.5, 1.3.2.C.1-3, 1.4.2.A.4, 1.4.2.B.3

## Sample Music Lesson Plan - First Grade

### **Objectives:**

- Discover that movement and music are interrelated.
- Produce high and low sounds with a speaking and singing voice.
- Sing and play simple, age appropriate melodies.
- Imitate the teacher in echo singing.
- Perform songs demonstrating an understanding of tempo and pitch.
- Differentiate between speaking and singing voice
- Recognize rhyming words within songs.

### **Introduction:**

- Greet students and review what was accomplished last class period (defining a scale, echo-singing).

### **Development:**

- Echo-singing:
  - Sing a Sol-Mi pattern for each student to echo individually in the form of a roll-call. (T: "Cin-dy" S: "I'm here!")
  - Itsy Bitsy Spider:
    - Review song "Itsy Bitsy Spider" with motions. Echo-sing each line to make sure that all students know the same version.
    - List rhyming words on board. Repeat songs and have students clap on words that rhyme.
    - Sing along with "Itsy Bitsy Spider" from *Music K-8 Magazine* Vol. 15 No. 4.
    - Sing along and demonstrate large motor skills while performing with Little Richard's "Itsy Bitsy Spider."
- Glockenspiels:
  - Introduce instruments as percussion family, made of wood and metal, played with rubber-headed mallet. Discuss careful handling and correct ways to pass around the circle or desks. Pass out glockenspiels to every 3 or 4 students.
  - Sing "Itsy Bitsy Spider" (no CD) again. On repeat, after each line of music, pause and have students listen to the teacher play a scale on glockenspiel. After line 1: ascending, 2: descending, 3: ascending, 4: ascending.
  - Repeat songs; have students touch glockenspiel bars (starting with "big C" while the teacher plays each scale. Remind students to maintain the group's tempo and to check if the pitch they play matches the teacher's pitch.
  - Add mallets to the glockenspiel. Have students pass to their right around the circle and repeat songs while playing scales until each student has had one turn.
  - Have students stand and perform body scale after each line while the teacher plays scale on glockenspiel after each line of song.
  - Have students with glockenspiel sit and play scale after each line of song as before.
  - Rotate glockenspiels through students once more, having students with no instrument stand and perform body scale.

**Closure:**

- Review this class period's activities. Preview next week, when children will learn a new song to perform on the glockenspiel.

**Assessment:**

- Listen to students' voices during echo-singing for accuracy and correct use of singing versus speaking voice.
- Listen to and observe students singing "Itsy Bitsy Spider" for correct pitch, tempo, and lyrics.
- Listen to and observe students playing glockenspiel for correct pitch, tempo, and handling of instruments.
- Observe students performing body scales – does their movement visually show a scale?

**Resources:**

- "Itsy Bitsy Spider" - Music K-8 Magazine & CD Vol. 15 No. 4.
- Glockenspiels (substitute small xylophones), enough for 1 per 3-4 students.

**VPA Proficiencies Addressed:**

1.1.2.A.1-4, 1.1.2.B.1-3, 1.1.2.C.1, 1.1.2.C.3, 1.2.2.A.1-2, 1.3.2.A.1-4, 1.3.2.B.1-6, 1.3.2.C.1-3, 1.4.2.A.3-4, 1.4.2.B.3

## **Sample Music Lesson Plan - Second Grade**

### **Objectives:**

- Clap the rhythm of the words of a poem to a steady beat.
- Read rhythmic notation for half, quarter, eighth, and quarter rests.
- Sing "If You Need a Buddy" using appropriate pitch and rhythm.

### **Introduction:**

- Review reading and clapping the rhythms of the "Steady Beat" poem.
- Review half, quarter, and eighth notes by reading, clapping, and moving to the beat of the "Steady Beat" poem.

### **Development:**

- Students read and say rhythmic syllables for "If you need a buddy" page 28 *Share the Music* grade 2 one line at a time using the rhythmic syllables. TA= TITI=
- Have students echo sing one line at a time using appropriate rhythmic and melodic patterns.
- Sing entire song with recording found on CD#1.
- Play rhythmic notation using rhythm sticks while singing "If you need a buddy".

### **Closure:**

- Read the text at the top of page 30 *Share the Music* Grade 2, and then read the rhythm using the words "Buddies" to represent eighth notes and "Pals" to represent quarter notes.
- Read rhythmic notation and words for "Play your Name" on page 31 *Share the Music* Grade 2.
- Class say and clap rhythm of "Play your Name" poem for each student in class. Students will say their name to identify rhythmic notation of their names.
  - For example: Megan = Joe= Melissa=
  - Students may also create a dance movement to correspond to the melody and rhythm of their name to perform while they respond
- Give approximately five students a turn to say their name and corresponding rhythmic syllables. Continue with the remaining students at the beginning of the next music class.
- The next music class will involve using craft sticks to create rhythmic notation.

### **Assessment:**

- Teacher will observe students correctly clapping and saying rhythmic notation.
- Teachers will observe students singing and playing rhythmic and melodic notation for "If you need a buddy".
- Teachers will observe students' ability to play and notate the rhythm of their name.

### **Resources:**

- *Share the Music* Grade 2 teacher's guide pages 26, 28-31, page 26 "Alternate Teaching Strategy"; "Steady Beat" chant.
- *Share the Music* Grade 2 student books pages 26, 28-31.
- *Share the Music* Grade 2 CD 1:20.
- Rhythm Sticks
- Craft sticks

### **VPA Proficiencies Addressed:**

1.1.2.A.1-4, 1.1.2.B.1-3, 1.1.2.C.1, 1.1.2.C.3, 1.2.2.A.2, 1.3.2.A.1-4, 1.3.2.B.1-6, 1.3.2.C.2-3, 1.4.2.A.3-4, 1.4.2.B.2



## **Sample Music Lesson Plan - Third Grade**

### **Objectives:**

- The students will read, write, and identify note names on the treble clef.
- The students will listen, analyze, and describe how a classical composition compares to a recorder song.
- The students will perform "Ode to Joy" on recorder using appropriate posture, hand positions, and fingerings.

### **Introduction:**

- Review notes on the treble clef by reading examples of notes written on the board.
- Review proper posture, hand position, and fingerings by playing notes echoing teacher for the following left hand notes: G, A, B, high C, high D. Example: GGGG / GGGG etc.

### **Development:**

- Hand out copies of "Ode to Joy" by Ludwig van Beethoven for recorder.
- Students write letter names of notes for "Ode to Joy" under corresponding musical notes.
- Identify rhythmic notation by saying rhythmic syllables: TA, TA-A, TITI.
- Compare all four lines of "Ode to Joy". Discuss similarities between lines 1, 2, 4.
- Fingers play the notes one at a time while reciting the notes aloud.

### **Closure:**

- Play "Ode to Joy" on recorder with piano accompaniment lines 1, 2, and 4 only.
- Teach line 3 one measure at a time for rhythmic and melodic accuracy.
- Play the entire song with piano accompaniment.
- Listen to the orchestral arrangement of Beethoven's Ninth Symphony final section where the "Ode to Joy" theme is heard.
- Compare and contrast recorder and orchestral versions using a Venn diagram on the board.

### **Assessment:**

- Teachers will observe students correctly reading and notating "Ode to Joy" music for the recorder.
- Teachers will observe students using appropriate posture, hand position, and fingerings to perform "Ode to Joy".
- Teacher will observe students' descriptions of how the orchestral version of "Ode to Joy" compares with the recorder version using a Venn diagram.

### **Resources:**

- Recorders
- Sheet music of "Ode to Joy" for recorder.
- Recording of Ludwig van Beethoven's Ninth Symphony.
- Pencils
- Board, chalk and eraser/markers.

### **VPA Proficiencies Addressed:**

1.1.5.B.1-2, 1.2.5.A.1, 1.2.5.A.3, 1.2.5.B.4, 1.3.5.A.1, 1.3.5.A.4-5, 1.3.5.B.1, 1.4.5.B.1

## **Sample Music Lesson Plan - Fourth Grade**

### **Objectives:**

- Discuss personal reaction to music and music styles.
- Sing and interpret styles of songs within the context of their cultures.
- Compare and contrast musical styles.
- Compare and contrast two versions of a musical composition.

### **Introduction:**

- Read the book *The Cat Came Back* aloud to class. Discuss how after three or four pages of storyline (verse in song), there would be 2 pages of identical words (refrain). Ask students to identify the musical vocabulary terms for those parts – verse and refrain.

### **Development:**

- Introduce the song *The Cat Came Back*. Listen to the recording and then review what is the same and what is different in the book version. (Spoken/sung; lyrics/words; refrain is the same; interlude is extra).
- Teach the refrain (Part 1) and interlude by echo singing.
- Discover that the style is jazz after discussing how the instrumentation and rhythmic syncopation lends itself to that genre.
- Sing the refrain and interlude along with the recording, listening to the verses.
- Read the verses aloud and ask students to suggest accompaniment ideas based on the lyrics of each verse.
- Learn and echo sing verse 1. Review the definition of coda and find where it happens in the song. Vocally perform the entire piece with the recording.

### **Closure:**

- Explain that students will listen to another vocal performance of “The Cat Came Back” and will be evaluating it for similarities and differences from the previous two examples.
- Play the Fred Penner version of the song.
- Discuss the contrast (folk song; acoustic guitar; added verses; no interlude or coda) and similarities (same melody; refrain is identical; vocal version with accompaniment).

### **Assessment:**

- Teachers will observe the students singing with proper technique.
- Teachers will observe student’s ability to compare and contrast varying musical compositions and styles.

### **Resources:**

- Book – *The Cat Came Back* by Bill Slavin
- Text – *Share the Music Grade 4* pages 258 – 259
- CD – *Share the Music Grade 4* CD 6 #5
- CD – *The Cat Came Back*, by Fred Penner #1

### **VPA Proficiencies Addressed:**

1.2.5.A.1, 1.3.5.A.1, 1.3.5.A.4-5, 1.3.5.B.1-4, 1.4.5.A.1-3, 1.4.5.B.1-5

## **Sample Music Lesson Plan - Fifth Grade**

### **Objectives:**

- Integrate music, history and social studies.
- Singing in group and solo voices.
- Reinforce AB form.
- Review repeat signs and DS.
- Introduce the term "bridge".
- Use ad lib and improvisation.
- Utilize interdisciplinary language arts skills including the use of a Venn diagram.

### **Introduction:**

- Introduce Unit 3 in the student text, "Expressions of Freedom". Read the poem together "The Sidewalk Racer" on page 116.
- Discuss the difference between personal and national freedom.
- Ask students to give examples of their personal freedom (going to a friend's house, the movies, etc.)
- Discuss the freedoms offered by living in America and a democracy as compared to living in a communistic country.

### **Development:**

- Listen to the recording of "We Shall Be Free" and then discuss the form (AB), number of verses (4), where the repeat signs are and what happens when you get to the bridge and eventually the DS at fine marking.
- Echo sings the refrain and then sings that part with the recording. Listen again to the melody of the verses and bridge.
- Echo sings the first verse and the bridge.
- Give vocal examples of improvisation in the refrain (ad-libbing words or melodic variations).
- Ask students for volunteers to sing solo phrases during the verse sections.
- Perform the entire song with soloists during the verses, full class singing the refrain. Improvisation may be used at any time during the refrain.
- Have students create movements for sections A and B to show the difference during performance.

### **Closure:**

- Pair students together and hand out a Venn diagram and pencil to each group. Students will put any differences between personal and national freedoms in the outer circles and similarities in the middle.

### **Assessment:**

Teacher will observe the student's recognition and implementation of form, appropriate usage of musical vocabulary as well as singing alone and together. Evaluate Venn diagrams upon completion.

### **Resources:**

- Text – *Share the Music Grade 5*, pages 116 – 119.
- CD – *Share the Music Grade 5*, CD 2, #52.
- Venn diagram
- pencils

### **VPA Proficiencies Addressed:**

1.1.5.A.1-4, 1.1.5.B.1-2, 1.2.5.A.1, 1.3.5.A.1-5, 1.3.5.B.1-4, 1.4.5.A.3, 1.4.5.B.1-4

## **Sample Music Lesson Plan - Grade 6**

### **Objective:**

- Sing “Seize the Day” from *Newsies* (viewed in previous lesson.)
- Note the coordination of singing and dancing to enhance the song and the story.
- Introduce simple choreography movements.
- Perform simple dance steps to “Seize the Day” from *Newsies*.

### **Procedure:**

- As students enter the room, play “Seize the Day” reprise from the *Newsies* soundtrack.
- Teacher directs the students to sing the song while watching the video scene and noting the choreographed sequence following the singing.
- Briefly discuss the format of the performance noting the distinction between the singing (which serves as an introduction) and the instrumental section (which adds choreography).
- Have students count the number of measures available for choreography as they watch a video performance of a class doing a simple dance.
- Students will move chairs to the sides of the room and form lines with appropriate spacing to do simple dance steps.
- Rehearse 3 different steps including step touch, box step, and walk forward kick with teacher counting and coaching aloud.
- Students suggest the number and combination of each stop to fit the music.
- Practice the song using the steps in different combinations determining what best fits the music.
- In preparation for the next class, students form groups of 3 or 4 to design their own choreography.
- Complete a final run through of the song with students singing and dancing together.

### **Closure:**

- Have students reflect on the lesson and share a new understanding with a partner or complete an exit slip.

### **Assessment:**

- Teacher observation of student participation.
- Teacher-made rubric to evaluate student performance of the dance.

### **Resources:**

- *Newsies*: CD and DVD/VHS tape
- Written choreography steps
- Marker Board/Markers; Chalkboard/Chalk; ActivBoard
- Stereo
- DVD/VHS players
- “Dance floor”

### **VPA Proficiencies Addressed:**

1.1.8.A.1, 1.1.8.A.2, 1.1.8.A.3, 1.1.8.A.4, 1.1.8.C.1, 1.1.8.C.2, 1.1.8.C.3, 1.1.8.C.4, 1.2.8.A.1, 1.3.8.A.2, 1.3.8.A.3, 1.3.8.A.4, 1.3.8.B.2, 1.3.8.C.1, 1.4.8.A.1, 1.4.8.A.2, 1.4.8.A.3, 1.4.8.B.1, 1.4.8.A.2

## **Sample Band Lesson - Beginners**

**Objective:** Students will understand and perform "Merrily We Roll Along".

**Materials:** Standard of Excellence Pg. 9 #23

**Prior Knowledge and Experiences:** Students have learned to play the first 5 notes on their instrument. Students have also acquired knowledge regarding rest values.

**Procedures:**

- Start by having the students clap or sing the note letters using proper rhythms in time.
- Students repeat #1 adding fingerings while saying the notes.
- Have students play as a group.
- Teachers will analyze performance and offer corrections as needed.
- Have students play again as a group.
- Have students perform individually if needed and offer corrections as needed.
- Perform as a group one last time.

**Indicators of Success:**

- Students will perform with proper technique, i.e. tone, hand position, articulation.
- Students will perform using correct notes and rhythms at the teacher's tempo.

**VPA Standards Addressed:**

1.3.4.B.3

## **Sample String Lesson - Beginners**

**Objective:** Students will understand and perform "Twinkle Twinkle" (a.k.a. Mozart Melody).

**Materials:** Essential Elements 2000. Book 1. Pg.15 #43.

**Prior Knowledge and Experiences:** Students have learned to read and play the notes on their D and A strings on their instrument utilizing both pizzicato and bow. Students have also acquired an understanding of quarter notes and rests values.

### **Procedures:**

- Start by having the students say the note letters of the first line in time using proper rhythm.
- Review the first line again, instead saying what finger # instead of the note names..
- Have students play the first line pizzicato.
- Have students notice if any other line looks similar (the 3rd line is exactly the same).
- Have students say the note names of the second line in time using proper rhythm.
- Ask if anyone noticed any repetition or similarity within the second line (the first 2 measures repeats itself).
- Review the second line again, instead saying what finger #'s to use instead of the note names.
- Pizzicato the 2nd and third lines.
- Play the whole piece with the pizzicato and then with the bow.
- Teacher will analyze performance and offer corrections as needed.
- Have students perform individually if needed and offer corrections as needed.
- Perform as a group one last time.

### **Indicators of Success:**

- Students will perform with proper techniques i.e. left and right hand positions and movements, facilitating suitable tone production.
- Students will be able to perform both individually and as a group using correct notes and rhythms at the teacher's tempo.

### **VPA Standards Addressed:**

1.3.4.B.3

## **INTERDISCIPLINARY CONNECTIONS**

## **Interdisciplinary Connections**

Interdisciplinary learning develops real-world, multi-faceted knowledge. Integration identifies logical connections between and among the content and learning experiences in all areas of the curriculum. Integrating and connecting various content areas improves learning outcomes and provides more authentic and relevant experiences for students. Interdisciplinary connections both enrich and extend learning.

In Hainesport, interdisciplinary connections are studies that cross the boundaries of two or more district disciplines such as mathematics and art or literature and science. By looking for “essential concepts” and “big ideas,” we purposefully design deliberate integration of the various content areas wherever appropriate. This includes, but is not limited to examining how curriculum themes, project-based learning, understanding by design, essential questions, inquiry approaches, curriculum mapping, and the standards merge, while always keeping student best interests at the heart of this work.

Visual Art class lends itself to infuse a variety of different disciplines. A sculpture lesson based on balance incorporates math and science. Tessellations and grid drawings are directly connected to math and give students the opportunity to manipulate a number of math tools. Color mixing offers students experiences to test theories based on their predictions. Exposing students to different cultures through art allows an exploration of new ideas and techniques. Reading helps support a project’s goal and informs students about new authors/illustrators.

An Art class is teaming with a local post office to display artwork in their children’s wing.

Music integrates interdisciplinary connections to the general standards in a variety of ways. In English Language Arts, music plays a critical role due to its use of reading and singing lyrics, writing musical analyses and critiques, listening and performing. In Social Studies, connections to music are made through composers and their compositions, American and multicultural pieces and instruments. Music also incorporates math through reading and performing rhythmic notations. In Science, music provides an understanding of how instruments have specific timbres, pitches, and performance techniques. Technology is used consistently in music through the implementation of Chromebooks, iPads, and sound systems. Additionally, technology and media literacy is used in the creation of music through the use of musical notation software, music editing programs, flipcharts on the Interactive Boards, recording equipment, electronic instruments, and sound systems.

A music class will participate in a Wax Museum. This will be held during class, recorded, and turned into a multimedia presentation. As part of the exposition, each student



needs to select a composer based on a predetermined rubric. Then, the class will be split into groups of 3-4. Each student will write a short biography on the composer. The groups will then have to select an example of music the composer created. Each student will write a justification saying why that song is exemplary, using the key ideas from the rubric. The students will collaborate and share their information creating one final biography and song justification for the presentation. This will be done on a shared document. Each student will then decide the role they will play in the presentation. On the actual day of the Wax Museum, different students will take on different roles, such as composer/reader, art director, audio-visual technician, project director, etc. Parents are invited out to the Wax Museum.

The following areas are integrated into all areas of the instructional program:

## **English Language Arts/Language Arts Literacy -**

### **Anchor Standards for Reading**

#### **Key Ideas and Details**

- NJSLSA.R1. Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
- NJSLSA.R2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
- NJSLSA.R3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

#### **Craft and Structure**

- NJSLSA.R4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
- NJSLSA.R5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
- NJSLSA.R6. Assess how point of view or purpose shapes the content and style of a text.

#### **Integration of Knowledge and Ideas**

- NJSLSA.R7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
- NJSLSA.R8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
- NJSLSA.R9. Analyze and reflect on how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
- NJSLSA.R10. Read and comprehend complex literary and informational texts independently and proficiently with scaffolding as needed.

### **Anchor Standards for Writing**

#### **Text Types and Purposes**

- NJSLSA.W1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- NJSLSA.W2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
- NJSLSA.W3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

#### **Production and Distribution of Writing**

- NJSLSA.W4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- NJSLSA.W5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
- NJSLSA.W6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

#### **Research to Build and Present Knowledge**

- NJSLSA.W7. Conduct short as well as more sustained research projects, utilizing an inquiry-based research process, based on focused questions, demonstrating understanding of the subject under investigation.
- NJSLSA.W8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.
- NJSLSA.W9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

#### **Range of Writing**

- NJSLSA.W10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

#### **Anchor Standards for Speaking and Listening**

##### **Comprehension and Collaboration**

- NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
- NJSLSA.SL2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
- NJSLSA.SL3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

##### **Presentation of Knowledge and Ideas**

- NJSLSA.SL4. Present information, findings, and supporting evidence such that listener can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.
- NJSLSA.SL5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.
- NJSLSA.SL6. Adapt speech to a variety of contexts and communicative tasks; demonstrating command of formal English when indicated or appropriate.

## **Anchor Standards for Language**

### **Conventions of Standard English**

- NJSLSA.L1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- NJSLSA.L2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

### **Knowledge of Language**

- NJSLSA L3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

### **Vocabulary Acquisition and Use**

- NJSLSA L4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.
- NJSLSA L5. Demonstrate understanding of word relationships and nuances in word meanings.
- NJSLSA L6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

## **Mathematics -**

### **Mathematical Practices**

- NJSLSMATH.PRACTICE.MP1 Make sense of problems and persevere in solving them.
- NJSLS.MATH.PRACTICE.MP2 Reason abstractly and quantitatively.
- NJSLS.MATH.PRACTICE.MP3 Construct viable arguments and critique the reasoning of others.
- NJSLS.MATH.PRACTICE.MP4 Model with mathematics.
- NJSLS.MATH.PRACTICE.MP5 Use appropriate tools strategically.
- NJSLS.MATH.PRACTICE.MP6 Attend to precision.
- NJSLS.MATH.PRACTICE.MP7 Look for and make use of structure.
- NJSLS.MATH.PRACTICE.MP8 Look for and express regularity in repeated reasoning.

## **Science -**

### **Science and Engineering Practices**

1. Asking questions (for science) and defining problems (for engineering)
2. Developing and using models
3. Planning and carrying out investigations
4. Analyzing and interpreting data
5. Using mathematics and computational thinking
6. Constructing explanations (for science) and designing solutions (for engineering)
7. Engaging in argument from evidence
8. Obtaining, evaluating and communicating information

## **Social Studies -**

Social Studies Standard 6.3: Active Citizenship in the 21st Century: All students will acquire the skills needed to be active, informed citizens who value diversity and promote cultural understanding by working collaboratively to address the challenges that are inherent in living in an interconnected world.

## **Technology**

Computer Science and Design Thinking, Standard 8.2: Design Thinking: This standard outlines the technological design concepts and skills essential for technological and engineering literacy. The new framework design includes Engineering Design, Ethics and Culture, and the Effects of Technology on the Natural world among the disciplinary concepts.

Career Readiness, Life Literacies, and Key Skills, Standard 9.4 Life Literacies and Key Skills: This standard outlines key literacies and technical skills such as critical thinking, global and cultural awareness, and technology literacy that are critical for students to develop to live and work in an interconnected global economy.

### **Comprehensive Health and P.E. Practices**

- Acting as responsible and contributing member of society
- Building and maintaining healthy relationships
- Communicating clearly and effectively
- Resolving conflict
- Attending to personal health, emotional, social and physical well-being
- Engaging in an active lifestyle
- Making decisions
- Managing self
- Setting goals
- Using technology tools responsibly

### **Career Readiness, Life Literacies, and Key Skills Practices**

- Act as a responsible and contributing community member and employee.
- Attend to financial well-being.
- Consider the environmental, social and economic impacts of decisions.
- Demonstrate creativity and innovation.
- Utilize critical thinking to make sense of problems and persevere in solving them.
- Model integrity, ethical leadership and effective management.
- Plan education and career paths aligned to personal goals.
- Use technology to enhance productivity, increase collaboration and communicate effectively.
- Work productively in teams while using cultural/global competence.

## INSTRUCTIONAL SCOPE

**Instructional Scope for Visual Arts  
Grades K Through 5**

<b>Units</b>	<b>Unit Focus by Grade Cluster</b>		<b>Sessions by Grade</b>
<b>Collage</b>	<b>K - 2</b> <ul style="list-style-type: none"> <li>• Three Dimensional</li> <li>• Cut Paper</li> <li>• Torn Paper</li> </ul>	<b>3 - 5</b> <ul style="list-style-type: none"> <li>• Mosaic</li> <li>• Montage</li> <li>• Photomontage</li> <li>• Digital</li> </ul>	<b>K-2nd Grade</b> 3-6 Sessions  <b>3rd-5th Grade</b> 3-6 Sessions
<b>Drawing</b>	<b>K - 2</b> <ul style="list-style-type: none"> <li>• Abstract/Non-Representational</li> <li>• Realistic</li> <li>• Shape Drawings</li> <li>• Story Telling</li> </ul>	<b>3 - 5</b> <ul style="list-style-type: none"> <li>• Realism/ Art Nouveau</li> <li>• Surrealism</li> </ul>	<b>K-2nd Grade</b> 8-11 Sessions  <b>3rd-5th Grade</b> 6-9 Sessions
<b>Painting</b>	<b>K - 2</b> <ul style="list-style-type: none"> <li>• Abstract/Non-Representational</li> <li>• Portrait</li> <li>• Landscape</li> <li>• Animal</li> </ul>	<b>3 - 5</b> <ul style="list-style-type: none"> <li>• Mixed-Media</li> <li>• Still Life</li> <li>• Realistic</li> <li>• Multicultural</li> <li>• Pop Art</li> </ul>	<b>K-2nd Grade</b> 6-9 Sessions  <b>3rd-5th Grade</b> 4-7 Sessions
<b>Printmaking</b>	<b>K - 2</b> <ul style="list-style-type: none"> <li>• Stamping</li> <li>• Engraving</li> <li>• Monoprinting</li> </ul>	<b>3 - 5</b> <ul style="list-style-type: none"> <li>• Engraving</li> <li>• Monoprinting</li> <li>• Relief</li> </ul>	<b>K-2nd Grade</b> 2-4 Sessions  <b>3rd-5th Grade</b> 5-8 Sessions
<b>Sculpture</b>	<b>K - 2</b> <ul style="list-style-type: none"> <li>• Sculpting in the Round</li> <li>• Assemblage</li> </ul>	<b>3 - 5</b> <ul style="list-style-type: none"> <li>• Sculpting in the Round</li> <li>• Assemblage</li> <li>• Relief</li> </ul>	<b>K-2nd Grade</b> 3-6 Sessions  <b>3rd-5th Grade</b> 4-6 Sessions

## Instructional Scope for Visual Art Grades 6 Through 8

<b>Grade 6</b>	<b>Grade 7 – 8</b> Building upon content learned in 6 <sup>th</sup>	<b>Time Frame</b>
<b>Art Production</b> Various grade level appropriate songs in a variety of genre	<b>Art Production</b> Various grade level appropriate songs in a variety of genre	15-20 sessions
<b>Art History/Appreciation</b> <ul style="list-style-type: none"> <li>• Ancient</li> <li>• Middle Ages</li> <li>• Renaissance</li> <li>• Realism</li> <li>• Romanticism</li> <li>• Modern</li> <li>• Contemporary</li> </ul>	<b>Art History/Appreciation</b> <ul style="list-style-type: none"> <li>• Ancient</li> <li>• Middle Ages</li> <li>• Renaissance</li> <li>• Realism</li> <li>• Impressionism</li> <li>• Surrealism</li> <li>• Cubism</li> <li>• Romanticism</li> <li>• Modern</li> <li>• Contemporary</li> </ul>	5-8 sessions
<b>Elements and Principles</b> <ul style="list-style-type: none"> <li>• Line</li> <li>• Shape</li> <li>• Color</li> <li>• Form</li> <li>• Texture</li> <li>• Value</li> <li>• Space</li> </ul>	<b>Elements and Principles</b> <ul style="list-style-type: none"> <li>• Line</li> <li>• Shape</li> <li>• Color</li> <li>• Form</li> <li>• Texture</li> <li>• Value</li> <li>• Space</li> </ul>	15-20 sessions
<b>Aesthetics/Critique</b> <ul style="list-style-type: none"> <li>• What is art?</li> <li>• What is the meaning of the artwork? <ul style="list-style-type: none"> <li>◦ “published” art forms</li> <li>◦ student art forms</li> </ul> </li> </ul>	<b>Aesthetics/Critique</b> <ul style="list-style-type: none"> <li>• What is the meaning of the artwork?</li> <li>• What is the quality of the craftsmanship and elements/principles that make the art successful? <ul style="list-style-type: none"> <li>◦ “published” art forms</li> <li>◦ student art forms</li> </ul> </li> </ul>	3-5 sessions
<b>Careers</b> <ul style="list-style-type: none"> <li>• Animator</li> <li>• Architect</li> <li>• Art Critic</li> <li>• Cartoonist</li> <li>• Craftsperson</li> <li>• Curator</li> <li>• Docent</li> <li>• Illustrator</li> <li>• Photographer</li> </ul>	<b>Careers</b> <ul style="list-style-type: none"> <li>• Animator</li> <li>• Architect</li> <li>• Art Critic</li> <li>• Artisan</li> <li>• Cartoonist</li> <li>• Craftsperson</li> <li>• Curator</li> <li>• Docent</li> <li>• Graphic Designer</li> <li>• Illustrator</li> <li>• Industrial Designer</li> <li>• Photographer</li> </ul>	3-5 sessions

Please note implementation of the various contents will overlap at times throughout the year and will vary by grade level. The content sessions are not required to be consecutive.

## Instructional Scope for Music Grades K Through 5

Subject	Content	Time Frame
<b>Melody</b>	<ul style="list-style-type: none"> <li>• Singing</li> <li>• Note reading</li> <li>• Pitch matching</li> <li>• Melodic direction</li> <li>• Appropriate vocabulary</li> </ul>	8-10 Sessions
<b>Rhythm</b>	<ul style="list-style-type: none"> <li>• Rhythmic notation</li> <li>• Steady beat</li> <li>• Meter</li> <li>• Classroom percussion instrument</li> <li>• Appropriate vocabulary</li> </ul>	8-10 Sessions
<b>Instruments</b>	<ul style="list-style-type: none"> <li>• Identification by sight and sound</li> <li>• Instrument families</li> <li>• Proper playing technique</li> <li>• Acoustics</li> </ul>	6-8 Sessions
<b>Movement and Dance</b>	<ul style="list-style-type: none"> <li>• Purposeful movement</li> <li>• Multicultural and historical dance</li> <li>• Correlation of music, dance and other visual and performing arts</li> </ul>	4-6 Sessions
<b>History, Culture, and Climate</b>	<ul style="list-style-type: none"> <li>• Composers and Genres</li> <li>• Historical and cultural context</li> <li>• Music listening skills</li> </ul>	4-6 Sessions
<b>Composition</b>	<ul style="list-style-type: none"> <li>• Lyric writing</li> <li>• Improvisation</li> <li>• Rhythmic and melodic phrases</li> </ul>	6-8 Sessions
<b>Theatre</b>	<ul style="list-style-type: none"> <li>• Performance</li> <li>• Movement</li> <li>• Improvisation</li> <li>• Vocal technique</li> </ul>	4-6 Sessions
<b>Recorders (Grade 3 Only)</b>	<ul style="list-style-type: none"> <li>• Self-critique</li> <li>• Melodic and rhythmic note reading</li> <li>• Performance techniques</li> </ul>	24 Sessions

Please note implementation of the various contents will overlap at times throughout the year and will vary by grade level. The content sessions are not required to be consecutive.



## Grades K-2 Overview of Music Units of Study

The chart below represents the required area of concentration for the designated areas of study and grade levels.

Subject of Unit (Linked to Unit)	Content	K Introduction to:	Grade 1 Introduction/ Development of:	Grade 2 Development of:
<u>Melody</u>	<ul style="list-style-type: none"> <li>• Singing</li> <li>• Note reading</li> <li>• Pitch matching</li> <li>• Melodic direction</li> <li>• Harmonic direction</li> <li>• Appropriate vocabulary</li> </ul>	<ul style="list-style-type: none"> <li>• Singing and speaking voice</li> <li>• Pitch matching</li> <li>• Melodic direction</li> <li>• Appropriate vocabulary</li> </ul>	<ul style="list-style-type: none"> <li>• Singing</li> <li>• Pitch matching</li> <li>• Melodic direction</li> <li>• Appropriate vocabulary</li> </ul>	<ul style="list-style-type: none"> <li>• Singing</li> <li>• Note reading</li> <li>• Pitch matching</li> <li>• Melodic direction</li> <li>• Appropriate vocabulary</li> </ul>
<u>Rhythm</u>	<ul style="list-style-type: none"> <li>• Rhythmic notation</li> <li>• Appropriate vocabulary</li> <li>• Steady beat</li> <li>• Meter</li> <li>• Articulate rhythms on body and classroom percussion instrument</li> </ul>	<ul style="list-style-type: none"> <li>• Appropriate vocabulary</li> <li>• Steady beat</li> <li>• Articulate rhythms</li> <li>• Articulate rhythms on body and classroom percussion instruments</li> </ul>	<ul style="list-style-type: none"> <li>• Appropriate vocabulary</li> <li>• Articulate rhythms on body and classroom percussion instruments</li> </ul>	<ul style="list-style-type: none"> <li>• Rhythmic notation</li> <li>• Appropriate vocabulary</li> <li>• Meter</li> <li>• Articulate rhythms on body and classroom percussion instruments</li> </ul>
<u>Instruments</u>	<ul style="list-style-type: none"> <li>• Identification by sight and sound</li> <li>• Instrument families</li> <li>• Proper playing technique</li> <li>• Acoustics</li> </ul>	<ul style="list-style-type: none"> <li>• Identification by sight and sound</li> <li>• Instrument families</li> <li>• proper playing technique</li> </ul>	<ul style="list-style-type: none"> <li>• Identification by sight and sound</li> <li>• Instrument families</li> <li>• Proper playing technique</li> </ul>	<ul style="list-style-type: none"> <li>• Identification by sight and sound</li> <li>• Instrument families</li> <li>• Proper playing technique</li> <li>• Tone color</li> </ul>
<u>Movement and Dance</u>	<ul style="list-style-type: none"> <li>• Purposeful movement</li> <li>• Multicultural and historical dance</li> <li>• Correlation of music, dance and other visual and performing arts</li> </ul>	<ul style="list-style-type: none"> <li>• Purposeful movement</li> <li>• Multicultural and historical dance</li> <li>• Correlation of music, dance, and other visual and performing arts</li> </ul>	<ul style="list-style-type: none"> <li>• Purposeful movement</li> <li>• Multicultural and historical dance</li> <li>• Correlation of music, dance, and other visual and performing arts</li> </ul>	<ul style="list-style-type: none"> <li>• Purposeful movement</li> <li>• Multicultural and historical dance</li> <li>• Correlation of music, dance, and other visual and performing arts</li> </ul>
<u>History, Culture and Climate</u>	<ul style="list-style-type: none"> <li>• Historical and cultural context</li> <li>• Music listening skills</li> </ul>	<ul style="list-style-type: none"> <li>• Historical and cultural context</li> <li>• Music listening skills</li> </ul>	<ul style="list-style-type: none"> <li>• Historical and cultural context</li> <li>• Music listening skills</li> </ul>	<ul style="list-style-type: none"> <li>• Historical and cultural context</li> <li>• Music listening skills</li> </ul>
<u>Composition</u>	<ul style="list-style-type: none"> <li>• Lyric writing</li> <li>• Improvisation</li> <li>• Rhythmic and melodic phrases</li> </ul>	<ul style="list-style-type: none"> <li>• Lyric writing</li> <li>• Rhythmic and melodic phrases</li> </ul>	<ul style="list-style-type: none"> <li>• Lyric writing</li> <li>• Rhythmic and melodic phrases</li> </ul>	<ul style="list-style-type: none"> <li>• Lyric writing</li> <li>• Rhythmic and melodic phrases</li> <li>• Improvisation</li> </ul>
<u>Theatre</u>	<ul style="list-style-type: none"> <li>• Performance</li> <li>• Movement</li> <li>• Improvisation</li> <li>• Vocal technique</li> <li>• Audience behavior</li> </ul>	<ul style="list-style-type: none"> <li>• Performance</li> <li>• Movement</li> <li>• Improvisation</li> <li>• Vocal technique</li> <li>• Audience behavior</li> </ul>	<ul style="list-style-type: none"> <li>• Performance</li> <li>• Movement</li> <li>• Improvisation</li> <li>• Vocal technique</li> <li>• Audience behavior</li> </ul>	<ul style="list-style-type: none"> <li>• Performance</li> <li>• Movement</li> <li>• Improvisation</li> <li>• Vocal technique</li> <li>• Audience behavior</li> </ul>

## Grades 3-5 Overview of Music Units of Study

The chart below represents the required area of concentration for the designated areas of study and grade levels.

Subject of Unit (Linked to Unit)	Content	Grade 3 Practice in:	Grade 4 Consistency in:	Grade 5 Maintenance of:
<u>Melody</u>	<ul style="list-style-type: none"> <li>• Singing</li> <li>• Note reading</li> <li>• Pitch matching</li> <li>• Melodic direction</li> <li>• Harmonic direction</li> <li>• Appropriate vocabulary</li> </ul>	<ul style="list-style-type: none"> <li>• Singing</li> <li>• Note reading</li> <li>• Pitch matching</li> <li>• Melodic direction</li> <li>• Harmonic texture</li> <li>• Appropriate vocabulary</li> </ul>	<ul style="list-style-type: none"> <li>• Singing</li> <li>• Note reading</li> <li>• Pitch matching</li> <li>• Melodic direction</li> <li>• Harmonic texture</li> <li>• Harmonic direction</li> <li>• Appropriate vocabulary</li> </ul>	<ul style="list-style-type: none"> <li>• Singing</li> <li>• Note reading</li> <li>• Pitch matching</li> <li>• Melodic direction</li> <li>• Harmonic texture</li> <li>• Harmonic direction</li> <li>• Appropriate vocabulary</li> </ul>
<u>Rhythm</u>	<ul style="list-style-type: none"> <li>• Rhythmic notation</li> <li>• Appropriate vocabulary</li> <li>• Steady beat</li> <li>• Meter</li> <li>• Articulate rhythms on body and classroom percussion instrument</li> </ul>	<ul style="list-style-type: none"> <li>• Rhythmic notation</li> <li>• Appropriate vocabulary</li> <li>• Meter</li> <li>• Articulate rhythms on body and classroom percussion instruments</li> </ul>	<ul style="list-style-type: none"> <li>• Rhythmic notation</li> <li>• Appropriate vocabulary</li> <li>• Meter</li> <li>• Articulate rhythms on body and classroom percussion instruments</li> </ul>	<ul style="list-style-type: none"> <li>• Rhythmic notation</li> <li>• Appropriate vocabulary</li> <li>• Meter</li> <li>• Articulate rhythms on body and classroom percussion instruments</li> </ul>
<u>Instruments</u>	<ul style="list-style-type: none"> <li>• Identification by sight and sound</li> <li>• Instrument families</li> <li>• Proper playing technique</li> <li>• Acoustics</li> </ul>	<ul style="list-style-type: none"> <li>• Recorders</li> <li>• Self critique</li> <li>• Melodic and rhythmic note reading</li> <li>• Performance techniques</li> </ul>	<ul style="list-style-type: none"> <li>• Identification by sight and sound</li> <li>• Instrument families</li> <li>• Proper playing techniques</li> <li>• Acoustics</li> </ul>	<ul style="list-style-type: none"> <li>• Identification by sight and sound</li> <li>• Instrument families</li> <li>• Proper playing technique</li> <li>• Tone color</li> <li>• Acoustics</li> </ul>
<u>Movement and Dance</u>	<ul style="list-style-type: none"> <li>• Purposeful movement</li> <li>• Multicultural and historical dance</li> <li>• Correlation of music, dance and other visual and performing arts</li> </ul>	<ul style="list-style-type: none"> <li>• Purposeful movement</li> <li>• Multicultural and historical dance</li> <li>• Correlation of music, dance, and other visual and performing arts</li> </ul>	<ul style="list-style-type: none"> <li>• Purposeful movement</li> <li>• Multicultural and historical dance</li> <li>• Correlation of music, dance, and other visual and performing arts</li> </ul>	<ul style="list-style-type: none"> <li>• Purposeful movement</li> <li>• Multicultural and historical dance</li> <li>• Correlation of music, dance, and other visual and performing arts</li> </ul>
<u>History, Culture and Climate</u>	<ul style="list-style-type: none"> <li>• Historical and cultural context</li> <li>• Music listening skills</li> </ul>	<ul style="list-style-type: none"> <li>• Historical and cultural context</li> <li>• Music listening skills</li> </ul>	<ul style="list-style-type: none"> <li>• Historical and cultural context</li> <li>• Music listening skills</li> </ul>	<ul style="list-style-type: none"> <li>• Historical and cultural context</li> <li>• Music listening skills</li> </ul>
<u>Composition</u>	<ul style="list-style-type: none"> <li>• Lyric writing</li> <li>• Improvisation</li> <li>• Rhythmic and melodic phrases</li> </ul>	<ul style="list-style-type: none"> <li>• Lyric writing</li> <li>• Rhythmic and melodic phrases</li> <li>• Improvisation</li> </ul>	<ul style="list-style-type: none"> <li>• Lyric writing</li> <li>• Rhythmic and melodic phrases</li> <li>• Improvisation</li> </ul>	<ul style="list-style-type: none"> <li>• Lyric writing</li> <li>• Rhythmic and melodic phrases</li> <li>• Improvisation</li> </ul>
<u>Theatre</u>	<ul style="list-style-type: none"> <li>• Performance</li> <li>• Movement</li> <li>• Improvisation</li> <li>• Vocal technique</li> </ul>	<ul style="list-style-type: none"> <li>• Performance</li> <li>• Movement</li> <li>• Improvisation</li> <li>• Vocal technique</li> </ul>	<ul style="list-style-type: none"> <li>• Performance</li> <li>• Movement</li> <li>• Improvisation</li> <li>• Vocal technique</li> </ul>	<ul style="list-style-type: none"> <li>• Performance</li> <li>• Movement</li> <li>• Improvisation</li> <li>• Vocal technique</li> </ul>

## Instructional Scope for Music Grades 6 – 8

<b>Grade 6</b>	<b>Grades 7-8</b> Building upon content learned in 6 <sup>th</sup> Electives are offered based on student interest allow for student choice	<b>Grades 6-8 Time Frame</b>
<b>Singing</b> Various grade level appropriate songs in a variety of genre	<b>Singing</b> Various grade level appropriate songs in a variety of genre	<b>Singing</b> 5 Sessions
<b>Music History, Culture, Climate/Appreciation</b> <ul style="list-style-type: none"> <li>• Jazz</li> <li>• Spirituals</li> <li>• Classical</li> <li>• Rock</li> <li>• Folk and Dance (Greek Folk Music and American Folk Music)</li> <li>• Multicultural music and dance (African, South American, Native American, etc.)</li> </ul>	<b>Music History, Culture, Climate/Appreciation</b> <ul style="list-style-type: none"> <li>• Jazz</li> <li>• Spirituals</li> <li>• Classical</li> <li>• Rock</li> <li>• Folk and Dance (American Folk Music)</li> <li>• Multicultural music and dance (African, South American, Native American, etc.)</li> </ul>	<b>Music History Culture, Climate/ Appreciation</b> 10-12 Sessions
<b>Musical Theory/Composition</b> <ul style="list-style-type: none"> <li>• Notation and Marking</li> <li>• Rhythm</li> <li>• Dynamics</li> <li>• Time Signatures (2/4, 4/4)</li> </ul>	<b>Musical Theory/Composition</b> <ul style="list-style-type: none"> <li>• Notation and Marking</li> <li>• Rhythm</li> <li>• Dynamics</li> <li>• Time Signatures (2/4, 4/4, 3/4, irregular meter)</li> </ul>	<b>Musical Theory</b> 8-10 Sessions
<b>Theatre, Movement, and Dance</b> Musicals (examples): <ul style="list-style-type: none"> <li>• Newsies</li> <li>• Music Man</li> <li>• The King and I</li> <li>• Disney Live Action</li> </ul>	<b>Theatre, Movement, and Dance</b> <b>Musicals</b> (examples): <ul style="list-style-type: none"> <li>• West Side Story</li> <li>• South Pacific</li> <li>• Little Shop of Horrors</li> <li>• Stomp</li> </ul>	<b>Musicals</b> 6-7 Sessions
<b>Careers</b> <ul style="list-style-type: none"> <li>• Composer</li> <li>• Conductor</li> <li>• Director</li> <li>• Lyricist</li> <li>• Set director</li> <li>• Choreographer</li> <li>• Lighting director</li> <li>• Stage manager</li> </ul>	<ul style="list-style-type: none"> <li>• Sound director</li> <li>• Costume designer</li> <li>• Property manager</li> <li>• Author</li> <li>• Orchestrator</li> <li>• Musician</li> <li>• Videographer</li> </ul>	<b>Careers</b> 3-5 Sessions

## **Instructional Scope Instrumental Music**

### **ELEMENTARY SCHOOL**

- Instruction is provided on string, wind, and percussion instruments during the school day.
- Instruction on stringed instruments begins at grade three; instruction on wind and percussion instruments begins at grade four.
- Students are taught in small, homogeneous instrumental groupings.
- Band and Orchestra (or small ensemble) experiences will be offered to all instrumental music students.
- Supplemental experiences are offered (i.e.-Honors Band, All SJ Elementary Honors Orchestra) for gifted and talented students according to their abilities and interest.

### **MIDDLE SCHOOL**

- Novice and intermediate instruction is available on woodwind, string, brass, and percussion instruments during the school day.
- Students are taught in homogeneous instrument groupings during the school day.
- Instrumental Ensembles, Concert Band and Orchestra are scheduled so that all members of the ensemble meet as a unit, throughout the school year, after school.
- Each large ensemble presents a minimum of 2 performances each year for parents, peers, and the community.
- Musicians and music institutions in the community are utilized, when available, to enhance and strengthen the school music curriculum.
- Supplemental experiences are offered for musically gifted and talented students according to their abilities and interest (e.g. Regional and All-State Band and Orchestra).

## **INSTRUMENTAL BAND PERFORMANCE LEVELS**

### **Novice students will have met the following proficiencies:**

- Identify the parts of the instrument and demonstrate proper care of the instrument.
- Practice good posture.
- Make use of articulation, tonguing and slurring.
- Understand the whole note, dotted half note, half note, quarter note, and eighth note values and their corresponding rests.
- Demonstrate appropriate hand and playing position for corresponding instruments.
- Play a one octave scale (Concert Bb).
- Perform first band arrangement (e.g. Victor's March; Yamaha Band Student, Pg. 9).
- Experience ensemble playing by performing with Band.
- Play in the time signatures of 4/4, 3/4, and 2/4.
- Demonstrates an understanding of basic music terms and signs.
- Generally maintain his/her part.

### **Intermediate students will have met the following proficiencies:**

- Continue to use correct playing position and posture.
- Improve tone quality.
- Focus on the concept of playing in time.
- Interpret dotted half note; half note; dotted quarter, eighth note combinations; triplet; sixteenth notes; sixteenth note, eighth note combinations and their corresponding rests.
- Play the scales of Concert Bb, F, Eb, and C Major.
- Continue their ensemble experience by participating in Band rehearsals and concerts.
- Recognize key signatures of up to four flats and one sharp.
- Demonstrate the articulations of staccato and legato.
- Learn to follow the cues and the beat of the conductor.
- Play a solo.
- Relate music to other disciplines.
- Improvise simple melodic embellishments.
- Demonstrate, through performance, an understanding of basic music terms and signs.
- Maintain his/her part more independently.
- Tune their instrument with teacher assistance.

### **Advanced students will have met the following proficiencies:**

- Play with improved and more controlled tone quality.
- Play major scales up to four flats and four sharps.
- Interpret music with the correct tempo and dynamics.
- Play in cut time and 6/8 time.
- Play and perform in Concert Band, Jazz Ensemble (if appropriate), and/or small ensembles.
- Play and interpret a varied repertoire of music from various cultures and periods in music history.
- Play minor scales, up to two flats and two sharps.
- Sight-read music.
- Continue to refine their ability to interpret beat patterns, phrases, dynamics, and cues from the conductor.
- Improvise melodic accompaniments and create accompaniments to simple melodies (Gifted and talented).

- Identify common terms used in music and other related arts.
- Demonstrate, through performance/sight-reading, an understanding of music terms and signs.
- Fully maintain his/her part.
- Learn to blend and balance tone colors with good intonation when performing in small or large ensembles.

**INSTRUMENTAL STRINGS**  
**PERFORMANCE LEVELS**  
**Grades 7 & 8**

**Novice students will have met the following proficiencies:**

- Identify the parts of their instrument and demonstrate proper care of the instrument.
- Use the correct playing position of the instrument and bow.
- Understand the difference between arco and pizzicato.
- Identify and use the whole note, dotted half note, half note, quarter note, and eighth note values and their corresponding rests.
- Recognize and understand up-bow and down-bow.
- Understand 4/4, 3/4 and 2/4 meters.
- Use the whole bow or partial bow, and be able to do bow lifts.
- Have knowledge of the one octave scale of D Major.
- Play beginner songs such as "Twinkle, Twinkle Little Star".
- Experience ensemble playing by participating in the Orchestra.
- Generally maintain his/her part.
- Identify and use basic music terms and signs.

**Intermediate students will have met the following proficiencies:**

- Use the correct playing position of their instrument and bow.
- Play with improved tone quality.
- Play reasonably well in tune in the first position.
- Interpret dotted quarter note, eighth note combinations; dotted eighth, sixteenth note combinations; eighth, sixteenth note combinations; four sixteenth note rhythms by counting and playing.
- Play a one octave C, G, D and F Major scale on their instrument.
- Have further experience of ensemble playing through participation in the Orchestra and smaller string ensembles.
- Understand naturals- using the "low" second finger on violin and viola and second finger and half position cello and bass.
- Interpret key signatures in the keys of C, G and D.
- Understand and play open string double stops.
- Begin to interpret the styles of music written by various composers from all periods of music.
- Learn to follow the cues and beat of a conductor.
- Improvise simple melodic embellishments or create an accompaniment to a simple melody.
- Relate music to other disciplines, e.g. math, social studies, art, language arts.
- Demonstrate, through performance, an understanding of basic music terms and signs.
- Tune their instrument with teacher assistance.
- Maintain his/her part more independently.
- Bow simple slurs, staccatos and hooked bow strokes on their instrument.

**Advanced students will have met the following proficiencies:**

- Play with improved and more controlled tone quality.
- Correct their intonation through listening and adjusting their fingers to the correct pitch.
- Play a two-octave major scale up to two flats and three sharps.
- Play harmonics.
- Interpret music with the correct tempo and dynamics and style.
- Interpret and play in cut time and 6/8 time.
- Play a varied repertoire of music in the String Orchestra.

- Shift into the second and third positions on violin and viola and the second, third, and fourth positions on the cello and bass.
- Play and interpret a varied repertoire of music from different cultures and periods of music.
- Acquire the ability to read music at sight.
- Interpret the beat patterns, phrases, dynamics, and cues from the conductor more accurately.
- Learn how to blend and balance tone colors in the String Orchestra.
- Begin using the vibrato technique on their instruments.
- Improvise melodic embellishments and create accompaniments to simple melodies.
- Identify common terms used in music and other related arts.
- Tune his/her instrument.
- Fully maintain his/her part.
- Play with a variety of bowing styles including staccato, spiccato, and legato, in order to play expressively and communicate the intention of the composer.



## **7th Grade Electives for Visual Arts**

- Coding Clubs**
- Instrumental Band**
- Chorus Club**

## **Musical Theater Grades 2-8**

### **Overview:**

Students will gain an understanding and appreciation for a musical through the study of its components, watching a video of a live production, reading and performing selected scenes from appropriate shows, and giving a presentation about an assigned musical.

### **Goals:**

- Students will gain an understanding of a musical and its components.
- Students will gain self-assurance in oral presentations.

### **Driving Questions:**

- Why should I study musicals?
- How can I improve my performing ability?
- What makes a great musical?
- What makes a great performer and performance?

### **Suggested Scope:**

- One Quint

### **Sequence – Outline of Suggested Lessons:**

- Pre-test to measure the students' general knowledge and review previously covered concepts.
- Oral presentation of a Broadway show using the information supplied on a Broadway Show brochure.
- Discussion and optional research on the sources of musicals including books (*Phantom of the Opera*, *Les Miserables*, etc.) and fairy tales (*Into the Woods*, *Beauty and the Beast*, etc.).
- Researching a past Broadway show, and/or a famous composer, choreographer, director, or lyricist.
- Watching a live recorded performance of the musical *Into the Woods*. Noting the song titles, main characters and their voice categories, and performing selected scenes.

### **Culminating Activities:**

- Choosing an appropriate role for themselves, and other members of the class, students will perform a scene from *Into the Woods* using some props and costumes.
- Students will make a musical presentation to the class. Choosing a group to work with, they will watch a video of a musical together, design a poster or playbill with information about their show, and make a presentation to the class of their favorite scene.

### **Suggested Vocabulary:**

- |                    |                     |                      |
|--------------------|---------------------|----------------------|
| • A Cappella       | • Director          | • Properties Manager |
| • Accompaniment    | • Duet              | • Scenic Designer    |
| • Author           | • Prima Donna       | • Stage Manager      |
| • Ballad           | • Ensemble          | • Solo               |
| • Choreographer    | • Lighting Director | • Sound Director     |
| • Composer         | • Lyricist          |                      |
| • Conductor        | • Makeup Artist     |                      |
| • Costume Designer | • Musical Director  |                      |

Classroom

Management

Technology

Instructional Strategies

## INSTRUCTIONAL STRATEGIES

## Instructional Strategies

"The future belongs to young people with an education and the imagination to create."

*~President Barack Obama*

In order to achieve the goals of our Visual Performing Arts Curriculum and address the various learning styles and multiple intelligences of all our students, teachers must maintain a repertoire of appropriate, effective, and flexible strategies and resources. Students learn best through personal experiences and by connecting new information to what they already know.

In Art, a gradual release of the responsibility model and/or workshop model provides students the opportunity to develop their artistic skills and display their creativity. Gradual release begins with teacher modeling. The teacher explains the strategy, skill, element of art or principle of design, demonstrating how to execute it successfully, and thinks aloud to model the mental processes used to make decisions while creating. After explicit modeling, the teacher gradually gives the students more responsibility for task completion. This is referred to as guided practice. The teacher and student practice the strategy/skill together. The teacher scaffolds the students' attempts and supports student's thinking and creating while providing feedback. After a period of practice, students may then try the strategy/skill on their own. This is referred to as independent practice. The students continue to receive regular feedback from the teacher as well as from other students. The model ultimately leads to the application of the strategy/skill in authentic situations.

Music is an active, participatory subject and should give its participants opportunities to explore its many facets. Active participation involving musical instruments from a simple wood block to a violin concerto or even singing a simple melody can provide any child of any age or ability with an experience of musical expression. Relating that expressive experience to the theoretical aspects of music (e.g. note and rhythm reading) can motivate a child to appreciate the technical aspects of its study and allow him/her to achieve musical success. Kinesthetic activities from simple gross motor movements to sophisticated dance routines will reinforce rhythm concepts as well as give the child a much-needed outlet for physical self-expression and awareness.

A historical study of music and art (e.g. reading about composers and artists and the times they lived) presents the child with a view of music and art in his society and the ongoing role it plays in our lives. Through the use of the curriculum, students will experience sounds, instruments, and artwork from other cultures broadening their appreciation and tolerance for other people. Artistic experiences are woven into the fabric of our daily life. Our curriculum seeks to enrich, enhance and strengthen the threads within all of our students.

Within the art and music classroom, teachers will have a variety of types of learners. These students will range from students who are extremely adept to those who are reluctant or struggling with media or processes. Visual and Performing Arts teachers will hold high expectations for all students regardless of their aptitude for learning. In order for all children to perform at their personal best, differentiation of instruction is essential. This may include, but is not limited to the following strategies:

- Providing multiple assignments within each unit of study, tailored for students of different levels of achievement.

- Allowing students to choose, with the teacher's guidance, ways to learn and how to demonstrate what they learned.
- Cultivating an environment that values creativity, problem solving, and student-driven exploration.
- Providing varied materials and mediums for creation and production.
- Structuring class assignments/projects so they require high levels of creative and critical thinking, but permit a range of opportunities for choice.
- Creating learning opportunities and activities geared to different learning styles, readiness, and levels of interest.
- Providing students with opportunities to explore topics in which they have strong interest or find personal meaning.
- The teacher scaffolds the students' attempts and supports student's thinking, giving feedback during conferring or classroom discussions.

Whether teachers differentiate content, process, or product, responding to the unique needs of learners is a paramount part of implementing the arts curriculum at all grade levels.

The regular use of cooperative learning affords students the opportunity to become active participants in their learning process. Integrating the arts with other disciplines and across the curriculum encourages and supports creativity and encourages students to make connections between content areas. By employing varied and engaging strategies appropriately, teachers assist students in applying their learning to their everyday lives.

The following tables incorporate strategies and suggestions from professional literature, internet resources, New Jersey Student Learning Standards, and Hainesport professionals. The chart is organized according to the National Art Standards, including Presenting, Creating, Responding and Connecting. Within each instructional component are descriptors and a list of suggested strategies.

## INSTRUCTIONAL STRATEGIES

### Presenting

Strategy	Description	Suggestions for Implementation
Brainstorming	Gathering and recording all ideas about a topic in order to create a broad creative pool that will later be organized.	<ul style="list-style-type: none"> <li>● Allow for all students to collaborate in order to foster ownership and engagement</li> <li>● Represent diverse student-generated ideas about a topic</li> <li>● Allow students time to activate prior knowledge, make connections and explore new relationships</li> </ul>
Bulletin Board	An interactive visual that provides students an opportunity to explore a particular concept in greater depth.	<ul style="list-style-type: none"> <li>● Students use the board to share and report about a concept</li> <li>● Teachers post questions for investigation and reflection</li> </ul>
Displays & Models	Interactive, visual, conceptually-oriented devices that incorporate student involvement (ex. data representations, bulletin boards, posters, PowerPoint/Slides, photographs, instruments).	<ul style="list-style-type: none"> <li>● Professional presentations (e.g. Broadway, Art Museums, galleries)</li> <li>● PowerPoint/Slides presentations</li> <li>● Video camera usage</li> <li>● Windows Movie Maker</li> <li>● Invite student contributions</li> <li>● Teacher modeling</li> <li>● Peer modeling</li> <li>● Recorder Dudes (Recorder fingering charts)</li> <li>● ActivBoards</li> <li>● Chromebooks</li> <li>● Websites: YouTube videos</li> </ul>
Examining Works of Art	Using various multimedia materials to increase depth and breadth of understanding of concepts. Resources may include, but need not be limited to, internet images, songs, albums, concerts, movies, theatre productions, art and music periodicals, newspapers, art and music reference books, posters, and student work.	<ul style="list-style-type: none"> <li>● Assist students in connecting art concepts through exposure to related art forms</li> <li>● Analyze pieces of visual art/music               <ul style="list-style-type: none"> <li>○ What do you see/think/wonder?</li> </ul> </li> </ul>
Graphic Representations	Information organized and presented graphically; pictorial device demonstrating literacy concepts. Examples: charts, diagrams, maps, etc.	<ul style="list-style-type: none"> <li>● Venn diagrams</li> <li>● Evaluate/record information</li> <li>● Various formats, e.g. chart, graph</li> <li>● Summarize/synthesize information</li> <li>● Vocal anatomy</li> <li>● Instrumental music</li> <li>● Listening maps</li> </ul>

<b>Modeling Goals</b>	Demonstrating art concepts, skills, techniques, and/or tools and instruments. Demonstrations can be teacher-directed, student-directed, or directed by a guest artist.	<ul style="list-style-type: none"> <li>● Help students synthesize art/music concepts, and/or demonstrate problem-solving techniques</li> <li>● Present skills and proper techniques</li> <li>● Motivate student interest</li> <li>● Utilize proper safety procedures</li> <li>● Generate discussions</li> <li>● Instrumental music demos</li> <li>● Theater acting exercises</li> <li>● Echo singing</li> <li>● Echoing rhythms with clapping or instruments</li> </ul>
<b>Thinking Aloud</b>	Verbalizing “inner dialogue” or thought processes used in the creation or analysis of work.	Provide students with a strategy for: <ul style="list-style-type: none"> <li>● Problem-solving</li> <li>● Decision-making</li> <li>● Implementing the creative process</li> <li>● Effectively communicating ideas</li> </ul>

### Creating

<b>Strategy</b>	<b>Description</b>	<b>Suggestions for Implementation</b>
Aural Training	Training musicians to identify, solely by hearing, pitches, intervals, melody, chords, rhythms, and other basic elements of music.	<ul style="list-style-type: none"> <li>● Students match teacher’s pitch, rhythm, tempo, dynamics and timbre using instrument and/or voice</li> </ul>
Exploration	Students will be given the opportunity to explore new materials and instruments.	<ul style="list-style-type: none"> <li>● Build confidence through experimenting</li> <li>● Opportunity to experiment with the limits of the materials</li> </ul>
Displays & Models	Interactive, visual, conceptually-oriented devices that incorporate student involvement (ex. data representations, bulletin boards, posters, PowerPoint/Slides, photographs, instruments).	<ul style="list-style-type: none"> <li>● Professional presentations and show (e.g. Broadway, Art museums, galleries)</li> <li>● PowerPoint/Slides presentations</li> <li>● Windows Movie Maker/Tik Tok</li> <li>● Student contributions</li> <li>● Teacher modeling</li> <li>● Peer modeling</li> <li>● Recorder fingering charts</li> <li>● ActivBoards</li> <li>● Chromebooks</li> <li>● Websites: YouTube videos</li> </ul>

Producing Art	Students deepen their understanding as they employ concepts and techniques modeled and discussed in order to make their own art.	<ul style="list-style-type: none"> <li>• Develop ideas through planning</li> <li>• Allow students opportunities to make creative decisions</li> <li>• Provide students with materials/instruments and methods to apply that which they have seen modeled</li> <li>• Be a creative process where students are afforded open-ended opportunities to fashion their own pieces of art and create music</li> </ul>
Utilizing Tools and Manipulatives	Concrete materials	<ul style="list-style-type: none"> <li>• Art tools and materials</li> <li>• Use staff board for writing music notation</li> <li>• Utilize materials to facilitate hands-on learning (e.g. art tools, piano keyboard, Orff instruments, variety of classroom percussion instruments)</li> </ul>

### Responding

Strategy	Description	Suggestions for Implementation
Carouseling	An activity where learners travel from station to station in a carousel motion sharing, recording, reporting ideas/responses or participating in activities.	At each station, the learners will record a response to a specific teacher-guided prompt.
Chalk Talk	A discussion carried out in silence. Teacher writes a prompt on the board. Students individually respond to both the prompt and other students' responses.	<ul style="list-style-type: none"> <li>• At the board, the student will respond to a teacher directed prompt and react to other students' responses nonverbally</li> </ul>



Cooperative Learning	Small heterogeneous groups of learners working together to achieve a common goal/objective.	<p>Suggested structures:</p> <ul style="list-style-type: none"> <li>• Think-Pair-Share</li> <li>• Investigation</li> <li>• Partner Quiz</li> <li>• Peer Discussion</li> <li>• Team interview</li> <li>• Create a shared piece of art</li> <li>• Research and present information about an artist/musician/composer, art form, or genre</li> <li>• Writing original scenes</li> <li>• Stage a scene</li> <li>• Choreograph a scene from a musical</li> <li>• Create a music video,</li> <li>• PowerPoint/Slides presentations</li> <li>• Instrumental music/ensembles</li> <li>• Performance/practice of duets, or trios, chamber music, chorus, strings or full band literature</li> <li>• Compose short rhythmic and melodic pieces</li> <li>• Create a dance or movement piece to music</li> </ul>
Critique	A detailed analysis and assessment of student or professional performance.	<ul style="list-style-type: none"> <li>• Provide feedback and suggestions to improve performance</li> <li>• Compare and contrast two pieces of music or the same piece performed by different artists</li> </ul>
Differentiated Instruction	Differentiated Instruction is "responsive teaching" that considers the variance in student readiness, interests, and learning profile rather than "one-size-fits-all". A teacher proactively plans varied approaches to what students need to learn (content), how they will learn it (process), and/or how they can express what they have learned (product) in order to increase the likelihood that each student will learn as much as he or she can as efficiently as possible.	<ul style="list-style-type: none"> <li>• Group work</li> <li>• Vocal Performance</li> <li>• Skits</li> <li>• Instrumental music groups</li> <li>• Leveled parts based on ability</li> <li>• Recorder Performance</li> <li>• Modified grading</li> <li>• Differentiated stations</li> <li>• Partnering</li> </ul>
Flexible Grouping	Utilization of a variety of grouping options, including cooperative groups, whole class, small group, partners and individuals, to achieve goals and concepts.	<ul style="list-style-type: none"> <li>• Participate in several different grouping options in order to motivate, analyze, synthesize, investigate, challenge, create and debate</li> <li>• Groups by genre/medium</li> </ul>

		<ul style="list-style-type: none"> <li>• Evaluate/record information</li> <li>• Body movement</li> <li>• Video projects</li> <li>• Musical compositions</li> <li>• Student recitals</li> <li>• Video workstations</li> <li>• Vocal groups</li> </ul>
Jigsawing	Each student in turn becomes the “expert” on one topic by working with members from other teams. Upon returning to their team, each “expert” teaches the home group.	<ul style="list-style-type: none"> <li>• Key artists/composers</li> <li>• Genre study</li> <li>• Student tutors</li> <li>• Theater—experienced actors</li> <li>• Studio production—video editing</li> </ul>
Museum Walk	Students walk around the classroom to see the creations of their peers with a purpose in mind.	<ul style="list-style-type: none"> <li>• Give students the opportunity to view other models</li> <li>• Reflect and share</li> </ul>
Questioning	<p>Inquiring about concepts, ideas and processes to clarify or deepen understandings. Teachers use questioning to assess students’ knowledge or to guide their thinking toward deeper or broader understanding of concepts. Students use questions to clarify or deepen their understandings.</p> <p>Purposeful questions require students to use thinking skills; questions can be organized according to Bloom’s Taxonomy, higher and lower level, open and closed responses.</p>	<ul style="list-style-type: none"> <li>• Give both teachers and students an opportunity to ask questions</li> <li>• Encourage divergent perspectives</li> <li>• Foster higher level thinking <ul style="list-style-type: none"> <li>◦ “What if...”</li> </ul> </li> <li>• Ask higher-level, open-ended questions (How &amp; Why)</li> <li>• Allow students to react to and rephrase other responses</li> <li>• Encourage questioning between and among students and not just teacher to student</li> </ul>
Researching	Use of various materials and methods to answer questions about a topic.	<ul style="list-style-type: none"> <li>• Extends knowledge of a specific topic</li> <li>• Utilize reference materials to learn about areas of interest or need</li> <li>• Present new information to whole class</li> </ul>
Stations	Different areas of the classroom where students work on various tasks simultaneously.	<ul style="list-style-type: none"> <li>• Each station uses different technology, medium or instrument to complete projects, etc.</li> </ul>

### Connecting

Strategy	Description	Suggestions for Implementation
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Exit Questions	Students have the opportunity to reflect upon the goals and objectives of the lesson. Responses can be given orally or in writing through Exit Slips.	<ul style="list-style-type: none"> <li>• What did you learn today that you did not know before?</li> <li>• What elements/principles did you use?</li> <li>• What techniques did you learn that can be used in a future project?</li> <li>• What was difficult and how did you overcome that difficulty?</li> </ul>
Games	Motivational activities that introduce, reinforce and review concepts. Examples: Encore, Name That Tune, Musical Jeopardy, Instrument Bingo, etc.	<ul style="list-style-type: none"> <li>• Participate in teacher/student-created games</li> <li>• Participate in interactive computer games (Kahoot, Quizlet, etc.)</li> </ul>
Inquiry-Based Teaching	Students use inquiry to conduct investigations: <ul style="list-style-type: none"> <li>• Structured inquiry (students follow precise instructions and answer specific questions in a teacher-directed investigation)</li> <li>• Guided inquiry (students generate procedure to follow in a teacher-directed investigation)</li> <li>• Student-directed inquiry (students generate their own procedures in a student-directed investigation)</li> </ul>	<ul style="list-style-type: none"> <li>• Research projects</li> <li>• Composer, genre, art form studies</li> <li>• Create musical stories</li> <li>• Write a musical scene</li> <li>• Choreograph own dance moves</li> <li>• Research and present a wax museum</li> <li>• Compose and perform rhythm pieces</li> <li>• Choosing background music to fit a scene</li> <li>• Select music to use in an art show</li> </ul>
Mix and Match	Cards are created in pairs which are distributed to students. After students study their own card, they will get up to actively participate and “mingle” with each other in order to learn more about a topic or to match up events or concepts.	<ul style="list-style-type: none"> <li>• Vocabulary</li> <li>• Getting to Know Your Actors</li> <li>• Composers and compositions</li> <li>• Artists and art</li> <li>• Reading rhythmic and melodic notation</li> </ul>
Utilizing & Evaluating Media	Students integrate and evaluate information that brings the real world into the classroom.	<ul style="list-style-type: none"> <li>• YouTube/internet videos</li> <li>• Recording presentations</li> <li>• Instrumental music performances</li> <li>• Informational articles and critiques</li> </ul>

## ASSESSMENT

## **Assessment**

To ensure that students are attaining the proficiencies identified herein and thereby becoming literate in the richest sense of the word, teachers will assess their progress continuously, using a variety of formal and informal assessment techniques. This ongoing, multi-dimensional approach to assessment provides teachers with the information they need to assess student progress toward specific learning goals, analyze student areas of strength and challenge, and make powerful teaching decisions. Ongoing authentic assessment should provide a comprehensive portrait of students' academic development in Visual and Performing Arts rather than a snapshot of a single performance on a test. It also should be the basis for reporting students' progress to parents/guardians and district administrators as well as other teachers who may work with these students to promote Visual and Performing Arts literacy.

Authentic multidimensional assessment must be a part of the evaluation process in Visual and Performing Arts instruction. The student (or group of students), given a meaningful task, responds; his/her response generates information that can be documented either through observation (anecdotal records or checklists, for example) or through some student created product (student choral or instrumental performance, student compositions or student critiques). This documentation – and the ongoing student performance it reflects – constitutes authentic assessment. Authentic, multi-dimensional assessment must be part of the evaluation process. A variety of assessment strategies are used to effectively monitor and evaluate individual children's development of musical skills, concepts and processes. Assessment strategies and tools should closely match instructional strategies and activities, both in format and design.

Visual and Performing Arts teachers using authentic assessment effectively involve students in meaningful tasks that allow them to apply, practice and master strategies in the performing arts. In addition, they invite students to reflect on their own learning. Teachers emphasize critical reasoning and understanding of process rather than the single recall of facts. Typically teachers will gather a substantial body of information about an individual student's performance during the course of a marking period, using a variety of authentic assessment techniques that are embedded within the curriculum. They will then evaluate the student's overall performance, assigning a grade that reflects this student's growth in music.

District-wide assessments, also referred to as common assessments, are utilized in all subject areas to both inform instruction, as well as determine proficiency of skills in particular subject areas. These assessments provide consistency across classrooms and grade level/departments. They may take the form of traditional assessments or performance tasks, but more commonly use standardized administration and scoring procedures to help maintain validity, reliability, and fairness. Typically, teachers administer common assessments to all students in the same course and grade level in the district at prescribed intervals, which vary by subject area. Common assessment instruments measure proficiency on subsets of standards and might include critiquing music, task projects, and teacher observations.

The assessment strategies that follow will be utilized by Hainesport Township teachers and educators.

## ASSESSMENT TOOLS AND STRATEGIES

Strategy	Description
<b>Anecdotal Notes</b>	Teacher comments written to memorialize student behavior, conversation, or technique. Can be used to inform other forms of assessment (ex., checklists).
<b>Checklists</b>	A list of specific behaviors, characteristics, or activities along with a place for recording whether each is present or absent.
<b>Debate</b>	Students support a claim or idea with evidence verbally or in writing, including addressing opposing claims where appropriate.
<b>Exit Slips</b>	Students respond to questions on small pieces of paper completed at the close of a lesson or unit. Teachers use responses as formative assessment to inform instruction.
<b>Games</b>	Games serve as a critical tool for ongoing assessment. Application of skills, use of strategies, and disposition towards music should be observed as students play music games.
<b>Group Discussions and Critiques</b>	Structured or guided conversations among students and/or teachers that give insight into the understandings of the class as a whole.
<b>Individual Conferences</b>	The teacher and student interact in a dialogue about content, products or process following during a lesson or unit.
<b>Models</b>	A representation of a concept via art or music.
<b>Observation</b>	Careful, informal watching of students to determine behavioral or process-oriented actions. Requires documentation in a variety of formats (e.g., anecdotal record, teacher's log, checklist).
<b>Open-Ended/ Open-Response Problems</b>	Open-ended, real-world contextualized tasks that require students to apply previously learned skills. <ul style="list-style-type: none"> <li>• May contain multiple steps.</li> <li>• Often have more than one correct solution.</li> <li>• Work may be assessed using a rubric.</li> </ul>
<b>Performances</b>	Any demonstration of knowledge and/or ability including, but not limited to: playing an instrument, performing skits, plays, pantomimes, role-playing, creating stories, problem-solving , etc.
<b>Periodic Assessments</b>	Periodic assessment tools designed as one aspect of a balanced assessment plan. These tools help teachers to gauge students' progress at critical times during the school year. While they cover important content from the curriculum their use should be balanced with other types of assessment in analyzing student progress. This tool should not serve as a single measure of a student's understanding of presented content.

<b>Portfolios</b>	A collection of artworks, documents, and/or supportive materials pertaining to ideas, processes, and products.
<b>Pre-test</b>	Recall prior knowledge lessons.
<b>Questioning</b>	Questions are asked to evaluate students' thinking and/or reasoning. The questions should require students to explain artistic/musical concepts and support their choices and/or reasoning.
<b>Quizzes</b>	Short assessments that involve evaluating student work, presented in reflections and any other tasks which represent a student's understanding.
<b>Rating Scales</b>	Closely related to checklists, but generally rely on a numeric or value system for translating judgments of quality or degree.
<b>Rubrics</b>	Rubrics may be used to assess progress towards a standard, learning goal. Rubrics reflect multiple levels of understanding based on content, technique and performance.
<b>Self-Assessment</b>	A reflective tool completed at the culmination of each unit that asks students to summarize their music learning and explain their contributions to the class.
<b>Student Interviews</b>	One-on-one discussions that give insight into the understandings of an individual about concepts, techniques, ideas, etc., with appropriate documentation.
<b>Tests</b>	Test and electronic assessment can be utilized to evaluate student work.
<b>Visual Identification</b>	Identification of slides, reproductions, art objects, internet resources or other visual aids in oral and/or written format.

**Elementary School Art Rubric  
Grades K - 5**

<b>Understands Concepts</b>	
<b>Exceeds (E)</b>	<ul style="list-style-type: none"> <li>• Student engages in class activities, showing a very good understanding of art concepts and appropriate use of vocabulary.</li> <li>• Student consistently demonstrates willingness to share own perceptions, ideas, experiences and evaluations of art.</li> <li>• Student consistently organizes materials, time and workspace.</li> <li>• Student consistently demonstrates a high degree of fluency and flexibility in generating original ideas for art works.</li> </ul>
<b>Meets Standard (M)</b>	<ul style="list-style-type: none"> <li>• Student engages in class activities, showing a good understanding of art concepts and appropriate use of vocabulary.</li> <li>• Student demonstrates willingness to share own perceptions, ideas, experiences and evaluations of art.</li> <li>• Student organizes materials, time and workspace.</li> </ul>
<b>Working Towards Standard (X)</b>	<ul style="list-style-type: none"> <li>• Student sometimes engages in class activities, showing a limited understanding of art concepts and appropriate use of vocabulary.</li> <li>• Student may/may not demonstrate a willingness to share own perceptions, ideas, experiences and evaluations of art.</li> <li>• Student sometimes organizes materials, time and workspace.</li> </ul>
<b>Needs Improvement (N)</b>	<ul style="list-style-type: none"> <li>• Student has difficulty in class activities and shows a limited understanding of art concepts and appropriate use of vocabulary.</li> <li>• Student rarely demonstrates willingness to share own perceptions, ideas, experiences and evaluations of art.</li> <li>• Student has difficulty organizing materials, time and workspace.</li> </ul>



<b>Actively Participates</b>	
<b>Exceeds (E)</b>	<ul style="list-style-type: none"> <li>• Student eagerly volunteers to distribute and clean up supplies.</li> <li>• Student consistently follows directions and classroom rules appropriately.</li> <li>• Student consistently demonstrates very good control of all tools and media.</li> <li>• Student consistently shows organization of ideas and images using art elements and principles.</li> <li>• Student consistently stays on task.</li> <li>• Student consistently organizes materials, time and workspace.</li> <li>• (Grades 3rd-5th) Craftsmanship exceeds standard.</li> </ul>
<b>Meets Standard (M)</b>	<ul style="list-style-type: none"> <li>• Student volunteers to distribute and clean up supplies.</li> <li>• Student regularly follows directions and classroom rules appropriately.</li> <li>• Student regularly demonstrates very good control of all tools and media.</li> <li>• Student regularly shows organization of ideas and images using art elements and principles.</li> <li>• Student regularly stays on task.</li> <li>• Student regularly organizes materials, time and workspace.</li> <li>• (Grades 3rd-5th) Meets craftsmanship standard.</li> </ul>
<b>Working Towards Standard (X)</b>	<ul style="list-style-type: none"> <li>• Student distributes and cleans up supplies when asked.</li> <li>• Student sometimes follows directions and classroom rules appropriately.</li> <li>• Student may/may not demonstrate good control of all tools and media.</li> <li>• Student may/may not show organization of ideas and images using art elements and principles.</li> <li>• Student sometimes stays on task.</li> <li>• Student sometimes organizes materials, time and workspace.</li> <li>• (Grades 3rd-5th) Craftsmanship standard is inconsistent.</li> </ul>
<b>Needs Improvement (N)</b>	<ul style="list-style-type: none"> <li>• Student refuses to distribute and clean up supplies.</li> <li>• Student inconsistently follows directions and classroom rules appropriately.</li> <li>• Student has difficulty demonstrating control of all tools and media.</li> <li>• Student rarely stays on task.</li> <li>• Student has difficulty organizing materials, time and workspace.</li> <li>• (Grades 3rd-5th) Little attention to craftsmanship.</li> </ul>

### Middle School Art Content Rubric

<b>A – Superior</b>	
Aesthetics - (Meaning of Art)	<p><u>What is Art</u> - Student demonstrates a high ability to express a comprehensive, in-depth definition of what art is.</p> <p><u>Value of Art</u> - Student clearly explains the reasons why something is considered a work of art and how it reflects the culture.</p> <p><u>Verbalize ideas about art</u> - Student expresses highly developed opinions and preferences for artistic ideas.</p>
Art History - (Content of Art)	<p><u>Examination of works of art across time and culture</u> – Student demonstrates an ability to synthesize and to differentiate between meanings of visual imagery and forms of art across time and cultures such as:</p> <ul style="list-style-type: none"> <li>• who makes the art</li> <li>• what the art is - subject matter</li> <li>• where – origins of art</li> <li>• why art is made - the meaning or purpose</li> <li>• how art is made - technique and medium</li> <li>• when art is made</li> </ul> <p><u>Styles of Art</u> – Student demonstrates a significant ability to distinguish and associate an artist with an historical and cultural style of art. Student demonstrates a significant ability to distinguish and associate a particular artist with their various works through their style and subject matter.</p>
Art Production (Creating of Art)	<p><u>Application of Design Principles</u> - Student takes artistic risks to organize visual qualities in order to engage the viewer's eye.</p> <p><u>Creative problem solving</u> - Student implements the use of highly developed, complex ideas.</p> <p><u>Techniques</u> – Student solves visual art problems in an innovative and unique format.</p> <p><u>Media / Tools</u> - Student creates a meaningful visual synthesized work which effectively employs media, processes and tools to convey ideas through visual qualities and symbols.</p>
Analysis - (Art Criticism)	<p><u>Compositional Critique</u> - Student distinguishes the visual arrangement of the art elements: line, shape, form, value, color, texture and space through the use of design principles.</p> <ul style="list-style-type: none"> <li>• <u>Balance</u> – Student recognizes distinct use of balance in the placement of objects within the given space of the composition.</li> <li>• <u>Contrast</u> – Student distinguishes a variety of contrasting art elements to create visual tension and interest.</li> <li>• <u>Emphasis</u> – Student distinguishes an area of dominance designed to direct the viewer's eye to a focal point of interest.</li> <li>• <u>Rhythm</u> – Student distinguishes a repetition of the visual elements, displaying a dynamic path of motion which creates the illusion of action or physical change in position.</li> <li>• <u>Unity</u> – Student distinguishes a wholeness in compositions through the effective unification of the art elements.</li> </ul> <p><u>Judging Artistic Merit</u></p> <ul style="list-style-type: none"> <li>• student's own art</li> <li>• other artists</li> </ul>

B – Strong	
Aesthetics - (Meaning of Art)	<p><u>What is Art</u> - Student demonstrates an ability to express a comprehensive definition of what art is.</p> <p><u>Value of Art</u> - Student expresses some reasons why something is considered a work of art and how it reflects the culture.</p> <p><u>Verbalize ideas about art</u> - Student expresses developed opinions and preferences for artistic ideas.</p>
Art History - (Content of Art)	<p><u>Examination of works of art across time and culture</u> - Student demonstrates a strong ability to distinguish and associate an artist with a historical and cultural style of art.</p> <ul style="list-style-type: none"> <li>• who makes the art</li> <li>• what the art is – subject matter</li> <li>• where - origins of art</li> <li>• why art is made - the meaning or purpose</li> <li>• how art is made – technique and medium</li> <li>• when art is made</li> </ul> <p><u>Styles of Art</u> - Student demonstrates an ability to distinguish and associate an artist with a historical and cultural style of art.</p> <p>Student demonstrates an ability to distinguish and associate a particular artist with their various works through their style and subject matter.</p>
Art Production - (Creating Art)	<p><u>Application of Design Principles</u> - Student takes some artistic risks to organize visual qualities in order to engage the viewer's eye.</p> <p><u>Creative problem solving</u> - Student implements the use of well-developed ideas.</p> <p><u>Techniques</u> - Student solves visual art problems in original format.</p> <p><u>Media/Tools</u> - Student creates a meaningful visual work that effectively employs media processes and tools to convey ideas through visual qualities and symbols.</p>
Aesthetics - (Art Criticism)	<p><u>Compositional Critique</u> - Student distinguishes visual arrangements of the art elements through the use of the design principles.</p> <ul style="list-style-type: none"> <li>• <u>Balance</u> – Student displays good use of balance in the placement of objects within the composition.</li> <li>• <u>Contrast</u> – Student uses a variety of art elements to create visual interest.</li> <li>• <u>Emphasis</u> – Student uses an area of dominance to direct the viewer's eye to a point of interest.</li> <li>• <u>Rhythm</u> - Student distinguishes the use of repetition of the visual elements, creating a directed path of art elements to display visual interest.</li> <li>• <u>Unity</u> – Student achieves a wholeness in their composition through the effective unification of the art elements.</li> </ul> <p><u>Judging Artistic Merit</u></p> <ul style="list-style-type: none"> <li>• student's own work</li> <li>• other artists</li> </ul>

C – Adequate	
Aesthetics - (Meaning of Art)	<p><u>What is Art</u> - Student demonstrates an ability to express a partial definition of what art is.</p> <p><u>Value of Art</u> - Student expresses limited reasons why something is considered a work of art and how it reflects the culture.</p> <p><u>Verbalize their ideas about art</u> - Student sometimes expresses opinions and preferences for artistic ideas.</p>
Art History - (Content of Art)	<p><u>Examination of works of art across time and culture</u> - Student demonstrates an ability to differentiate between meanings of visual imagery and forms of art across time and cultures.</p> <ul style="list-style-type: none"> <li>• who makes the art</li> <li>• what the art is – subject matter</li> <li>• where - origins of art</li> <li>• why art is made - the meaning or purpose</li> <li>• how art is made – technique and medium</li> <li>• when art is made</li> </ul> <p><u>Styles of Art</u> - Student sometimes demonstrates an ability to distinguish an artist with a historical and cultural style of art.</p> <p>Student sometimes demonstrates an ability to recognize a particular artist with their various works through their style and subject matter.</p>
Art Production - (Creating Art)	<p><u>Application of Design Principles</u> - Artistic risks are occasionally evident within the work.</p> <p><u>Creative problem solving</u> - Student demonstrates limited problem-solving ability due to the implementation of partially developed ideas.</p> <p><u>Techniques</u> - Student solves art problems in a partially complete or somewhat flawed manner.</p> <p><u>Media/Tools</u> - Student creates a visual work which employs media processes and tools to convey some ideas through visual qualities and symbols.</p>
Analysis - (Art Criticism)	<p><u>Compositional Critique</u> - Student recognizes some degree of order in a visual arrangement of the art elements through the use of the design principles.</p> <ul style="list-style-type: none"> <li>• <u>Balance</u> – Student displays some use of balance within the composition.</li> <li>• <u>Contrast</u> – Student uses some art elements to create visual interest.</li> <li>• <u>Emphasis</u> – Student may include an area of dominance to create a point of interest.</li> <li>• <u>Rhythm</u> – Student displays some use of repetition in order to demonstrate movement within the composition.</li> <li>• <u>Unity</u> – Student may achieve a sense of unity through the use of the art elements.</li> </ul> <p><u>Judging Artistic Merit</u></p> <ul style="list-style-type: none"> <li>• student's own work</li> <li>• other artists</li> </ul>

D – Limited	
Aesthetics - (Meaning of Art)	<p><u>What is Art</u> - Student is unable to completely express a definition of what art is.</p> <p><u>Value of Art</u> - Student is unable to completely explain reasons why something is considered a work of art and how it reflects the culture.</p> <p><u>Verbalize their ideas about art</u> - Student is unable to express opinions and preferences for artistic ideas.</p>
Art History - (Content of Art)	<p><u>Examination of works of art across time and culture</u> - Student is rarely able to differentiate between meanings of visual imagery and forms of art across time and cultures.</p> <ul style="list-style-type: none"> <li>• who makes the art</li> <li>• what the art is – subject matter</li> <li>• where - origins of art</li> <li>• why art is made - the meaning or purpose</li> <li>• how art is made – technique and medium</li> <li>• when art is made</li> </ul> <p><u>Styles of Art</u> - Student is rarely able to associate an artist with a historical and cultural style of art.</p> <p>Student is rarely able to recognize a particular artist through their various works, style and subject matter.</p>
Art Production - (Creating Art)	<p><u>Application of Design Principles</u> - Artistic risks are not evident within the work.</p> <p><u>Creative problem solving</u> – Student is unable to problem-solve due to under-developed ideas.</p> <p><u>Techniques</u> - Student is inconsistent and incomplete in their approach to visual problems.</p> <p><u>Media/Tools</u> - Student employs ineffective artistic processes and incorrect use of tools and art media resulting in poor communication of visual ideas.</p>
Analysis - (Art Criticism)	<p><u>Compositional Critique</u> – Student demonstrates a lack of visual order in the arrangement of the art elements through the use of the design principles.</p> <ul style="list-style-type: none"> <li>• <u>Balance</u> – Student does not recognize an effective use of balance.</li> <li>• <u>Contrast</u> – Student may recognize few art elements used to create visual interest.</li> <li>• <u>Emphasis</u> – Student does not or rarely distinguishes a dominant point of interest developed within the composition.</li> <li>• <u>Rhythm</u> – Student rarely recognizes the repetition of any art elements to create motion within the composition.</li> <li>• <u>Unity</u> – Student does not distinguish a wholeness or sense of unity within the composition through the use of the art elements.</li> </ul> <p><u>Judging Artistic Merit</u></p> <ul style="list-style-type: none"> <li>• student's own work</li> <li>• other artists</li> </ul>

**Middle School Art Rubric**  
**Process Rubric**  
**Grades 6–8**

<b>A – Strong</b>	
Participation	<ul style="list-style-type: none"> <li>• Student regularly engages in class activities applying art concepts and vocabulary appropriately.</li> <li>• Student demonstrates willingness to share own perceptions, ideas, experiences, and evaluations of art.</li> </ul>
Work Habits	<ul style="list-style-type: none"> <li>• Student organizes materials, time, and workspace.</li> <li>• Student stays on task.</li> </ul>
Attitude	<ul style="list-style-type: none"> <li>• Student distributes and cleans up supplies.</li> <li>• Student follows directions and classroom rules appropriately.</li> </ul>
Production	<ul style="list-style-type: none"> <li>• Student regularly demonstrates good control of tools and media.</li> <li>• Student demonstrates fluency and flexibility in generating original ideas for art works.</li> </ul>

<b>B – Adequate</b>	
Participation	<ul style="list-style-type: none"> <li>• Student may generally engage in class activities but may occasionally use art vocabulary inappropriately.</li> <li>• Student may generally demonstrate willingness to share own experiences in art, but may not share supportive statements in evaluating art.</li> </ul>
Work Habits	<ul style="list-style-type: none"> <li>• Student adequately organizes materials, time, and workspace on a regular basis.</li> <li>• Student generally stays on task.</li> </ul>
Attitude	<ul style="list-style-type: none"> <li>• Student adequately distributes and cleans up supplies when reminded.</li> <li>• Student usually follows directions and classroom rules appropriately.</li> </ul>
Production	<ul style="list-style-type: none"> <li>• Student exhibits appropriate control with simple tools and media.</li> <li>• Student shows some organization of ideas and images using art elements and principles, and some fluency and flexibility in generating original ideas.</li> </ul>

<b>C – Minimal Progress</b>	
Participation	<ul style="list-style-type: none"> <li>• Student occasionally engages in class activities, but may use art vocabulary inappropriately.</li> <li>• Student occasionally demonstrates willingness to share own experiences in art, but contributions are limited.</li> </ul>
Work Habits	<ul style="list-style-type: none"> <li>• Student inadequately organizes materials, time, and workspace.</li> <li>• Student occasionally stays on task.</li> </ul>
Attitude	<ul style="list-style-type: none"> <li>• Student is reluctant to distribute and clean up supplies.</li> <li>• Student occasionally follows directions and classroom rules.</li> </ul>
Production	<ul style="list-style-type: none"> <li>• Student demonstrates limited control with tools and media.</li> <li>• Student demonstrates a limited use of the elements of art and design principles.</li> </ul>

<b>D – Unsatisfactory</b>	
Participation	<ul style="list-style-type: none"> <li>• Student rarely engages in class activities.</li> <li>• Student rarely shares own experiences in art.</li> </ul>
Work Habits	<ul style="list-style-type: none"> <li>• Student does not organize materials, time, and workspace.</li> <li>• Student rarely stays on task.</li> </ul>
Attitude	<ul style="list-style-type: none"> <li>• Student refuses to distribute and clean up supplies.</li> <li>• Student generally refuses to follow directions and classroom rules.</li> </ul>
Production	<ul style="list-style-type: none"> <li>• Student rarely demonstrates control of media.</li> <li>• Student demonstrates an under-developed use of the elements of art.</li> <li>• Student rarely demonstrates originality.</li> </ul>

# **Elementary School Music Rubric** **Grades K - 5**

<b>Strong</b>	
<b>Participation</b>	<ul style="list-style-type: none"> <li>• Student engages in class activities, showing a very good understanding of music concepts and appropriate use of vocabulary.</li> <li>• Student consistently demonstrates willingness to share own perceptions, ideas, experiences and evaluations of music.</li> <li>• Student consistently demonstrates willingness to participate in all activities.</li> </ul>
<b>Work Habits/ Attitude</b>	<ul style="list-style-type: none"> <li>• Student consistently exhibits effort in singing, playing instruments, and/or moving to music.</li> <li>• Student regularly stays on task through participation in all activities.</li> <li>• Student consistently follows directions and classroom rules appropriately.</li> </ul>
<b>Production</b>	<ul style="list-style-type: none"> <li>• Student regularly demonstrates very good control of voice, instrument, and/or body movement.</li> <li>• Student consistently shows application of ideas and concepts using elements and principles of music.</li> </ul>

<b>Satisfactory</b>	
<b>Participation</b>	<ul style="list-style-type: none"> <li>• Student engages in class activities, showing an inconsistent understanding of music concepts and appropriate use of vocabulary.</li> <li>• Student sometimes demonstrates willingness to share own experiences.</li> <li>• Student sometimes demonstrates willingness to participate in activities.</li> </ul>
<b>Work Habits/ Attitude</b>	<ul style="list-style-type: none"> <li>• Student generally exhibits effort in singing, playing instruments, and/or moving to music.</li> <li>• Student generally stays on task through participation in activities.</li> <li>• Student generally follows directions and classroom rules appropriately.</li> </ul>
<b>Production</b>	<ul style="list-style-type: none"> <li>• Student exhibits control of voice, instrument, and/or body movement.</li> <li>• Student shows some application of ideas and concepts using elements and principles of music.</li> </ul>

<b>Limited</b>	
<b>Participation</b>	<ul style="list-style-type: none"> <li>• Student minimally engages in class activities with limited or inappropriate use of music vocabulary.</li> <li>• Student may demonstrate willingness to share own experiences in music, but contributions are limited.</li> <li>• Student may demonstrate limited willingness to participate in activities.</li> </ul>
<b>Work Habits/ Attitude</b>	<ul style="list-style-type: none"> <li>• Student rarely exhibits effort in singing, playing instruments, and/or moving to music.</li> <li>• Student occasionally stays on task through participation in activities.</li> <li>• Student rarely follows directions and classroom rules appropriately.</li> </ul>
<b>Production</b>	<ul style="list-style-type: none"> <li>• Student demonstrates limited control of voice, instruments and/or body movement.</li> <li>• Student demonstrates a limited application of elements and principles of music.</li> </ul>



**Middle School Music Rubric**  
**Content Rubric**  
**Grades 6-8**

<b>A – Superior</b>	
<b>Aesthetics</b>	<p><u>What is Music</u> - Student demonstrates a high ability to express a comprehensive, in-depth definition of music.</p> <p><u>Value of Music</u> - Student explains the reasons why certain musical works are considered exemplars and how they reflect various cultures.</p> <p><u>Verbalize ideas about Music</u> - Student expresses highly developed opinions and preferences for artistic ideas.</p>
<b>Music History</b>	<p><u>Examination of works of music across time and culture</u> – Student demonstrates a superior ability to discriminate between various styles, periods and cultures.</p> <ul style="list-style-type: none"> <li>• Major composers</li> <li>• Major characteristics and elements</li> <li>• Cultural origin of music</li> <li>• The meaning or purpose</li> <li>• Composition and style</li> </ul> <p><u>Styles of Music</u> – Student demonstrates a significant ability to distinguish and associate composers and musicians with historical and cultural styles of music. Student demonstrates a significant ability to distinguish and associate particular composers and musicians with their various works through their style and subject matter.</p>
<b>Performance</b>	<p><u>Elements of Performance</u> – Student consistently demonstrates superior use of voice, instruments, and/or body movement.</p> <p>Student consistently demonstrates superior application of elements and principles of music.</p>
<b>Critique</b>	<p><u>Listening</u> - Student demonstrates a superior ability to listen to a performance for intonation, balance, orchestration, tempo and dynamic acuity.</p> <p><u>Evaluate</u></p> <ul style="list-style-type: none"> <li>• Student demonstrates a superior ability to differentiate between fact and opinion with regards to a performance.</li> <li>• Student demonstrates a superior ability to objectively critique a performance of themselves and others emphasizing stylistic choices that affect interpretation.</li> <li>• Student demonstrates a superior ability to describe the elements of a performance.</li> <li>• Student demonstrates a superior ability to identify the traditional and cultural forces that influence the performance.</li> </ul>

<b>B – Strong</b>	
<b>Aesthetics</b>	<p><u>What is Music</u> - Student demonstrates an ability to express a comprehensive definition of music.</p> <p><u>Value of Music</u> - Student expresses some reasons why certain musical works are considered exemplars and how they reflect the culture.</p> <p><u>Verbalize ideas about Music</u> - Student is able to express developed opinions and preferences for artistic ideas.</p>
<b>Music History</b>	<p><u>Examination of works of music across time and culture</u> – Student demonstrates a strong ability to discriminate between various styles, periods and cultures.</p> <ul style="list-style-type: none"> <li>• Major composers</li> <li>• Major characteristics and elements</li> <li>• Cultural origin of music</li> <li>• The meaning or purpose</li> <li>• Composition and style</li> </ul> <p><u>Styles of Music</u> – Student demonstrates a strong ability to distinguish and associate composers and musicians with historical and cultural styles of music. Student demonstrates a strong ability to distinguish and associate particular composers and musicians with their various works through their style and subject matter.</p>
<b>Performance</b>	<p><u>Elements of Performance</u> – Student exhibits strong use of voice, instruments, and/or body movement. Student demonstrates a strong application of elements and principles of music.</p>
<b>Critique</b>	<p><u>Listening</u> - Student demonstrates a strong ability to listen to a performance for intonation, balance, orchestration, tempo and dynamic acuity.</p> <p><u>Evaluate</u></p> <ul style="list-style-type: none"> <li>• Student demonstrates a strong ability to differentiate between fact and opinion with regards to a performance.</li> <li>• Student demonstrates a strong ability to objectively critique a performance of themselves and others emphasizing stylistic choices that affect interpretation.</li> <li>• Student demonstrates a strong ability to describe the elements of a performance.</li> <li>• Student demonstrates a strong ability to identify the traditional and cultural forces that influence the performance.</li> </ul>

<b>C - Adequate</b>	
<b>Aesthetics</b>	<p><u>What is Music</u> - Student demonstrates an ability to express a partial definition of music.</p> <p><u>Value of Music</u> - Student expresses limited reasons why certain musical works are considered exemplars and how they reflect the culture.</p> <p><u>Verbalize their ideas about Music</u> - Student sometimes is able to express opinions and preferences for artistic ideas.</p>
<b>Music History</b>	<p><u>Examination of works of music across time and culture</u> – Student demonstrates an adequate ability to discriminate between various styles, periods and cultures.</p> <ul style="list-style-type: none"> <li>• Major composers</li> <li>• Major characteristics and elements</li> <li>• Cultural origin of music</li> <li>• The meaning or purpose</li> <li>• Composition and style</li> </ul> <p><u>Styles of Music</u> – Student demonstrates an adequate ability to distinguish and associate composers and musicians with historical and cultural styles of music. Student demonstrates an adequate ability to distinguish and associate particular composers and musicians with their various works through their style and subject matter.</p>
<b>Performance</b>	<p><u>Elements of Performance</u> – Student exhibits an adequate use of voice, instruments, and/or body movement. Student demonstrates an adequate application of elements and principles of music.</p>
<b>Critique</b>	<p><u>Listening</u> - Student demonstrates an adequate ability to listen to a performance for intonation, balance, orchestration, tempo and dynamic acuity.</p> <p><u>Evaluate</u></p> <ul style="list-style-type: none"> <li>• Student demonstrates an adequate ability to differentiate between fact and opinion with regards to a performance.</li> <li>• Student demonstrates an adequate ability to objectively critique a performance of themselves and others emphasizing stylistic choices that affect interpretation.</li> <li>• Student demonstrates an adequate ability to describe the elements of a performance.</li> <li>• Student demonstrates an adequate ability to identify the traditional and cultural forces that influence the performance.</li> </ul>

<b>D - Limited</b>	
<b>Aesthetics</b>	<p><u>What is Music</u> - Student is unable to completely express a definition of what music is.</p> <p><u>Value of Music</u> - Student is unable to completely explain reasons why certain musical works are considered exemplars and how they reflect the culture.</p> <p><u>Verbalize their ideas about music</u> - Student is unable to express opinions and preferences for artistic ideas.</p>
<b>Music History</b>	<p><u>Examination of works of music across time and culture</u> – Student demonstrates a limited ability to discriminate between various styles, periods and cultures.</p> <ul style="list-style-type: none"> <li>• Major composers</li> <li>• Major characteristics and elements</li> <li>• Cultural origin of music</li> <li>• The meaning or purpose</li> <li>• Composition and style</li> </ul> <p><u>Styles of Music</u> – Student demonstrates a limited ability to distinguish and associate composers and musicians with historical and cultural styles of music. Student demonstrates a limited ability to distinguish and associate particular composers and musicians with their various works through their style and subject matter.</p>
<b>Performance</b>	<p><u>Elements of Performance</u> – Student exhibits a limited use of voice, instruments, and/or body movement. Student demonstrates a limited application of elements and principles of music.</p>
<b>Critique</b>	<p><u>Listening</u> - Student demonstrates a limited ability to listen to a performance for intonation, balance, orchestration, tempo and dynamic acuity.</p> <p><u>Evaluate</u></p> <ul style="list-style-type: none"> <li>• Student demonstrates a limited ability to differentiate between fact and opinion with regards to a performance.</li> <li>• Student demonstrates a limited ability to objectively critique a performance of themselves and others emphasizing stylistic choices that affect interpretation.</li> <li>• Student demonstrates a limited ability to describe the elements of a performance.</li> <li>• Student demonstrates a limited ability to identify the traditional and cultural forces that influence the performance.</li> </ul>

**Middle School Music  
Process Rubric  
Grades 6 – 8**

<b>A – Superior</b>	
<b>Participation</b>	<ul style="list-style-type: none"> <li>• Student consistently engages in class activities applying musical concepts and appropriate vocabulary.</li> <li>• Student demonstrates willingness to share own perceptions, ideas, experiences, and evaluations of music.</li> <li>• Student consistently participates in all activities.</li> </ul>
<b>Work Habits</b>	<ul style="list-style-type: none"> <li>• Student exhibits consistent effort in singing, playing instruments, and/or moving to music.</li> <li>• Student stays on task.</li> </ul>
<b>Attitude</b>	<ul style="list-style-type: none"> <li>• Student consistently demonstrates willingness to participate in all activities.</li> <li>• Student follows directions and classroom rules appropriately.</li> </ul>
<b>Performance</b>	<ul style="list-style-type: none"> <li>• Student consistently demonstrates good use of voice, instruments, and/or body movement.</li> <li>• Student consistently demonstrates application of elements and principles of music.</li> </ul>

<b>B – Strong</b>	
<b>Participation</b>	<ul style="list-style-type: none"> <li>• Student generally engages in class activities applying musical concepts and appropriate vocabulary.</li> <li>• Student generally demonstrates willingness to share own experiences in music, but may not share supportive statements in evaluating music.</li> <li>• Student generally attempts to participate in activities.</li> </ul>
<b>Work Habits</b>	<ul style="list-style-type: none"> <li>• Student adequately exhibits effort in singing, playing instruments, and/or moving to music on a regular basis.</li> <li>• Student generally stays on task.</li> </ul>
<b>Attitude</b>	<ul style="list-style-type: none"> <li>• Student sometimes demonstrates willingness to participate in activities.</li> <li>• Student usually follows directions and classroom rules appropriately.</li> </ul>
<b>Performance</b>	<ul style="list-style-type: none"> <li>• Student generally exhibits appropriate use of voice, instruments, and/or body movement.</li> <li>• Student generally demonstrates application of elements and principles of music.</li> </ul>

<b>C – Adequate</b>	
<b>Participation</b>	<ul style="list-style-type: none"> <li>• Student occasionally engages in class activities applying musical concepts and appropriate vocabulary.</li> <li>• Student occasionally demonstrates willingness to share own experiences in music, but contributions are limited.</li> <li>• Student occasionally attempts to participate in activities.</li> </ul>
<b>Work Habits</b>	<ul style="list-style-type: none"> <li>• Student occasionally exhibits effort in singing, playing instruments, and or moving to music.</li> <li>• Student occasionally stays on task.</li> </ul>
<b>Attitude</b>	<ul style="list-style-type: none"> <li>• Student occasionally attempts to participate in activities.</li> <li>• Student occasionally follows directions and classroom rules.</li> </ul>
<b>Performance</b>	<ul style="list-style-type: none"> <li>• Student occasionally demonstrates good use of voice, instruments, and/or body movement.</li> <li>• Student occasionally demonstrates the application of elements and principles of music.</li> </ul>

<b>D – Limited</b>	
<b>Participation</b>	<ul style="list-style-type: none"> <li>• Student rarely engages in class activities.</li> <li>• Student rarely shares own experiences in music.</li> <li>• Student rarely follows directions and classroom rules.</li> </ul>
<b>Work Habits</b>	<ul style="list-style-type: none"> <li>• Student does not exhibit effort in singing, playing instruments, and/or moving to music.</li> <li>• Student rarely stays on task.</li> </ul>
<b>Attitude</b>	<ul style="list-style-type: none"> <li>• Student rarely demonstrates willingness to participate in activities.</li> <li>• Student rarely attempts to participate in activities.</li> </ul>
<b>Performance</b>	<ul style="list-style-type: none"> <li>• Student rarely demonstrates good use of voice, instruments, and/or body movement.</li> <li>• Student rarely demonstrates the application of elements and principles of music.</li> </ul>

## APPENDICES

- Appendix A: Career Readiness, Life Literacies, and Key Skills
- Appendix B: Diversity, Equity, and Inclusion
- Appendix C: Technology Integration
- Appendix D: Glossaries
- Appendix E: Resource Articles
- Appendix F: Choral Library
- Appendix G: Music References/Resources

## **APPENDIX A: CAREER READINESS, LIFE LITERACIES, AND KEY SKILLS**



## **Career Readiness, Life Literacies, and Key Skills Appendix (Standard 9)**

Rapid advancements in technology and subsequent changes in the economy have created opportunities for individuals to compete and connect on a global scale. In this increasingly diverse and complex world, the successful entrepreneur or employee must not only possess the requisite education for specific industry pathways but also employability skills necessary to collaborate with others and manage resources effectively in order to establish and maintain stability and independence.

In today's global economy, students need to be lifelong learners who have the knowledge and skills to adapt to an evolving workplace and world. To address these demands, the New Jersey Student Learning Standards for Career Readiness, Life Literacies, and Key Skills Education (NJSL-CLKS) provide students with the necessary skills to make informed career and financial decisions, engage as responsible community members in a digital society, and successfully meet the challenges and opportunities in an interconnected global economy.

The HTSD curriculum focuses on enabling students to make informed decisions that will prepare them to engage as active citizens in a dynamic global society and navigate the 21<sup>st</sup> century global workplace. NJSL-CLKS provides the framework for students to learn the concepts, skills, and practices essential to career exploration and preparation, personal finances and digital literacy. To this end, these life and career skills are integrated across the K-8 curriculum in various subject areas, where appropriate. It is our goal to build a solid foundation for high school that fosters a population that:

- Continually self-reflects and seeks to improve the essential life and career practices that lead to success;
- Uses effective communication and collaboration skills and resources to interact with a global society;
- Possesses financial literacy and responsibility at home and in the broader community;
- Is knowledgeable about careers and can plan, execute, and alter career goals in response to changing societal and economic conditions, and seeks to attain skill and content mastery to achieve success in a chosen career path.

### **Career Readiness, Life Literacies, and Key Skills Practices**

Career Readiness, Life Literacies, and Key Skills Practices describe the habits of the mind that all educators in all content areas should seek to develop in their students. They are practices that have been linked to increase college, career, and life success. These practices should be taught and reinforced in all content areas with increasingly higher levels of complexity and expectation as a student advances through a program of study.

- Act as a responsible and contributing community member and employee.
- Attend to financial well-being.
- Consider the environmental, social and economic impacts of decisions.
- Demonstrate creativity and innovation.
- Utilize critical thinking to make sense of problems and persevere in solving them.
- Model integrity, ethical leadership and effective management.
- Plan education and career paths aligned to personal goals.
- Use technology to enhance productivity, increase collaboration and communicate effectively.

- Work productively in teams while using cultural/global competence.

**The Standards:** The organization and content of the NJSLS-Career Readiness, Life Literacies, and Key Skills include the following areas:

- **9.1 Personal Financial Literacy**  
This standard outlines the important fiscal knowledge, habits, and skills that must be mastered in order for students to make informed decisions about personal finance. Financial literacy is an integral component of a student's college and career readiness, enabling students to achieve fulfilling, financially-secure, and successful careers.
- **9.2 Career Awareness, Exploration, Preparation, and Training**  
This standard outlines the importance of being knowledgeable about one's interests and talents, and being well informed about postsecondary and career options, career planning, and career requirements.
- **9.3 Career and Technical Education**  
This standard outlines what students should know and be able to do upon completion of a CTE Program of Study (**not applicable to grades K-12**).
- **9.4 Life Literacies and Key Skills**  
This standard outline key literacies and technical skills such as critical thinking, global and cultural awareness, and technology literacy\* that are critical for students to develop to live and work in an interconnected global economy.

[Click here for an overview of disciplinary concepts and core ideas for this standard at grades 2, 5 & 8.](#)

The links below can be accessed by HTSD teachers to further elaborate on Standard 9 and identify areas across the curriculum where these concepts and skills are integrated into instruction.

[CPIs and Resources to Reach by the End of Grade 2](#)

[CPIs and Resources to Reach by the End of Grade 5](#)

[CPIs and Resources to Reach by the End of Grade 8](#)

\*Please note that the concepts and skills previously included in 8.1 Educational Technology of the 2014 NJSLS - Technology have been expanded and integrated across multiple disciplinary concepts in 2020 NJSLS-CLKS 9.4 Life Literacies and Key Skills. Given the ubiquity of technology, our students will continue to be required to demonstrate increasing levels of proficiency to access, manage, evaluate, and synthesize information in their personal, academic, and professional lives. Therefore, the standards that were housed in one discipline have been enhanced and restructured to reflect the need for student learning in technology literacy, digital citizenship, and information and media literacy.

## Career Readiness, Life Skills and Key Literacy Practices

Practice	Description
Act as a responsible and contributing community member and employee.	Students understand the obligations and responsibilities of being a member of a community, and they demonstrate this understanding every day through their interactions with others. They are conscientious of the impacts of their decisions on others and the environment around them. They think about the near-term and long-term consequences of their actions and seek to act in ways that contribute to the betterment of their teams, families, community, and workplace. They are reliable and consistent in going beyond the minimum expectation and in participating in activities that serve the greater good.
Attend to financial well-being.	Students take regular action to contribute to their personal financial well-being, understanding that personal financial security provides the peace of mind required to contribute more fully to their own career success.
Consider the environmental, social and economic impacts of decisions.	Students understand the interrelated nature of their actions and regularly make decisions that positively impact and/or mitigate negative impact on other people, organizations, and the environment. They are aware of and utilize new technologies, understandings, procedures, materials, and regulations affecting the nature of their work as it relates to the impact on the social condition, the environment, and the profitability of the organization.
Demonstrate creativity and innovation.	Students regularly think of ideas that solve problems in new and different ways, and they contribute those ideas in a useful and productive manner to improve their organization. They can consider unconventional ideas and suggestions as solutions to issues, tasks, or problems, and they discern which ideas and suggestions will add greatest value. They seek new methods, practices, and ideas from a variety of sources and seek to apply those ideas to their own workplace. They take action on their ideas and understand how to bring innovation to an organization.
Utilize critical thinking to make sense of problems and persevere in solving them.	Students readily recognize problems in the workplace, understand the nature of the problem, and devise effective plans to solve the problem. They are aware of problems when they occur and take action quickly to address the problem; they thoughtfully investigate the root cause of the problem prior to introducing solutions. They carefully consider the options to solve the problem. Once a solution is agreed upon, they follow through to ensure the problem is solved, whether through their own actions or the actions of others.
Model integrity, ethical leadership and effective management.	Students consistently act in ways that align personal and community-held ideals and principles while employing strategies to positively influence others in the workplace. They have a clear understanding of integrity and act on this understanding in every decision. They use a variety of means to positively impact the directions and actions of a team or organization, and they apply insights into human behavior to change others' actions, attitudes and/or beliefs. They

	recognize the near-term and long-term effects that management's actions and attitudes can have on productivity, morals, and organizational culture.
Plan education and career paths aligned to personal goals.	Students take personal ownership of their own education and career goals, and they regularly act on a plan to attain these goals. They understand their own career interests, preferences, goals, and requirements. They have perspective regarding the pathways available to them and the time, effort, experience, and other requirements to pursue each, including a path of entrepreneurship. They recognize the value of each step in the education and experiential process, and they recognize that nearly all career paths require ongoing education and experience. They seek counselors, mentors, and other experts to assist in the planning and execution of career and personal goals.
Use technology to enhance productivity, increase collaboration and communicate effectively.	Students find and maximize the productive value of existing and new technology to accomplish workplace tasks and solve workplace problems. They are flexible and adaptive in acquiring new technology. They are proficient with ubiquitous technology applications. They understand the inherent risks-personal and organizational-of technology applications, and they take actions to prevent or mitigate these risks.
Work productively in teams while using cultural/global competence.	Students positively contribute to every team, whether formal or informal. They apply an awareness of cultural differences to avoid barriers to productive and positive interaction. They find ways to increase the engagement and contribution of all team members. They plan and facilitate effective team meetings.

# 2020 New Jersey Student Learning Standards - Career Readiness, Life Literacies, and Key Skills Overview

## Disciplinary Concepts

### Financial Health

Financial wellbeing includes understanding how emotions, peer influencers, advertising, personal money habits, financial decision-making processes, lifestyle choices, and personal financial values influence choices that are made involving finances. In addition, it includes topics that relate to planning and aligning career opportunities and possible entrepreneurial objectives with financial goals.

### **Financial Psychology**

By the end of grade 2	By the end of grade 5	By the end of grade 8
<ul style="list-style-type: none"> <li>• There's a relationship between an individual's values, emotions, and the ways he/she chooses to spend money.</li> <li>• External factors can influence the items that an individual wants or needs.</li> </ul>	<ul style="list-style-type: none"> <li>• An individual's financial traits and habits affect his/her finances.</li> <li>• Spending choices and their intended and unintended consequences impact financial outcomes and personal well-being.</li> <li>• Not all financial information is accurate or truthful.</li> </ul>	<ul style="list-style-type: none"> <li>• An individual's values and emotions will influence the ability to modify financial behavior (when appropriate), which will impact one's financial well-being.</li> <li>• Marketing techniques are designed to encourage individuals to purchase items they may not need or want.</li> </ul>

### **Civic Financial Responsibility**

By the end of grade 2	By the end of grade 5	By the end of grade 8
There are actions an individual can take to help make this world a better place.	An individual can give back in areas that matter.	<ul style="list-style-type: none"> <li>• Philanthropic and charitable organizations play important roles in supporting the interests of individuals and local and global communities and the issues that affect them.</li> <li>• Individuals can use their talents, resources, and abilities to give back.</li> <li>• The potential for building and using personal wealth includes responsibility to the broader community and an understanding of the legal rights and responsibilities of being a good citizen.</li> </ul>

### Financial Landscape

Financial landscape incorporates building an awareness of the various forms of money, financial institutions, and the role of economic and government influences on one's personal finances. Within the economic and government categories are topics such as consumer protection laws, taxes (e.g., impact

on income and/or investments), a general understanding of inflation, and how government policies can affect one's personal finances.

#### Financial Institutions

By the end of grade 2	By the end of grade 5	By the end of grade 8
Money comes in different values, forms, and uses.	People can choose to save money in many places such as home in a piggy bank, bank, or credit union.	There are a variety of factors that influence how well-suited a financial institution and/or service will be in meeting an individual's financial needs.

#### Economic and Government Influence

By the end of grade 2	By the end of grade 5	By the end of grade 8
N/A	<ul style="list-style-type: none"> <li>Taxes are collected on a variety of goods and services at the local, state, and federal levels.</li> <li>There is a broader economic system that influences your financial goals.</li> <li>There are agencies, laws, and resources to protect individuals as consumers.</li> </ul>	<ul style="list-style-type: none"> <li>Taxes affect one's personal finances.</li> <li>There are government agencies and policies that affect the financial industry and the broader economy.</li> <li>There are procedures required to take advantage of consumer protection laws and assistance programs.</li> </ul>

#### Money Management

Money management includes examining various aspects of budgeting, building and maintaining a credit profile, loan and debt planning, identifying and managing potential risks and investments, and understanding various insurance options.

#### Planning and Budgeting

By the end of grade 2	By the end of grade 5	By the end of grade 8
<ul style="list-style-type: none"> <li>A budget is a plan that helps an individual obtain his/her financial goals.</li> <li>Saving money is a habit that can be developed.</li> </ul>	<ul style="list-style-type: none"> <li>There are specific steps associated with creating a budget.</li> <li>Saving money can impact an individual's ability to address emergencies and accomplish their short- and long-term goals.</li> </ul>	<ul style="list-style-type: none"> <li>A budget aligned with an individual's financial goals can help prepare for life events.</li> <li>Goals (e.g., higher education, autos, homes, retirement), affect your finances.</li> <li>There are strategies to decrease and manage expenses.</li> </ul>

#### Risk Management and Insurance

By the end of grade 2	By the end of grade 5	By the end of grade 8
There are ways to keep the things we value safely at home	Individuals can choose to accept inevitable risk or take	<ul style="list-style-type: none"> <li>Individuals can choose to accept some risk, to take</li> </ul>

and other places.	steps to protect themselves by avoiding or reducing risk.	steps to avoid or reduce risk, or to transfer risk to others through the purchase of insurance. <ul style="list-style-type: none"> <li>Insurance can protect your personal finances.</li> </ul>
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#### **Credit and Debt Management**

<b>By the end of grade 2</b>	<b>By the end of grade 5</b>	<b>By the end of grade 8</b>
N/A	N/A	<ul style="list-style-type: none"> <li>There are strategies to increase your savings and limit debt.</li> <li>Credit management includes making informed choices about sources of credit and requires an understanding of the cost of credit.</li> </ul>

#### **Credit Profile**

<b>By the end of grade 2</b>	<b>By the end of grade 5</b>	<b>By the end of grade 8</b>
N/A	There are benefits to having a positive credit history.	<ul style="list-style-type: none"> <li>There are strategies to build and maintain a good credit history.</li> <li>Credit history affects personal finances.</li> </ul>

#### **Career Awareness and Planning**

<b>By the end of grade 2</b>	<b>By the end of grade 5</b>	<b>By the end of grade 8</b>
<ul style="list-style-type: none"> <li>Different types of jobs require different knowledge and skills.</li> <li>Income is received from work in different ways including regular payments, tips, commissions, and benefits.</li> <li>There are benefits and drawbacks to being an entrepreneur.</li> </ul>	<ul style="list-style-type: none"> <li>An individual's passions, aptitude, and skills can affect his/her employment and earning potential.</li> <li>Income and benefits can vary depending on the employer and type of job/career.</li> <li>There are a variety of factors to consider before starting a business.</li> <li>Individuals can choose to accept inevitable risk or take steps to protect themselves by avoiding or reducing risk.</li> </ul>	<ul style="list-style-type: none"> <li>An individual's strengths, lifestyle goals, choices, and interests affect employment and income.</li> <li>Developing and implementing an action plan is an essential step for achieving one's personal and professional goals.</li> <li>Early planning can provide more options to pay for postsecondary training and employment.</li> <li>Employee benefits can influence your employment choices.</li> <li>Communication skills and responsible behavior in addition to education,</li> </ul>

		<p>experience, certifications, and skills are all factors that affect employment and income.</p> <ul style="list-style-type: none"> <li>• There are resources to help an individual create a business plan to start or expand a business.</li> </ul>
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### Creativity and Innovation

Creativity includes the use of a wide range of idea-creation techniques (such as brainstorming) to generate new and worthwhile ideas (both incremental and radical concepts). Additionally, within creativity, flexibility is evident through the elaboration, refinement, analysis, and evaluation of ideas in order to maximize creative efforts. Originality and inventiveness in work may also be evident while understanding the real-world limits to adopting new ideas. Failure is viewed as an opportunity to learn and adapt as well as understand that creativity and innovation is a long-term, cyclical process of small successes and frequent mistakes.

By the end of grade 2	By the end of grade 5	By the end of grade 8
Brainstorming can create new, innovative ideas.	<ul style="list-style-type: none"> <li>• Collaboration with individuals with diverse perspectives can result in new ways of thinking and/or innovative solutions.</li> <li>• Curiosity and willingness to try new ideas (intellectual risk-taking) contributes to the development of creativity and innovation.</li> </ul>	Gathering and evaluating knowledge and information from a variety of sources, including global perspectives, fosters creativity and innovative thinking.

### Critical Thinking and Problem-Solving

Critical thinking involves the ability to use various types of reasoning as appropriate to the situation. Essential to critical thinking is systems thinking, which analyzes how parts of a whole interact together to produce outcomes. Critical thinking also includes making judgements and decisions by analyzing evidence, claims, and points of view, then communicating the interpretation of both the information and conclusions based on the best analysis. In tandem with critical thinking, problem-solving involves the ability to generate and execute a solution to a problem. Problem-solving occurs through one's use of initiative and flexibility to use trial and error to solve a problem until a successful solution is found.

By the end of grade 2	By the end of grade 5	By the end of grade 8
Critical thinkers must first identify a problem then develop a plan to address it in order to effectively solve a problem.	The ability to solve problems effectively begins with gathering data, seeking resources, and applying critical thinking skills.	<ul style="list-style-type: none"> <li>• Multiple solutions exist to solve a problem.</li> <li>• An essential aspect of problem-solving is being able to self-reflect on why possible solutions for solving problems were or were not successful.</li> </ul>

### Digital Citizenship



By the end of grade 2	By the end of grade 5	By the end of grade 8
<ul style="list-style-type: none"> <li>• Digital artifacts can be owned by individuals or organizations.</li> <li>• Individuals should practice safe behaviors when using the Internet.</li> <li>• An individual's digital footprint reflects the various actions an individual makes online, both positive and negative.</li> <li>• Digital communities allow for social interactions that can result in positive or negative outcomes.</li> <li>• Young people can have a positive impact on the natural world in the fight against climate change.</li> </ul>	<ul style="list-style-type: none"> <li>• Intellectual property rights exist to protect the original works of individuals. It is allowable to use other people's ideas in one's own work provided that proper credit is given to the original source.</li> <li>• Sending and receiving copies of media on the internet creates the opportunity for unauthorized use of data, such as personally owned video, photos, and music.</li> <li>• Digital identities must be managed in order to create a positive digital footprint.</li> <li>• Digital tools have positively and negatively changed the way people interact socially.</li> <li>• Digital engagement can improve the planning and delivery of climate change actions.</li> </ul>	<ul style="list-style-type: none"> <li>• Detailed examples exist to illustrate crediting others when incorporating their digital artifacts in one's own work.</li> <li>• There are tradeoffs between allowing information to be public and keeping information private and secure.</li> <li>• Digital footprints are publicly accessible, even if only shared with a select group. Appropriate measures such as proper interactions can protect online reputations.</li> <li>• Digital communities are used by individuals to share information, organize, and engage around issues and topics of interest.</li> <li>• Digital technology and data can be leveraged by communities to address effects of climate change.</li> </ul>

### Global and Cultural Awareness

To possess a cultural and global awareness is to fully understand that individuals are composed of complex cultural backgrounds, which are influenced by a multitude of factors. Armed with this crucial understanding, individuals can then better learn and work collaboratively with people from diverse cultures, religions, and lifestyles in a spirit of mutual respect and open dialogue, whether in a personal, work, or community-based context. Such an awareness also stresses the importance of recognizing and understanding the rich histories and multitude of languages of other nations and cultures.

By the end of grade 2	By the end of grade 5	By the end of grade 8
Individuals from different cultures may have different points of view and experiences.	Culture and geography can shape an individual's experiences and perspectives.	Awareness of and appreciation for cultural differences is critical to avoid barriers to productive and positive interaction.

### Information and Media Literacy

Information and Media Literacy empowers learners to access, retrieve, and produce well-managed resources. This access promotes and fosters inquiry learning as well as a deep understanding of target knowledge, skills, or concepts. Information and Media Literacy is the vehicle for learners to pursue and create relevant information using the opportunities of high-quality materials. Information and media literacy also includes a basic understanding of ethical use of information.

By the end of grade 2	By the end of grade 5	By the end of grade 8
<ul style="list-style-type: none"> <li>• Digital tools and media resources provide access to vast stores of information that can be searched.</li> <li>• Digital tools can be used to display data in various ways.</li> <li>• A variety of diverse sources, contexts, disciplines, and cultures provide valuable and necessary information that can be used for different purposes.</li> <li>• Information is shared or conveyed in a variety of formats and sources.</li> </ul>	<ul style="list-style-type: none"> <li>• Digital tools and media resources provide access to vast stores of information, but the information can be biased or inaccurate.</li> <li>• Digital tools can be used to modify and display data in various ways that can be organized to communicate ideas.</li> <li>• Accurate and comprehensive information comes in a variety of platforms and formats and is the basis for effective decision-making.</li> <li>• Specific situations require the use of relevant sources of information.</li> </ul>	<ul style="list-style-type: none"> <li>• Increases in the quantity of information available through electronic means have heightened the need to check sources for possible distortion, exaggeration, or misrepresentation.</li> <li>• Digital tools make it possible to analyze and interpret data, including text, images, and sound. These tools allow for broad concepts and data to be more effectively communicated.</li> <li>• The mode of information can convey a message to consumers or an audience.</li> <li>• Sources of information are evaluated for accuracy and relevance when considering the use of information.</li> <li>• There are ethical and unethical uses of information and media.</li> </ul>

### Technology Literacy

By the end of grade 2	By the end of grade 5	By the end of grade 8
<ul style="list-style-type: none"> <li>• Digital tools have a purpose.</li> <li>• Collaboration can simplify the work an individual has to do and sometimes produce a better product.</li> </ul>	<ul style="list-style-type: none"> <li>• Different digital tools have different purposes.</li> <li>• Collaborating digitally as a team can often develop a better artifact than an individual working alone.</li> </ul>	<ul style="list-style-type: none"> <li>• Some digital tools are appropriate for gathering, organizing, analyzing, and presenting information, while other types of digital tools are appropriate for creating text, visualizations, models, and communicating with others.</li> <li>• Digital tools allow for remote collaboration and rapid sharing of ideas unrestricted by geographic location or time.</li> </ul>

## **APPENDIX B: DIVERSITY, EQUITY, AND INCLUSION**

## **Diversity, Equity, and Inclusion Appendix**

The primary mission of the Hainesport Township School District is to provide a strong educational foundation that will empower our students to:

- Achieve their unique potential\*
- Embrace self-directed, life-long learning
- Develop the skills necessary for appropriate risk-taking and responsible decision-making
- Respect themselves and others
- Problem-solve individually and collaboratively
- Become contributing members of a diverse, global society

To this end, we are committed to fostering attitudes, behaviors, practices, and knowledge that promote and habituate diversity, inclusion, and equity in our schools. Education is the platform to discuss positive ways to bring about change peacefully and **make a difference** in our community, state and nation. The district **will** continue to foster our non-negotiable core belief of inclusion and diversity through the lens of its academic and social emotional programs. Schools will continue to create and provide opportunities for our students to be heard.

The district is dedicated to leveraging diversity, equity and inclusion by operating under the fundamental assumption that all students, regardless of ability, race, ethnicity, orientation, socio-economic status or family structure bring with them unique perspectives, experiences and schema that not only are valuable, but integral to our understanding of one another, the human experience and our roles as world citizens.

The overarching foundation that allows us to implement this ideal is Responsive Classroom (RC), which is a student-centered, social and emotional learning approach to teaching and discipline. A teacher's approach to teaching and discipline are two major contributing factors of inclusion and equity. Responsive Classroom creates the conditions for inclusion and equity by creating a place where all students belong, all are significant, and all can find joy—a place that recognizes that everyone who walks through the doors brings unique gifts and desires to learn. The Responsive Classroom approach to teaching discipline is also critical. RC takes a nonpunitive approach to discipline with particular focus on 1) creating safe and predictable learning environments to lay the foundation; 2) preventing off-task behavior and misbehavior by establishing rules and holding students to those rules in a proactive, firm, and consistent manner; 3) responding to off-task and misbehavior respectfully—preserving the dignity of the student—to help students get back on track and repair any damage; 4) solving chronic behavior problems by understanding the particular problem and utilizing individualized discipline practices to help the student develop self-regulation and return to positive behavior; and 5) managing outbursts to de-escalate or interrupt behavior or emotional outbursts and help the student regain control. This program is also utilized to promote anti-bullying as it promotes positive community, effective management, engaging academics, and developmentally responsive teaching.

A secondary vehicle for diversity, equity and inclusion is the district's Social Studies Curriculum. Within this program, our curriculum is organized around six recurring social themes that characterize human existence throughout the history of civilization: Change, Interdependence, Diversity, Scarcity, Conflict, and Authority. By studying the human condition in these contexts, students gain an understanding of their own country's history, institutions and environment, as well as the forces that have shaped world cultures. Moreover, students learn to view contemporary problems facing the nation and the world as products of complex historical, institutional, and environmental processes. This framework for examining recurring social themes enables our students to think critically and consider multiple perspectives as they take on the challenges of their community and world. Regular instruction that promotes diversity, equity, and inclusion are integrated into the texts, lessons, and/or conversations that occur. This also includes grade appropriate instruction connected to the Holocaust and Amistad Commission mandates beginning in Kindergarten through read alouds and carrying on through grade eight where explicit units of instruction occur connected to genocide and slavery. These address the complex issues of bias, prejudice and bigotry, and bullying.

In addition to the foundations that RC and Social Studies provide, numerous interdisciplinary connections are evident throughout other areas of the district's curriculum. These include, but are not limited to the following subject areas: Shared Reading/Core Literature, Reader's Workshop, Guided Reading, Technology, and Health. Various literature is integrated into these areas to represent diverse backgrounds, cultures, and ethnicities. Diversity, equity, and inclusion are also promoted through the entire school community and reinforced from the building administrator and within the school counseling and library-media programs.

In addition to explicit social studies standards connected to civics, government, and human rights, referenced in the ETSD Social Studies document, the following chart provides an at-a-glance overview of explicit interdisciplinary lesson examples where positive attitudes, behaviors, and practices that promote and habituate diversity, inclusion, and equity are integrated.

<b>Grade</b>	<b>Content Area</b>	<b>Unit</b>	<b>Lesson</b>	<b>HTSD Resource</b>
K-8	Responsive Classroom	CARES Connections	All	- <i>Competencies - Cooperation, Assertion, Empathy, Responsibility, and Self-Control</i>
K-8	Responsive Classroom	Traits of Growth Connections	All	-( <i>Academic Competencies</i> ) <i>Perseverance, Optimism, Empathy, Resilience, and Flexibility</i>
K-5	Responsive Classroom	Character Matters	All	- <i>See Health Curriculum for Exact Titles by Grade for Each Anti-Bullying Topic such as Celebrating Differences, Being an Upstander, Including Others, and Identifying Bullying Behaviors</i>
5-8	Guided Reading	Topic: Diversity-Refugees, Protests, Race, Civil Rights, Disabilities, Prejudice, Discrimination, LGBTQ, Gender, Native People	All	<i>5th - 8th Grade Guided Reading Diversity Resource Guide</i>
K-8	*School Counseling	Disability Awareness	All	<i>Disability Awareness Library</i>
K-8	*School Counseling	Diversity	All	<i>Social Skills Library</i>
K-8	*School Counseling	Anti-Bullying	All	<i>Anti-Bullying Library (How to Bullyproof Your Classroom &amp; Bullying Hurts Titles)</i>

\*School Counseling lessons initially introduce/reinforce key concepts and are also then extended based on the responsive needs of the class, grade, building and district.

## APPENDIX C: TECHNOLOGY INTEGRATION

## Technology Integration

We believe technology should be utilized as a tool to scaffold student learning, facilitate student development of skills and strategies, support problem-solving efforts, and be a catalyst for critical and computational thinking. This must happen across the curriculum in ways that deepen and enhance the learning process. Leveraging technology provides the opportunity for students to become progressively active learners, problem solvers and creative thinkers. In other words, technology is a tool best utilized to assist students reach their learning goals.

Our vision is to build a culture of innovation grounded in trust and empowerment. We strive to create spaces where creativity, innovation and collaboration are fostered and valued, and where technology is used to redefine learning and promote responsible risk taking; therefore maximizing learning and potential. Teachers will empower learners to become creative communicators, empowered learners, computational thinkers, and innovative designers who create new and imaginative solutions using a variety of digital tools. Instruction is then focused on facilitating understanding, raising questions, and designing engaging tasks that encourage learning through a design process. In order for this to occur, we must pioneer instructional technologies but also find balance in a connected world by merging curriculum for digital citizenship with social-emotional learning. As the world accelerates around students, our vision is to ensure their digital well-being. All students need digital citizenship skills to be productive members of their community and make smart choices online.

To that end, the purposeful integration of technology is written into specific lessons and units of instruction throughout various curriculum areas. Attention is given to teaching the responsible use of and integration of technology in context so that students can readily apply technology skills and concepts to their work in various content areas. Further, the district annually purchases licensing for a few key subscriptions that are utilized to enhance learning such as IXL, SRI, READ180, MATH180, Link-It and these are utilized within units of instruction across the curriculum as well.

### Computer Science and Design Thinking (Standard 8.1 & 8.2)

#### Life Literacies and Key Skills (Standard 9.4)

Check the appropriate boxes below for which strands will be included.

Standard 8.1		<b>8.1 Computer Science.</b> <i>This standard outlines a comprehensive set of concepts and skills, such as data and analysis, algorithms and programming, and computing systems.</i>
	Strand A	Computing Systems
	Strand B	Networks and the Internet
	Strand C	Impacts of Computing
	Strand D	Data & Analysis
	Strand E	Algorithms & Programming



<b>Standard 8.2</b>		<b>Design Thinking</b> <i>This standard outlines the technological design concepts and skills essential for technological and engineering literacy. The new framework design, detailed previously, includes Engineering Design, Ethics and Culture, and the Effects of Technology on the Natural world among the disciplinary concepts.</i>
	<b>Strand A</b>	<b>Engineering Design</b>
	<b>Strand B</b>	<b>Interaction of Technology and Humans</b>
	<b>Strand C</b>	<b>Nature of Technology</b>
	<b>Strand D</b>	<b>Effects of Technology on the Natural World</b>
	<b>Strand E</b>	<b>Ethics &amp; Culture</b>
<b>Standard 9.4</b>		<b>Life Literacies and Key Skills</b> <i>This standard outlines key literacies and technical skills such as critical thinking, global and cultural awareness, and technology literacy that are critical for students to develop to live and work in an interconnected global economy.</i>
<b>X</b>	<b>Strand A</b>	<b>Creativity and Innovation</b>
<b>X</b>	<b>Strand B</b>	<b>Critical Thinking and Problem-solving</b>
<b>X</b>	<b>Strand C</b>	<b>Digital Citizenship</b>
<b>X</b>	<b>Strand D</b>	<b>Global and Cultural Awareness</b>
<b>X</b>	<b>Strand E</b>	<b>Information and Media Literacy</b>
<b>X</b>	<b>Strand F</b>	<b>Technology Literacy</b>

In addition, the Hainesport Township School District is a Google Workspace for Education district. Google Workspace for Education is a core suite of productivity applications that Google offers to schools and educational institutions for free. These communication and collaboration apps such as Drive, Docs, and Slides, unlock access to a wide range of other collaborative tools supported by Google such as Classroom and Meet. All of these applications exist completely online, meaning that all creations can be accessed from any device with an internet connection. Google allows for enhanced workplace productivity and innovative classroom instruction and learning. Staff and students share and collaborate on documents, create interactive presentations, data spreadsheets, video/audio conferences, information surveys, event scheduling, web design, and much more with ease.

Technology integration models remind us to support student use of technology for meaningful, authentic purposes. While each model boasts their version of essential elements of digital literacy, HTSD supports the culminating use of multiple models by teachers to best meet the needs of their students and the curriculum. The ultimate goal is to support teacher and student digital literacy as consumers and creators of technology, increase technology fluency, and promote critical thinking. As with any tool utilized by teachers, the intent is to approach it as a guide to support student learning. Focus is always and ultimately placed on the learning, not the tool. To this end, as students engage with the various technologies in the classroom, teachers are promoting engagement, collaboration, communication, and creativity to intrinsically motivate students.

## Technology Framework Models

Model	Components	Overview
SAMR	Substitution, Augmentation, Modification, Redefinition	<p>The SAMR model diagram shows four levels of technology integration, represented by stacked boxes. From bottom to top: <b>SUBSTITUTION</b> (Technology acts as a direct substitute with no functional change), <b>MODIFICATION</b> (Technology acts as a direct substitute with some functional change), <b>AUGMENTATION</b> (Technology acts as a direct substitute with significant functional change), and <b>REDEFINITION</b> (Technology acts as a direct substitute with significant functional change and new tasks). The levels are grouped into two categories on the right: <b>TRANSFORMATION</b> (Augmentation and Redefinition) and <b>ENHANCEMENT</b> (Substitution and Modification).</p>
TPACK	Technological Pedagogical Content Knowledge	<p>The TPACK model diagram shows three overlapping circles: <b>Technological Knowledge (TK)</b>, <b>Pedagogical Knowledge (PK)</b>, and <b>Content Knowledge (CK)</b>. The intersection of all three circles is labeled <b>Technological Pedagogical Content Knowledge (TPACK)</b>. The intersection of TK and PK is labeled <b>Technological Pedagogical Knowledge (TPK)</b>. The intersection of PK and CK is labeled <b>Pedagogical Content Knowledge (PCK)</b>. The intersection of TK and CK is labeled <b>Technological Content Knowledge (TCK)</b>. The entire model is surrounded by a ring of various knowledge types, and the bottom is labeled <b>Contexts</b>.</p>
Triple E	Engagement, Enhancement and Extension	<h3>Triple E Framework</h3> <p>The Triple E Framework diagram shows three levels of learning, each with specific questions and strategies. <b>Engage Learning</b> includes questions like 'Does the technology create an activity that is more engaging than the traditional activity?' and 'Does the technology create an activity that is more challenging than the traditional activity?'. <b>Enhance Learning</b> includes questions like 'Does the technology create an activity that is more effective than the traditional activity?' and 'Does the technology create an activity that is more efficient than the traditional activity?'. <b>Extend Learning</b> includes questions like 'Does the technology create an activity that is more personalized than the traditional activity?' and 'Does the technology create an activity that is more collaborative than the traditional activity?'. The diagram also lists various <b>Instructional Strategies</b> such as Formative Assessment, Summative Assessment, and Differentiated Instruction.</p>

Each model stresses the rethinking and redesign of how technology is used by teachers and students in the classroom. The models move away from productivity tools to more complex thinking and opportunities for personalized learning while also preserving the role of the teacher in education as vital and relevant.

## APPENDIX D: GLOSSARIES

## Glossary of Art Vocabulary

**Abstract:** An artwork usually based on an identifiable subject, but missing details, or containing simplified or rearranged visual elements.

**Aesthetics:** Dating back to ancient times, a term referring to the study of beauty. Presently, the term refers to philosophical questions concerning art, such as "What is beauty" or "What is art?" Aesthetics of a particular person are examined by focusing on subject, style, medium, material, rendering, and more formal issues, such as color, line, composition, space and texture. Specific to a culture, a work of art will elicit a response in which thoughts, sensations and feelings are unified, intense and positive.

**Balance:** A principle of design that describes the arrangement of visual elements in an artwork to create a sense of equality in visual weight, interest, or stability. Types including balance are symmetrical, asymmetrical and radial.

**Composition:** To create, form or design a unified whole artwork by arranging the parts.

**Conceptual Art:** Art that is intended to convey an idea or a concept to the perceiver, rejecting the creation or appreciation of a traditional art object. Conceptual Art strongly depends on the text surrounding it and may include non-art media.

**Critique:** The process by which the viewer develops and applies standards for judging art that you can state to others. The standards are not personal opinions or arbitrary preferences. Art criticism may involve description, analysis and interpretation of the artwork.

**Elements of Art:** Names of categories for the main sensory qualities of art: line, shape, color, form, texture, value, and space. These elements, when used by an artist to communicate or express creative ideas, become a visual language.

**Formalism:** An orderly system of organization as opposed to a less disciplined system.

**Functionalism:** A piece created for the purpose of a utilitarian system.

**Harmony:** A principle of design, achieved by repetition of characteristics that are the same or similar. The elements of art are arranged in a way that creates a feeling of unity pleasing to the eye.

**Media:** Plural of medium. The materials and techniques used by artists to produce a work of art.

**Nonobjective Art:** Abstract works that have no identifiable subject.

**Principles of Art:** Guidelines that help artists in composing designs and creating a framework on which they can organize the total work of art. The National Standards designate the principles of art to be: Balance, proportion, rhythm, emphasis, and unity. Some lists, however, include contrast, pattern and variety.

**Proportion:** The comparison of elements one to another in terms of their properties of size, quantity and amount of emphasis.

**Qualitative terms:** Standards of craftsmanship that you can apply to a work of art.

**Rhythm/ Movement:** A flow, or feeling of movement achieved by repetition of visual units, or using measured accents.

**Theme:** The artist's interpretation of a subject or topic in a work of art (ex. Family, Community).

**Unity:** The total effect of a work of art that results from the integration of all its parts, with the necessary ratio between harmony and variety, resulting in a sense of oneness.

## Glossary of Music Vocabulary

**AB Form:** A musical plan that has two different parts or sections.

**ABA Form:** A musical plan that has three sections. The first and last sections are the same. The middle section is different.

**A Cappella:** Singing music without the accompaniment of any other instrument.

**Accent:** A single tone or chord louder than those around it.

**Accompaniment:** Music that supports the sound of the featured performer(s).

**Ala breve:** Cut time, all note values are cut in half.

**Ballad:** In music, a song that tells a story.

**Band:** A balanced group of instruments consisting of woodwinds, brass, and percussion.

**Bar Lines:** Vertical lines dividing the staff.

**Bass Clef:** A symbol identifying the notation for the lowest range of voices.

**Beat:** A repeating pulse that can be felt in some music.

**Brass:** A group of wind instruments, including trumpets, French horns, trombones, and tubas, used in bands and orchestras.

**Cadence:** A group of chords or notes at the end of a phrase or piece that gives a feeling of pausing or finishing.

**Call and Response:** A musical device with a portion of a melody (call) followed by an answering portion (response). The response may imitate the call or it may be a separate melody that repeats each time.

**Chord:** Three or more different tones played or sung together.

**Chorus:** A large group of singers.

**Coda:** A "tail" or short section added at the end of a piece of music.

**Composer:** A person who makes up pieces of music by putting sounds together in his or her own way.

**Contour:** The "shape" of a melody, made by the way it moves upward and downward in steps and leaps and by repeated tones.

**Contrast:** Two or more things that are different. In music, slow is a contrast to fast, section A is a contrast to section B.

**Counter melody:** A melody that is played or sung at the same time as another melody.

**Crescendo:** A direction to get gradually louder.

**Da Capo:** Indicates that the piece be repeated from the beginning; literally, to the head.

**Decrescendo:** A direction to get gradually softer.

**Descant:** A counter melody whose main function is to decorate the main tune, often soaring above the melody of the song.

**Dotted Notes:** A dot increases the value of a note by one half.

**Duet:** A composition written for two performers.

**Duration:** The length of sounds, from very short to very long.

**Dynamics:** The loudness and softness of sound (f, mf, p, mp <>, and so on).

**Elements:** The parts out of which whole works of art are made: for example, music uses the elements melody, rhythm, texture, tone color, form; painting uses line, color, space, shape, etc.

**Embellishment:** Adornment, decoration, beautification.

**Ensemble:** A group of players or singers.

**Fermata:** A sign ( ) indicating that a note is held longer than its written note value, stopping or "holding" the beat.

**Flat (b):** A notation that lowers a note one half step.

**Form:** The overall plan of a piece of music.

**Forte (f):** Loud.

**Fortissimo (ff):** Very loud.

**Half Step:** The smallest common interval.

**Harmony:** Two or more different tones sounding at the same time.

**Improvisation:** Making up music as it is being performed; often used in jazz.

**Interval:** The distance between tones.

**Introduction:** In a song, music is played before the singing begins.

**Key Signature:** One or more sharps or flats at the beginning of a line of music; sets the key for the piece.

**Leap:** To move from one tone to another, skipping over the tones in between.

**Ledger Lines:** A short line parallel to and above/below the staff, representing a continuation of the staff.

**Major Scale:** An arrangement of eight tones in a scale according to the following intervals, or steps: whole, whole, half, whole, whole, whole, half.

**Measure:** A grouping of beats set by bar lines.

**Melody:** A line of single tones that move upward, downward, or repeat.

**Melody Pattern:** An arrangement of pitches into a small grouping, usually occurring often in a piece.

**Meter:** The way the beats of music are grouped, often in sets of two or in sets of three.

**Meter Signature:** The numerical symbol, such as 2/4 or 3/4, that tells how many beats are in a measure (top number) and the kind of note that gets one beat (bottom number).

**Mezzo Forte (mf):** Medium loud.

**Mezzo Piano (mp):** Medium soft.

**Minor Scale:** Several arrangements of eight tones in a scale, such as natural minor (whole, half, whole, whole, half, whole, whole).

**Mood:** The feeling that a piece of music gives. (The mood of a lullaby is quiet and gentle.)

**Natural (♮):** A notation that cancels a flat or sharp.

**Notes:** Symbols for sound in music.

**Octave:** Twice the frequency of a tone.

**Orchestra:** A balanced group of instruments consisting of strings, woodwinds, brass, and percussion.

**Ornamentation:** In the arts, the addition of decorations, or embellishments, to the basic structure of the work.

**Ostinato:** A rhythm or melody pattern that repeats.

**Partner Songs:** Two or more different songs that can be sung at the same time to create harmony.

**Pentatonic:** 5-Tone scale.

**Percussion:** A group of pitched or unpitched instruments that are played by striking with mallets, beaters, and so on, or by shaking.



**Phrase:** A musical “sentence.” Each phrase expresses one thought.

**Pianissimo (pp):** Very soft.

**Piano (p):** Soft.

**Pitch:** The highness or lowness of a tone.

**Quartet:** Any composition for four voices or instruments, each having a separate part.

**Range:** In a melody, the span from the lowest tone to the highest tone.

**Refrain:** The part of a song that repeats, using the same melody and words.

**Register:** The pitch (highness or lowness of a tone) location of a group of tones. If the group of tones is all high sounds, they are in a high *register*. If the group of tones is all low sounds, they are in a low *register*.

**Repeat Sign:** A symbol telling you to sing the music enclosed by the signs twice.

**Repeated Tones:** Two or more tones in a row that have the same sound.

**Repetition:** Music that is the same, or almost the same, as music that was heard earlier.

**Rest:** Symbols for silence in music.

**Rhythm:** The way movement is organized in a piece of music, using beat, no beat, long and short sounds, meter, accents, no accents, tempo, syncopation, etc.

**Ritardando (rit.):** An indication to slow the tempo gradually.

**Rhythm Pattern:** A group of long and short sounds. Some rhythm patterns have even sounds. Others have uneven sounds.

**Rondo:** A musical form in which a section is repeated, with contrasting sections in between (such as ABA-CA).

**Round:** A follow-the-leader process in which all sing the same melody but start at different times.

**SATB:** Four part singing:  
    *Soprano* - highest female voice.  
    *Alto* - lowest female voice.  
    *Tenor* - highest male voice.  
    *Bass* - lowest male voice.

**Scale:** An arrangement of pitches from lower to higher according to a specific pattern of intervals. Major, minor, pentatonic, whole-tone, and chromatic are five kinds of scales. Each one has its own arrangement of pitches.

**Score:** Musical notation of a composition, with each of the instrumental (or vocal) parts shown in vertical alignment.

**Sequence:** The repetition of a melody pattern at a higher or lower pitch level.

**Shanties:** Sailor's work songs.

**Sharp (#):** A notation that raises a note one half step.

**Slur:** A curved line placed above two or more notes of different pitch on a single syllable.

**Solo:** Music for a single singer or player, often with an accompaniment.

**Staccato:** An indication to sing in a detached manner.

**Staff:** A set of five horizontal lines on which music notes are written.

**Steady Beat:** Regular pulses.

**Step:** To move from one tone to another without skipping tones in between.

**Strings:** A term used to refer to stringed instruments that are played by bowing, plucking, or strumming.

**Strong Beat:** The first beat in a measure.

**Style:** The overall effect a work of art makes by the way its elements are used (see elements). When works of art use elements similarly, they are said to be "in the same style."

**Syncopation:** An arrangement of rhythm in which prominent or important tones begin on weak beats or weak parts of beats, giving a catchy, off-balance movement to the music.

**Tempo:** The speed of the beat in music.

**Ternary:** Three parts.

**Texture:** The way melody and harmony go together: a melody alone, two or more melodies together, or a melody with chords.

**Theme:** An important melody that occurs several times in a piece of music.

**Timbre:** Distinctive tone quality of an instrument.

**Tie:** A curved line that connects two notes of the same pitch.

**Time Signature:** The two numbers to the right of the clef sign. The top number indicates the number of beats in each measure; the bottom number shows the type of note that receives one beat.

**Tonality:** Tonal quality.

**Tone Color:** The special sound that makes one instrument or voice sound different from another.

**Tonguing/Slurring:** Using the syllable “tu” to produce a tone, playing smoothly without use of the tongue.

**Treble Clef:** A symbol identifying the notation for the highest range of voices.

**Trio:** Any composition for three voices or instruments, each having a separate part.

**Unison:** The same pitch.

**Variation:** Music that is repeated but changed in some important way.

**Whole Step:** The combination of two half steps.

**Woodwinds:** A term used to refer to wind instruments, now or originally made of wood.

## APPENDIX E: RESOURCE ARTICLES

### Art:

- Awakening Student Ownership: Transitioning to a Student-Centered Environment
- 7 Leadership Skills Fostered in Arts Education

### Music:

- What Students Should Know and Be Able to Do in the Arts
- Why Students Need Arts Education?
- Why Arts Education is Crucial, and Who Is Doing It Best