ARTS EDUCATION STANDARDS

Robert C. Bobb, President
State Board of Education

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State Superintendent of Education

District of Columbia

OSSE
DC Office of the
State Superintendent
of Education

LETTER FROM THE STATE SUPERINTENDENT OF EDUCATION

September 30, 2008

Dear District of Columbia Principals and Teachers,

I am delighted to share with you the District of Columbia state learning standards for arts education. These standards are also available on our Web site at www.osse.dc.gov . By now, you probably have familiarized yourself with the arts standards that were approved by the District of Columbia State Board of Education on May 21,2008. These standards lay the foundation for a well-rounded education in the arts, pursued through two distinct strategies-arts integration and the arts as a core subject. The four disciplines are dance, music, theatre, and visual arts. Each is organized around the four interrelated types of artistic activity: creating, performing, responding, and connecting. Music has a fifth strand for reading and notating.

These standards have been developed collaboratively by teachers, administrators, artists, and many diverse community organizations over the past several years. Members of this task force gave their time and expertise in developing these learning standards. Great efforts were made to ensure that the District of Columbia's standards are aligned with national learning standards for the arts. Arts education is essential because it provides students with the means to think, feel, and understand the world around them in ways distinct from other academic disciplines.

It is essential that we work together to make arts education succeed. Together, we can work toward the goal that the District of Columbia lead the nation in arts education excellence by having clear statements about what students should know and be able to do upon graduation from high school. Thank you for taking a leading role in making this goal a reality.

Deborah A. Gist
State Superintendent of Education

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INTRODUCTION

In its recent report, "Tough Choices, Tough Times," the National Center on Education and the Economy wrote compellingly about future skills that will be needed by America's workforce, and the transformation that is going to have to occur in our nation's schools in order to compete in the global economy.[1] Reports continue to document that "United States leadership depends on creativity and innovation and not technology alone in order to compete in the global marketplace. Strong skills in the arts are essential qualities needed for success in the workplace: "creative and innovative, self-disciplined and well organized team players who are flexible and adaptable to change and facility with the use of ideas and abstractions."[2] The arts enable students to develop the capacities to create, perform, use critical judgment, problem solve and appreciate many forms of art.

One goal of arts education in Washington, DC (District) is to prepare our students to be vibrant participants in a creative economy and positive contributors in our democratic society. Americans for the Arts, a leading nonprofit organization promoting the arts in America, estimates that the economic impact of the arts in the greater Washington metropolitan area is $2.1 billion, and that they contribute $144 million to the region's tax base. The industry supports almost 12,000 jobs in the District of Columbia alone, 45,000 in the greater metro area.

High quality, sequential education in the arts, along with interaction with cultural organizations and artists, contributes in multiple ways to the development of workforce skills and the capacity to learn. Time dedicated to the study of the arts does not work to the detriment of other academic subjects. The arts reinforce learning, motivate and engage students, reduce dropout rates, defuse school violence and help retain teachers. The arts provide meaning to academics and to life.

Those in the arts community often talk about the "intrinsic" and "instrumental" value of the arts. Whether being awed by a dance performance, moved by music, captivated by the theater, or enthralled by a painting, art for art's sake, has a powerful inherent value. For the District's school children to compete in today's world, the arts must play an instrumental role in the overall curriculum. We cannot ignore the growing body of literature that relates art education to the learning of other subjects like social studies, mathematics and reading.

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1 "Tough Choices or Tough Times: The Report on the New Commission on the Skills of the American Workforce" (National Education and the Economy, 2006).

2 "The Imagine Nation: Moving America's Children Beyond Average imagination and the 21st Century Education (Poll conducted by Lake Research Partners and released by AEP The ImagineNation, January, 2008)

In March 2008, the results of a major, scientific three-year study, *The Dana Consortium Report on Arts and Cognition: Learning, Arts, and the Brain*, stated that training in the arts has positive benefits for "more cognitive mechanisms."[3] For example, the study found correlations existing between music training and both reading acquisition and sequence learning. Training in acting appeared to lead to memory improvement. Eliot W. Eisner, Ph.D., one of the nation's leading education thinkers, believes that among many positive outcomes, the arts teach students to make valuable judgments about qualitative relationships, recognize that problems in life can have more than one solution, celebrate multiple perspectives, understand and recognize that small differences can have large effects and say what cannot be written or spoken.[4]

The State Board of Education and the Office of the State Superintendent of Education acknowledge that every student in the District can benefit from a sequential Pre-K to 12 education in the arts. The Standards that follow have been developed collaboratively by teachers, administrators, artists, and many diverse community organizations over the past several years. It is now essential that the entire city work together to make arts education succeed. The District's educational model should become a major resource for the entire country.

How the document is organized

The Standards presented on the following pages represent a well-rounded education in the arts, pursued through two distinct strategies: arts integration and the arts as core subjects. The four disciplines are dance, music, theatre, and visual arts. Each is organized around the four interrelated types of artistic activity: creating, performing, responding, and connecting. Music has a fifth strand for reading and notating.

The District's standards specify grade level proficiency requirements for students from Pre-Kindergarten through 8th grade. The high school standards contain a set of proficient and advanced expectations in each of the four disciplines. Responsibility for achieving Pre-K to 8 standards must be shared by arts educators, artists, and regular classroom teachers. Elementary and middle school teachers are encouraged to work with all resources available in their schools and communities to deliver the instruction necessary to fulfill the requirements of these Standards.

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[3] "Learning, Arts, and the Brain." Report released by the Dana Foundation on March 4, 2008. The Report was based on a three-year scientific study conducted by seven major universities across the United States.

[4] "Elliot W. Eisner, PhD., Stanford University, works in Arts Education, Curriculum Studies, and Qualitative Research Methodology. See "The Arts and the Creation of the Mind," Chapter 4 (Yale University Press, 2002).

In order to graduate from high school, students must earn .5 Carnegie Units (CUs) – or one semester – in "art", .5 in music, and for students entering 9th grade in the 2007-2008 school year, 1.5 CUs in "electives", which include, but are not limited to arts classes. Potentially, a student could undertake a total of 2.5 years of study in the arts to fulfill graduation requirements. High school students may choose to satisfy the graduation requirement by achieving proficiency in several disciplines or by mastery in a single course of study.

Assessing mastery[5]

In lieu of a district-wide assessment protocol, each local education agency (LEA) in the District of Columbia is encouraged to establish reliable, effective, and holistic assessment practices in order to determine the extent to which their students achieve the expressed Standards. Assessments allow parents and educators to understand the impact of arts education in their schools, and at the same time, support valuable arts education programs. Using a variety of formal and informal assessments can help to balance the approach. Tools to measure achievement can include observations, traditional tests and quizzes, portfolios, projects, and student self-assessments. Since learning in the arts occurs over time, assessment should be thought of as a collection of evidence, instead of a single event that happens only at the end of instruction.

Formative, performance and portfolio assessments, which have recently been adopted by other disciplines, have traditionally been used in the arts. However, merely completing a performance task such as a recital, assembling a portfolio, or developing a script does not constitute an assessment of learning. Assessments must employ the use of criteria based on the Standards, as well as valid and reliable scoring procedures. When scoring criteria are made explicit with input from educators and students, and then shared with students to make them aware of rigorous expectations, assessment is more likely to result in the improvement of student learning.[6] We encourage the District education staff to create assessments for the arts through the same inclusive process that created these Standards.

A Call to the Community

District Standards for arts learning represent a crucial piece of comprehensive, high-quality, equal access-for-all, sequential arts education. For the full potential of these Standards to be realized, and for all students to have access to quality arts education, District leadership must fully support arts education

[5] Adapted from the Massachusetts Curriculum Framework for the Arts

[6] Adapted from the Massachusetts Curriculum Framework for the Arts

through policies and school plans, funding structures, and ongoing partnerships that strengthen the work of school staff with community resources. These Standards seek to establish a framework for the teaching and assessing of the arts in public schools in the District. Success requires the introduction of arts programs in many schools that do not presently have one, as well as arts integration into the core curriculum by regular classroom teachers and trained art professionals. Teacher professional development is a key component. The District's cultural community has long been a leader in providing this training, and this must continue.

Arts education requires the collaborative efforts of many community resources. The State Board of Education and the State Superintendent of Education urge museum educators, performing arts organizations, arts departments in our city's outstanding institutions of higher learning, local artists, business organizations, and all who make up the rich cultural fabric of this world-class city, to use these Standards to serve our city's schools and enable our children to have the best education they so richly deserve.

The Arts standards were approved by the District of Columbia State Board of Education on May 21, 2008.

Dance

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Introduction[1]

Dance, like the other arts, is an educational experience. It transforms creative inspiration into action, which is reflected upon, and revised for improvement. It is an experience of discovery and learning for self expression, for communal interaction, or to make an artistic statement. Dance is a truly personal art in that the body is both the medium and the instrument. To achieve excellence in dance, the dancer must work on oneself.

The standards for dance education outline a process by which students and educators can engage in creative exploration of the art of dance. By establishing these learning standards, the District of Columbia Public Schools acknowledges the intrinsic and instrumental value of creating, performing, assessing, responding to, and learning of dance both as a core subject, and in relation to other content areas, artistic disciplines, and life in general. The dance standards provide a foundation of dance instruction for students in pre-kindergarten through twelfth grade. They outline clear benchmarks for student achievement in dance, based upon developmentally appropriate expectations of what learners of dance should know and demonstrate by the end of each grade or course. They detail the skills involved in creating and performing works of art, responding to existing works, and interconnecting dance with other aspects of education and life. Although written in sections that departmentalize the dance experience, it is recognized that educational and creative dance activities involve many areas of the standards simultaneously.

Overview[3]

Dance helps children mature physically, emotionally, socially, and cognitively. Every society our students study embodies movement in a form of dance. Humans move for pleasure, self-expression, communal bonding, and ritual. Dance reflects human nature and imparts the values and beliefs of the society from which the dance emerges. It celebrates play, piety, courtship, recreation, entertainment, and the human need to communicate the meaning of life in art. To study the art of dance is to learn the language of bodily movement as it expresses and communicates the essence of humanity. These standards for dance education in the arts outline the breadth and scope of the dance experience that can provide students with a well-rounded curriculum. They are construed to cross dance genres, styles, and cultures in an aesthetic, creative, and multicultural approach to learning and teaching the art of dance. Dance education serves to stimulate conscious understanding of the language of movement, and develop aesthetic knowledge and skill in movement expression. To learn dance provides students with deep thought provoking experiences that integrate other art forms and disciplines. Dance involves both context and content. The context provides an historical or environmental perspective within culture and society. The content defines specific knowledge or perspective. The by-product of learning dance include the instrumental benefits of physical health, emotional maturation, social awareness, cognitive development, and academic achievement. Learning and growth in each of these areas are embedded in the standards.

[1] Adapted from the National Dance Education Organization Standards for Learning and Teaching Dance in the Arts (for reference see: http://www.ndeo.org/standards.asp)
[2] As outlined by the NAEP Arts Assessment (for reference see: http://nces.ed.gov/programs/quarterly/vol_1/1_4/3-esq14-b.asp)
[3] Excerpted and adapted from the National Dance Education Organization Standards for Learning and Teaching Dance in the Arts

Strand 1: Create | Understand and create choreographic forms and meaning in dance

PRE-KINDERGARTEN

PK.1.1 Create a short improvised dance that has a beginning and an end.

PK 1.2 Explore movement that expresses a feeling.

PK.1.3 Improvise to music, a song, or a story with original movements that interpret the music, song, or story.

KINDERGARTEN	GRADE 1	GRADE 2
K.1.1 Create a short improvised dance that has a beginning, middle, and end. K.1.2 Explore movement that expresses a feeling, idea, or image. K.1.3 Improvise movements in response to teacher-initiated stimuli that interpret music, a song, a story, or poem.	1.1.1 Improvise a short dance that uses a variety of movements and has a beginning, a middle in which there is a change or issue, and an end. 1.1.2 Improvise using themes that express feelings, ideas, or images in dance. 1.1.3 Improvise dance movements based on a theme inspired from music, a song, a story, or a poem.	2.1.1 Create combinations of dance movements using changes in directions, pathways, levels, rhythms, and energy. 2.1.2 Create a short improvised dance that communicates a feeling or idea. 2.1.3 Create a short improvised dance with a partner inspired from music, a song, a story, or a poem that uses skills such as copying, leading, following, or mirror imaging.

Strand 1: Create | Understand and create choreographic forms and meaning in dance

GRADE 3	GRADE 4	GRADE 5
3.1.1 Explore, reflect, select, and revise movement to solve movement problems as an impetus to create new dance sequences or phrases. 3.1.2 Explore, reflect, select, and revise movement to choreograph dance sequences that develop themes and ideas through the use of pantomime, gesture, and motif. 3.1.3 Respond to a variety of motivational stimuli in movement to communicate literal or non-literal ideas in solo, duet, and group forms.	4.1.1 Create and remember a dance sequence, then manipulate and alter the sequences to create a variation. 4.1.2 Express one's own themes, feelings, and ideas in dance sequences and teach them to a partner or group. 4.1.3 Research a topic and interpret the ideas in movement.	5.1.1 Create a short dance using a common choreographic form (such as narrative, theme and variation, ABA, canon, and call-and-response) that is frequently used in dance. 5.1.2 Create and perform a short expressive dance. 5.1.3 Research a topic of interest and create a short dance based upon the topic.

Strand 1: Create | Understand and create choreographic forms and meaning in dance

GRADE 6	GRADE 7	GRADE 8
6.1.1 Create dance studies using common choreographic forms (such as narrative, theme and variation, ABA, canon, and call-and-response). 6.1.2 Create, perform, reflect, and revise a short dance using a theme that communicates a feeling or idea. 6.1.3 Research a topic of interest. Create a short dance that communicates the meaning of the research. Receive response, and revise the choreography to perform and communicate more clearly.	7.1.1 Identify and apply a variety of choreographic forms (rondo, palindrome, theme and variation) to create a dance. 7.1.2 Create, perform, reflect, and revise a dance that has personal meaning. 7.1.3 Research a topic of social interest. Use improvisation as a means to experiment and create choreographed material that communicates the meaning of the research in solo, duet, and group forms. Receive response and revise the choreography to perform and communicate more clearly.	8.1.1 Choreograph complex choreographic forms (different facings, contrapuntal rhythms, complex groupings of dancers, variations in elements of dance). Demonstrate aesthetic principles of balance, symmetry/asymmetry, and harmony. 8.1.2 Create, perform, reflect, and revise a dance of personal significance that communicates an issue, and ends with resolution of the issue. 8.1.3 Research a topic of social significance. Use improvisation as a means to experiment and develop a dance that communicates the issues in solo, duet, or group forms. Receive response and revise the choreography to perform and communicate more clearly.

Strand 1: Create | Understand and create choreographic forms and meaning in dance

GRADES 9-12 PROFICIENT

HSP.1.1 Synthesize a combination of choreographic principles and structures (such as rondo, palindrome, theme and variation) that demonstrates movement invention and innovation.

HSP.1.2 Use improvisation as a means to experiment with movement possibilities, revise choreography, and develop a dance of personal significance.

HSP.1.3 Research a topic of social conflict and use improvisation as a means to experiment and develop a dance that communicates the issues in solo, duet, and group forms. Receive response and revise the choreography to perform and communicate more clearly.

GRADES 9-12 ADVANCED

HSA.1.1 Synthesize a combination of choreographic strategies and choreographic forms, principles, and structures to create a solo, duet, and group dance and explain how the forms and structures serve to communicate the intent of the dance.

HSA.1.2 Create and perform with accuracy, expression and clarity of meaning, a group dance of personal significance that makes a meaningful artistic statement. Verbally explain how the choreography communicates the meaning of the dance.

HSA.1.3 Research a topic of social conflict and choreograph a dance that makes a meaningful artistic statement about the issue. Receive response and revise the choreography to perform and communicate more clearly.

Strand 2: Perform	Demonstrate dance fundamentals and skills with technical proficiency and spatial, musical, and kinesthetic awareness

PRE-KINDERGARTEN

PK.2.1 Dance using non-locomotor movements: bend, twist, reach (lateral and cross-lateral), rock, shake, wiggle, kick, sway; and dance using locomotor movements: roll, slither, crawl, walk, march, run, gallop, jump, and tiptoe.

PK.2.2 Dance using different levels (high and low), directions (forwards, backwards, and sideways), and shapes (bent, straight or curved).

PK.2.3 Dance to different tempos (fast and slow).

PK.2.4 Dance changing dynamics (energy) to reflect dancing different ideas (e.g. dancing opposite dynamics: soft/hard, jagged/smooth, sticky/slippery).

PK.2.5 Identify major body parts (head, neck, arms, hands, fingers, legs, feet, toes, torso, shoulders, hips, back) and dance moving them in a variety of directions.

PK.2.6 Dance spontaneously and in response to instructions from the teacher.

PK.2.7 Identify and dance in personal space.

Strand 2: Perform

Demonstrate dance fundamentals and skills with technical proficiency and spatial, musical, and kinesthetic awareness

KINDERGARTEN

K.2.1 Dance using a series of non-locomotor movements including stretch (lateral and cross-lateral), swing, and spin; dance using a series of locomotor movements including hop, skip, slide, and leap.

K.2.2 Dance using different levels (high middle, and low), directions (forwards, backwards, right and left, and diagonals), pathways (straight, curved and circular), and shape (circle, rectangle, or angular).

K.2.3 Dance to a steady beat of different tempos (fast, medium, and slow)

K.2.4 Dance different dynamics (energy) to reflect dancing different ideas, feelings, and situations (e.g. a soft cloud, a prickly thorn bush, bounding joy).

K.2.5 Understand the difference between bones, muscles and joints and dance moving them in a variety of directions.

K.2.6 Improvise one's original movement and dance following instruction using ideas, images, and other stimuli.

K.2.7 Identify and dance in one's personal space (kinesphere) and respect the personal space of others.

GRADE 1

1.2.1 Dance in place using a variety of axial (non-locomotor) movements; dance through space using a variety of locomotor movements.

1.2.2 Dance using a variety of levels, directions, pathways, and shapes.

1.2.3 Dance using and repeating different rhythms of different tempos.

1.2.4 Identify and dance combinations of different dynamics (energy) to reflect different, ideas, feelings, and situations.

1.2.5 Identify the common name for bones, muscles and joints and dance moving them in a variety of movement possibilities.

1.2.6 Improvise movement using ideas, images, or feelings, and learn choreographed movements.

1.2.7 Demonstrate dancing safely without hurting oneself or disrupting the movement of others.

GRADE 2

2.2.1 Dance in place using a combination of axial (non-locomotor) movements; dance through space using a combination of locomotor movements.

2.2.2 Dance using combinations of levels, directions, pathways, and shapes.

2.2.3 Dance using and repeating a variety of different rhythms from different meter.

2.2.4 Identify and dance a change in dynamics (energy) to reflect a progression of ideas, feelings, and situations (e.g. a duck waddling on land but swimming smoothly in water, water boiling and bubbling in a pot and evaporating in the air as steam).

2.2.5 Understand that bones, muscles and joints align to allow for efficient movement.

2.2.6 Improvise dance combinations using ideas, images, or feelings, and learn choreographed dance combinations.

2.2.7 Demonstrate dancing safely with respect for one's body and the bodies of others.

Strand 2: Perform

Demonstrate dance fundamentals and skills with technical proficiency and spatial, musical, and kinesthetic awareness

GRADE 3

3.2.1 Perform a dance movement sequence using a combination of axial (non-locomotor) movements and locomotor movements.

3.2.2 Perform a dance movement sequence using a variety of levels, directions, pathways, and shapes.

3.2.3 Perform dance movement sequences using and repeating a variety of rhythms from different meter.

3.2.4 Perform dance movement sequences using different dynamics (energy) to reflect different, ideas, feelings, and meanings.

3.2.5 Align bones, muscles and joints to allow for efficient movement.

3.2.6 Remember and perform choreographed dance sequences using ideas, images, or feelings.

3.2.7 Dance with a partner or group respecting others' kinesphere, ideas and co-operating with others.

GRADE 4

4.2.1 Perform a dance phrase using a combination of axial (non-locomotor) and locomotor movements.

4.2.2 Perform a dance phrase using a variety of levels, directions, pathways, and shapes.

4.2.3 Perform dance phrases using and repeating a variety of rhythms from different meter.

4.2.4 Perform dance phrases using changes in dynamics (energy) to reflect different, ideas, feelings, and meaning.

4.2.5 Align bones, muscles and joints to allow for efficient movement, balance, flexibility, coordination, and physical control.

4.2.6 Remember, perform, reflect, and revise the performance of choreographed dance demonstrating focused concentration and kinesthetic awareness to improve performance.

4.2.7 Demonstrate ability to work safely, cooperatively, and collaboratively with other students in improvised or choreographed movement activities.

GRADE 5

5.2.1 Perform a dance that uses inventive combinations of axial (non-locomotor) and locomotor movements.

5.2.2 Perform a dance that uses a variety of levels, directions, pathways, and shapes.

5.2.3 Perform a dance that demonstrates musicality, including accuracy in moving to a musical beat and responding to changes in tempo and phrasing.

5.2.4 Perform a dance that uses changes in dynamics (energy) to reflect different, ideas, feelings, and meaning.

5.2.5 Identify anatomical terminology for major bones, muscles and joints and understand how they allow for efficient movement, balance, flexibility, coordination, and physical control.

5.2.6 Remember, perform, reflect, and revise the performance of choreographed dances demonstrating focused concentration, kinesthetic awareness, and responsibility for one's role in a dance.

5.2.7 Demonstrate safe and respectful practices and relationships during movement activities when working with a partner or group.

Strand 2: Perform

Demonstrate dance fundamentals and skills with technical proficiency and spatial, musical, and kinesthetic awareness

GRADE 6

6.2.1 Perform a dance and demonstrate physical control, alignment, balance, and coordination in performing locomotor and axial movements from a chosen dance genre (e.g. ballet, modern dance, jazz).

6.2.2 Perform a group dance that uses space inventively with great variations of facings, levels, directions, pathways, and shapes.

6.2.3 Perform a dance that reflects the phrasing, structure, tone, and dynamic of its accompanying music.

6.2.4 Perform a group dance that uses variations of dynamics (energy) to reflect the ideas, feelings, images, and meaning of the dance.

6.2.5 Identify major bones, muscles and joints in anatomical terminology. Understand how they function to create efficient movement, balance, flexibility, coordination, and physical control.

6.2.6 Remember, perform, reflect, and revise choreographed dances. Demonstrate focused concentration, kinesthetic awareness, and responsibility for one's role in a dance and the production.

6.2.7 Perform a group dance developing cooperative relationships with others as follower, leader, soloist, group participant.

GRADE 7

7.2.1 Perform a dance and demonstrate centered physical control in weight shifts, coordination, skill, and accurate reproduction in performing locomotor and axial movements from different dance genres.

7.2.2 Perform a dance with clear and accurate use of spatial design.

7.2.3 Understand musical structures in at least two dance genres and relate to them in performing dance with or without music.

7.2.4 Perform a dance that uses variations of dynamics (energy) and communicate the ideas, feelings, images, and meaning of the choreography.

7.2.5 Understand how a dance warm up prepares bones, muscles and joints to achieve efficient balance, flexibility, coordination, and physical control.

7.2.6 Remember accurately, perform, reflect and revise choreographed dances to communicate the meaning of the dance with focused concentration, kinesthetic awareness, and responsibility for one's role in a dance and the production.

7.2.7 Demonstrate awareness of the safe use of space, physical discipline, projection, and clarity in rehearsals and dance performances.

GRADE 8

8.2.1 Perform a dance and understand the differences in technique required by a variety of dance genres.

8.2.2 Perform a dance that conveys complex concepts or meaning through spatial relationships.

8.2.3 Understand musical structures in a variety of dance genres and convey complex concepts or meaning through basic musical elements (rhythm, meter, phrasing, and accents).

8.2.4 Perform a dance that uses variations of dynamics (energy) and clearly and expressively communicate the ideas, feelings, images, and meaning of the choreography.

8.2.5 Understand how a dance warm up prepares bones, muscles and joints to improve balance, flexibility, coordination, and physical control.

8.2.6 Remember accurately, perform, reflect, and revise choreographed dances to expressively communicate the meaning of the dance with focused concentration and kinetic awareness as a responsible performer and positive participant in the production.

8.2.7 Perform a group dance developing constructive and positive relationships with others as choreographer, learner, and cast participant.

Strand 2: Perform | Demonstrate dance fundamentals and skills with technical proficiency and spatial, musical, and kinesthetic awareness

GRADES 9-12 PROFICIENT

HSP.2.1 Demonstrate technical proficiency in dances from a variety of dance genres (centered alignment, placement, flexibility, endurance, balance, articulation, power, speed, and strength).

HSP.2.2 Accurately perform a dance that uses complex spatial relationships to convey concepts or meaning.

HSP.2.3 Understand musical structures and phrasing in a variety of dance genres and convey complex concepts or meaning through musical interpretation, rhythm, or phrasing with or without music.

HSP.2.4 Expressively perform a dance that uses variations of dynamics (energy) and to communicate the ideas, feelings, images, and meaning of the choreography.

HSP.2.5 Understand how the training in a variety of dance genres prepares the body to perform the movements and techniques inherent in each genre.

HSP.2.6 Remember, repeat, reflect upon, and refine movement in the rehearsal process to perform choreographed dances expressively, and communicate the meaning of the dance with focused concentration and kinetic awareness. Act responsibly and supportively in all aspects of performance production.

HSP.2.7 Demonstrate understanding of how dance promotes strength, health, physical safety, provide stress relief, injury prevention, and encourages positive relationships; develop personal strategies to achieve goals in dance and to maintain or achieve personal health and well-being through dance.

GRADES 9-12 ADVANCED

HSA.2.1 Demonstrate kinesthetic awareness, artistic expression, and technical clarity and accuracy in performing dances from a variety of dance genres and choreographers.

HSA.2.2 Accurately perform dances by a variety of choreographers that use complex spatial structures and relationships to convey concepts and meaning.

HSA.2.3 Artistically and musically phrase movement in a variety of dance genres and expressively convey complex concepts or meaning through musical interpretation, rhythm, or phrasing with or without music.

HSA.2.4 Clearly and expressively perform dances by a variety of choreographers that use variations of dynamics (energy) to communicate the ideas, feelings, images, and meaning of the choreography.

HSA.2.5 Perform dance warm ups in a variety of genres that train the body to perform the movements and techniques inherent in each genre employing somatic understanding in body use.

HSA.2.6 Remember, repeat, reflect upon, and refine movement in the rehearsal process to perform choreographed dances with technical accuracy and expression, and communicate the meaning of choreography with focused concentration and kinetic awareness. Serve as a leader and role model in all aspects of the performance production.

HSA.2.7 Develop personal strategies/goals in dance and to maintain or achieve personal health and well-being through dance and develop a system of self-assessment to maintain awareness of progress.

Strand 3: Respond | Analyze, critique, and respond to dance

PRE-KINDERGARTEN

PK.3.1 Observe ballet, modern dance, jazz dance, and tap dance and identify what genre dance it is. Use dance terminology, identify non-locomotor movements, locomotor movements.

PK.3.2 Sit attentively while watching a dance and applaud when it is over.

PK.3.3 Describe one quality that makes ballet, modern dance, jazz dance, and tap dance genres enjoyable.

PK.3.4 Observe dance and describe it.

KINDERGARTEN	GRADE 1	GRADE 2
K.3.1 Observe a ballet, modern dance, jazz dance, and tap dance and identify the genre of dance and title of the dance. Use dance terminology to identify solo, duet, trio, spatial directions, levels and pathways, and body parts of the head, torso, and limbs. K.3.2 Sit attentively while watching a dance, applaud when it is over, and, if speaking with the performer afterwards, tell them something positive about their performance. K.3.3 Observe dance and describe what is interesting in the dance and why it is interesting. K.3.4 Observe dance and describe the main idea, feeling, or image of the dance.	1.3.1 Observe a variety of performances and world dance genres; identify the genre, and title of each dance. Verbally describe a dance using dance terminology. 1.3.2 Display and discuss audience etiquette: walk quietly in the theatre, speak softly, sit attentively while watching a dance, applaud when it is over, and speak positively to performers. 1.3.3 Observe dance and verbally describe interesting changes in space, time, and energy. 1.3.4 Observe dance and verbally describe the main idea, feeling, or image of the dance and other aspects of the dance (e.g. style, costumes, and music).	2.3.1 Observe a variety of performances and world dance genres; identify the genre, title, and choreographer of each dance. Compare and contrast two or more dances using dance terminology. 2.3.2 Understand that the dance studio, stage, and theatre are special places for dance, and not for general play or games. 2.3.3 Observe dance and describe how variations in the use of space, time, and energy make the dance interesting. 2.3.4 Observe dance and describe how the main idea, feeling, or image of the dance is communicated through the movement and other aspects of the dance (style, costumes, and music).

Strand 3: Respond | Analyze, critique, and respond to dance

GRADE 3

3.3.1 Explore the life and work of a famous dancer or choreographer. Identify the genre in which he/she worked, and name a dance he/she choreographed or performed. Using dance terminology, describe basic movements used in his/her choreography or dancing.

3.3.2 Define ways in which the dance studio, stage, and theatre are special places for dance, and develop rules that respect the function of each space.

3.3.3 Observe dance and describe how variations in the use of space, time, and energy change from the beginning of the dance to the end of the dance.

3.3.4 Observe dance and describe the ideas, feelings, or images in the beginning of the dance, and how they develop to the end of the dance.

GRADE 4

4.3.1 Explore the life and work of several famous dancers or choreographers and describe the personal qualities that made them outstanding. Use dance terminology to compare or contrast their choreography or performances, mentioning specific dance positions, movements, or steps that were choreographed or performed effectively.

4.3.2 Understand the functions of training, rehearsal, the performance, and the audience response as essential processes in creating and performing dance.

4.3.3 Observe dance and describe how the use of space, time, and energy develops a change from the beginning of the dance to the end of the dance.

4.3.4 Observe dance and analyze the development of the idea, feeling, or image from the beginning of the dance to the end of the dance. Suggest additional movement possibilites.

GRADE 5

5.3.1 Explore the life and work of several famous dancers or choreographers from different dance genres. Articulate in dance terminology, either orally or in writing, the similarities and differences in the dance genres.

5.3.2 As an audience member, respect and honor the dancer for their devoted work in training, rehearsing, and performing dance.

5.3.3 Observe dance performed in several different dance genres and, either orally or in writing, compare and contrast their use of space, time, and energy.

5.3.4 Observe a dance and analyze how the movement fufills the intent of the choreographer. Suggest additional movment possibilities

Strand 3: Respond | Analyze, critique, and respond to dance

GRADE 6

6.3.1 Observe dances of several famous companies and, either orally or in writing, compare their dance styles and ideas. Identify and support personal preferences for dances observed using dance terminology.

6.3.2 Demonstrate knowledge of dance protocols in the dance class, rehearsal, and performance.

6.3.3 Apply knowledge of the elements of dance and the principles of choreography to respond verbally or in writing to an observed dance performance.

6.3.4 Identify and formulate criteria to assess the quality of a dance performance (e.g. originality of movement, technical skill, coherence, visual or emotional impact). Either orally or in writing, critique personal performances and performances of others.

GRADE 7

7.3.1 Observe dances of several famous companies and, either orally or in writing, analyze their dance styles and ideas. Analyze personal preferences for dances observed or performed using dance terminology.

7.3.2 Observe dance protocols in the dance class, rehearsal, and performance.

7.3.3 Develop aesthetic criteria to critique performances of several dance companies.

7.3.4 Apply aesthetic criteria to evaluate the choreography and performances of several dance companies.

GRADE 8

8.3.1 Observe major repertory of several famous companies from different dance genres and analyze and compare their dance styles and ideas. Articulate responses in the form of written critical analysis of their performances using dance terminology.

8.3.2 Observe, respect, and support dance class, rehearsal, and performance protocols.

8.3.3 Provide rationales for aesthetic decisions, conceptualizations, and effectiveness of personal performances, improvisations, and choreography.

8.3.4 Evaluate thematic movement in dance through an explanation of movement choices.

Strand 3: Respond | Analyze, critique, and respond to dance

GRADES 9-12 PROFICIENT

HSP.3.1 Observe major repertory of several famous companies. Analyze the success of the choreography and performances in relation to the intent of the choreographers' artistic statements. Articulate responses in the form of written critical analyses.

HSP.3.2 Explain conventions of audience etiquette and dance protocols and how they relate to dance and performance in a variety of cultures and settings.

HSP.3.3 Defend personal original work using elements of dance, aesthetic principles, choreographic principles, and performance competencies as criteria to assess the work.

HSP.3.4 Explore and describe artistic decisions that affect the conceptualization, the expression and the effectiveness of personal performances, improvisations, and choreography. Suggest alternative movement possibilities.

GRADES 9-12 ADVANCED

HSA.3.1 Observe major repertory from a variety of international dance companies. Analyze the success of the choreography and performances in relation to their dance styles, choreographic approaches, and the intent of the choreographers' artistic statements. Articulate, verbally and in writing, how the meaning of the dance is portrayed through style, choreographic approach, and performance techniques, and analyze how the dance fulfills the intent of the choreographer.

HSA.3.2 Understand dance as an expression of the values and beliefs of a culture and how the protocols of dance relate to these beliefs.

HSA.3.3 Critique personal dance performances and performances of others. Analyze the elements of dance, aesthetic principles, choreographic principles, and performance competencies to determine creative and artistic value.

HSA.3.4 Use multiple sets of criteria for improvised and choreographed material to defend personal performances and critique the choreography and performance of others. Suggest alternative movement possibilities. Articulate responses in the form of verbal and written critical analyses.

Strand 4: Interconnect	Apply dance and movement concepts to construct meaning and understanding in the arts, other subject areas, literacy, historical periods, and multiple cultures

PRE-KINDERGARTEN

PK.4.1 Improvise dance movements from sensate stimuli (that which is seen, heard, felt, tasted or smelled, or sung).

PK 4.2 Improvise dance movements expressing a natural phenomenon (for example, leaves falling, waves of water, flower growing).

PK.4.3 Improvise dance movements expressing a story or poem that is read aloud.

PK.4.4 View dance from other countries and cultures.

KINDERGARTEN	GRADE 1	GRADE 2
K.4.1 Improvise dance to express feelings, images and ideas from music, songs, drawings, paintings, sculpture, or puppets. K.4.2 Respond in dance to a wide range of stimuli (e.g. numbers or counting, pictures of animals, natural phenomenon). K.4.3 Respond in dance to a story or poem read from a book. K.4.4 Observe dances from different cultures and describe what is interesting about the dances.	1.4.1 Create a short improvised dance with a beginning, middle, and end that expresses feelings and ideas inspired by music, songs, drawings, paintings, sculpture, or a play. 1.4.2 Perform a short improvised dance about a subject learned in school (e.g. addition or subtraction, animals, history, shapes). 1.4.3 Perform a short improvised dance based on reading skills (e.g. the shapes of letters, the sounds of letters, the interpretation of a story or poem, the creation of a story or poem). 1.4.4 Perform dances from different cultures and describe what is interesting about the dances, costumes and music.	2.4.1 Observe, perform and discuss dances that are inspired by other artistic disciplines (theatre, music, and visual art). 2.4.2 Create and perform dance sequences that are inspired by other core academic subject areas (social studies, math, and science) 2.4.3 Use literature or other written material to inspire dance ideas (e.g. narrative, poem, article). 2.4.4 Remember and perform dance sequences from different cultures and describe the differences and similarities between them.

Strand 4: Interconnect	Apply dance and movement concepts to construct meaning and understanding in the arts, other subject areas, literacy, historical periods, and multiple cultures

GRADE 3	GRADE 4	GRADE 5
3.4.1 Observe a dance that uses music, scenery, and costumes and discuss how these heighten the experience of the movement. 3.4.2 Demonstrate knowledge of curricular concepts through dance (e.g. geometric shapes, spatial pathways and maps, functional anatomy and movement, rhythm and number patterns). 3.4.3 Create and perform dance phrases that are inspired by sentences, and write sentences inspired by dance phrases. 3.4.4 Remember and perform dances from different cultures and compare the connections or differences between one's own cultural dance and the dance from other cultures.	4.4.1 Observe the work of several famous choreographers and discuss how the work can relate to other artistic disciplines. 4.4.2 Solve movement problems that are inspired by other academic subjects (e.g. dance a verb that you do in the morning, move in the spatial pathways of the planets, create a dance based on multiplication). 4.4.3 Use movement to express images, ideas, situations, and feelings read in literature, poetry, or original writing. 4.4.4. Remember and perform with accuracy dances from different cultures or historic periods. Describe the cultural connections and differences between one's own culture or time period and the cultures expressed through the dances.	5.4.1 Explain how dance terminology relates to and shares the vocabulary of other art subjects (such as, shape, line, positive and negative space, rhythm, and phrase.) 5.4.2 Create dance studies based on the relationships between dance concepts and concepts from other subjects (force and motion, the body systems, maps and grids, narrative style). 5.4.3 Journal the creative and artistic processes of choreographing a dance (the images and ideas to be communicated, how artistic choices were decided, problems that needed to be solved). 5.4.4 Explore the function of dance in daily life in different countries and historic time periods.

Strand 4: Interconnect	Apply dance and movement concepts to construct meaning and understanding in the arts, other subject areas, literacy, historical periods, and multiple cultures

GRADE 6	GRADE 7	GRADE 8
6.4.1 Use concepts from other art forms to choreograph dance studies (e.g. asymmetrical design, contrapuntal rhythm, and character development). 6.4.2 Identify and use different resources from other academic disciplines (such as newspapers, history books, maps, poetry) to generate ideas for dance compositions. 6.4.3 Create and perform a dance based upon personal original writing. 6.4.4 Analyze dances from different cultures or historical periods in relation to the values and beliefs of their society.	7.4.1 Analyze the choreographic process and its relation to other artistic processes through brainstorming, exploring and developing ideas, putting ideas into a form, and sequencing. 7.4.2 Research topics from other academic disciplines to create dance studies. 7.4.3 Analyze the choreographic process and its relation to the writing process (e.g. brainstorming, exploring and developing ideas, putting ideas into a form, and sequencing). 7.4.4 Research the historical development of a dance genre. Verbally or in writing, analyze its development in relation to the values and beliefs of the society from which it evolved.	8.4.1 Create, manipulate, and perform dance studies that reveal the relationships between dance and other art forms, using the elements of the chosen form. 8.4.2 Research different topics from other academic disciplines to create dance compositions of a personal or social statement. 8.4.3 Use a literary device as an impetus for original choreography. 8.4.4 Research the historical development of a variety of dance genres. Verbally or in writing, compare and contrast their development in relation to the values and beliefs of the society from which they evolved.

Strand 4: Interconnect	Apply dance and movement concepts to construct meaning and understanding in the arts, other subject areas, literacy, historical periods, and multiple cultures

GRADES 9-12 PROFICIENT

HSP.4.1 Create an original solo based upon a well-known work of an artist from another artistic discipline.

HSP.4.2 Create an interdisciplinary project based on a theme that includes dance and two other academic disciplines.

HSP.4.3 Create a dance based upon a literary work that explores the personal meaning behind the author's intent.

HSP.4.4 Compare and contrast how choreographers use various forms, styles, and genres of dance for individual, cultural, and social expression in both the past and present.

GRADES 9-12 ADVANCED

HSA.4.1 Create and perform an original group dance based upon a well-known work of an artist from another artistic discipline that expresses the images, ideas, situations, emotions, and style of the artist's work.

HSA.4.2 Create and perform an interdisciplinary project based on a theme that includes dance and two other academic disciplines, and facilitate an audience discussion about the content of the project.

HSA.4.3 Create and perform a dance that combines movement and an original spoken script about a topic of personal meaning or social concern.

HSA.4.4 Research important historical dance events. Create a project that illustrates their cultural, social, political and historical significance.

AB/ABA: a two-part compositional form with an A theme and a B theme/a three-part compositional form in which the first and third sections are the same theme, and the middle section contrasts with a different them.

Accuracy: the repetition of movement or choreography with exactness and precision.

Aesthetic Criteria: standards on which to make judgments about the artistic merit of a work.

Agility: the ability to move in a quick and easy fashion.

Align: the placement of body segments in balance to allow for great freedom and ease of movement.

Alignment: the organization of the skeleton in a functional relationship to gravity.

Artistic Expression: conception and execution in the expression of one of the artistic disciplines.

Axial Movement: movement that is anchored to one spot by a body part using only the available space in any direction without losing the initial body contact; movement that is organized in space around an axis of the body and does not travel in space from one location to another (non-locomotor).

Balance: a state of bodily equilibrium; the point where the sum of all the forces acting upon the body equals zero and the forces are in equilibrium.

Ballet: a genre of dance and traditional performance dance form with origins in the Italian and French Renaissance court, further developed in France and Russia as a concert dance form characterized by formal gymnastic movements and female dancers performing *en pointe*.

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[7] Glossary excerpted and adapted from the documents *National Dance Education Organization Standards for Learning and Teaching Dance in the Arts: Ages 5-18; Massachusetts Arts Curriculum Framework; Visual and Performing Arts Content Standards for California Public Schools, Kindergarten Through Grade Twelve;* and *North Carolina Arts Education Standard Course of Study*.

Beat: the regular measurement or counting of movement or music; often an accented motion or tone that defines the tempo or speed of the movement or music.

Canon: a choreographic form that reflects the musical form of the same name, in which individuals and groups perform the same movement/phrase beginning at different times.

Choreographer: a person who creates or composes dance movement or dance composition.

Choreographic Principles: compositional elements in dance; factors to be considered in the attainment of an aesthetically satisfying dance composition.

Choreographic Structure: the compositional form in which movement is structured to create a dance.

Choreography: dance movements that are planned and performed; the art of making dances; the creation and composition of dances by arranging or inventing steps, movements, and patterns of movements; literally, "dance writing".

Climax: the "high point," or the point of culmination in a dance.

Cognitive: the process of thinking or acquiring knowledge.

Crawling (creeping): moving low to the ground on hands and knees in cross-lateral hand and leg movements.

Creating: the inventing, composing, and generating of dance.

Creative Movement: movements that are invented in order to express an idea, feeling, experience, or solution to a movement problem.

Cross-lateral Movement: movement that crosses the vertical mid-line of the body; movement that goes right to left or left to right.

Curriculum: a detailed plan of goals, objectives, skills, and lessons on a particular subject.

Dance: the language of movement as expressed by the human body for communication, aesthetic purposes.

Improvise: to spontaneously invent and perform movement.

Isolation: movement done with one body part or a small section of the body.

Jazz Dance: a contemporary dance genre that developed concurrently with jazz and popular music as show, musical, and theater dancing; a popular form of dance characterized by pelvic movements.

Jump: a movement that leaves the ground from two feet and lands on two feet.and the release of energy or emotions.

Dynamic: also called "energy;" the qualities or characteristics of movement which lend themselves to expression and style.

Elements: the building blocks of dance movement; movement of the body using space, time, and dynamic (energy).

Fine Motor Activities: activities that involve the coordinated use of small muscle groups such as the fingers in handwriting, playing piano, or drawing.

Flexibility: range of motion determined by a person's particular skeletal structure and muscular elasticity.

Force: the instigator of movement, such as a push or pull.

Form: the overall structural organization of a dance or music composition and the interrelationships of movements within the overall structure.

Gallop: a springy locomotor run/leap in which the same foot always advances forward.

Genre: a particular kind or style of dance, such as ballet, jazz, modern, folk or tap.

Gesture: the movement of a body part or combination of parts, with the emphasis on the expressive aspects of the move.

Gross Motor Activities: activities that involve the use of large muscle groups such as the legs in running or jumping.

Hop: a movement that leaves the ground from one foot and lands on the same foot.

Kinesphere (personal space): the area or space directly surrounding one's body extending as far as a person can reach.

Kinesthetic: having to do with motion or movement of the body.

Kinetic: having to do with motion.

Leap: a locomotor movement that leaves the ground from one foot and lands on the other foot.

Level: the height of the dancer in relation to the floor: high—moving standing straight or on one's toes; middle moving with knees or body bent; low—moving close to or on the ground.

Locomotor Movement: movement that travels from one location to another or in a pathway through space.

Mirror Imaging: a "follow the leader" exercise for two or more dancers in which one person initiates movement and the other (or others) attempts to imitate the leader simultaneously and exactly.

Modern Dance: a contemporary performance dance genre developed in the early twentieth century to promote self-expression, movement invention, and to free the body from traditional movement and movement vocabulary constrictions.

Motif: a distinctive and recurring gesture used to provide a theme and unify ideas.

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Movement Problem: a specific focus or task that serves as direction for exploration and composing, usually with specific criteria.

Movement Vocabulary: the range of movements or steps used in a particular dance style or genre; movements that suggest an idea or meaning.

Multicultural: acknowledging the strength and richness of human diversity.

Musicality: the attention and sensitivity to the musical elements of dance while creating or performing.
Narrative: a compositional structure that develops a story line with a beginning, middle, and end.

Negative Space: The empty or open space created when the body makes a shape.

Non-locomotor Movement: movement that remains in place; movement that does not travel from one location to another or in a pathway through space (axial).

Pantomime: a movement genre in which the performer relies totally on gesture, facial expression, and movement, rather than speech, for enactment of material.

Pathway: a line along which a person or a part of the person, such as an arm or head, moves (e.g., a circular path, a zigzag pathway).

Partner/Group Skills: skills that require cooperation, coordination, and dependence, including imitation, lead and follow, echo, mirroring, and call and response.

Pedagogy: the art or science of teaching, and the principles of instruction.

Performing: the execution of movement and dance or the presentation of choreography.

Personal Space (kinesphere): the area or space directly surrounding one's body extending as far as a person can reach.

Phrase: a series or sequence of movements that has a sense of beginning and completion.

Quality of Movement: the dynamic, energy/force, effort, or characteristics that give movement its style or affect.

Responding: an affective, cognitive, or physical observation or reaction to that which is perceived or experienced.

Rhythm: the patterning or structuring of time through movement or sound.

Rock: movement of the torso that rhythmically tilts off the spinal axis from side-to-side or forward and backwards.

Slither: a form of crawling movement with the belly on the floor.

Somatics: systems of bodily movement that focus on moving with ease, lack of physical stress, and movement efficiency.

Space: an element of dance that refers to the immediate spherical area surrounding the body in all directions; the location where a dance takes place.

Style: dance that has specific characteristics or qualities that give it a distinctive identity.

Technique: the physical skills of a dancer that enable him or her to execute the steps and movements required in different dances.

Tempo: the pace or speed of movement or music.

Theme: ideas or concepts that relate under one topic; a movement, phrase, or pattern that is repeated either ver batum or with variations.

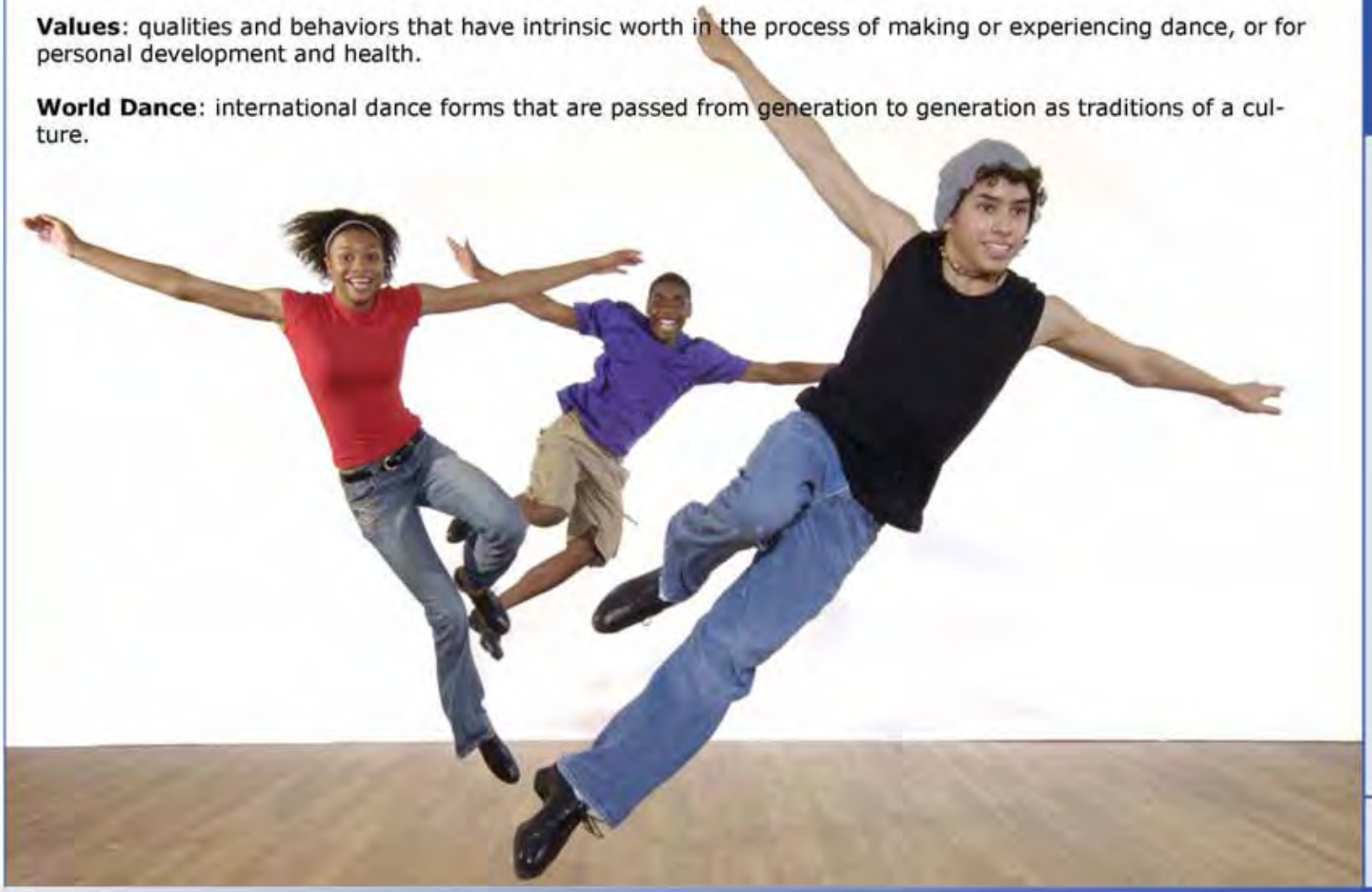
Time: an element of dance involving rhythm, phrasing, tempo, accent, and duration.

Transition: an organized connection between dance movements that maintains flow and continuity in the dance.

Unison: dance movement that takes place at the same time in a group.

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

World Dance: international dance forms that are passed from generation to generation as traditions of a culture.



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Introduction

The music standards provide teachers and curriculum coordinators with a summary of what music content should be taught from grade to grade, prekindergarten through high school. Adapted from the highly regarded Virginia and Wisconsin curriculum frameworks, the standards incorporate the comments and suggestions of area teachers, administrators and representatives from community organizations. The standards outline what learners of music should know and demonstrate by the end of each grade or course. They detail the skills involved in creating and performing works of music as well as to responding to existing works[8] that students are expected to acquire at a particular grade level.

The Resulting Student Experience[9]

The goal of music education is to empower students to experience music as a source of personal enrichment, as a vehicle for the constructive expression of human emotions, and as a unique intellectual discipline. This goal will be attained through a structured, sequential program of study. Students will develop an intellectual and physical understanding of music through experiences in singing, moving, listening, improvising, and playing instruments. They will learn to read and notate music, and to create compositions that transcribe their thoughts and emotions into concrete, musical forms of human expression. Students will exercise their critical thinking skills by investigating and analyzing all facets of the music discipline, employing both traditional modes of instruction and the latest technological advancements, and examine the cross cultural significance that music contributes and fosters within a global community. Through active involvement in music throughout the public school years, the students of the District of Columbia will build a foundation for a lifetime of participation in and enjoyment of music.

Organization

The music standards reflect the gradual progression in musical development that culminates in a high level of artistic attainment at the secondary level. The standards are organized by areas and levels of instruction — General Music (PreKindergarten – 8, High School), Instrumental (Beginning, Intermediate, Proficient, and Advanced), and Vocal/Choral (Beginning, Intermediate, Proficient, and Advanced). Within each area and level of instruction, the Music Learning Standards are organized by five related strands.

[8] As outlined by the NAEP Arts Assessment (for reference see: http://nces.ed.gov/programs/quarterly/vol_1/1_4/3-esq14-b.asp)

[9] Excerpted and adapted from the Virginia Music Standards of Learning

The Five Strands

I. Listen to, analyze, and evaluate music. (National Music Standards 6 & 7)
- Listen to and analyze music
- Evaluate music

II. Sing and perform on instruments alone and with others, a varied repertoire of music. (National Music Standards 1 & 2)
- Sing
- Perform on instruments

III. Improvise, arrange, and compose music. (National Music Standards 3 & 4)

IV. Read and notate music. (National Music Standard 5)

V. Connect music to other art forms and subject areas through understanding the historical and cultural context of music. (National Music Standards 8 & 9)
- Connect to other subject areas
- Connect to history and cultures

General Music Standards

The general music standards identify content for the development of skills and knowledge in music for public schools in the District of Columbia. Standards are identified by grade level for pre-kindergarten through grade eight. For grades nine through twelve two levels of standards are given – proficient and advanced.

The general music standards provide the framework for students to learn ways in which the content of the separate disciplines within and outside the arts are interrelated with those of music. The strands are integrated through a variety of classroom and performance activities. Through individualized instruction and the provision of multiple educational opportunities, students will obtain valuable music skills and knowledge to prepare them for future educational, occupational, and personal endeavors.

The Instrumental and Vocal/Choral Music Standards are organized into four levels – Beginning, Intermediate, Proficient, and Advanced. These four levels are based on the sequential development of skills, as opposed to grade level. Since students in the District of Columbia begin instrumental and vocal/choral ensemble instruction at varying grades, the use of these four levels allows for needed flexibility.

The instrumental standards includes benchmarks for both band and string instruments. The descriptive lists of skills and activities related to the standards are organized with band content indicated before string content.

The general description for each level of the instrumental and vocal/choral standards:

Beginning

The standards for the "Beginning" level are designed for students experiencing their first ensemble class. A beginning ensemble program may be found at any grade level within the elementary, middle, or secondary school setting. The standards at this level emphasize fundamental development and an introduction to music reading and writing for the beginning ensemble performer.

Intermediate

The standards for the "Intermediate" level are designed for students who have achieved competency in the beginning ensemble class. An intermediate ensemble program may be found at any grade level within the elementary, middle, or secondary school setting. The standards at this level emphasize continuing development and ensemble participation. Music reading and writing skills continue to be emphasized and improved for the intermediate ensemble performer. Students will continue to explore the relationship between music and the other arts.

Proficient

The standards for the "Proficient" level are designed for students who have achieved competency in individual performance. A proficient instrumental program is more likely to be found at the middle, or secondary school level. The standards at this level emphasize continuing development and ensemble participation. Students will demonstrate an expanded ability in performance, creativity, and analytical investigation, and will demonstrate leadership and evaluative skills in groups and individual settings. Students will continue to explore the relationship between music and the other arts.

Advanced

The standards for the "Advanced" level require refined musical skills in individual and group performance. Students will continue to explore the relationship between music and the other arts.

Strand 1 | Listen to, analyze, and evaluate music

PRE-KINDERGARTEN

Listen to and analyze music:
PK.1.L1 Identify various sound sources (e.g., voices: singing, speaking, whisperings, shouting; body: clapping, tapping; environment: animal sounds, wind, rain, etc.).

Evaluate music:
PK.1.E1 Respond through movement to music of various tempos, meters, dynamics, modes, genres, and styles.

PK.1.E2 Use own vocabulary to describe voices, instruments, and music of various genres, styles, and periods from diverse cultures.

Strand 1 | Listen to, analyze, and evaluate music

KINDERGARTEN

Listen to and analyze music:
K.1.L1 Recognize when music changes from one section to a contrasting section.

K.1.L2 Identify classroom instruments by sight and sound.
K.1.L3 Distinguish between tone colors: voices versus instruments; men's versus women's versus children's voices.

K.1.L4 Recognize and demonstrate elements of music: fast/slow, high/low, long/short, and loud/soft.

Evaluate music:
K.1.E1 Respond to music with movement: employ large body movement; demonstrate various locomotor and non-locomotor movements; use movement to enhance music, stories, and poems; and use the body to illustrate moods and contrasts in music.

K.1.E2 Demonstrate awareness of the elements of music and changes in their usage (e.g., steady beat, high and low sounds, same/different phrases).

GRADE 1

Listen to and analyze music:
1.1.L1 Recognize simple musical forms such as phrase, AB, and echo.

1.1.L2 Identify pitched and non-pitched classroom instruments by sight and sound.

1.1.L3 Distinguish between extreme contrasts of sound and between melodic rhythm and steady beat.

1.1.L4 Recognize sudden dynamic and tempo changes in music.

1.1.L5 Identify high pitches and low pitches and demonstrate different pitches vocally, instrumentally, and with movement.

Evaluate music:
1.1.E1 Respond to music with movement: perform line and circle dances; perform dances and games from various cultures; dramatize songs, stories, and poems; and perform choreographed movements.

1.1.E2 Identify, talks about, sing, or play music written for specific purposes (e.g., work song, lullaby).

1.1.E3 Describe how ideas or moods are communicated through music.

GRADE 2

Listen to and analyze music:
2.1.L1 Recognize musical forms such as like and unlike melodic phrases; music in two-part (AB) form; and the beginning and ending of phrases.

2.1.L2 Identify selected orchestral and folk instruments by sight and sound.

2.1.L3 Distinguish between accompanied and unaccompanied vocal music.

2.1.L4 Recognize sudden and gradual changes in music, especially the dynamics and tempo.

2.1.L5 Use music terminology to identify and describe melody patterns that move upward, downward, and remain the same, and demonstrate different patterns vocally, instrumentally, and with movement.

Evaluate music:
2.1.E1 Respond to music with movement: perform traditional folk dances (choreographed and non-choreographed), and interpretive movement.

2.1.E2 Create movements to music that reflect the pitch, tempo, and dynamics in music.

2.1.E3 Develop an opinion, contribute, and take turns to discuss music in terms of likes and dislikes.

Strand 1 | Listen to, analyze, and evaluate music

GRADE 3

Listen to and analyze music:
3.1.L1 Identify simple musical forms, emphasizing verse/refrain, AB and ABA forms.
3.1.L2 Identify ascending/descending melody in selected pieces of music.

3.1.L3 Identify the four orchestral families (woodwind, string, brass, percussion) by sight and sound and the way in which sound is produced on various instruments.

Evaluate music:
3.1.E1 Demonstrate appropriate audience behavior and contribute to a post-concert discussion of performance events, likes and dislikes.

3.1.E2 Use music vocabulary (e.g. tempo - speed, dynamics - loud/soft, pitch - high/low, rhythm - beat and mood - feeling) to describe music.

3.1.E3 Respond through physical movement to selected prominent music characteristics or to specific music events while listening to music (e.g., changes in pitch direction, tempo, and dynamics).

GRADE 4

Listen to and analyze music:
4.1.L1 Identify simple music forms upon listening to a given example such as AABA, AABB, rondo, and round.

4.1.L2 Identify phrases and sections of music that are the same, similar, or different.

4.1.L3 Identify the sounds of a variety of instruments, including many orchestra and band instruments, and other instruments from various cultures, as well as male and female adult voices.

4.1.L4 Use music terminology to describe how pitch levels may move upward, downward, or stay the same and demonstrate the melodic shape (contour) of a musical phrase.

Evaluate music:
4.1.E1 Devise specific criteria for evaluating performances and compositions.

4.1.E2 State personal preferences in music and explain reasons for the selections.

GRADE 5

Listen to and analyze music:
5.1.L1 Define the special properties of musical sounds (pitch, duration, volume and timbre).

5.1.L2 Analyze how musical sounds are used in various genres and culture.

5.1.L3 Identify vocal and instrumental ensembles from a variety of genres and cultures (e.g., classical, jazz, blues, gamelan, mariachi, cumbia, salsa, mambo, reggae).

5.1.L4 Demonstrate perceptual skills by listening to and comparing and contrasting music of various styles and cultures.

Evaluate music:
5.1.E1 Devise and apply specific criteria for evaluating performances and compositions.

5.1.E2 Identify and analyze difference in tempo and dynamics in contrasting music selections.

Strand 1 | Listen to, analyze, and evaluate music

GRADE 6

Listen to and analyze music:
6.1.L1 Describe larger music forms such as sonata-allegro form, concerto, theme and variations.

6.1.L2 Analyze and compare the use of the elements of music of several genres and cultures, emphasizing meter and rhythm.

6.1.L3 Identify and explain the following specific musical elements while listening to a given musical example: scales, tonality, syncopation, tone color, and meter.

Evaluate music:
6.1.E1 Develop and apply criteria for evaluating the quality of music performances and compositions and apply the criteria to personal performances.

6.1.E2 Explain how images, feeling, or emotion are conveyed in a specific musical work.

GRADE 7

Listen to and analyze music:
7.1.L1 Describe larger musical forms such as canon, fugue, suite, opera, and oratorio.

7.1.L2 Analyze and compare the use of musical elements of several genres, styles, and cultures, emphasizing tonality and intervals.

7.1.L3 Identify and explain the following specific musical elements while listening to a given musical example: ostinato, form, sequence, repetition, and imitation.

Evaluate music:
7.1.E1 Evaluate the quality of their own and others' performances and compositions and offer constructive suggestions for improvement.

7.1.E2 Compare and contrast the means used to create images or evoke feelings and emotions in musical works.

GRADE 8

Listen to and analyze music:
8.1.L1 Describe larger musical forms such as symphony and tone poem.

8.1.L2 Analyze and compare the use of musical elements of several genres, styles, and cultures, emphasizing chords and harmonic progressions.

8.1.L3 Identify and explain the following specific musical elements while listening to a given musical example: counter-melody, cross-rhythm, retrograde chord progressions.

8.1.L4 Demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions and their application in analyzing written and/or aural examples of music (meter, cross-rhythms, melodic contour analysis, sequence, retrograde, imitation, repetition, scales/tonality, chord progressions, form).

Evaluate music:
8.1.E1 Evaluate the quality and effectiveness of own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement.

8.1.E2 Compare and contrast the differences between two performances of a specific musical work.

Strand 1 | Listen to, analyze, and evaluate music

HIGH SCHOOL PROFICIENT

Listen to and analyze music:
HSP.1.L1 Identify and explain a variety of compositional devices and techniques used to provide unity, variety, tension, and release in aural examples.

HSP.1.L2 Analyze and describe the use of musical elements and expressive devices (e.g., articulation, dynamic markings) in aural examples of a varied repertoire of music representing diverse genres, styles, and cultures.

HSP.1.L3 Analyze the use of forms in a varied repertoire of music representing diverse genres, styles, and cultures.

HSP.1.L4 Define and use the technical vocabulary of music (e.g., Italian terms, form, harmony, tempo markings).

HSP.1.L5 Describe and identify stylistic traits and genres.

Evaluate music:
HSP.1.E1 Develop and apply specific criteria for making informed critical evaluations of the quality and effectiveness of music performances, compositions, arrangements, and improvisations and apply those criteria in personal participation in music.

HSP.1.E2 Evaluate a performance, composition, arrangement, or improvisation by comparing each with an exemplary model.

HIGH SCHOOL ADVANCED

Listen to and analyze music:
HSA.1.L1 Compare ways in which musical devices are used in a given example relative to ways in which they are used in other works of the same genre or style.

HSA.1.L2 Analyze and describe significant musical events perceived and remembered in a given aural example.

HSA.1.L3 Compare and contrast the use of form, both past and present, in a varied repertoire of music from diverse genres, styles, and cultures.

HSA.1.L4 Analyze and describe the use of musical elements in a given work that makes it unique, interesting, and expressive.

Evaluate Music:
HSA.1.E1 Apply and refine specific criteria for making informed critical evaluations of the quality and effectiveness of music performances, compositions, arrangements, and improvisations and apply those criteria in personal participation in music.

HSA.1.E2 Evaluate a given musical work in terms of its qualities and explain the musical means used to evoke feelings and emotions.

Strand 2 | Sing and perform on instruments alone and with others, a varied repertoire of music

PRE-KINDERGARTEN

Sing:
PK.2.S1 Use voices expressively to speak, chant, and sing (imitate sounds of animals and sounds in the home and neighborhood).

PK.2.S2 Sing a variety of simple songs in various keys, meters, and genres, alone and with a group, becoming increasingly accurate in rhythm and pitch.

Perform on Instruments:
PK.2.P2 Use a variety of instruments and other sound sources to create musical sounds.

PK.2.P3 Move or use body percussion to demonstrate awareness of beat and tempo.

Strand 2 | Sing and perform on instruments alone and with others, a varied repertoire of music

KINDERGARTEN

Sing:
K.2.S1 Sing simple songs from memory individually and in groups.

K.2.S2 Demonstrate the difference between a singing voice and a speaking voice.

K.2.S3 Imitate two pitch (sol-mi) patterns.

K.2.S4 Demonstrate steady beat when singing.

K.2.S5 Use the singing voice to echo short melodic patterns.

Perform on Instruments:
K.2.P1 Use body percussion and classroom instruments to accompany songs and chants while demonstrating a steady beat.

K.2.P2 Perform rhythmic patterns that include long and short sounds and silences.

K.2.P3 Match movement to rhythm patterns.

GRADE 1

Sing:
1.2.S1 Sing from memory a variety of simple songs, echoes, and chants, individually and in groups, with accuracy.

1.2.S2 Develop a repertoire of songs with and without accompaniment.

1.2.S3 Demonstrate use of pitch (high/low, upward/downward, melody skips, repeats. melodic patterns, ostinatos) and timbre of the voice.1.2. S4 Demonstrate melodic rhythm when singing.

Perform on Instruments:
1.2.P1 Perform simple accompaniments on pitched and non-pitched classroom instruments.

1.2.P2 Perform rhythm patterns that include long and short sounds and repeated patterns.

1.2.P3 Relate rhythm patterns to notation.

1.2.P4 Demonstrate melodic rhythm (ostinato, melodic patterns).

GRADE 2

Sing:
2.2.S1 Sing a variety of songs in various keys, meters, and genres, alone and with a group, with accuracy in rhythm and pitch, from memory.

2.2.S2 Develop a repertoire of songs, including those with and without accompaniment, with and without harmony, and songs with ostinatos and meter in 2 and 3.

2.2.S3 Match single pitches and groups of pitches played on the piano, individually, and in groups.

2.2.S4 Read lyrics containing more than one verse and including words divided into syllables.

2.2.S5 Sing in a two-part ensemble.

Perform on Instruments:
2.2. P1 Perform rhythmic ostinatos and single-chord accompaniments on classroom instruments.

2.2.P2 Perform and match notated rhythm patterns.

2.2.P3 Play instruments to demonstrate awareness of beat, tempo, dynamics, and melodic direction.

Strand 2 | Sing and perform on instruments alone and with others, a varied repertoire of music

GRADE 3

Sing:
3.2.S1 Sing from memory a variety of seasonal, game, folk, and patriotic songs with or without accompaniment.

3.2.S2 Develop a repertoire of familiar songs from diverse cultures, including melodies, rounds/canons, partner songs, and songs with ostinatos and meters in 2, 3, and 4.

3.2.S3 Sing in tune with clear tone quality, dynamics, phrasing, pitch, diction, and interpretation.

3.2.S4 Sing melodies within the range of an octave.

Perform on Instruments:
3.2.P1 Perform (by printed notation and by note) major and minor scales.

3.2.P2 Perform on instruments using a wide range of tempos and dynamics.

3.2.P3 Perform in a two-part music ensemble.

3.2.P4 Identify and perform sets of beats that are grouped in two's and three's using descriptive terminology to identify which beats are strong and which beats are weak.

3.2.P5 Maintain instruments, voice, performance and practice areas carefully and responsibly.

GRADE 4

Sing:
4.2.S1 Sing from memory a varied repertoire of songs from diverse cultures, including countermelodies, rounds/canons, partner songs, descants, and songs with ostinatos, alone and with others.

4.2.S2 Sing independently with good pitch, diction, and posture, and maintain a steady tempo.

4.2.S3 Distinguish between the "head voice" (high register, light tone color) and the "chest voice" (low register, heavy tone color).

Perform on Instruments:
5.2.P1 Perform (by printed notation and by rote) rhythmic and melodic ostinatos and I and V (V7) chords to accompany a two-chord melody, using available pitched classroom instruments.

4.2.P2 Perform easy rhythmic, melodic, and chordal patterns on rhythmic, melodic, and harmonic classroom instruments.

4.2.P3 Perform on pitch, in rhythm, with appropriate dynamics and a steady tempo.

4.2.P4 Play in instrumental groups in order to learn how to respond to the directions of a conductor.

4.2.P5 Echo short rhythmic and melodic patterns.

4.2.P6 Maintain instruments, voice, performance and practice areas carefully and responsibly.

GRADE 5

Sing:
5.2.S1 Sing from memory a varied repertoire of songs representing diverse genres, styles and cultures, including rounds/canons, descants, and songs with ostinatos and songs in two-part harmony, alone and with others.

5.2.S2 Sing with accurate pitch, rhythm, diction, and posture, maintaining a steady tempo.

5.2.S3 Sing in groups, blending vocal timbres, dynamic levels, and respond to the cues of the conductor.

Perform on Instruments:
5.2.P1 Perform melodies and accompaniments from a varied repertoire of music from diverse cultures, including rounds, descants, ostinatos, and two-part harmony, by oneself and with others, on classroom instruments.

5.2.P2 Use appropriate embouchure and breath control, bowing or drumstick grip to produce tones on instruments.

5.2.P3 Perform independent instrumental parts while other students sing or play contrasting parts.

5.2.P4 Accompany singing with rhythm and/or melody instruments.

5.2.P5 Maintain instruments, voice, performance and practice areas carefully and responsibly.

Strand 2 | Sing and perform on instruments alone and with others, a varied repertoire of music

GRADE 6	GRADE 7	GRADE 8
Sing: 6.2.S1 Sing music representing diverse genres and cultures, with expression appropriate for the work being performed. 6.2.S2 Sing a varied repertoire of vocal literature, alone and in ensembles, demonstrating good posture, tone quality, vowel formation, and with good breath control. 6.2.S3 Sing music written in two and/or three parts. Perform on Instruments: 6.2.P1 Perform on one or more instruments a repertoire of instrumental literature, representing various genres, styles, and cultures, demonstrating technical accuracy, tone quality and articulation, by oneself and in ensembles. 6.2.P2 Perform music representing diverse genres and cultures, including special occasions, folk, and holiday.	Sing: 7.2.S1 Sing music representing diverse genres and cultures, with expression appropriate for the work being performed. 7.2.S2 Sing a varied repertoire of vocal literature, alone and in ensembles, demonstrating good posture, tone quality, vowel formation, and with good breath control. 7.2.S3 Sing music written in three and/or four parts. Perform on Instruments: 7.2.P1 Perform on one or more instruments a repertoire of instrumental literature, representing various genres, styles, and cultures, technical accuracy, tone quality and articulation, by oneself and in small and large ensembles. 7.2.P2 Perform music representing diverse genres and cultures, including ethnic and contemporary pop.	Sing: 8.2.S1 Sing music representing diverse genres and cultures, with expression appropriate for the work being performed. 8.2.S2 Sing a varied repertoire of vocal literature, alone and in ensembles, demonstrating good posture, tone quality, vowel formation, and with good breath control. 8.2.S3 Sing music written in three and/or four parts. Perform on Instruments: 8.2.P1 Perform on one or more instruments a repertoire of instrumental literature, representing various genres, styles, and cultures (e.g. classical, jazz, and opera), with technical accuracy, tone quality and articulation, by oneself and in small and large ensembles. 8.2.P2 Play by ear, simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument.

Strand 2 | Sing and perform on instruments alone and with others, a varied repertoire of music

HIGH SCHOOL PROFICIENT

Sing:
HSP.2.S1 Sing in small ensembles demonstrating effective balance, intonation, and rhythmic unity (level of difficulty: 4 on a scale of 1-6).

HSP.2.S2 Sing with stylistic and technical accuracy, a large and varied repertoire of vocal literature, written and memorized (level of difficulty: 4 on a scale of 1-6).

HSP.2.S3 Sing music written in two, three, and/or four parts with and without accompaniment.

Perform on instruments:
HSP.2.P1 Perform instrumental literature, representing various genres, styles, and cultures, and demonstrate technical accuracy, tone quality and articulation (level of difficulty: 4 on a scale of 1-6) on one or more instruments.

HSP.2.P2 Perform on an instrument in small ensembles, demonstrating effective balance, intonation, and well-developed ensemble skills (level of difficulty: 4 on a scale of 1-6).

HIGH SCHOOL ADVANCED

Sing:
HSA.2.S1 Sing in small ensembles, with one performer for each part, demonstrating effective balance, intonation, and rhythmic unity (level of difficulty: 5 on a scale of 1-6).

HSA.2.S2 Sing with stylistic and technical accuracy, a large and varied repertoire of vocal literature, written and memorized, by oneself and in ensembles (level of difficulty: 5 on a scale of 1-6).

HSA.2.S3 Sing music written in more than four parts with and without accompaniment.

Perform on instruments:
HSA.2.P1 Perform on one or more instruments, a large and varied repertoire of instrumental literature, representing various genres, styles, and cultures, and demonstrate technical accuracy, tone quality and articulation, by oneself and in ensembles (level of difficulty: 5 on a scale of 1-6).

HSA.2.P2 Perform on an instrument in small ensembles, demonstrating effective balance, intonation, and well-developed ensemble skills (level of difficulty: 5 on a scale of 1-6).

Strand 3 | Improvise, arrange, and compose music

PRE-KINDERGARTEN

PK.3.1 Improvise and arrange songs to accompany play activities.

PK.3.2 Improvise and arrange instrumental accompaniments to songs, recorded selections, stories, and poems.

PK.3.3 Use classroom instruments to imitate and make sounds.

KINDERGARTEN	GRADE 1	GRADE 2
K.3.1 Imitate sounds made with the voice. K.3.2 Use the voice (singing and speaking) to create accompaniments for songs, recorded selections, stories, and poems. K.3.3 Create accompaniments to stories using the voice or a variety of instruments.	1.3.1 Imitate and create tonal patterns that ascend, descend, and repeat. 1.3.2 Create melodies to familiar nursery rhymes or chants. 1.3.3 Create tonal patterns that ascend, descend, and repeat.	2.3.1 Improvise simple rhythmic and melodic accompaniments, using voice, body percussion, or classroom instruments. 2.3.2 Improvise accompaniments and ostinatos (melodic, rhythmic) to enhance songs, stories, and poems (e.g., match sounds with visuals/images to create improvisations inspired by an event, poem or story). 2.3.3 Compose and arrange simple rhythmic and melodic accompaniments using voice, body percussion, or classroom instruments.
GRADE 3	**GRADE 4**	**GRADE 5**
3.3.1 Compose, arrange, and improvise accompaniments and ostinato (melodic, rhythmic) for songs and chants. 3.3.2 Improvise lyrics to familiar melodies and new verses to songs. 3.3.3 Compose music to enhance stories and poems.	4.3.1 Improvise simple rhythmic and melodic ostinato accompaniments (meter in 2 and 3, dotted rhythm, syncopation). 4.3.2 Improvise short songs and instrumental pieces, using a variety of sound sources, including the voice, sounds available in the classroom (instruments), body sounds, and sounds produced by electronic means. 4.3.3 Compose and arrange short songs and instrumental pieces, using a variety of sound sources, including traditional sounds, sounds available in the classroom, body sounds, and sounds produced by electronic means.	5.3.1 Improvise, compose, and arrange simple melodies on a given scale (e.g., pentatonic). 5.3.2 Improvise, compose, and arrange basic rhythmic, melodic and harmonic patterns on classroom instruments and available technology. 5.3.3 Improvise, compose, and arrange music to accompany readings and dramatizations. 5.3.4 Improvise and compose short songs and/or instrumental pieces in duple and triple meter using the following musical devises: imitation and repetition.

GRADE 6

6.3.1 Improvise, compose, and arrange melodies and harmonic accompaniments.

6.3.2 Improvise and compose short songs and/or instrumental pieces in duple and triple meter using the following musical devises: imitation and repetition, and ostinato.

6.3.3 Improvise, compose, and arrange simple melodies and harmonic accompaniments using traditional and nontraditional sources of sound, including digital/electronic (if available).

GRADE 7

7.3.1 Improvise and compose simple rhythmic variations and melodic embellishments and variations on given diatonic melodies.

7.3.2 Improvise and compose short songs and instrumental pieces in duple and triple meter using the following musical devises: imitation and repetition, ostinato, and syncopation.

7.3.3 Improvise, compose, and arrange simple pieces for voice and instruments, using traditional and nontraditional sources of sound, including digital/electronic (if available).

GRADE 8

8.3.1 Improvise, compose, and arrange short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality.

8.3.2 Improvise and compose melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys.

8.3.3 Improvise, compose, and arrange short songs and instrumental pieces using the following musical devises: imitation and repetition, ostinato, syncopation, accompaniment and chord progressions, using traditional and nontraditional sources of sound, including digital/electronic (if available).

HIGH SCHOOL PROFICIENT

HSP.3.1 Improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys.

HSP.3.2 Improvise stylistically appropriate harmonizing parts.

HSP.3.3 Improvise original melodies over given chord progressions, each in a consistent style, meter, and tonality.

HSP.3.4 Compose music in several distinct styles, demonstrating creativity in using the elements of music (pitch, rhythm, harmony, dynamics, timbre, texture, form) for expressive effect.

HSP.3.5 Arrange simple pieces for voices or instruments other than those for which the pieces were written in ways that preserve or enhance the expressive effect of the music.

HSP.3.6 Compose and arrange music for voices and/or various acoustic and electronic instruments, demonstrating knowledge of the ranges and traditional usages of the sound sources.

HIGH SCHOOL ADVANCED

HSA.3.1 Improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major, minor and modal keys.

HSA.3.2 Improvise stylistically appropriate harmonizing parts in a variety of styles.

HSA.3.3 Improvise original melodies in a variety of styles, over given chord progressions, each in a consistent style, meter, and tonality

HSA.3.4 Compose music, demonstrating imagination and technical skill in applying the principles of composition.

HSA.3.5 Compose and arrange music for various combinations of voice and acoustic and digital/electronic instruments, using appropriate ranges and traditional musical devices.

HSA.3.6 Compose improvisations in a style or genre within a musical culture (e.g., gamelan, jazz, mariachi).

Strand 4 | Read and notate music

PRE-KINDERGARTEN

PK.4.1 Make up physical movements to illustrate the "high & low," "up & down," and "long & short".

PK.4.2 Recognize whole, half, and quarter notes.

KINDERGARTEN	GRADE 1	GRADE 2
K.4.1 Recognize symbolic representations and patterns for high/low, fast/slow, long/short, and soft/loud sounds. K.4.2 Echo-clap/tap short steady beat patterns while following notation. K.4.3 Recognize and produce through clapping whole, half, quarter and eighth notes.	1.4.1 Interpret rhythmic and tonal patterns and tempo and dynamic symbols. 1.4.2 Read (using rhythmic solfege) simple sets of rhythms using quarter and eighth note patterns. 1.4.3 Imitate use of solfege syllables (e.g., do, re, mi...) to read short tonal patterns that move up, down, or repeat. 1.4.4 Describe the purpose of notes, staff, and clef signs.	2.4.1 Notate rhythm patterns using traditional notation. 2.4.2 Read (using in rhythmic solfege) sets of simple rhythms that use the quarter rest with quarter, half, and eighth note patterns. 2.4.3 Read (sing) easy melodic patterns using letters (e.g., A, B, C, D, E, F, G) and also using solfege syllables (e.g., do, re, mi, fa, sol, la, si).
GRADE 3	**GRADE 4**	**GRADE 5**
3.4.1 Read (using rhythmic solfege) half, quarter, eighth, dotted half, whole notes, and rests. 3.4.2 Read (sing) short melodic patterns that move up and down and repeat using syllables (e.g., do, re, mi, etc.). 3.4.3 Identify symbols (icons/terms) for loud (f - forte) and soft (p - piano).	4.4.1 Read (using rhythmic solfege) and notate whole, half, quarter, eighth, and dotted notes in duple and triple meter signatures. 4.4.2 Read (sing) simple pitch notation in the treble clef in major keys, using a moveable "Do" solfege system of syllables. 4.4.3 Identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing. 4.4.4 Recognize major and minor intervals (e.g., major and minor seconds, thirds).	5.4.1 Read (using rhythmic solfege) rhythmic notation, including sixteenth notes, dotted notes, and syncopation (e.g., eighth/quarter/eighth note and eighth-rest/quarter/eighth note). 5.4.2 Read (sing) melodic notation in treble clef in major keys and minor keys, using solfege. 5.4.3 Use standard symbols to notate meter, rhythm, pitch, and dynamics in song. 5.4.4 Recognize and construct basic chords and chord patterns (e.g., I, V, and V7).

GRADE 6

6.4.1 Read and perform rhythmic notation, including quarter-note triplets and tied syncopation.

6.4.2 Read and sing intervals and triads.

6.4.3 Transcribe simple aural examples into rhythmic notation.

6.4.4 Sight-read (sing) melodies in the treble and bass clef.

6.4.5 Recognize and use correct notational symbols for pitch, rhythm, articulation, and dynamics.

GRADE 7

7.4.1 Read and perform rhythmic and melodic notation in duple, triple, and mixed meters.

7.4.2 Read and perform intervals, chords, and harmonic progressions.

7.4.3 Transcribe simple aural examples into melodic notation.

7.4.4 Sight-read melodies in the treble and bass clef.

7.4.5 Use standard notation to write down original musical ideas.

GRADE 8

8.4.1 Read and perform (using solfege) rhythmic and melodic notation in duple, triple, compound, and mixed meters.

8.4.2 Read and perform augmented and diminished intervals, minor chords, and harmonic minor progression.

8.4.3 Transcribe aural examples into rhythmic and melodic notation.

8.4.4 Use standard notation to write down original musical ideas.

HIGH SCHOOL PROFICIENT

HSP.4.1 Read an instrumental or vocal score of up to four staves and explain how the elements of music (pitch, rhythm, harmony, dynamics, timbre, texture, form) are used.

HSP.4.2 Notate simple melodies when presented aurally showing the melodic and rhythmic structure of each (level of difficulty: 1 on a scale of 1-6).

HSP.4.3 Identify major and minor keys and key changes.

HSP.4.4 Sight-read music accurately (level of difficulty: 3 on a scale of 1-6).

HIGH SCHOOL ADVANCED

HSA.4.1 Read a full instrument or vocal score and explain how the elements of music (pitch, rhythm, harmony, dynamics, timbre, texture, form) are used.

HSA.4.2 Notate simple melodies when presented aurally showing the melodic and rhythmic structure of each (level of difficulty: 2 on a scale of 1-6).

HSA.4.3 Identify major and minor keys and key changes, and transpose from one key to another.

HSA.4.4 Sight-read music accurately (level of difficulty: 4 on a scale of 1-6).

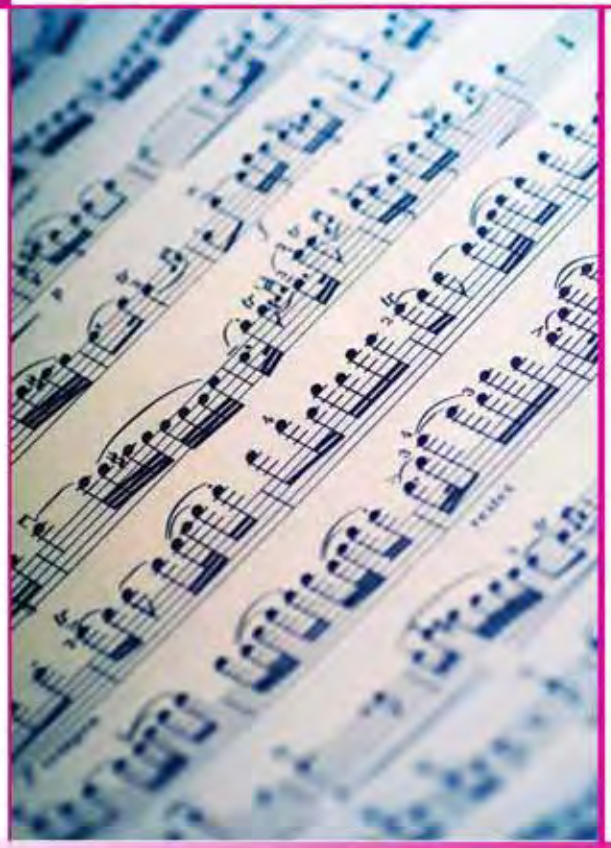
Strand 5 | Connect music to other art forms and subject areas through understanding the historical and cultural context of music

PRE-KINDERGARTEN

Connect to other subject areas:
PK.5.S1 Identify different kinds of music that can be heard in daily life.

Connect to history and cultures:
PK.5.H1 Use appropriate movements to respond to music from various historical periods and cultures.

PK.5.H2 Sing and play simple singing games from various cultures.



Strand 5 — Connect music to other art forms and subject areas through understanding the historical and cultural context of music

KINDERGARTEN

Connect to other subject areas:
K.5.S1 Participate in activities that explore relationships between music and other arts through drawing, drama, movement, dance, and storytelling.

K.5.S2 Participate in music activities that involve sharing, taking turns, and other ways of demonstrating good citizenship.

Connect to history and cultures:
K.5.H1 Discuss and interpret characteristics of music heard in the home and community.

K.5.H2 Identify family members and friends who sing or play instruments.

K.5.H3 Sing songs and play singing games from various cultures.

GRADE 1

Connect to other subject areas:
1.5.S1 Describe relationships between music and other arts through drawing, drama, movement, dance, and storytelling.

1.5.S2 Use music, together with dance, theatre, and the visual arts, for storytelling.

1.5.S3 Count note values/patterns and model properties of numbers.

Connect to history and cultures:
1.5.H1 Listen to/sing music and folk songs of various countries/regions.

1.5.H2 Identify roles of musicians in various settings and the uses of specific music in daily or special events.

1.5.H3 Name and characterize the use of specific instruments by people of a particular culture (e.g., conga drums and shakers - African & Latino, castanets- Spanish, tom tom drums and bell clusters- Native American).

GRADE 2

Connect to other subject areas:
2.5.S1 Explore meaning and relationships of terms that express "rhythm" among the arts (e.g., fast, slow, accent, rhythm patterns, beat, etc.).

2.5.S2 Interpret song lyrics/describe sounds of classroom instruments.

2.5.S3 Interpret patterns and model properties of numbers.

Connect to history and cultures:
2.5.H1 Interpret holiday songs.

2.5.H2 Identify the uses of music in various cultures and time periods.

2.5.H3 Listen to a variety of folk music (e.g., American, African, Latin, Asian), identify the artists, and describe their similarities and differences in terms of rhythm, mood, instruments and tone color.

2.5.H4 Recognize and talk about music and celebrations of the cultures represented in the school population.

Strand 5 — Connect music to other art forms and subject areas through understanding the historical and cultural context of music

GRADE 3

Connect to other subject areas:
3.5.S1 Explore meaning and relationships of terms that express "melody" among the arts (e.g., melody, theme, subject, line, main idea, etc.).

3.5.S2 Develop and use symbolic representations of number patterns.

Connect to history and cultures:
3.5.H1 Sing songs and play singing games from various cultures.

3.5.H2 Identify and describe roles (past and present) of musicians in and/or from Washington, D.C.

3.5.H3 Recognize the influence of various cultures on music in Washington, D.C.

GRADE 4

Connect to other subject areas:
4.5.S1 Identify similarities and differences in the meanings of common terms used in the various arts.

4.5.S2 Identify similar themes in stories, songs, and art forms (e.g., patterns, texture).

Connect to history and cultures:
4.5.H1 Explain orally or in writing the relationship between music and events in early American history.

4.5.H2 Identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use.

4.5.H3 Explain how experiences, surroundings, stories, and history are expressed through music.

GRADE 5

Connect to other subject areas:
5.5.S1 Identify the use of similar elements in music and other art forms (e.g., form, pattern, rhythm).

5.5.S2 Produce sound fundamentals for classroom instruments.

Connect to history and cultures:
5.5.H1 Describe in writing the roles of musicians in each of the four periods of music history (e.g., Baroque, Classical, Romantic and Contemporary) and include a composer and composition representative of each period.

5.5.H2 Listen to and identify, by genre or style, examples of music from various historical periods and world cultures.

Strand 5 — Connect music to other art forms and subject areas through understanding the historical and cultural context of music

GRADE 6

Connect to other subject areas:
6.5.S1 Compare the terminology used for various artistic elements in each of two or more arts.

6.5.S2 Explain the role of music in community events and in daily life.

Connect to history and cultures:
6.5.H1 Describe (orally or in writing) the social functions of a variety of musical forms from various cultures and time periods (e.g., folk songs, dances).

6.5.H2 Describe (orally or in writing) the influences of various cultures and historical events on musical forms and styles.

6.5.H3 Describe (orally or in writing) distinguishing characteristics of representative composers, musical genres, and styles from two or more cultures.

GRADE 7

Connect to other subject areas:
7.5.S1 Integrate several art disciplines (dance, music, theatre, or the visual arts) into a well-organized presentation or performance.

7.5.S2 Describe how music functions in the media and entertainment industries.

Connect to history and cultures:
7.5.H1 Compare (orally or in writing) music from two or more cultures of the world as to the functions the music serves and the roles of musicians, including representative composers.

7.5.H2 Listen to and describe (orally or in writing) the role of music in ancient and medieval civilizations (e.g., African, Chinese, European, Islamic, Asian, South American).

7.5.H3 Compare and contrast musical genres or styles that show the influence of two or more cultural traditions.

GRADE 8

Connect to other subject areas:
8.5.S1 Interpret songs in other languages.

8.5.S2 Describe how music is used and adapted for use in film, video, radio, and television.

Connect to history and cultures:
8.5.H1 Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically created and performed.

8.5.H2 Describe (orally or in writing) the influences of various cultures on the music of early United States.

8.5.H3 Classify exemplary composers and works of music by style and genre.

8.5.H4 Compare and contrast works of music from today and works from the Classical, Baroque, or Romantic periods.

Strand 5 Connect music to other art forms and subject areas through understanding the historical and cultural context of music

HIGH SCHOOL PROFICIENT

Connect to other subject areas:
HSP.5.S1 Explain how elements, artistic processes, and organizational principles are used in similar and distinctive ways in the various art forms.

HSP.5.S2 Identify and research five careers in music that do not involved performing (e.g., producing, managing artists, marketing, copyright law, etc.).

Connect to history and cultures:
HSP.5.H1 Research the sources of musical genres of the United States, trace the evolution of those genres, and cite well-known musicians associated with them.

HSP.5.H2 Explain the various roles that musicians perform in society (e.g., historical periods, various cultures), providing specific examples of musicians and their achievements.

HSP.5.H3 Describe the differences between styles in traditional folk genres within the United States.

HSP.5.H4 Classify, by genre or style and historical period or culture, unfamiliar but representative aural examples of music and explain the reasoning for the classification.

HSP.5.H5 Describe the means used to create images or evoke feelings and emotions in musical works from various cultures.

HIGH SCHOOL ADVANCED

Connect to other subject areas:
HSA.5.S1 Compare how the characteristic media of two or more arts can be used to transform similar events, scenes, emotions, or ideas into works of art.

HSP.5.S2 Compare and contrast two careers in music that do not involved performing (e.g., producing, managing artists, marketing, copyright law, etc.).

HSA.5.S3 Analyze the process for arranging, underscoring, and composing music for film and video productions.

Connect to history and cultures:
HSA.5.H1 Compare and contrast musical styles within various popular genres in North America and South America.

HSA.5.H2 Compare and contrast the social function of a variety of music forms in various cultures and time periods.

HSA.5.H3 Identify uses of music elements in nontraditional art music (e.g., atonal, twelve-tone, serial).

HSA.5.H4 Compare and classify exemplary musical works by genre, style, historical period, composer, and title and explain the characteristics that cause each work to be considered exemplary.

HSA.5.H5 Analyze the stylistic features of a given musical work that define its aesthetic traditions and its historical or cultural context.

Strand 1 | Listen to, analyze, and evaluate music

BEGINNING	INTERMEDIATE	PROFICIENT	ADVANCED
Listen to and analyze music: I-B.1.L1 Demonstrate the ability to adjust pitch while playing an instrument. I-B.1.L2 Demonstrate ensemble skills by blending instrumental timbres, matching dynamic levels, responding to basic conducting gestures, and maintaining a steady tempo. Evaluate Music: I-B.1.E1 Evaluate individual and group performance by offering suggestions for improvement.	Listen to and analyze music: I-I.1.L1 Demonstrate the ability to adjust and match pitches. I-I.1.L2 Demonstrate ensemble skills by blending instrumental timbres; matching dynamic levels, style, and intonation; and responding to conducting gestures. Evaluate Music: I-I.1.E1 Evaluate individual and group performance by offering suggestions for improvement.	Listen to and analyze music: I-P.1.L1 Demonstrate the ability to adjust and match pitches. I-P.1.L2 Demonstrate ensemble skills blending instrumental timbres; matching dynamic levels, style, and intonation; responding to conducting gestures; using conducting gestures. Evaluate Music: I-P.1.E1 Diagnose and correct personal performance errors.	Listen to and analyze music: I-A.1.L1 Demonstrate the ability to adjust and match pitches. I-A.1.L2 Demonstrate ensemble skills blending instrumental timbres; matching dynamic levels, style, and intonation; responding to conducting gestures; using conducting gestures. I-A.1.L3 Analyze a specific work and discuss how the music elements are used to create expression. Evaluate Music: I-A.1.E1 Evaluate and improve personal performance by comparison with an exemplary model.

Strand 2 | Sing and perform on instruments, alone and with others, a varied repertoire of music

BEGINNING

Sing:
I-B.2.S1 Sing selected lines from the material being studied.

Perform on Instruments:
I-B.2.P1 Demonstrate proper playing position through posture, embouchure and hand position, and proper instrument assembly.

I-B.2.P2 Produce tones that are clear and sustained.

I-B.2.P3 Maintain a steady tempo while performing materials being studied.

I-B.2.P4 Use contrasting articulation:
- winds: tonguing, slurring
- strings: détaché, pizzicato, slurring.

I-B.2.P5 Perform four major scales ascending and descending, one octave:
- winds and percussion: F, Bb, Eb, Ab
- strings: D, G, C, F.

I-B.2.P6 Perform six (long roll, five stroke roll, nine stroke roll, flam, single paradiddle, ruff) of The Thirteen Essential Rudiments from the National Association of Rudimental Drummers (NARD), open-close-open (for Percussion students).

I-B.2.P7 Perform a one-octave chromatic scale, ascending and descending (for Wind/Percussion students).

INTERMEDIATE

Sing:
I-I.2.S1 Sing a part while other students sing contrasting parts.

Perform on Instruments:
I-I.2.P1 Demonstrate proper playing position through posture, embouchure and hand position, and proper instrument assembly.

I-I.2.P2 Produce tones that are clear, free of tension, sustained, and unwavering in pitch.

I-I.2.P3 Incorporate tempo changes and a variety of rhythms and meters in materials being studied.

I-I.2.P4 Demonstrate a variety of articulations or bowings:
- wind: staccato, legato tongue, accent, marcato, tenuto
- strings: staccato, brush stroke, hooked bowings, martelé, marcato, tremolo, multiple-note slurs.

I-I.2.P5 Perform selected major scales ascending and descending in eighth notes (M.M. quarter note = 72):
- winds: D, G, C, F, Bb, Eb, Ab, Db
- violin: C, G, D, A, Bb, Ab, two octaves
- viola/cello: C, G, D, E, F, Eb, two octaves
- string bass: C, G, D, A, E, F, Bb, Ab, one octave.

PROFICIENT

Sing:
I-P.2.S1 Sing a part while other students play contrasting parts.

Perform on Instruments:
I-P.2.P1 Demonstrate proper playing position through posture, embouchure and hand position, and proper instrument assembly.

I-P.2.P2 Produce tones that are clear, free of tension, sustained, and unwavering in pitch.

I-P.2.P3 Incorporate tempo changes and a variety of rhythms and meters in materials being studied.

I-P.2.P4 Demonstrate a variety of articulations or bowings:
- winds: double-tongue, triple-tongue, breath attacks
- strings: spiccato, sforzando, louré, flautando).

I-P.2.P5 Perform all major scales and selected melodic minor scales with one-octave tonic arpeggios and in thirds, ascending and descending in eighth notes (M.M. quarter note = 72):
- winds/percussion: e, a, d, g, c, f, b-flat, e-flat
- violin: g, a, b-flat, c, three octaves
- viola/cello: c, d, three octaves
- string bass: e, f, g, two octaves.

ADVANCED

Sing:
I-A.2.S1 Sing a part while other students sing or play contrasting parts.

Perform on Instruments:
I-A.2.P1 Demonstrate proper playing position through posture, embouchure and hand position, and proper instrument assembly.

I-A.2.P2 Produce tones that are clear, free of tension, sustained, and unwavering in pitch.

I-A.2.P3 Incorporate tempo changes and a variety of rhythms and meters in materials being studied.

I-A.2.P4 Perform all articulations or bowings indicated in materials being studied.

I-A.2.P5 Perform all major and melodic minor scales, selected modes, harmonic minor and pentatonic scales, ascending and descending in a variety of rhythm patterns and articulations.

I-A.2.P6 Perform all of the Percussive Arts Society International Drum Rudiments (Percussive Arts Society), open-close-open (For Percussion students).

Strand 2 — Sing and perform on instruments, alone and with others, a varied repertoire of music

BEGINNING

I-B.2.P8 Use dynamic contrast as a means of expression.

I-B.2.P9 Demonstrate musical phrasing (melodic contour, natural accents, use of breath or bow) in materials being studied.

I-B.2.P10 Perform music from a variety of cultures, styles, and historical periods.

INTERMEDIATE

I-I.2.P6 Perform The Thirteen Essential Rudiments from the National Association of Rudimental Drummers (NARD), open-close-open (for Percussion students).

I-I.2.P7 Perform a chromatic scale, ascending and descending, in eighth notes (M.M. quarter note = 72) (for wind/percussion students).

I-I.2.P8 Use dynamic contrast and technical skills as means of expression:

- winds: vibrato, alternate fingerings, trills, grace notes
- percussion: multiple mallets and auxiliary instrument techniques, technique on two timpani
- strings: shifting (violin/viola up to third position; cello/bass up to fourth position), alternate fingerings, vibrato).

I-I.2.P9 Demonstrate musical phrasing through the use of dynamic emphasis and tempo modification in materials being studied.

I-I.2.P10 Perform music from a variety of cultures, styles, and historical periods.

PROFICIENT

I-P.2.P6 Perform The Standard 26 American Drum Rudiments from the National Association of Rudimental Drummers (NARD), open-close-open (for Percussion students).

I-P.2.P7 Perform a chromatic scale, ascending and descending, throughout the practical range of the instrument in sixteenth notes (M.M. quarter note = 72) (for Wind/Percussion students).

I-P.2.P8 Use dynamic contrast and technical skills as a means of expression:

- winds: vibrato, alternate fingerings, trills, grace notes
- keyboard percussion: three-mallet technique
- auxiliary percussion: multiple percussion techniques; timpani technique on 3 to 4
- timpani: tune drums to reference pitches, make tuning changes within an instrumental work
- strings: shifting (violin/viola up to fifth position; cello/bass up to thumb position), alternate fingerings, and vibrato.

ADVANCED

I-A.2.P7 Perform a chromatic scale, ascending and descending, throughout the practical range of the instrument in sixteenth notes (M.M. quarter note = 96) (for Wind/Percussion students).

I-A.2.P8 Use dynamic contrast and technical skills as means of expression varying speeds of vibrato, harmonics, and a variety of timbre effects:

- winds: embellishments, extreme tessitura, and a variety of timbre effects
- keyboard percussion: four-and/or six- mallet technique
- auxiliary percussion: multiple percussion techniques
- timpani technique on 4 or more drums: tuning all drums to a single reference pitch, make tuning changes within a piece using intervallic pitches
- strings: shifting (violin/viola 5th position and higher; cello/bass thumb position and above).

I-A.2.P9 Demonstrate musical phrasing through the use of dynamic emphasis and tempo modification in materials being studied.

Strand 2	Sing and perform on instruments, alone and with others, a varied repertoire of music			
	BEGINNING	INTERMEDIATE	PROFICIENT	ADVANCED
			I-P.2.P9 Demonstrate musical phrasing through the use of dynamic emphasis and tempo modification in materials being studied. I-P.2.P10 Perform music from a variety of cultures, styles, and historical periods.	I-A.2.P10 Perform music from a variety of cultures, styles, and historical periods.
Strand 3	**Improvise, arrange, and compose music**			
	I-B.3.1 Embellish two to four measures of a folk song after echoing sample rhythm examples found in folk materials being studied based on I and V (V7) chords. I-B.3.2 Compose a two to four measure melody using available technology and teacher specified rhythms and pitches.	I-I.3.1 Embellish a folk song by creating rhythmic and melodic variations based on I, IV, and V (V7) chords. I-I.3.2 Compose an eight-measure melody using available technology within teacher specified parameters.	I-P.3.1 Improvise a melody to a 12 bar blues and ii-V7-I chord progression. I-P.3.2 Harmonize a teacher specified melody using available technology.	I-A.3.1 Improvise a melody to a 12 bar blues, iii-VI-ii-V, and ii-V7-I chord progression in various key centers. I-A.3.2 Compose a selection for two or more instruments making use of available technology.
Strand 4	**Read and notate music**			
	I-B.4.1 Sight-read music of varying styles (level of difficulty: 1 on a scale of 1 to 6). I-B.4.2 Identify and count rhythm patterns from instructional materials using an established rhythm solfege system. I-B.4.3 Identify and define music terms and symbols from materials being studied (e.g., letter names, fingerings or positions, location of notes).	I-I.4.1 Sight-read music of varying styles (level of difficulty: 2 on a scale of 1 to 6). I-I.4.2 Identify and count rhythm patterns from instructional materials using an established rhythm solfege system. I-I.4.3 Identify, define, and apply music terms and symbols encountered in the material being studied.	I-P.4.1 Sight-read music of varying styles (level of difficulty: 3-4 on a scale of 1 to 6). I-P.4.2 Identify and count rhythm patterns from instructional materials using an established rhythm solfege system. I-P.4.3 Identify, define, and apply music terms and symbols encountered in the material being studied.	I-A.4.1 Sight-read music of varying styles (level of difficulty: 5-6 on a scale of 1 to 6). I-A.4.2 Identify, count, and analyze rhythm patterns from instructional materials using an established rhythm solfege system. I-A.4.3 Identify, define, and apply music terms and symbols encountered in the material being studied.

Strand 5 | Connect music to other art forms and subject areas though understanding the historical and cultural context of music

BEGINNING	INTERMEDIATE	PROFICIENT	ADVANCED
Connect to other subject areas: I-B.5.S1 Associate terminology common to music with other disciplines. I-B.5.S2 Identify career options in music. Connect to history and cultures: I-B.5.H1 Discuss cultures, styles, composers, and historical periods from materials being studied.	Connect to other subject areas: I-I.5.S1 Describe concepts common to music and other disciplines. I-I-I.5.S2 Identify career and vocational options in music. Connect to history and cultures: I-I.5.H1 Discuss cultures, styles, composers, and historical periods from materials being studied.	Connect to other subject areas: I-P.5.S1 Discuss relationships between music concepts and other disciplines. I-P.5.S2 Research career and vocational options in music using available technology. Connect to history and cultures: I-P.5.H1 Compare and contrast materials being studied in its historical and cultural context.	Connect to other subject areas: I-A.5.S1 Analyze concepts common to music and other disciplines. I-A.5.S2 Research career and vocational options in music using available technology. Connect to history and cultures: I-A.5.H1 Associate aural examples of music to a variety of cultures, styles, and historical periods.

Strand 1 | Listen to, analyze, and evaluate music

BEGINNING	INTERMEDIATE	PROFICIENT	ADVANCED
Listen to and analyze music: VC-B.1.L1 Use movement to demonstrate understanding of basic beat and inner rhythm. VC-B.1.L2 Use movement to enhance various styles of music. VC-B.1.L3 Identify similar and contrasting phrases. VC-N.1.L4 Recognize aurally and visually AB and ABA forms. Evaluate Music: VC-B.1.E1 Create and apply basic criteria for evaluating vocal/choral performances and compositions.	Listen to and analyze music: VC-I.1.L1 Create movement for diverse styles of music. VC-I.1.L2 Analyze four-measure phrases using a symbol system. VC-I.1.L3 Identify monophonic, homophonic, and polyphonic textures. VC-I.1.L4 Recognize aurally and visually AB and ABA forms. Evaluate Music: VC-I.1.E1 Create and refine criteria for evaluating vocal/choral performances and compositions.	Listen to and analyze music: VC-P.1.L1 Create movement for diverse styles of music. VC-P.1.L2 Analyze traditional chord structures in the relationship between voice parts (and accompaniments, if present). VC-P.1.L3 Identify compositional methods in the music being studied, including (but not limited to) fugue, melodic chord patterns, word painting, modulation, and aleatoric music. VC-P.1.L4 Recognize aurally and visually musical form and understand its significance as the structural foundation of most music. Evaluate Music: VC-P.1.E1 Diagnose and correct personal performance errors.	Listen to and analyze music: VC-A.1.L1 Create movement for diverse styles of music. VC-A.1.L2 Analyze traditional and non-traditional chord structures in the relationship between voice parts (and accompaniments, if present). VC-A.1.L3 Identify compositional methods in the music being studied, including (but not limited to) fugue, melodic chord patterns, word painting, modulation, and aleatoric music. VC-A.1.L4 Recognize aurally and visually musical form and understand its significance as the structural foundation of most music. VC-A.1.L5 Apply listening skills to adjust individual intonation within the ensemble. Evaluate Music: VC-A.1.E1 Evaluate and improve personal performance by comparison with an exemplary model.

Strand 2 | Sing and perform on instruments alone and with others, a varied repertoire of music

BEGINNING

Sing:
Respiration:
VC-B.2.S1 Use appropriate posture and body alignment to support vocal production.

VC-B.2.S2 Identify and describe basic vocal anatomy related to respiration.

VC-B.2.S3 Utilize proper breathing techniques while singing.

Phonation/Resonance:
VC-B.2.S4 Sing with a free, clear tone, demonstrating accurate intonation.

VC-B.2.S5 Use vocal development exercises to produce a relaxed, open sound.

VC-B.2.S6 Use vocal development exercises to achieve accurate pitch production.

VC-B.2.S7 Sing with purity of vowels, distinguish between vowel sounds, and perform them correctly.

VC-B.2.S8 Demonstrate knowledge of basic terminology related to phonation.

INTERMEDIATE

Sing:
Respiration:
VC-I.2.S1 Use appropriate posture and body alignment to support vocal production.

VC-I.2.S2 Demonstrate knowledge of breathing physiology.

VC-I.2.S3 Utilize proper breathing techniques while singing.

Phonation/Resonance:
VC-I.2.S4 Sing with a free, clear tone, demonstrating accurate intonation.

VC-I.2.S5 Use vocal development exercises to produce a relaxed, open sound.

VC-I.2.S6 Use vocal development exercises to achieve accurate pitch production.

VC-I.2.S7 Sing with purity of vowels, distinguish between vowel sounds, and perform them correctly.

VC-I.2.S8 Demonstrate knowledge of basic terminology related to phonation and knowledge of individual singing ranges.

PROFICIENT

Sing:
Respiration:
VC-P.2.S1 Demonstrate understanding of vocal technique and be able to apply it to advanced vocal literature.

VC-P.2.S2 Demonstrate knowledge of vocal anatomy.

VC-P.2.S3 Exhibit knowledge of breathing physiology and the ability to apply it to singing.

Phonation/Resonance:
VC-P.2.S4 Sing with a free, clear tone, demonstrating accurate intonation.

VC-P.2.S5 Use vocal development exercises to produce a relaxed, open sound.

VC-P.2.S6 Use vocal development exercises to achieve accurate pitch production.

VC-P.2.S7 Sing with vowel purity, distinguishing between pure vowel sounds and diphthongs.

VC-P.2.S8 Demonstrate the use of vowel placement to adjust tone.

ADVANCED

Sing:
Respiration:
VC-A.2.S1 Demonstrate command of vocal technique and be able to apply it to advanced vocal literature.

VC-A.2.S2 Use vocal techniques in the control of dynamics and articulation throughout the vocal range.

VC-A.2.S3 Exhibit increased knowledge of breathing physiology and the ability to apply it to singing.

Phonation/Resonance:
VC-A.2.S4 Sing with a free, clear tone, demonstrating accurate intonation.

VC-A.2.S5 Use vocal development exercises to produce a relaxed, open sound.

VC-A.2.S6 Use vocal development exercises to achieve accurate pitch production.

Strand 2 | Sing and perform on instruments alone and with others, a varied repertoire of music

BEGINNING

Articulation:
VC-B.2.S9 Demonstrate clarity of consonants.

VC-B.2.S10 Sing in English (and any other languages) in a way that can be understood.

Interpretation
VC-B.2.S11 Demonstrate indicated dynamics and tempo in individual and group singing.

VC-B.2.S12 Apply dynamic markings including p, f, mp, mf, pp, ff, crescendo, diminuendo.

VC-B.2.S13 Apply tempo markings as indicated.

Performing Literature:
VC-B.2.S14 Sing at least three of the following: rounds, canons, descants, partner songs.

VC-B.2.S15 Sing literature in two-part harmony.

VC-B.2.S16 Sing literature with and without instrumental accompaniment.

INTERMEDIATE

Articulation:
VC-I.2.S9 Develop skills in articulation and clarity of pronunciation.

VC-I.2.S10 Sing in English (and any other languages) in a way that can be understood.

Interpretation
VC-I.2.S11 Apply dynamic markings consistently.

VC-I.2.S12 Demonstrate awareness of blend and balance in choral singing.

VC-I.2.S13 Apply tempo markings as indicated.

Performing Literature:
VC-I.2.S14 Sing literature in three-part or four-part harmony.

VC-I.2.S15 Sing literature with and without instrumental accompaniment.

VC-I.2.S16 Perform music from various cultures and traditions.

PROFICIENT

Articulation:
VC-P.2.S9 Demonstrate the difference between voiced and unvoiced consonants.

VC-P.2.S10 Sing in English (and any other languages) in a way that can be understood.

Interpretation
VC-P.2.S11 Incorporate appropriate mood, dynamics, tempo, and tone color into performance.

VC-P.2.S12 Demonstrate blending vocal timbres.

VC-P.2.S13 Demonstrate an understanding of phrasing as it effects expression.

Performing Literature:
VC-P.2.S14 Perform literature with traditional and non-traditional harmonies and other musical elements.

VC-P.2.S15 Sing music in at least four parts, with and without accompaniment.

ADVANCED

VC-A.2.S7 Sing with vowel purity, distinguishing between pure vowel sounds and diphthongs.

VC-A.2.S8 Sing acappella music in a variety of keys.

Articulation:
VC-A.2.S9 Use the International Phonetic Alphabet (IPA) as a resource tool.

VC-A.2.S10 Sing in English (and any other languages) in a way that can be understood.

Interpretation
VC-A.2.S11 Incorporate appropriate mood, dynamics, tempo, and tone color into performance.

VC-A.2.S12 Demonstrate blending vocal timbres and matching dynamic levels.

VC-A.2.S13 Demonstrate an understanding of phrasing as it effects expression.

Strand 2 | Sing and perform on instruments alone and with others, a varied repertoire of music

BEGINNING

VC-B.2.S17 Perform music from various world cultures and traditions.

Perform on Instruments:
VC-B.2.P1 Use body percussion to practice and perform rhythms.

VC-B.2.P2 Identify the musical alphabet and play C, F, and G scales on a piano or keyboard.

INTERMEDIATE

Perform on Instruments:
VC-I.2.P1 Clap melodic rhythm from simple melodies.

VC-I.2.P2 Play simple chords and scales on a piano or keyboard.

PROFICIENT

VC-P.2.S16 Perform music from various cultures and traditions in a variety of languages.

VC-P.2.S17 Sing in small ensembles with one singer on a part.

Perform on Instruments:
VC-P.2.P1 Play an individual voice part on a melodic instrument.

ADVANCED

Performing Literature:
VC-A.2.S14 Perform literature with complex and non-traditional harmonies and other non-traditional musical elements.

VC-A.2.S15 Sing music in at least four parts, with and without accompaniment.

VC-A.2.S16 Perform music from various cultures and traditions in a variety of languages.

VC-A.2.S17 Sing independently, from memory, a solo from the standard vocal repertoire that is appropriate for an audition.

Perform on Instruments:
VC-A.2.P1 Play an accompaniment to a voice part on a melodic instrument.

	BEGINNING	INTERMEDIATE	PROFICIENT	ADVANCED
Strand 3	Improvise, arrange, and compose music			
	VC-B.3.1 Create variations of familiar melodic phrases on a neutral syllable. VC-B.3.2 Improvise "responses" in a similar style to given rhythmic and melodic phrases. VC-B.3.3 Compose rhythmic patterns and simple melodies within specified guidelines.	VC-I.3.1 Embellish a folk song by creating rhythmic and melodic variations based on I, IV, and V (V7) chords. VC-I.3.2 Compose rhythmically interesting melodies within specified guidelines. VC-I.3.3 Create harmony for a given melody.	VC-P.3.1 Improvise a melody to a 12 bar blues and ii-V7-I chord progression. VC-P.3.2 Compose rhythmically interesting melodies within specified guidelines. VC-P.3.3 Create harmonies for a given melody.	VC-A.3.1 Improvise a melody to a 12 bar blues, iii-VI-ii-V, and ii-V7-I chord progression in various key centers. VC-A.3.2 Compose a selection for two or more voices making use of available technology.
Strand 4	Read and notate music			
	VC-B.4.1 Sight-read, analyze and practice simple phrases of up to four measures using music notation.	VC-I.4.1 Sight-read, analyze and practice simple phrases of up to eight measures using music notation. VC-I.4.2 Read and notate rhythmic patterns in various meters at various tempi.	VC-P.4.1 Sight-read individual voice parts in a vocal score. VC-P.4.2 Use a symbol system to sight-read melodies in major keys. VC-P.4.3 Read and notate rhythmic and melodic notation.	4VC-A.1 Sight-read individual voice parts in a vocal score. VC-A.4.2 Use a symbol system to sight-read melodies in major and minor keys. VC-A.4.3 Read and notate rhythmic and melodic notation.
Strand 5	Connect music to other art forms and subject areas through understanding the historical and cultural context of music			
	Connect to other subject areas: VC-B.5.S1 Associate common music elements and descriptive terms with those used in art, dance, and drama. VC-B.5.S2 Explore careers in music and relate them to careers in the other fine and performing arts. Connect to history and cultures: VC-B.5.H1 Compare and contrast the functions of vocal/choral music in various cultures. VC-B.5.H2 Associate distinguishing characteristics of representative choral music from a variety of cultures.	Connect to other subject areas: VC-I.5.S1 Examine and evaluate characteristics of various arts from a particular historic period and various cultures, using appropriate terms. VC-I.5.S2 Explore careers in music and relate them to careers in the other fine and performing arts. Connect to history and cultures: VC-I.5.H1 Classify an exemplary vocal/choral work by music style. VC-I.5.H2 Describe distinguishing characteristics of representative choral music from a variety of cultures.	Connect to other subject areas: VC-P.5.S1 Discuss relationships between music concepts and other disciplines. VC-P.5.S2 Research career and vocational options in music using available technology. Connect to history and cultures: VC-P.5.H1 Compare and contrast materials being studied in its historical and cultural context, including music from the 20th and/or 21st century.	Connect to other subject areas: VC-A.5.S1 Analyze concepts common to music and other disciplines. VC-A.5.S2 Research career and vocational options in music using available technology. Connect to history and cultures: VC-A.5.H1 Associate aural examples of music to a variety of cultures, styles, and historical periods.

OSSE DC Office of the State Superintendent of Education

Accompaniment: vocal or instrumental parts that accompany a melody.

Aleatory: music in which composers deliberately leave parts of the composition and performance undetermined (aspects such as melody, rhythm, dynamics, timbre, and form are left wholly or partly to the discretion and creativity of the performer).

Articulation: the manner in which notes are performed, such as staccato or legato.

Atonal: a type of music in which tones and chords are not related to a central keynote.

Blues: African-American form of secular folk music, related to jazz, that is based on a simple, repetitive poetic-musical structure.

Call and response: performance style with a singing leader who is imitated by a chorus of followers.

Canon: a musical form in which a melody is imitated exactly in one or more parts; similar to a *round*.

Chord: three or more tones sounded simultaneously.

Classroom instruments: instruments typically used in the general music classroom, including, for example, recorder-type instruments, chorded zithers, mallet instruments, simple percussion instruments, fretted instruments, keyboard instruments, and electronic instruments.

Crescendo: the dynamic effect of gradually growing louder, indicated in the musical score by the marking "<."

Decrescendo: the dynamic effect of gradually growing softer indicated in the musical score by the marking ">." This is also referred to as diminuendo.

Duple meter: a time signature with groups of two beats to the measure.

Dynamics: varying degrees of volume in the performance of music.

Elements of music: pitch, rhythm, harmony, dynamics, timbre, texture, form.

Embellishments: melodic and rhythmic: notes added to ornament a melody or rhythmic pattern.

Expression, expressive, expressively: with appropriate dynamics, phrasing, style, and interpretation and appropriate variations in dynamics and tempo.

Form: the overall structural organization of a music composition (e.g., AB, ABA, call and response, rondo, theme and variations, sonata-allegro) and the interrelationships of music events within the overall structure.

Gamelan: musical ensemble of Java or Bali, made up of gongs, chimes, metallophones and drums, among other instruments.

Genre: a type or category of music (e.g., sonata, opera, oratorio, art song, gospel, suite, jazz, madrigal, march, work song, lullaby, barbershop, Dixieland).

Harmony: the simultaneous combination of notes and the ensuing relationships of intervals and chords. Not all music of the world rely on harmony for interest, but it is central to most Western music.

Heterophonic: texture in which two or more voices (or parts) elaborate the same melody simultaneously, often the result of improvisation.

Homophonic: texture with principal melody and accompanying harmony, as distinct from polyphony.

Improvisation: creation of a musical composition while it is being performed, seen in Baroque ornamentation, cadenzas of concertos, jazz, and some non-Western music.

Jazz: a musical style created mainly by African-Americans in the early twentieth century that blended elements drawn from African music with the popular and art traditions of the West.

Level of difficulty: for purposes of these standards, music is classified into six levels of difficulty:

- Level 1- Very easy. Easy keys, meters, and rhythms; limited ranges.
- Level 2- Easy. May include changes of tempo, key, and meter; modest ranges.
- Level 3- Moderately easy. Contains moderate technical demands, expanded ranges, and varied interpretive requirements.
- Level 4- Moderately difficult. Requires well-developed technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys.
- Level 5- Difficult. Requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, unusual meters, complex rhythms, subtle dynamic requirements.
- Level 6- Very difficult. Suitable for musically mature students of exceptional competence. (Adapted with permission from NYSSMA Manual, Edition XXIII, published by the New York State School Music Association, 1991).

MIDI (Musical Instrument Digital Interface): standard specifications that enable electronic instruments such as the synthesizer, sampler, sequencer, and drum machine from any manufacturer to communicate with one another and with computers.

Monophonic: single-line texture, or melody without accompaniment.

Ostinato: a brief melodic, rhythmic, or harmonic pattern that is repeated throughout a composition.

Polyphonic: a texture which is characterized by the simultaneous combination of different melodies and rhythms.

Pitch: the location of a note related to its highness or lowness.

Rhythm: the combinations of long and short, even or uneven sounds that convey a sense of movement in time.

Solfege, Solfeggio: a method of singing using the syllables, "DO, RE, MI, FA, SOL, LA, TI, DO" to represent pitches within a tonality.

Style: the distinctive or characteristic manner in which the elements of music are treated. In practice, the term may be applied to, for example, composers (the style of Copland), periods (Baroque style), media (keyboard style), nations (French style), form or type of composition (fugal style, contrapuntal style), or genre (operatic style, bluegrass style).

Symphony: a long orchestral work divided into three or five movements.

Syncopation: the placement of rhythmic accents on weak beats or weak portions of beats.

Technical accuracy, technical skills: the ability to perform with appropriate timbre, intonation, and diction and to play or sing the correct pitches and rhythms.

Texture: the character of the different layers of horizontal and vertical sounds.

Timbre: tone color or quality of sound heard.

Tone poem: an orchestral composition based on an extra-musical idea; a tone picture (e.g., *The Pines of Rome,* by Ottorino Respighi).

Triple meter: a time signature with groups of three beats to the measure.

Word painting: musical representation of words from the text as an expressive device; a prominent feature of the Renaissance madrigal.

THEATRE

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The theatre standards provide teachers and curriculum coordinators with a summary of what theatre content should be taught from grade to grade, pre-kindergarten through high school. Adapted from highly regarded national and state standards, these theatre standards incorporate the comments and suggestions of local area teachers, administrators, teaching artists and community organizations.

The learning standards outline what learners of theatre should know and be able to demonstrate by the end of each grade or course. They detail the skills involved in creating and performing theatre, as well as the skills necessary to respond to existing plays, productions and theatre artists, that students are expected to acquire at a particular grade level.

There is a hunger to see the human presence acted out. As long as that need remains, people will find a way to do theater."
-Zelda Fichandler, Founding Director
Arena Stage, Washington, DC

Theatre is unique because it integrates content from all subjects and disciplines to actively express and observe the human condition. Through theatre we are able to actively dissect, discuss and illuminate history, the language arts, science and mathematics, deepening our understanding of these subjects by exploring and expressing them through personal perspective or narrative. Some may look at these standards and point out they are performance standards, not true content standards. However, the pure content of theatre encompasses all subject matter – history, language arts, science, and mathematics. What is unique to theatre is its active form and its ability to actively engage students of all learning styles.

It is unfortunate that most theatre available to students exists only as a co-curricular activity. In many instances, a student's only exposure to theatre is through a class play or school musical. While these opportunities are exciting and worthwhile, they limit student participation and experience. Theatre and drama, to be effective, must be included in the school curriculum and, when appropriate, integrated into other subject matters as a tool for active learning. The standards in theatre were created to provide a framework for educators to examine how they could include theatre and drama within the school curriculum. Each standard identifies an element within theatre that would enable students to know and understand theatre by practicing it.

The standards also teach broader learning concepts. The skills of critical thinking, problem solving, working with others, communication, and decision-making are integral to every element of theatre and carry over into all other subject areas. Recent studies have shown that students who participate in the arts, especially theatre, do better academically, and are more successful in their career endeavors, than those who do not.

[10] Excerpted and adapted by David Snider, Artistic Director of Young Playwrights' Theater, Washington, DC, from the document Wisconsin's Model Academic Standards for Theatre.

Strand 1 — Perform and participate in theatre improvisations and dramatizations to learn acting and scriptwriting fundamentals

PRE-KINDERGARTEN

PK.1.1 Use dramatic play, costumes, and props to imagine being someone else or something else.

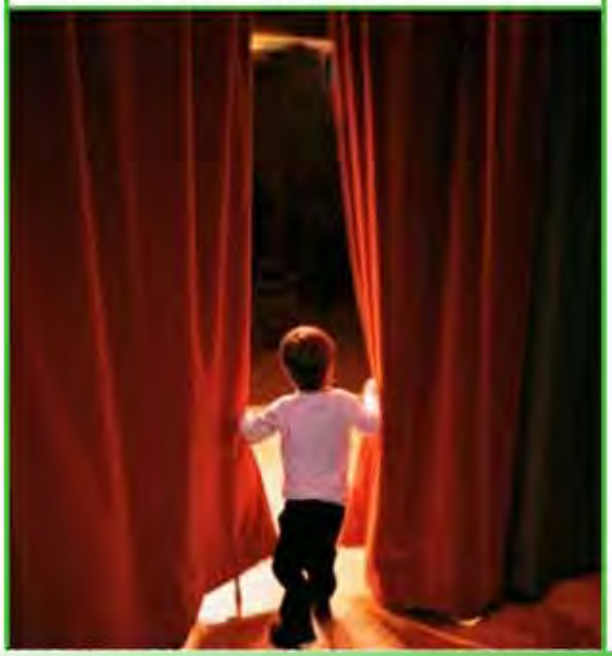
PK.1.2 Create characters from familiar stories and life experiences through physical movement, gesture, sound, speech, facial expressions, and emotions.

PK.1.3 Work cooperatively to perform an improvisation or dramatize a story.

KINDERGARTEN	GRADE 1	GRADE 2
K.1.1 Retell familiar stories and relate life experiences through ensemble pantomimes and improvisations. K.1.2 Role-play to recreate situations in familiar settings. K.1.3 Perform imitative movements, rhythmical activities, and theatre games (e.g., freeze, statues, and mirrors). K.1.4 Demonstrate the ability to participate cooperatively in performing an improvisation or dramatizing a story.	1.1.1 Improvise familiar simple stories from classroom literature and life experiences with plots that have a beginning, middle, and end. 1.1.2 Use body and voice to improvise alternative endings to a story or concept. 1.1.3 Demonstrate thoughts and feelings through movement. 1.1.4 Demonstrate the ability to work cooperatively in an ensemble to create and present a tableau, an improvisation, or a pantomime.	2.1.1 Retell familiar stories with a focus on specifying character, setting, and conflict through dramatization. 2.1.2 Demonstrate how voice (diction, projection, pace, and mood) may be used to orally present multiple readings of a text. 2.1.3 Respond to voices and language of others through verbal and non-verbal means. 2.1.4 Demonstrate the ability to perform improvisational theatrical games in an ensemble.

Strand 1	Perform and participate in theatre improvisations and dramatizations to learn acting and scriptwriting fundamentals		
	GRADE 3	GRADE 4	GRADE 5
	3.1.1 Write or improvise a monologue or scene using the five W's (who, what, where, when, and why) that demonstrates the role conflict plays in drama. 3.1.2 Create original scenes based on own experiences or stories, using language and tone of voice appropriate for the person, thing and/or event. 3.1.3 Make acting choices when dramatizing stories, myths, fables, and fairy tales from various cultures and times. 3.1.4 Develop problem-solving and communication skills by participating collaboratively in theatrical experiences. 3.1.5 Demonstrate confidence in discussing theatre vocabulary, activities and performances.	4.1.1 Write or improvise short plays adapted from classroom literature that demonstrate the role conflict plays in drama. 4.1.2 Exemplify the emotional traits of a character through gesture and action. 4.1.3 Make acting choices when dramatizing cultural versions of similar stories from around the world. 4.1.4 Develop problem-solving and communication skills by participating in cooperative scriptwriting that demonstrates knowledge of basic blocking and stage areas. 4.1.5 Demonstrate confidence in creating and presenting performances in the classroom.	5.1.1 Write or improvise scenes based on personal experiences that communicate ideas and feelings. 5.1.2 Create dialogue from personal experience and observation. 5.1.3 Make acting choices when dramatizing scenes from literature that explore universal themes and conflicts. 5.1.4 Develop problem-solving and communication skills by collaborating as an actor or playwright in creating formal or informal theatrical performances. 5.1.5 Demonstrate confidence in creating and presenting performances for an audience.

Strand 1	Perform and participate in theatre improvisations and dramatizations to learn acting and scriptwriting fundamentals		
	GRADE 6	GRADE 7	GRADE 8
	6.1.1 Write, improvise, and evaluate scenes that reveal character motivation, demonstrate conflict, and advance action 6.1.2 Make acting choices when improvising in a manner that demonstrates an understanding of text, subtext, and context. 6.1.3 Use a variety of vocal expressions, gestures, facial expressions, and timing to create a range of characters. 6.1.4 Create scripts that reflect particular historical periods or cultures.	7.1.1 Write, direct, and perform scenes or short plays that include monologue, dialogue, action, and environment together with a range of character types. 7.1.2 Make acting choices when developing scenes that employ cause and effect, problem-solving, and alternative resolutions to dramatic conflict through the element of plot. 7.1.3 Demonstrate projection, vocal variety, diction, gesture, and confidence in an oral presentation. 7.1.4 Create scripts that include characters, actions, and scenes that exhibit tension and suspense.	8.1.1 Write, improvise, and evaluate scenes that reveal character transformation. 8.1.2 Make acting choices when performing character-based improvisations, pantomimes, or monologues, using voice and gesture to enhance meaning. 8.1.3 Practice variation in pitch, stress, and tempo to convey mood and characterization. 8.1.4 Create short dramatizations with scripts in selected styles of theatre, such as melodrama, comedy, tragedy, and musical theatre.



Strand 1 — Perform and participate in theatre improvisations and dramatizations to learn acting and scriptwriting fundamentals

HIGH SCHOOL PROFICIENT

HSP.1.1 Write and improvise dialogues and scenes that embody dramatic structure (e.g., exposition, complication, conflict, crisis, climax, and resolution).

HSP.1.2 Write scenes or plays based on existing scripts, histories, myths, stories, or news events.

HSP.1.3 Analyze and perform scenes or plays from a variety of theatrical periods and cultural and historical perspectives to determine production requirements.

HSP.1.4 Make acting choices using script analysis, character research, reflection, and revision through the rehearsal process.

HSP.1.5 Distinguish facial expression, physicality and gesture based on ones understanding of the character's inner life.

HSP.1.6 Explore interpersonal relationships among characters through exercises and scenes.

HSP.1.7 Collaborate on the development of original dramatic pieces leading to performance.

HIGH SCHOOL ADVANCED

HSA.1.1 Write a complete theatrical piece (e.g., one-act, 10-minute play, one person show) that embodies dramatic structure and includes complex characters with unique dialogue that motivates the action and explicates the conflict.

HSA.1.2 Incorporate metaphor, subtext, dramatic themes, and symbolic elements in original monologues and scenes to enhance plot and character.

HSA.1.3 Design, direct, and perform plays from a variety of theatrical periods and cultural and historical perspectives, including the determination of production requirements.

HSA.1.4 Make acting choices (e.g., accurate physical mannerisms and dialect) through script analysis and research to create characters from classical, contemporary, realistic, and nonrealistic dramatic texts.

HSA.1.5 Create gestures, movement qualities, and physical attributes based on one's interpretation and analysis of the inner workings characters.

HSA.1.6 Demonstrate concepts of space, time, and energy in group improvisations.

Strand 2 — Design and manage theatrical environments for formal and informal dramatization

PREKINDERGARTEN
PK.2.1 Use props to create story elements.

KINDERGARTEN	GRADE 1	GRADE 2
K.2.1 Create costumes and props to dramatize familiar events.	1.2.1 Create costumes, props, and sets to reflect familiar stories. 1.2.2 Identify theatrical conventions, such as props, costumes, masks, and sets. 1.2.3 Use objects and sounds to create appropriate environments.	2.2.1 Create costumes, props, and sets to reflect different characters from literature. 2.2.2 Describe the elements of theater production (e.g., costume, sound, light, set, props, and make-up). 2.2.3 Create environments that communicate locale, character, and mood.

GRADE 3	GRADE 4	GRADE 5
3.2.1 Research, identify and follow instructions to build appropriate props, sets, and costumes for a cultural celebration or pageant. 3.2.2 Explain the roles and responsibilities of the director, actors, and stage managers in the theatre. 3.2.3 Demonstrate knowledge of basic blocking and stage areas.	4.2.1 Design and create costumes, props, and makeup/masks to communicate a character in formal and informal theatre performances. 4.2.2 Explain the roles and responsibilities of designers and technical artists in theatre. 4.2.3 Stage scenes or monologues that demonstrate spatial awareness.	5.2.1 Design and select visual and aural elements suitable for character, locale, and situation in formal and informal theatre performances. 5.2.2 Explain the role of the playwright as a collaborating artist with the directors, actors, and designers in the theatre. 5.2.3 Demonstrate the use of blocking (stage areas, levels, and actor's position) in dramatizations.

Strand 2 — Design and manage theatrical environments for formal and dramatizations

GRADE 6

6.2.1 Analyze a selected scene for technical and design requirements.

6.2.2 Research and create appropriate props, sets, and costumes for a cultural celebration or pageant.

6.2.3 Explain the importance of sets, lights, costumes and sound in communicating dramatic elements to an audience.

6.2.4 Describe characteristics of theatre technology and equipment, including various sound, lighting, and special effects systems.

GRADE 7

7.2.1 Analyze and research a play to make design choices about theatrical environments and articulate the rationale for all artistic choices.

7.2.2 Design and create masks, puppets, props, costumes, or sets in a selected theatrical style drawn from world cultures.

7.2.3 Explain how scenery, lighting, sound, costumes and makeup work together to create a theatrical environment.

7.2.4 Demonstrate the ability to participate cooperatively in the different tasks required to create a theatrical production, including assisting with some of the technical equipment of theatre.

GRADE 8

8.2.1 Analyze recurring themes and patterns in a script to make production choices in design and direction.

8.2.2 Prepare renderings and sketches for sets and costumes for a short play.

8.2.3 Collaborate as a director or stage manager in creating formal or informal theatrical performances.

8.2.4 Operate available technical equipment in the theater production areas with attention to the safety rules.

Strand 2 | Design and manage theatrical environments for formal and informal dramatizations

HIGH SCHOOL PROFICIENT	HIGH SCHOOL ADVANCED
HSP.2.1 Manage time, prioritize responsibilities, and meet completion deadlines for a production as specified by group leader, team members, or directors.	HSA.2.1 Create rehearsal schedules, set deadlines, organize priorities, and identify needs and resources when participating in the production of a play or scene.
HSP.2.2 Create designs that use visual and aural elements to convey environments that clearly support the script.	HSA.2.2 Design production elements for plays from a variety of theatrical periods and cultural and historical perspectives to determine production requirements.
HSP.2.3 Identify the process of scene, costume, property, lighting, sound, makeup design, construction, and operation in theatrical production.	HSA.2.3 Communicate design and directorial choices to ensemble members using leadership skills, aesthetic judgment, and problem-solving skills.
HSP.2.4 Collaborate to create functional scenery, properties, lighting, sound, costumes, and makeup by applying technical knowledge and skills.	HSA.2.4 Collaborate as directors and design team to research, develop, and convey unified production concepts for a performance.
HSP.2.5 Analyze a variety of dramatic texts from cultural and historical perspectives to determine production requirements.	HSA.2.5 Demonstrate an understanding of the principles of artistic unity, variety, and coherence in visual and aural design and articulate a variety of solutions to design problems.
HSP.2.6 Create scenes incorporating sound, music, and voice.	HSA.2.6 Perform research and serve as a dramaturge for a play in collaboration with the actors and playwright.
HSP.2.7 Explain how technology has changed American theatre.	HSA.2.7 Explain how scientific and technological advances have had an impact on set, light, sound, and costume design, and implementation for the theater.

Strand 3 — Analyze, critique, and respond to theatre and dramatic media

PRE-KINDERGARTEN

PK.3.1 Make specific observations of people, places and things.

PK.3.2 Respond appropriately as an audience member.

KINDERGARTEN	GRADE 1	GRADE 2
K.3.1 Use the vocabulary of theatre, such as *perform, imagination, movement, audience, actor, character, cooperation, ensemble* and *environment* to describe theatrical experiences. K.3.2 Distinguish between a performance space and an audience space, and respond appropriately to a theatrical experience as an audience member.	1.3.1 Use the vocabulary of the theatre, such as *play, plot (beginning, middle, and end), playwright, improvisation,* and *stage,* to describe theatrical experiences. 1.3.2 Identify and discuss emotional reactions to a theatrical experience and describe the roles and responsibilities of audience and actor. 1.3.3 Observe and respond to actors' performances.	2.3.1 Use the vocabulary of theatre, such as *monologue, dialogue, scene, design,* and *script,* to describe theatrical experiences. 2.3.2 Respond to a live performance by identifying its style (e.g., comedy, tragedy, musical) and describe its impact on the audience. 2.3.3 Respond to and describe an actor's use of voice, gesture, facial expression, and movement.

GRADE 3	GRADE 4	GRADE 5
3.3.1 Use the vocabulary of theatre, such as *character, setting, costumes, props, stage areas,* and *blocking* to describe theatrical experiences. 3.3.2 Respond to a work of theatre and explain either orally or in writing how the actors and playwright elicited that response. 3.3.3 Identify a character's objectives and motivations in stories/short plays to explain that character's feelings and behavior.	4.3.1 Use the vocabulary of theatre, such as *plot, conflict, climax, tone, objectives, motivation,* and *theme* to describe theatrical experiences. 4.3.2 Describe how actors convey meaning or intent, including relationships between characters (conflict and resolution). 4.3.3 Identify themes by analyzing major ideas of stories/short plays.	5.3.1 Use the vocabulary of theatre, such as *stage manager, cue, director, critic, protagonist,* and *antagonist* to describe theatrical experiences. 5.3.2 Compare the content or message in two different works of theatre, including the visual and aural elements used to create character, locale, and situation in each. 5.3.3 Identify and relate to universal characters, themes, or morals in stories/short plays from different periods and places.

Strand 3 | Analyze, critique, and respond to theatre and dramatic media

GRADE 6	GRADE 7	GRADE 8
6.3.1 Use the vocabulary of theatre, such as *action/reaction, vocal projection, subtext, theme, mood, design, production values* and *stage crew,* to describe theatrical experiences. 6.3.2 Analyze the use of figurative language and imagery to create tone and mood in dramatic texts. 6.3.3 Identify dramatic elements within a script, such as *foreshadowing, crisis, rising action, catharsis,* and *denouement,* using the vocabulary of theatre. 6.3.4 Explain how a dramatic performance on video or film depicts a feeling or event the student may have experienced. 6.3.5 Develop criteria and write a formal review of a theatrical performance, using basic theatre terminology.	7.3.1 Use the vocabulary of theatre, such as *playwright, rehearsal, dress rehearsal, run-through,* and *cold-reading* to describe theatrical experiences. 7.3.2 Evaluate variation in pitch, stress, and tempo to convey mood and characterization in theatre productions. 7.3.3 Critique design elements of theatre productions as they relate to tone, mood, time, and place. 7.3.4 Explore the theatrical elements of a ritual within a culture that marks a "rite of passage". 7.3.5 Develop criteria and write a formal review of a theatrical production incorporating elements such as script, actors, design, and direction.	8.3.1 Use the vocabulary of theatre, such as *ensemble, proscenium, thrust,* and *arena staging* to describe theatrical experiences. 8.3.2 Analyze short dramatizations in selected styles of theatre, such as melodrama, comedy, tragedy, and musical theatre. 8.3.3 Critique the design elements of a performance (e.g., sets, lights, costumes, sound) relative to how they communicate the playwright's intentions and meaning. 8.3.4 Discuss responses to a theatrical performance explaining what ideas and feelings were conveyed and why the audience may have sympathized or was displeased with the main character. 8.3.5 Develop criteria and create a formal review of a theatrical production that analyzes the themes of the play.

Strand 3 — Analyze, critique, and respond to theatre and dramatic media

HIGH SCHOOL PROFICIENT

HSP.3.1 Use the vocabulary of theatre, such as *style, genre, design,* and *theme* to describe theatrical experiences.

HSP.3.2 Compare a traditional interpretation of a play with a nontraditional interpretation and defend the merits of each.

HSP.3.3 Document observations and perceptions on how a specific actor used theatre techniques to convey meaning in his or her performances.

HSP.3.4 Identify key figures, works, and trends in world theatrical history from various cultures and time periods.

HSP.3.5 Identify how a playwright utilizes character, dialogue, environment, and time as well as elements of spectacle, sound, and music to develop a script.

HSP.3.6 Use complex evaluation criteria and appropriate terminology to compare and contrast theatrical productions in a variety of genres (e.g., comedy, tragedy, musical).

HIGH SCHOOL ADVANCED

HSA.3.1 Use the vocabulary of theatre, such as *genre, style, theme,* and *design* to analyze theatrical experiences.

HSA.3.2 Assess the intent, structure, and quality of informal and formal theatre productions.

HSA.3.3 Document observations and perceptions of production elements of a play, noting mood, pacing, and use of space.

HSA.3.4 Compare and contrast specific styles and forms of theatre such as naturalism, expressionism, and theatre of the absurd.

HSA.3.5 Evaluate the relevance of scripts using both adapted and original material.

HSA.3.6 Compare treatments of the same play by different directors, designers, or theatre companies.

HSA.3.7 Read a review of a local theatre production analyzing the critic's writing style, approach to priorities in the production, and conclusions about the play in performance, discussing the points of agreement and disagreement.

Strand 4 — Apply theatrical concepts to construct meaning and understanding in other subject areas

PRE-KINDERGARTEN		
PK.4.1 Identify differences between real and imaginary characters, stories and places.		
KINDERGARTEN	**GRADE 1**	**GRADE 2**
K.4.1 Use movement and voice to reinforce vocabulary (e.g., *fast/slow, in/on/through, over/under, big/little, loud/soft).*	1.4.1 Apply the theatrical concept of beginning, middle, and end to other content areas.	2.4.1 Dramatize a story or a current event from another subject area.
GRADE 3	**GRADE 4**	**GRADE 5**
3.4.1 Identify various theatrical experiences, including live theatre, television, and puppetry. 3.4.2 Use body, voice, and imagination to illustrate concepts in other content areas.	4.4.1 Compare and contrast how live theatre differs from filmed or taped performances. 4.4.2 Use improvisation and dramatization to explore concepts in other content areas.	5.4.1 Interpret how theatre and storytelling forms (past and present) of various cultural groups may reflect their beliefs and traditions. 5.4.2 Use theatrical skills to dramatize events from other curriculum areas (e.g., reenacting the signing of the Declaration of Independence).
GRADE 6	**GRADE 7**	**GRADE 8**
6.4.1 Differentiate between and among the techniques used in theatre, television, and radio. 6.4.2 Identify examples of how theatre, television, and film can influence or be influenced by society, politics, and culture. 6.4.3 Use theatrical skills to identify and communicate rhetorical ideas from other curriculum areas (e.g., demonstration on persuasion and propaganda in advertising). 6.4.4 Compare and contrast how works of theatre from different cultures or time periods convey the same or similar content or plot.	7.4.1 View different productions of the same scene and compare and contrast its portrayal through various mediums (e.g., video, film, and live performances). 7.4.2 Explain how cultural influences affect the content or meaning of works of theatre. 7.4.3 Use theatrical skills to present concepts or ideas from other curriculum areas (e.g., creating a musical based on a piece of literature) and explain how theatre enhances an understanding of that subject area. 7.4.4 Research and report on the theatrical traditions of different cultures over time, such as those in Egypt, Ancient Greece, Medieval Japan, China, and West Africa.	8.4.1 Compare and contrast different versions of the same play performed live, on film, or on tape. 8.4.2 Identify how production values can manipulate mood to persuade and disseminate propaganda. 8.4.3 Use theatrical skills to summarize a curricular unit in other subject areas (e.g., creating a video on cellular mitosis) and explain how theatre enhances an understanding of that subject area. 8.4.4 Compare and contrast production elements of various theatre styles throughout history (e.g., Ancient Greece, Elizabethan theatre, Kabuki theatre).

Strand 4 — Apply theatrical concepts to construct meaning and understanding in other subject areas

HIGH SCHOOL PROFICIENT	HIGH SCHOOL ADVANCED
HSP.4.1 Compare and contrast aural, visual, and written images and other special effects used in film, theatre, television, and electronic media productions.	HSA.4.1 Analyze the influence of traditional and nontraditional theatre, film, television, and electronic media on values and behaviors.
HSP.4.2 Compare and contrast a traditional interpretation of a play with an innovative interpretation.	HSA.4.2 Compare and contrast a traditional and innovative interpretation of a play.
HSP.4.3 Describe the ways in which playwrights reflect and influence history and culture with emphasis on American playwrights.	HSA.4.3 Create projects using tools, techniques, and processes from the study and practice of theatre, film/video, and electronic media to advance understanding of other subject areas.

Acting Choices: determinations made by the actor about how to dramatically represent the character by speech, action, and gesture.

Actor: a person, male or female, who performs a role in a play or entertainment.

Antagonist: the main opponent of the protagonist.

Articulation: the clear and precise pronunciation of word.

Artistic choices: selections made by theatre artists about situation, action, direction, and design in order to convey meaning.

Blocking: where the actors move on stage; a way to organize the action onstage; a rehearsal device to clarify script, character, and stage picture by arranging floor patterns and performers' spatial relationship to each other and the set; performers follow blocking in performance.

Character: a person, animal, or entity in a story, scene, or play with specific distinguishing physical, mental, and attitudinal attributes.

Characterization: the process of creating a believable "person" by exploring the physical, social, and psychological dimensions of a role.

Climax: the point from which the major conflict can go no further without bringing about resolution; the highest point of dramatic tension.

Collaboration: The act of working together with others to achieve a specific purpose.

Comedy: a drama of light and amusing character, typically with a happy ending.

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[3] Glossary excerpted and adapted from the documents *Massachusetts Arts Curriculum Framework*; *Visual and Performing Arts Content Standards for California Public Schools, Kindergarten Through Grade Twelve*; and *North Carolina Arts Education Standard Course of Study*.

Conflict: tension between two or more characters or between action and ideas; the fundamental struggle that leads to crisis and climax of a scene or play.

Context: the interrelated conditions in which a play exists or occurs.

Costume: any clothing worn by an actor during a performance.

Crisis: a decisive moment or turning point in the dramatic action.

Critique: opinions and comments based on predetermined criteria that may be used for self-evaluation or the evaluation of actors or theatrical productions.

Cue: a signal, either verbal or physical, that indicates something else, such as a line of dialogue or an entrance, is to happen.

Diction: the pronunciation of words, choice of words, and manner in which an actor expresses himself or herself.

Director: the person who oversees the entire process of staging a production.

Drama: a literary composition in verse or prose intended to portray a character, or tell a story usually involving conflicts and emotions exhibited through action and dialogue; the art of composing, writing, acting, or producing plays.

Dramatic Elements: six major elements of drama according to Aristotle: plot, character, theme, dialogue, music, and spectacle.

Dramaturge: a literary advisor who supplies information about past productions and interpretations of scripts and about the milieu out of which a play has come.

Electronic Media: means of communication through the use of technology (e.g., radio, television, and the Internet).

Ensemble: a group of theatre artists working together cooperatively in the creation of a theatre production.

Environment: physical surroundings that establish place, time, and atmosphere/mood; the physical conditions that reflect and affect the emotions, thoughts, and actions of characters.

Formal Dramatic Productions: dramatic activity designed for presentation with the focus on final production before an audience.

Genre: a method of categorizing play scripts; major genres include tragedy, comedy, melodrama, and farce.

Gesture: the movement of a body part or combination of parts to express a concept, thought, word or feeling.

Imagery: a term for any expression, reference, or allusion that appeals to the senses, such as colors, sounds, smells, or visual description; the collective term for images or a pattern of images in a literary work.

Improvisation: the spontaneous use of movement and speech to create a character or object in a particular situation; an intuitive and immediate response rather than behavior that is rehearsed.

Informal Production: the exploration of all aspects of a dramatic work (such as visual, oral, and aural) in a setting where experimentation is emphasized — similar to classroom dramatizations with classmates and teachers as the usual audience.

Innovative Interpretation: a new or experimental approach to the design, directing, acting and production of a play that illuminates the play's meaning in a different way for a contemporary audience.

Lighting: the illumination of the stage or playing area by means of artificial light.

Makeup: cosmetics and sometimes hairstyles that an actor wears on stage to emphasize facial feature, historical period, or characterization.

Monologue: a long speech by a single character.

Mood: the feeling a work of art gives.

Motivation: a character's reason for doing or saying things in a play.

Movement: an expression of ideas or thoughts through gesture or transfer of weight.

Objectives: the desired goal of a character that motivates action.

Pantomime: a situation where a performer relies totally on gesture, facial expression, and movement, rather than speech.

Performance: the imitation of life in front of at least one other person; the presentation of any kind of entertainment, from play to rock concert, solo presentation to ensemble collaboration.

Physicality: the physical attributes of a person or character.

Play: the stage representation of an action or a story; a dramatic composition.

Playmaking: a term used to describe dramatic activities that lead to improvised drama with a beginning, middle, and end, and that employ the general form and some elements of theatre.

Playwriting: the act of creating the plot, theme, characters, dialogue, spectacle, and structure of a play and organizing it into a script form; the ability to imagine the entire production scene and to put it into written form so that others may interpret it for the stage.

Playwright: one who writes plays; dramatist.

Plot: the story as revealed through the action and dialogue of the characters; includes a beginning, middle, and end, and entails a problem, complications, and a solution.

Projection: an actor's placement and delivery of voice elements used effectively in communicating to an audience.

Properties (Props): objects used on stage such as furniture, utensils, ornaments, and personal possessions.

Proscenium: a theatre in which the audience sits on one side, facing towards the stage; action is viewed through an opening or frame (the proscenium arch), which separates the acting area from the audience space; in a thrust configuration, the stage extends into the audience space; in an arena theatre, the audience sits around the stage.

Protagonist: the principal character who carries the main thought of the play and with whom the audience identifies most strongly.

Rehearsal: repeated practice in preparation for a public performance.

Resolution: the final unfolding of the solution to the complications in the plot of a play.

Rising Action: term used in discussion of a play structure to designate the complications of the plot leading to the crisis or turning point.

Role: the characteristics and expected social behaviors of an individual in a given position (e.g., mother, doctor, sales clerk).

Role-play: improvising movement and dialogue to put oneself in another's place in a particular situation and often to examine the person(s) and/or situation(s) being improvised.

Run-through: a rehearsal moving from start to finish of a dramatic work without stopping for corrections or notes.

Scene: the subdivision of an act in a play, identified by place and time.

Script: the written dialogue, description, and directions provided by the playwright.

Setting: the time and place of a scene or play; when and where a story or drama takes place.

Stage: the area where actors perform.

Stage Manager: the head of the production staff who, once the play opens, takes charge of the stage, the actors, and the crews.

Subtext: information that is implied but not stated by a character; thoughts or actions of a character that do not express the same meaning as the character's spoken words.

Tableau: a silent and motionless depiction of a scene created by actors, often from a picture.

Text: the printed words, including dialogue and the stage directions of a script.

Theatre: the representation of life performed for other people; the performance of dramatic literature; drama; the place where dramatic performances take place.

Theatre Games: noncompetitive games designed to develop acting skills.

Traditional Interpretation: an approach to the design, direction, acting and production of a play based on years of precedent and previous interpretations of the same playwright.

Tragedy: plays of a poetic style with strong moral implications in which the defeat of the protagonist is brought about by an inability to overcome a character flaw or some event beyond human control, such as fate or the will of the gods.

VISUAL ARTS

Visual Arts Standards

Introduction **96**

Strand 1: Artistic Perception **98**
Perceive and understand the components of visual language: the elements of art and the principles of design

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Apply artistic processes and skills in a variety of media to communicate meaning and intent in original works of art

Strand 3: Historical and Cultural Context **114**
Investigate and understand history and cultural dimensions of the visual arts and to construct meaning in the diverse ways in which human experience is expressed across time and place

Strand 4: Aesthetics, Valuing and Perspectives of Art **122**
Respond to, describe, analyze, and make judgments about works in the visual arts

Strand 5: Connections, Relationships, and Applications **128**
Connect and apply what is learned in the visual arts to other art forms, subject areas, visual culture and communication, and careers

Glossary **136**

The following visual arts standards specify what students should know and be able to do as learners of visual arts at the end of each grade level or course in the District of Columbia. The learning standards provide teachers and administrators with a summary of what art content should be taught from grade to grade, pre-kindergarten through high school to meet high levels of art achievement. Adapted from the California content standards and informed by the Massachusetts frameworks, the standards incorporate the comments and suggestions of District of Columbia teachers, administrators, museum educators, and community organizations.

Reflecting a strong consensus among educators, these standards establish high expectations for all students. They detail the knowledge and skills involved in creating, as well as responding to works[11] of art that students are expected to acquire at a particular grade level.

Goal[12]

The visual arts are an integral part of a strong comprehensive educational program for all students. Art education offers students the opportunity to envision, set goals, determine a method to reach a goal, try it out, identify alternatives, evaluate, revise, solve problems, imagine, work collaboratively, and apply self-discipline - all components of workplace skills identified as critical for the present and future. As they study and create in art, students use the potential of the human mind to its full and unique capacity. Essential guiding principles for art education programs are contained in the standards. First, art is a core subject, containing a distinct body of knowledge and skills. Academic rigor is a basic characteristic of a comprehensive education in the visual arts, including the following: learning through active creation of works of art; reading about art and artists; researching, writing and communicating about art; reflecting on art, writing one's observations, feelings, and ideas about art; and participating in art criticism on the basis of observation, knowledge and criteria. Strands in the standards require the student to connect and apply what is learned in the arts to reading, English language arts, mathematics, science, other art forms, careers, and is aligned to social studies. As technology represents an important career pathway in the visual arts, contemporary technologies are recognized for expanded forms of expression in digital and electronic media. The standards recognize and respect the diversity of cultures represented in District of Columbia schools and the world through the study of global education. Students will experience art from the perspectives of American culture and worldwide ethnic, racial, religious, and cultural groups. Another important goal of the standards is to capitalize on Washington's wealth of world-class museum collections, federal, and local architecture. As content is mastered, it is the goal of the sequential visual arts standards that all students of the District of Columbia will be prepared for post-secondary education, visually knowledgeable, artistically and culturally informed, creative contributors to society, and global citizens of the nation's capital and beyond.

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[11] As outlined by the NAEP Arts Assessment (for reference see: http://nces.ed.gov/nationsreportcard/arts/contentvisarts.asp)
[12] Excerpted and adapted from the California Visual Arts Content Standards

Organization

The content standards are grouped under five strands: artistic perception; production and creative expression; historical and cultural context; aesthetic valuing; and connections, relationships, and applications. At each grade level, Pre-Kindergarten through grade eight, content standards are specified for each strand. For students in grades nine through twelve, the proficient level of achievement can be attained at the end of one semester or year of high school study after the student has attained the level of achievement required of all students in grade eight. The nine through twelve grade level represents the course of study taught in the "Art and Design Foundations", one of the courses that satisfy the 0.5 graduation requirement in art. Many students also elect to take additional art courses at the advanced level. That level can be attained at the end of a second year of high school study within an arts discipline after the proficient level of achievement has been attained.

Five Strands

Artistic Perception

Perceive and understand the components of visual language: the elements of art and the principles of design.

Production and Creative Expression

Apply artistic processes and skills in a variety of media to communicate meaning and intent in original works of art.

Historical and Cultural Context

Investigate and understand history and cultural dimensions of the visual arts and to construct meaning in the diverse ways in which human experience is expressed across time and place.

Aesthetics, Valuing and perspectives of Art

Respond to, describe, analyze, and make judgments about works in the visual arts.

Connections, Relationships, and Applications

Connect and apply what is learned in the visual arts to other art forms, content areas,
Visual culture and communication, and careers.

Strand 1 Perceive and understand the components of visual language: the elements of art and principles of design (Artistic perception)

PRE-KINDERGARTEN

Develop perceptual skills, analyze elements of art and the principles of design

PK.1.1 Explore the significance and purposes of art.

PK.1.2 Name and describe objects (e.g., color, size, texture) seen in the real world and in artwork.

PK.1.3 Identify and name two-dimensional shapes (e.g., circles, squares, triangles) and three-dimensional forms (e.g., spheres, cones, cubes) of different sizes.

PK.1.4 Identify types of lines in nature, the environment and in artwork.

PK.1.5 Recognize the way artists use different objects to convey ideas and emotions.

Strand 1 — Perceive and understand the components of visual language: the elements of art and principles of design (Artistic perception)

KINDERGARTEN

Develop perceptual skills, analyze elements of art and the principles of design

K.1.1 Explore the significance and purposes of art.

K.1.2 Name art materials (e.g., clay, paint, crayons) introduced in lessons.

K.1.3 Identify and name spatial relationships in 2-dimensional works of art and the real world (e.g., left, right, top, bottom, side, center, front, back, over and under).

K.1.4 Distinguish between 2-dimensional shapes and 3- dimensional forms (e.g., circle vs. sphere, square vs. cube).

K.1.5 Distinguish between 2-dimensional (no overlapping) and 3-dimensional (overlapping showing depth) visual fields.

K.1.6 Identify and name the elements of art (line, color, shape, and texture -sight/touch, rough/smooth) in objects in nature, in the environment, and in works of art. Examples such as Klee's Way to the Chapel, Bonnard's Open Window, and Hopper's Approaching a City can be viewed at The Phillips Collection. Other works can be seen at the Corcoran Gallery of Art.

K.1.7 Recognize and describe simple patterns found in the environment and works of art.

GRADE 1

Develop perceptual skills, analyze elements of art and the principles of design

1.1.1 Explore the significance and purposes of art.

1.1.2 Distinguish among various media (e.g., clay, paints, drawing materials) when looking at works of art, including his/her own.

1.1.3 Describe and replicate lines that show movement in figures and nature.

1.1.4 Identify the elements of art -line, color, shape, form, and texture in objects in the environment and works of art.

1.1.5 Distinguish between circle, square, triangle, rectangle, oval, and organic free-form shapes. Visit a local art museum to see shapes and original works of art.

1.1.6 Distinguish between sphere, cube, cylinder, cone, and forms of objects in nature.

1.1.7 Find, describe and replicate visual rhythms seen in nature, the environment, and works of art.

GRADE 2

Develop perceptual skills, analyze elements of art and the principles of design

2.1.1 Explore the significance and purposes of art.

2.1.2 Perceive and discuss the use of lines to represent objects in the environment.

2.1.3 Perceive and discuss differences in mood created by warm and cool colors.

2.1.4 View public (outdoor) sculpture and determine what the artist was trying to express.

2.1.5 Identify and name basic spatial relationships of objects seen in nature, the environment, and works of art, using art vocabulary: overlapping, foreground and background.

2.1.6 Identify and name color, line, shape, form, and texture seen in nature, the environment, and works of art based on a museum/gallery visit.

2.1.7 Find, describe and replicate visual rhythms and balance in nature, in the environment, and in works of art.

Strand 1 — Perceive and understand the components of visual language: the elements of art and principles of design (Artistic perception)

GRADE 3

Develop perceptual skills, analyze elements of art and the principles of design

3.1.1 Explore the significance and purposes of art.

3.1.2 Describe elements of art in works of art, emphasizing line, color, shape, form, texture, space, and value.

3.1.3 Identify the elements of art in students' own art work.

3.1.4 Describe how artists use tints and shades in painting.

3.1.5 Describe how the illusion of 3-D objects are depicted in 2-D works of art.

3.1.6 Identify and describe how foreground, middle ground, and background are used to create the illusion of space.

3.1.7 Identify and describe a contour drawing of an object found in the environment.

3.1.8 Compare and contrast two works of art made by the use of different art tools and media (e.g., watercolor, tempera, and computer).

3.1.9 Perceive and describe rhythm and movement in works of art, in nature and the environment.

GRADE 4

Develop perceptual skills, analyze elements of art and the principles of design

4.1.1 Explore the significance and purpose of art.

4.1.2 Identify various types of lines (e.g., straight/curved, thick/thin, long/short, vertical/horizontal/diagonal, contour, ruled lines, calligraphy, and other freehand studies from observation, imagination, and schematic studies).

4.1.3 Describe and analyze the elements of art, (e.g., line, color, shape, form, texture, space, and value) emphasizing form, as they appear in nature, the environment and works of art found in the classroom, in art reproductions, in students' own work, during online research, or a museum visit, such as the Corcoran Gallery of Art.

4.1.4 Identify, name and describe negative shapes and forms and positive shapes and forms seen in a selected work of art.

4.1.5 Differentiate between visual and actual textures using objects in nature, the environment and works of art.

4.1.6 Identify pairs of complementary colors (e.g. yellow/violet; red/green; blue/orange) and discuss how artists use them to communicate an idea or mood.

GRADE 5

Develop perceptual skills, analyze elements of art and the principles of design

5.1.1 Explore the significance and purpose of art.

5.1.2 Use knowledge of all the elements of art to analyze similarities and differences in works of art and in the environment.

5.1.3 Analyze and describe why and how value and contrast are used by artists to create shading as they appear in nature, the environment and works of art.

5.1.4 Identify and describe how fore- ground, middle ground, background, and overlapping are used to create the illusion of space.

5.1.5 Identify and describe works of art using one-point perspective.

5.1.6 Identify, name, and describe the principles of design in visual compositions, emphasizing unity and harmony.

5.1.7. Distinguish and describe the concept of proportion (e.g. in face, figure) and scale used in works of art.

Strand 1

Perceive and understand the components of visual language: the elements of art and principles of design (Artistic perception)

GRADE 3

3.1.10 Name criteria of quality design.

3.1.11 Identify and describe representational, abstract and non-representational works of art.

3.1.12 Distinguish between representational and nonrepresentational sculpture seen on a visit to museums such as the Sculpture Gardens of the National Gallery of Art and the Hirshhorn Museum and Sculpture Garden.

GRADE 4

4.1.7 Perceive and describe contrast and emphasis in works of art, nature and in the environment.

4.1.8 Identify criteria of quality design.

4.1.9 Identify and describe a gesture drawing found in a work of art.

4.1.10 Discuss the style and techniques used to create portraits of the U.S. colonial and American Revolutionary heroes that can be seen at Art museums such as the National Portrait Gallery and/or the National Gallery of Art.

GRADE 5

5.1.8 Discuss the style and techniques used to create images of Industrial America and 20th century heroes that can be seen at art museums such as the Smithsonian American Art Museum.

5.1.9 Identify criteria of quality design.

5.1.10 Identify and describe the differences between contour and gesture drawing.

5.1.11 Perceive and explain how artists create unity and harmony in assemblage sculpture which can be seen at art museums such as the Hirshhorn Museum and Sculpture Garden or the Corcoran Gallery of Art.

Strand 1	Perceive and understand the components of visual language: the elements of art and principles of design (Artistic perception)		
	GRADE 6	GRADE 7	GRADE 8
	Develop perceptual skills, analyze elements of art and the principles of design 6.1.1 Explore the significance and purposes of art. 6.1.2 Develop a working understanding of line drawing techniques. Interpret the technical characteristics of a drawing such as the convexity, specificity, technical qualities, and axis. 6.1.3 Discuss the technique of implied line, value contrasts, and variations of value to provide shape identification and visual separation of objects. 6.1.4 Identify and discuss works of art including the subject, theme, genre, style, function, and differences in media. Describe how an artist can use the same theme in a work of art using different media and style resulting in a different effect. 6.1.5 Describe the differences between two and three-dimensional visual fields. 6.1.6 Identify one point perspective and how artists use value, light and shadow to show emphasis in perspective drawings.	Develop perceptual skills, analyze elements of art and the principles of design 7.1.1 Explore the significance and purposes of art. 7.1.2 Identify drawing media (e.g. charcoal, conte' crayon, pen and ink) and discuss how different media are used to achieve different effects. 7.1.3 Analyze various shading techniques used by artist (e.g. hatching, crosshatching, blending, and stippling) in drawings. 7.1.4 Identify, name, and describe scale and proportion as applied to two-dimensional and three-dimensional works of art. 7.1.5 View and describe ways subject matter is depicted.	Develop perceptual skills, analyze elements of art and the principles of design 8.1.1 Explore the significance and purposes of art. 8.1.2 Analyze how real objects are created from 3-D forms such as sphere, cone, cube, cylinder, pyramids and their variation or combinations. 8.1.3 Use and identify hues, values, intermediate shades, tints, tones, complimentary, analogous, and monochromatic colors. 8.1.4 Observe and explain how artists create unity and harmony in assemblage sculpture seen at the Hirshhorn Museum and Sculpture Garden. 8.1.5 Explain criteria of quality aesthetic design.

Strand 1

Perceive and understand the components of visual language: the elements of art and principles of design (Artistic perception)

GRADE 6	GRADE 7	GRADE 8
Nam June Paik, video artist, (SAAM*); Hayao Miyazaki, animated filmmaker. * Smithsonian American Art Museum ** The museums mentioned are for reference only. Most have examples of symmetry and asymmetry*		

HIGH SCHOOL PROFICIENT	HIGH SCHOOL ADVANCED
<u>Develop perceptual skills, analyze elements of art and the principles of design</u> HSP.1.1 Explore the significance and purposes of art. HSP.1.2 Distinguish between types and expressive qualities of line. Analyze Jacob Lawrence's The Migration Series at The Phillips Collection. HSP.1.3 Compare and contrast the concept of visual field in relation to shape and form. HSP.1.4 Explain and demonstrate basic and complex shapes through convexity, specificity and axis. HSP.1.5 Analyze systems of visualizing information and depicting space and volume (e.g., scale, vanishing point, linear, atmospheric, and isometric perspective); and create works using these systems.	<u>Develop perceptual skills, analyze elements of art and the principles of design</u> HSA.1.1 Analyze complex ideas, such as distortion, color theory, arbitrary color, scale, expressive content, and real versus virtual in works of art, including in series of their original works of art. HSA.1.2 Analyze students' original works of art, explaining in detail their personal direction and style, including the use of elements to express mood in one or more of their works of art. HSA.1.3 Analyze and interpret works of art from various societies using sophisticated art historical and culturally specific vocabulary.

Strand 1 Perceive and understand the components of visual language: the elements of art and principles of design (Artistic perception)

HIGH SCHOOL PROFICIENT

HSP.1.6 Describe and analyze the way the elements of art - color, value, and texture are used to convey an intended concept based on works of art found in the classroom, in art reproductions, in students' own work, during online research, or a museum visit.

HSP.1.7. Write a critique of art that demonstrates use of the elements and principles of design in establishing a point of view, a sense of space and mood.

HSP.1.8 Analyze the principles of design as used in works of art.

HSP.1.9 Analyze and describe how the composition of a work of art is affected by the use of a particular principle of design (e.g. balance, unity, contrast, emphasis, proportion, pattern, movement, rhythm, harmony, variety).

HSP.1.10 Study a specific work of art in a museum/gallery and provide a critical analysis of the visual statement in terms of the elements and principles of design.

HSP.1.11 Explain criteria of quality aesthetic design.

HSP.1.12 Research and analyze the work of an artist and write about the artist's distinctive style and its contribution to the meaning of the work.

HSP.1.13 Analyze works of art influenced by historical and cultural events utilizing an expanded art vocabulary

HIGH SCHOOL ADVANCED

HSA.1.4 Create artwork that demonstrates facility with elements and principles of design to establish a personal style.

HSA.1.5 Based on a museum visit, research two periods of painting, sculpture, film, or other media and discuss their similarities and differences, using the language of the visual arts in written paper and oral presentation.

HSA.1.6 Compare how distortion is used in photography or video with how the artist uses distortion in painting and sculpture.

Impact of Media Choice
HSA.1.7 Select works of art from students' portfolio and discuss the intent of the work and the use of the media.

HSA.1.8 Based on a museum visit, analyze the works of a well-known artist. Discuss the art media selected and the effect of that selection on the artist's style. Select a work of the artist in another medium and compare the effect.

HSA.1.9 Explain the role and influence of new technologies on contemporary works of art.

Strand 1 | Perceive and understand the components of visual language: the elements of art and principles of design (Artistic perception)

HIGH SCHOOL PROFICIENT	HIGH SCHOOL ADVANCED
Impact of Media Choice HSP.1.14 Based on a museum visit, analyze the media used by a given artist and describe how its use influences the meaning of the work. HSP.1.15 Compare and contrast similar styles of works of art using electronic and non-traditional media with media traditionally used in the visual arts.	

Strand 2 | Apply artistic processes and skills in a variety of media to communicate meaning and intent in original works of art (Production and Creative Expression)

PRE-KINDERGARTEN

Skills, Processes, Materials, and Tools

PK.2.1 Use materials and tools safely.

PK.2.2 Create works of art using a variety of media and materials (e.g., pencils, crayons, paints, stamps, paper, and clay).

PK.2.3 Experiment with using several colors through the use of a variety of drawing materials and paints.

PK.2.4 Create two-dimensional patterns and three-dimensional arrangements (using manipulatives or blocks).

Expression Through Original Works of Art

PK.2.5 Create an image representing a person using lines and shapes (e.g., stick figure).

PK.2.6 Use several different materials to express several different feelings (e.g. joy, sadness, surprise) about life experiences, such as family events, birthdays, holidays, play, sudden events.

PK.2.7 Create and discuss personal artwork made in response to literature.

Strand 2 | Apply artistic processes and skills in a variety of media to communicate meaning and intent in original works of art (Production and Creative Expression)

KINDERGARTEN

Skills, Processes, Materials, and Tools
K.2.1 Use materials and tools safely.

K.2.2 Assemble a collage with cut or torn paper shapes.

K.2.3 Use basic geometric shapes to create an image of a person.

K.2.4 Create symmetrical, patterned and random arrangements using lines, shapes, forms, and colors.

K.2.5 Create three-dimensional constructions using basic tools and art processes, such as paper and foam products, scissors, and glue.

Expression Through Original Works of Art
K.2.6 Express ideas about family and neighborhood using paint.

K.2.7 Create three-dimensional forms (e.g., a real or imaginary animal) using clay and other workable media.

GRADE 1

Skills, Processes, Materials, and Tools
1.2.1 Use materials and tools safely.

1.2.2 Draw a person using a variety of lines and shapes to show movement (e.g., bending parts).

1.2.3 Create two-dimensional and three-dimensional works of art using both real and visual textures.

1.2.4 Mix secondary colors from primary colors and describe the process.

1.2.5 Use basic tools and art-making processes, such as printing, crayon-rubbings, collage, and stencils.

Expression Through Original Works of Art
1.2.6 Use overlapping in a collaged still life composition.

1.2.7 Create two-dimensional artwork based upon observations of everyday scenes and in response to literature.

1.2.8 Create three-dimensional artwork actual of actual objects using clay, paper and other media.

1.2.9 Plan and use variations in line, shape/form, color, and texture to communicate ideas or feelings in works of art.

GRADE 2

Skills, Processes, Materials, and Tools
2.2.1 Use materials and tools safely.

2.2.2 Create a contour drawing of shapes.

2.2.3 Express personal thoughts and feelings using both warm and cool colors.

2.2.4 Create artworks using art media such as oil pastels, watercolors, and tempera paint.

2.2.5 Create an illustration of your family using 2-dimensional visual field (e.g., large to small size relationships).

2.2.6 Create form and texture in works of art using clay, paper, papier maché, and fibers.

Expression Through Original Works of Art
2.2.7 Represent people, animals and buildings with sculptural materials.

2.2.8 Create two and three-dimensional expressive artwork that explores abstraction using line, shape, color, and texture.

2.2.9 Create visual balance using line and rotational symmetry.

2.2.10 Create still life and genre paintings.

Strand 2 Apply artistic processes and skills in a variety of media to communicate meaning and intent in original works of art (Production and Creative Expression)

GRADE 3

Skills, Processes, Materials, and Tools
3.2.1 Maintain the workspace, materials, and tools responsibly and safely.

3.2.2 Create a contour drawing of shapes and forms that demonstrate the progression to real objects.

3.2.3 Mix and apply tempera paints to create tints, shades, and neutral colors.

3.2.4 Use fibers or other materials to create simple weaving. Visit museums such as the Textile Museum.

3.2.5 Experiment with digital technologies to create art (e.g., CDs, computer software, digital photography).

3.2.6 Create an illustration of people using 3-dimensional visual field (e.g., overlapping or foreground, middle ground, and background).

Expression Through Original Works of Art
3.2.7 Show the illusion of space by using a background, foreground and overlapping objects in a two-dimensional painting or drawing (e.g., landscape, seascape, or cityscape).

3.2.8 Create a work of art based on the observation of objects and scenes in daily life, emphasizing value changes.

GRADE 4

Skills, Processes, Materials, and Tools.
4.2.1 Maintain the workspace, materials, and tools responsibly and safely.

4.2.2 Create a contour drawing of objects showing convexity.

4.2.3 Use shading (value) to transform a two-dimensional shape into what appears to be a three-dimensional form (e.g., circle to sphere).

4.2.4 Create a self portrait using proportional size relationships.

4.2.5 Draw people in proportion to objects found in nature or in their environment.

4.2.6 Work with contemporary technologies (e.g., internet access, library computer card catalogues) to create art.

Expression Through Original Works of Art
4.2.7 Use the interaction between positive and negative space in a works of art.

4.2.8 Create a portrait demonstrating personality or a figure drawing or painting, using proportional size relationships.

4.2.9 Use additive and subtractive processes in making sculptural forms.

GRADE 5

Skills, Processes, Materials, and Tools.
5.2.1 Maintain the workspace, materials, and tools responsibly and safely.

5.2.2 Create gesture and contour observational drawings demonstrating horizontal axis, vertical axis and diagonal axis.

5.2.3. Use one-point perspective to create the illusion of space (e.g., hallway, railroad).

5.2.4 Draw a figure study using the conventions of facial and figure proportions.

5.2.5 Experiment with digital imagery (e.g., computer-generated art, digital photography, or videography).

Expression Through Original Works of Art
5.2.6 Create an expressive abstract composition based on real objects using line characteristics (e.g. straight/curved. thick/thin/zigzag).

5.2.7 Draw a landscape showing foreground, middle ground and background using overlapping to demonstrate perspective in a real or an imaginary scene.

Strand 2	Apply artistic processes and skills in a variety of media to communicate meaning and intent in original works of art (Production and Creative Expression)		
	GRADE 3	GRADE 4	GRADE 5
	3.2.9 Create an imaginative clay sculpture based on an organic form. 3.2.10 Use a printing process to create an original work of art emphasizing rhythm and movement.	4.2.10 Use complementary colors in an original compositional to show contrast (light and dark) and emphasis.	5.2.8 Use the principles of unity and harmony to create an assemblage (a found object sculpture) or a mixed media two-dimensional composition that communicates a universal theme. 5.2.9 Communicate values, opinions, and/or personal insights in an original work of art.

Strand 2 | Apply artistic processes and skills in a variety of media to communicate meaning and intent in original works of art (Production and Creative Expression)

GRADE 6

Skills, Process, Materials, and Tools

6.2.1 Apply the rules of one-point perspective in creating a thematic work of art (e.g. landscape).

6.2.2 Use curved lines to create a symmetrical and/or asymmetrical drawing using implied and overlapping lines.

6.2.3 Use varying values of tints, shades, and intensities when drawing(e.g. portraits, still life, landscapes) to define form.

6.2.4 Maintain the workspace, materials, and tools responsibly and safely.

Expression Through Original Works of Art

6.2.5 Select specific media and processes to express moods, feelings, themes, or ideas.

6.2.6 Design and create an expressive figurative sculpture.

6.2.7 Use contemporary technology to create original works of art (e.g., color and texture methods on computers, fonts/point systems, animation techniques, video teleconferencing, multimedia techniques).

GRADE 7

Skills, Process, Materials, and Tools

7.2.1 Apply the rules of 2- point perspective to show the illusion of depth on a two-dimensional surface, using overlapping shapes, relative size, and placement within the picture (e.g. landscape, cityscape).

7.2.2 Use scaled proportion in a drawing of forms (e.g., cube, cylinder, cone, and pyramid).

7.2.3 Use various shading methods in a drawing to show light and shadow (e.g. hatching, crosshatching, stippling, and blending).

7.2.4 Mix paints and show color relationships.

7.2.5 Using congruent triangles and area measurement create a patterned design (e.g. quilt).

7.2.6 Maintain the workspace, materials, and tools responsibly and safely.

Expression Through Original Works of Art

7.2.7 Select a medium to use to communicate a theme in a series of works of art.

7.2.8 Create a genre painting.

GRADE 8

Skills, Process, Materials, and Tools

8.2.1 Use variations or combinations of basic three dimensional forms (e.g. cube, cone, cylinder, sphere, pyramid) to draw or paint realistic objects (e.g., vase, pitcher, bed, automobile).

8.2.2 Demonstrate technical skills in using complex two-dimensional art media and processes such as the printing press and silk screening.

8.2.3 Use various observational drawing skills to depict a variety of subject matter, to include sculpture, outdoors or in museum.

8.2.4 Create a 3-D scale model using surface area and volume.

8.2.5 Maintain the workspace, materials, and tools responsibly and safely.

Expression Through Works of Art

8.2.6 Select a drawing medium (e.g., pencil, pen and ink, marker) to create a scaled up version of a painting from a chosen artist.

8.2.7 Design a work of public art appropriate to and reflecting a location, (e.g., a Metro station).

Strand 2	Apply artistic processes and skills in a variety of media to communicate meaning and intent in original works of art (Production and Creative Expression)		
	GRADE 6	GRADE 7	GRADE 8
		7.2.9 Illustrate reality and fantasy in a work of art. 7.2.10 Create symmetrical designs using rotation, reflection and/or translation shapes on a measured grid. 7.2.11 Use contemporary technologies to create original works (e.g., film, photography, computer graphics, or video).	8.2.8 Design and create maquettes (small scale crafted models) for three-dimensional public sculptures for specific locations in Washington. 8.2.9 Combine film, photography, computer graphics, and/or video to create an original work of art. Describe artists' examples, such as Nam June Paik at the Smithsonian American Art Museum.

Strand 2 | Apply artistic processes and skills in a variety of media to communicate meaning and intent in original works of art (Production and Creative Expression)

HIGH SCHOOL PROFICIENT

Skills, Processes, Materials and Tools

HSP.2.1 Illustrate images that demonstrate use of light and shadow, texture, reflection, and transparency.

HSP.2.2 Draw simple and complex three-dimensional objects demonstrating size, proportion, placement, linear perspective, and non-linear methods.

HSP.2.3 Illustrate designs of spaces and places (e.g. architectural, commercial and recreational spaces) in freehand or using computer software.

HSP.2.4 Design computer generated graphics for advertising and informational products in print or virtual (e.g., the layout of covers, posters, brochures, web sites).

HSP.2.5 Use electronic technology for reference and for creating original work, including the manipulation of digital imagery (either still or video).

HSP.2.6 Produce industrial designs (e.g., product, packaging, furniture, appliances, transportation, clothing, automotive).

HSP.2.7 Prepare a portfolio of original two and three-dimensional works of art that reflects refined craftsmanship and technical skills, and shows knowledge of unique characteristics of particular media, materials, and tools.

HSP.2.8 Assemble and display objects or works of art as a part of a public exhibition.

HIGH SCHOOL ADVANCED

Skills, Processes, Materials, and Tools

HSA.2.1 Render subtle differences of light and shadow, reflection, transparency, and utilize implied texture in solving drawing and painting problems.

HSA.2.2 Explore a single subject through a series of works that demonstrates a variety of media and mastery of materials, techniques and tools.

HSA.2.3 Create works of art that demonstrate use of local value, variations, irradiation, and aerial perspective.

HSA.2.4 Plan and create works of art that reflect complex ideas, such as distortion, color theory, arbitrary color, scale, expressive content, and real versus virtual.

HSA.2.5 Prepare floor plan and construct miniature building based on analysis and study of ancient buildings, obelisks, monuments, statues, and other architectural forms.

HSA.2.6 Skillfully apply traditional technologies (e.g., relief printing, acid printing, etching methods) and contemporary technologies (e.g., virtual reality design, photographic tools, broadcast equipment, film cameras, preservation tools, web graphics, computer generated designs) best suited to intended effect or impact.

HSA.2.7 Identify potential health hazards associated with materials and techniques, and possible substitutes for hazardous materials.

Strand 2 | Apply artistic processes and skills in a variety of media to communicate meaning and intent in original works of art (Production and Creative Expression)

HIGH SCHOOL PROFICIENT

HSP.2.9 Demonstrate the effective and safe application of materials, equipment, and tools during the production of works of art.

Expression Through Original Works of Art

HSP.2.10 Solve a visual arts problem that involves the effective use of the elements of art and the principles of design.

HSP.2.11 Create an expressive composition, focusing on unity, e.g., dominance and subordinate.

HSP.2.12 Create a two or three-dimensional work of art that addresses a social theme.

HIGH SCHOOL ADVANCED

Expression Through Original Works of Art

HSA.2.8 Demonstrate a personal style that communicates an idea, theme, or emotion in a series of compositions.

HSA.2.9 Use innovative visual metaphors and develop a distinct visual vocabulary in creating a work of art.

HSA.2.10 Present a universal concept in a multimedia or mixed media work of art.

HSA.2.11 Analyze and discuss art which demonstrates expressiveness of media.

HSA.2.12 Create artwork that consistently demonstrates an advanced knowledge of the elements and principles of design in expressing personal style.

Strand 3

Investigate and understand historical and cultural dimensions of the visual arts and to construct meaning in the diverse ways in which human experience is expressed across time and place (Historical and Cultural Context)

PRE-KINDERGARTEN

Historical development, role and cultural diversity of the visual arts

PK.3.1 Identify and describe art objects in daily life.

PK.3.2 Describe pictorial objects that appear in works of art.

PK.3.3 Identify and describe activities in works of art that show people doing things together.

PK.3.4 Discuss and ask questions about art objects from various cultures in Washington, DC using art reproductions and online sources.

PK.3.5 Recognize symbols used to represent the United States (e.g., the American flag with stars and stripes, the bald eagle).

PK.3.6 Identify images of self, friends, and own family (including photographs and student's own work).

PK.3.7 Observe, describe and classify examples of local architecture and public spaces (e.g. houses, schools, parks).

Strand 3 Investigate and understand historical and cultural dimensions of the visual arts and to construct meaning in the diverse ways in which human experience is expressed across time and place (Historical and Cultural Context)

KINDERGARTEN

Historical Development, Role and Cultural Diversity of the Visual Arts

K.3.1 Describe functional and non-utilitarian art seen in daily life, (e.g., works of art that are used versus those that are for viewing).

K.3.2 Recognize, describe, and discuss American and international flags and symbols.

K.3.3 Investigate everyday objects from various time periods and cultures by comparing and contrasting them with objects students recognize from their daily lives (e.g. ceramic mug from US and ceramic tea bowl from Japan).

K.3.4 Identify and describe works of art that show people working and living together (genre paintings or sculpture).

K.3.5 Identify, describe, and discuss the meaning of visual elements and symbols of holidays, birthdays, and/or cultural events (e.g. birthday candles, piñatas, menorahs).

GRADE 1

Historical Development, Role and Cultural Diversity of the Visual Arts

1.3.1 Identify and describe real-life subject matter in landscapes, seascapes, cityscapes, portraits, still lifes, and scenes of everyday life. Examples can be viewed at The Phillips Collection.

1.3.2 Identify and describe the artwork of Maya, Inca, Aztec, European American, and traditional African cultures, exploring the role of artists and how art objects were understood in cultural contexts. Examples can be found at local art museums.

1.3.3 Recognize, list and pose relevant questions about important monuments from various time periods in North America.

GRADE 2

Historical Development, Role and Cultural Diversity of the Visual Arts

2.3.1 Articulate how artists use their work to share experiences and/or express ideas, comparing and contrasting specific examples.

2.3.2 Describe the function and meaning of specific art objects from Africa. African art can be viewed at the Smithsonian's National Museum of African Art.

2.3.3 Discuss how art is used in events and celebrations in American culture, past and present, and relate to objects used for similar events and celebrations in other cultures.

2.3.4 Explain how cultures have used design to communicate ideas. Artist examples can be viewed at the Museum of the American Indian, the Smithsonian museums, such as the Anacostia Museum, the Sackler/ Freer Galleries or the National Museum of African Art.

Strand 3 — Investigate and understand historical and cultural dimensions of the visual arts and to construct meaning in the divers ways in which human experience is expressed across time and place (Historical and Cultural Context)

GRADE 3

Historical Development, Role and Cultural Diversity of the Visual Arts

3.3.1 Compare and describe various works of art that have a similar theme and were created at different time periods.

3.3.2 Identify artists from his or her own community and discuss local or regional art traditions.

3.3.3 Identify basic styles of art from student's own cultural background and other parts of the world.

3.3.4 Compare and contrast the different purposes for which people of different cultures create art.

3.3.5 Describe the function and meaning of specific works of art and objects from the Pacific Islands.

3.3.6 Explore and form an opinion about public art and design in the neighborhood, such as monuments, parks, plazas, murals, buildings, and bridges. Explain how these structures contribute to the cultural life of the neighborhood.

3.3.7 Identify and discuss works of art from different cultures that contribute to the history and art heritage of the District of Columbia.

GRADE 4

Historical Development, Role and Cultural Diversity of the Visual Arts

4.3.1 Articulate how art and artifacts play a role in reflecting early Native American life (e.g. in photography, quilts, architecture).

4.3.2 Describe the function and meaning of works of art and objects from Europe. View Impressionist, post-Impressionist, and non-representational artists at The Phillips Collection.

4.3.3 Describe an historic district observing the architecture and landscape; speculate how it has changed since its original construction.

4.3.4 Describe a local historical house, sharing observations about how the structure and the objects in it present a picture of life in another era.

4.3.5 Compare and contrast art objects that have a similar theme from different part of the world observed in visits to museums or galleries (e.g., puppets, masks, containers).

GRADE 5

Historical Development, Role and Cultural Diversity of the Visual Arts

5.3.1 Describe, compare, and contrast various depictions of the American West, posing relevant questions about the perspectives of the artists.

5.3.2 Identify and describe examples of African-American art and architecture, explaining how African-American artwork reflects multicultural West African and European-American art and societies.

5.3.3 Compare and contrast images of industrialization, discussing how they celebrate or criticize its impact.

5.3.4 Relate six works in the arts chronologically to historical events (e.g., 10,000 B.C. to present).

5.3.5 Identify and compare works of American art and architecture that show regional differences. View and discuss original examples that can be seen at a major local art museum, such as the National Building Museum, the Smithsonian American Art Museum or the Corcoran Art Gallery.

5.3.6 Analyze the visual languages used in the fine art, advertising and propaganda of the World War II era.

Strand 3	Investigate and understand historical and cultural dimensions of the visual arts and to construct meaning in the diverse ways in which human experience is expressed across time and place (Historical and Cultural Context)

GRADE 3	GRADE 4	GRADE 5
3.3.8 Identify and discuss the Classical (Greco-Roman) influences in the monuments and special buildings of the Federal Government in Washington, DC which can be seen in art museums such as the Corcoran Gallery of Art.	4.3.6 Identify and discuss the content of works of art in the past and present, focusing on the different cultures that have contributed to the District of Columbia's history and art heritage. 4.3.7 Research and describe the influence of religious groups' history on art and architecture, focusing primarily on buildings in the District of Columbia both past and present. 4.3.8 Identify and describe how a person's own cultural content influences responses to works of art. Create a composition that illustrates a personal cultural celebration.	5.3.7 Identify and describe how various cultures define and value art differently. 5.3.8 Research the role of visual art and arts during the Harlem Renaissance, exploring how visual arts reflect society and relate to other art forms (e.g. music, dance & theatre).

Strand 3

Investigate and understand historical and cultural dimensions of the visual arts and to construct meaning in the diverse ways in which human experience is expressed across time and place (Historical and Cultural Context)

GRADE 6

Historical Development, Role and Cultural Diversity of the Visual Arts

6.3.1 Identify the characteristics and purposes of works of world art in historical and cultural contexts.

6.3.2 Describe the various ways that ethnic groups in the U.S., world regions and countries, understand and value art and design.

6.3.3 Describe the function and meaning of specific works of art and objects from Asia.

6.3.4 Describe how selected works of art from ethnic groups in selected world regions and countries have changed or not changed in theme and content over a period of time.

6.3.5 Demonstrate a fundamental awareness of architectural styles and the ways that these have influenced painting and sculpture.

6.3.6 Compare, in oral or written form, representative images or designs from at least two selected cultures, to identify universal symbols and themes, based on museum internet research or a museum visit.

GRADE 7

Historical Development, Role and Cultural Diversity of the Visual Arts

7.3.1 Describe the main function and meaning of works of art from Ancient Civilizations and the Middle East (e.g., ancient Greece, the Persian Empire, Egypt, Rome, India, China, and the Silk Road).

7.3.2 Relate works in the arts chronologically to historical events (e.g., 10,000 B.C to present), including a graphic benchmark timeline.

7.3.3 Participate in a DC sponsored art event; recognize how painting a mural or reclaiming a public space helps to transform a neighborhood and improves the quality of life.

7.3.4 Research and describe how art and architecture can reflect cultural values in traditions throughout the world.

7.3.5 Relate works of art to varying styles and genres to the periods in which they were created (e.g., Bronze Age, Ming Dynasty, Renaissance, Classical, Modern, Post-Modern, Contemporary, Futuristic, others). Use museum internet research and museum observation for research.

GRADE 8

Historical Development, Role and Cultural Diversity of the Visual Arts

8.3.1 Compare, contrast, and analyze styles of art from a variety of early, colonial and contemporary America, drawing on a museum visit and research.

8.3.2 Explain the function and meaning of works of art from its historical perspective.

8.3.3 Examine and report on the role of a work of art created to make social comment or protest social conditions. The works of Jacob Lawrence and Honore Daumier can be viewed at The Phillips Collection.

8.3.4 Investigate the origin and/or preservation history of a historic site, a subway station, or public work of art through a site visit. Recognize how artists/designers can change the public's perception of a space.

8.3.5 Discuss the artistic contributions of various native and immigrant cultures in the United States (e.g., Native American, German, Irish, Italian, African, Caribbean, Hispanic, Mexican). Artworks can be seen at museums such as the Corcoran Gallery of Art.

Strand 3	Investigate and understand historical and cultural dimensions of the visual arts and to construct meaning in the diverse ways in which human experience is expressed across time and place (Historical and Cultural Context)

GRADE 6	GRADE 7	GRADE 8
6.3.7 Describe the influence of religious groups' history on art and architecture, focusing primarily on buildings in the District of Columbia both past and present.	7.3.6 Explain how objects made for functional, ritual, and other purposes are considered art in different contexts.	8.3.6 Identify and discuss the classical influences in the monuments and special buildings of the Federal Government in Washington, DC. 8.3.7 Identify the message of major works of art created by women during identified times. Describe the societal impact of those works. Utilize internet research and site visits (e.g., Primary sources can be viewed at the National Museum of Women in the Arts).

Strand 3 | Investigate and understand historical and cultural dimensions of the visual arts and to construct meaning in the diverse ways in which human experience is expressed across time and place (Historical and Cultural Context)

HIGH SCHOOL PROFICIENT

Historical development, role and cultural diversity of the Visual Arts

HSP.3.1 Identify contemporary artists of merit worldwide who have achieved regional, national, or international recognition and discuss ways in which their works reflect, play a role in, and influence present-day culture. Perform online research by visiting museum Web sites.

HSP.3.2 Identify examples of historic and contemporary masterpieces associated with global regions, across a range of styles, periods, symbols, iconography, subject matter, materials, and techniques. (e.g., African, Asian, Caribbean, Europe, Mexican, Latino, Middle Eastern, Native-American, and Pacific Asian).

HSP. 3.3 Discuss the similarities and differences between several comparable works of art from the same cultural domain (region or ethnicity) across long durations of time (centuries).

HSP.3.4 Identify an architectural structure/form in a world culture and analyze its relationship to the culture and the environment.

HSP.3.5 Identify and describe trends in the visual arts and discuss how the issues of time, place, and cultural influence are reflected in selected works of art (e.g., Explore the period of the Harlem Renaissance during the 1920's and 1930's. Trace the development of cultural awareness throughout the African Diaspora). Use examples from Washington, DC museums.

HIGH SCHOOL ADVANCED

Historical Development, Role and Cultural Diversity of the Visual Arts

HSA.3.1 Identify contemporary styles and discuss the diverse social, economic, and political developments reflected in the works of art examined. Visit a major local museum to see original examples.

HSA. 3.2 Discuss the similarities and differences between several comparable works of art from the same cultural domain (region or ethnicity) across long durations of time (centuries).

HSA.3.3 Categorize and distinguish artistic styles of the late 19th, 20th and 21st centuries in terms of purpose, interpretive approach and historical context.

HSA.3.4 Recognize major historic and contemporary masterpieces associated with global regions, taking into consideration styles, periods, symbols, iconography, subject matter, materials, and techniques. (e.g., African, Asian, Caribbean, Europe, Mexican, Latino, Middle Eastern, Native-American, and Pacific Asian).

HSA.3.5 Identify and demonstrate how a historic and cultural idea has been represented and has changed or remained static over time and location (e.g., Egyptian Pharonic sculpture; representations of Buddha; the human figure in European art).

Strand 3 Investigate and understand historical and cultural dimensions of the visual arts and to construct meaning in the diverse ways in which human experience is expressed across time and place (Historical and Cultural Context)

HIGH SCHOOL PROFICIENT

HSP.3.6 Discuss the purposes of art in selected classical and contemporary cultures. (e.g., African/African-American, Asian/Asian-American, Caribbean, Europe/European-American, Hispanic/Latino-American, Middle Eastern, Native-American, and Pacific Asian).

HIGH SCHOOL ADVANCED

HSA.3.6 Compare and contrast architectural structures that serve similar purposes from different parts of the world. Demonstrate how geography and culture have an impact on choice of materials, design, and aesthetic qualities of these structures.

HSA.3.7 Investigate and discuss universal concepts expressed in works of art, articulating the various ways (both similar and different) through which these concepts are expressed across diverse cultures.

HSA.3.8 Research the methods art historians use to determine the time, place, context, value, and culture that produced a given work of art.

HSA.3.9 Examine artworks of world culture with regard to major periods of art from the ancient era to early modern times, and genres from various geographic regions.

Strand 4 — Respond to, analyze and make judgements about works in the visual arts (Aesthetics, Valuing & Perspectives of Art)

PRE-KINDERGARTEN

Meaning and Informed Judgments

PK.4.1 Ask questions about what is seen in art (reproductions) and student work displayed in the school or elsewhere, and state opinions, giving reasons, about aspects of works of art.

KINDERGARTEN	GRADE 1	GRADE 2
Meaning and Informed Judgments K.4.1 Discuss the objects in own works of art, using appropriate art vocabulary (e.g., color, shape, form, texture. Student holds art and says, "This is my mommy wearing a yellow color and me wearing blue stripes). K.4.2 Discuss subject of the work and how it relates to the color, shape, form, and texture. K.4.3 Discuss how and why students made a specific work of art and provide reasons why they like it, using appropriate art vocabulary. K.4.4 Describe various reasons that he/she has made art in the way that it was done.	Meaning and Informed Judgments 1.4.1 Discuss the subject of works of art created in the classroom, focusing on selected elements of art (e.g., shape, form, texture, line, color), and using appropriate art vocabulary. 1.4.2 Describe how and why students made a selected work of art, focusing on the media and technique and explain what the work means to them, what they like about their works of art and what they might change. 1.4.3 Describe what is seen, including both literal and expressive content, in selected works of art.	Meaning and Informed Judgments 2.4.1 Compare the subjects, and elements of art and expressive content used in students' original work with those found in the works of others. 2.4.2 Articulate qualities in a work of art that make him/her like it and compare to qualities of good design . 2.4.3 Compare different responses to the same work of art in group discussion. 2.4.4 Describe the successful use of an element in one of student's works of art, using appropriate art vocabulary. 2.4.5 Contrast reactions to varying styles(e.g., stylized exaggeration, realism, impressionism, abstract, expressionism) of original works of art in a museum or gallery.

Strand 4 Respond to, analyze and make judgements about works in the visual arts (Aesthetics, Valuing & Perspectives of Art)

GRADE 3

Meaning and Informed Judgments

3.4.1 Respond to works of art and design using the critique process of determining:

- What the artwork looks like (describe)
- How it is made (describe)
- How the parts of the artwork are arranged (analyze)
- How the work affects feelings, mood, expresses ideas, or themes (interpret)
- Is it successful? (judgment)

3.4.2 Compare and contrast appearance and content of selected works of art using appropriate vocabulary of art.

3.4.3 Judge own work against a rubric. Discuss what was successful or less successful in his/her work, giving reasons based on the visual characteristics.

3.4.4 Identify successful and less successful compositional qualities of student works of art using the principles of design and describe what might be done to improve them.

3.4.5 Look at public (outdoor) sculpture and determine what the artist was trying to express.

GRADE 4

Meaning and Informed Judgments

4.4.1 Analyze works of art and design using a critique process.:

- Description of elements (describe)
- How it was made (explain)
- How the parts of the artwork are arranged as a whole (analyze)
- How the work affects feelings or mood, and presents ideas or themes (interpret)
- How the artwork is related to events in the artist's life themes (investigate/ interpret)
- How it may relate to events or social trends of the period (investigate/interpret)

4.4.2 Discuss how the subject and selection of media relate to the meaning or purpose of a work of art.

4.4.3 Describe how the individual experiences of an artist may influence the development of specific works of art.

4.4.4 Using appropriate vocabulary of art, explain the successful compositional and communicative qualities of an artist's work.

GRADE 5

Meaning and Informed Judgments

5.4.1 Make judgments about works of art and design using a context and critique process involving elements of background history

- Description (describe)
- Technical qualities (explain & analyze)
- Composition (analysis)
- Meaning, theme, or message (interpret)
- Perspective on interpretation of subject content
- Expressive qualities (interpret)Relationship to period or society of origin (investigate/interpret)
- Significance (judgment)

5.4.2 Analyze how works of art are organized by determining how the principles of design are used and how they affect personal responses and evaluation.

5.4.3 Develop and use specific criteria individually and in groups to assess works of art.

5.4.4 Using specific criteria, students assess their own works of art and describe what changes they would make for improvement

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Strand 4 Respond to, analyze and make judgements about works in the visual arts (Aesthetics, Valuing & Perspectives of Art)

GRADE 6

Meaning and Informed Judgments

6.4.1 Construct and describe interpretations of what is perceived in works of art using aesthetic valuing vocabulary - the subject (the image viewers can identify), the composition (the way the principles of design are used to organize the elements of design), and content (the message the work communicates):

- Subject
- Composition
- Content
- Description
- Significance
- Merit

6.4.2 Judge own work against a rubric. Discuss what he/she liked about the work and what he/she did not like about the work, in writing, using appropriate visual and qualitative (aesthetic) vocabulary.

6.4.3 Identify and describe ways in which culture is reflected in current works of art.

GRADE 7

Meaning and Informed Judgments

7.4.1 Construct an interpretation of a work of art based on aesthetic valuing vocabulary- description (size, medium, process, subject, elements), analysis (how the work is organized, facts about the elements and principles), interpretation (the meaning, mood, message or idea the viewer feels the artist is trying to communicate):

- Subject
- Composition
- Content
- Description
- Analysis
- Interpretation

7.4.2 Explain the intent of a personal work of art and draw possible parallels between it and the work of a recognized artist.

7.4.3 Develop and apply specific criteria individually or in groups to assess and critique works of art in writing.

7.4.4 Identify changes in a personal work of art and explain how those changes improved the work.

GRADE 8

Meaning and Informed Judgments

8.4.1 Verbalize interpretations of aesthetic valuing in writing and speaking about works of art, including judgment (determination of the degree of merit and whether the work is successful):

- Subject
- Composition
- Content
- Description
- Analysis
- Interpretation
- Judgment

8.4.2 Present a reasoned argument about the artistic value of a work of art after viewing a museum reproduction. Respond to the arguments put forward by others within a classroom setting.

8.4.3 Develop and discuss possible theories about the artist's intent in a series of works of art, using reasoned statements to support personal opinions (e.g., Jacob Lawrence's Migration Series, Phillips Collection; Claude Monet's Rouen Cathedrals, National Gallery of Art).

Strand 4	Respond to, analyze and make judgements about works in the visual arts (Aesthetics, Valuing & Perspectives of Art)	
GRADE 6	GRADE 7	GRADE 8
6.4.4 Develop specific criteria alone or in groups to assess and critique works of art. 6.4.5 Articulate reasons for changing, editing, or revising personal works of art after a critique and museum visit.		8.4.4 Develop and apply specific criteria alone or in groups to assess and critique works of art. 8.4.5 Select a grouping of their own works of art that reflects growth over time and describe the progression based on the same criteria.

Strand 4 | Respond to, analyze and make judgements about works in the visual arts (Aesthetics, Valuing & Perspectives of Art)

HIGH SCHOOL PROFICIENT

Derive Meaning

HSP.4.1 Employ the conventions of art criticism in writing and speaking about works of art:

- Description
- Visual Analysis Historical analysis (context)
- Interpretation
- Judgment

HSP.4.2 Assess examples works of art by historical or contemporary artists, using a set of criteria (rubric) and assess his/her own art using the same criteria, expressing (in writing) what was successful or less successful, giving reasons based on the visual characteristics.

HSP.4.3 Articulate how personal beliefs, cultural traditions, and current social, economic, and political contexts influence the interpretation of the meaning or message in a work of art.

HSP.4.4 Articulate how personal beliefs, cultural traditions, and current social, economic, and political contexts influence the judgment of merit works of art.

HSP.4.4 Use published sources, either traditional or electronic, to research a body of work or an artist, and present findings in written or oral form. View artist's original work in museum/gallery.

HIGH SCHOOL ADVANCED

Derive Meaning

HSA.4.1 Analyze and articulate how society influences the interpretations and message of a work of art using art critiques from newspapers, periodicals, art journals, or texts.

HSA.4.2 Analyze a body of work, or the work of one artist, explaining its meaning and impact on society, symbolism, and visual metaphor, including the relationship between the artist, the art process, the artwork, and the viewer. Include observation and study of at least one original work in a museum or gallery.

HSA.4.3 Identify the intentions of artists creating contemporary works of art and explore the implications of those intentions.

HSP.4.4 Assess examples works of art by historical or contemporary artists, using a set of criteria (rubric) and assess his/her own art using the same criteria. Formulate in writing what was successful or less successful, giving reasons based on the visual characteristics.

HSA.4.5 Develop and apply written criteria for the selection of a body of work for individual student portfolios that represents significant technical and expressive achievements.

HSA.4.6 Apply various art-related theoretical perspectives to student's own works of art and the work of others in classroom critiques.

Strand 4 Respond to, analyze and make judgements about works in the visual arts (Aesthetics, Valuing & Perspectives of Art)

HIGH SCHOOL PROFICIENT	HIGH SCHOOL ADVANCED
HSP.4.5 Articulate a process and rationale for refining and reworking an original student work of art. HSP.4.6 Analyze the work of self and classmates stating facts about the elements and principles of design and effectiveness of communicated meaning in a class critique. HSP.4.7 Formulate and support a position regarding the aesthetic value of a specific work of art viewed on museum Web site and change or defend that position after considering the opinions of others.	HSA.4.7 Construct a rationale for the validity of a specific work of art that falls outside of student's common conception of art. Observe and study the original work. HSA.4.8 Choose an artist represented in a Washington, DC museum or gallery to study and respond with their own series of artworks and a written commentary.

Strand 5 | Connect and apply what is learned in the visual arts to other forms, subject areas, visual culture and communications, and to careers (Connections, Relationships, Applications)

PRE-KINDERGARTEN

Connections and Applications

PK.5.1 Name colors and draw an object using the colors (e.g., yellow flower, red apple, blue lunch box, green leaves, brown tree, orange fruit, purple grapes).

PK.5.2 Recognize, describe, duplicate, extend, and create simple patterns. (Connection to mathematics)

PK.5.3 Create visual patterns (e.g., line, line, dot; line, line, dot) to match rhythms made by clapping or drumming the beat found in selected poems or songs.

PK.5.4 Draw geometric shapes and similar shapes in the natural and built environment.

Visual Literacy

PreK.5.5 Identify images of self, friends, and family (including snapshots and students' own works of art).

Careers and Career-Related Skills

PreK.5.6 Discuss how art is used to illustrate story books, texts, comics, and cartoons on television and computers.

PK.5.7 Discuss the design of everyday objects (e.g. cereal box, toothpaste and toy box packaging, chairs, telephone).

Strand 5	Connect and apply what is learned in the visual arts to other forms, subject areas, visual culture and communications, and to careers (Connections, Relationships, Applications)

KINDERGARTEN	GRADE 1	GRADE 2
Connections and Applications K.5.1 Draw lines (e.g., curved, straight, parallel) to represent movements used in play. K.5.2 Draw geometric shapes (e.g., circles, squares, triangles) and repeat them in dance/movement sequences. K.5.3 Look at and draw something used every day (e.g., scissors, toothbrush, fork) and describe how the object is used. Visual Literacy K.5.4 Identify art forms (e.g., photographs, paintings, murals, ceramics, sculptures) and images found at home, in school, and in the community. K.5.5 Recognize American symbols (flag colors and shapes, monuments, the statue of Liberty) and symbols used in commercial products created by artists and designers that can be seen at an art museum such as the Corcoran Gallery of Art.	Connections and Applications 1.5.1 Clap out rhythmic patterns found in the lyrics of music and use symbols to create visual representations of the patterns. 1.5.2 Recognize symbols/icons used in the country and local community (e.g., U.S. flag, dollar sign, monuments). Visual Literacy 1.5.3 Identify and sort pictures into categories according to the elements of art emphasized in the works (e.g., color, line, shape, form, texture). Career and Career-Related Skills 1.5.4 Describe objects designed by artists (e.g., furniture, appliances, cars) that are used at home and at school.	Connections and Applications 2.5.1 Use various techniques to show opposites (e.g., up/down, in/out, over/under, in front of/behind, together/apart, far/near, fast/slow, stop/go). 2.5.2 Select and use expressive colors to create mood and to show the personality of a hero (from long ago to the present) in a portrait. Visual Literacy 2.5.3 Identify and sort pictures into categories according to subject, theme and mood. Career and Career-Related Skills 2.5.4 Find examples of various works of art in the city (e.g., murals, paintings, sculpture), discuss their purpose, and type of media used.

Strand 5 — Connect and apply what is learned in the visual arts to other forms, subject areas, visual culture and communications, and to careers (Connections, Relationships, Applications)

GRADE 3

Connections and Applications

3.5.1 Create a folded paper book (using book arts) on the subject of reading or mathematics content (e.g., vocabulary pictures, multiplication facts).

3.5.2 Represent and construct architectural features (e.g., arches, columns, symmetry, domes, post and beam) identifying mathematical concepts.

3.5.3 Describe how costumes contribute to the meaning of a dance.

Visual Literacy

3.5.4 Look at images in figurative works of art and predict what might happen next, telling what clues in the work support their ideas.

Careers and Career-Related Skills

3.5.5 Identify artists in the community who create different kinds of art (e.g., prints, ceramics, paintings, illustrations, sculpture, buildings).

GRADE 4

Connections and Applications

4.5.1 Write and illustrate a book (using book arts) implementing the writing process (e.g., prewriting, drafting, revising, editing/proofreading, publishing/presenting) demonstrating a unified drawing style.

4.5.2 Identify through research twentieth-century artists who have used symmetry in their work and then create a work of art, using bilateral or radial symmetry.

Visual Literacy

4.5.3 Draw diagrams, maps, graphs, timelines, or illustrations to communicate ideas or tell a story about a historical event.

Careers and Career-Related Skills

4.5.4 Read biographies and stories about artists and summarize the readings in short reports, telling how the artists mirrored or affected their time periods or culture.

GRADE 5

Connections and Applications

5.5.1 Write and illustrate a book (using book arts) implementing the writing process (e.g., prewriting, drafting, revising, editing/proofreading, publishing/presenting) demonstrating a unified drawing style.

5.5.2 Use linear perspective to depict geometric objects in space.

5.5.3 Interpret an abstract painting relating it to dance/ movement.

5.5.4 Design a poster that illustrates a theme.

Visual Literacy

5.5.5 Identify and design icons, logos, and other graphic devices as symbols for ideas and information. Write how the design represents the idea or information.

Careers and Career-Related Skills

5.5.6 Research and report on what various types of artists (e.g., architects, designers, graphic artists, animators) produce and how their works play a role in our everyday environment.

Strand 5	Connect and apply what is learned in the visual arts to other forms, subject areas, visual culture and communications, and to careers (Connections, Relationships, Applications)	
GRADE 6	GRADE 7	GRADE 8
Connections and Applications 6.5.1 Research how traditional characters (such as the trickster) found in a variety of cultures past and present are represented in illustrations. 6.5.2 Write a poem or story inspired by original works of art. 6.5.3 Write and illustrate a journal using the writing process (e.g., prewriting, drafting, revising, editing/proofreading, publishing/presenting). 6.5.4 Create a line design using a variety of angles, triangles, quadrilaterals, and polygons. Identify the lines and shapes used.	Connections and Applications 7.5.1 Construct a book (using book arts) combining text and illustration using the writing process (e.g., prewriting, drafting, revising, editing/proofreading, publishing/presenting), that summarizes information. 7.5.2 Study the music and art of a selected historical era and create a multimedia presentation that reflects that time and culture. 7.5.3 Use mathematical ratios and proportions to represent the human figure. 7.5.4 Use various drawing skills and techniques to depict lifestyles and scenes from selected civilizations.	Connections and Applications 8.5.1 Construct a book (using book arts) combining text and illustration using the writing process (e.g., prewriting, drafting, revising, editing/proofreading, publishing/presenting), that summarizes information, relates new information, and extends ideas. 8.5.2 Select a favorite artist and some of his or her works of art and create a music video that expresses personal ideas and views about the artist. 8.5.3 Create a painting, satirical drawing, or editorial cartoon that expresses personal opinions about current social or political issues. 8.5.4 Design a poster that illustrates a theme.

Strand 5 — Connect and apply what is learned in the visual arts to other forms, subject areas, visual culture and communications, and to careers (Connections, Relationships, Applications)

GRADE 6

6.5.5 Create a tessellation showing a translation, reflection or rotation. Distinguish the three types.

Visual Literacy
6.5.6 Describe tactics employed in advertising to sway the viewer's thinking and provide examples.

Careers and Career-Related Skills
6.5.7 Establish criteria to use in selecting works of art for a specific type of art exhibition.

6.5.8 Access a variety of resources such as books, a CD-ROM or visit a museum website to research an artist or art movement; share new information with classmates, e.g. National Gallery of Art: www.nga.gov; The Metropolitan Museum of Art's Timeline of Art History: www.metmuseum.org/toah; Art Institute of Chicago: www.artic.edu/aic/collections/index.php.

GRADE 7

7.5.5 Research and present the ways art illustrates and/or commemorates historical people and events through sculpture, paintings, photographs, and maps.

Visual Literacy
7.5.6 Examine art, photography, and other two- and three-dimensional images in order to compare how different visual representations of the same object lead to different interpretations of its meaning, and describe or illustrate the results.

Career and Career-Related Skills
7.5.7 Identify professions in or related to the visual arts and some of the specific skills needed for those professions e.g. studio artist, art educator, web designer, stone mason, architect, curator, museum educator.

7.5.8 Invite a local artist to work on a project in the school. Recognize how an artist plans a project, prepares materials, executes the project, involves the school community, extends learning and makes a positive impact on the learning environment.

GRADE 8

8.5.5 Create a design for a child-friendly play space in a park-like setting, inspired by architectural styles from Washington, DC monuments.

Visual Literacy
8.5.6 Demonstrate an understanding of the effects of visual communication media (e.g., television, music videos, film, Internet) on various aspects of society.

Career and Career-Related Skills
8.5.7 Visit a local artist or designer in his/her studio; notice how the artist organizes the studio; observe his/her work habits; and learn how the artist contributes to the community.

8.5.8 Work collaboratively with a community artist to create a work of art, such as a mural and write a report about the skills needed to become a professional artist.

Strand 5 | Connect and apply what is learned in the visual arts to other forms, subject areas, visual culture and communications, and to careers (Connections, Relationships, Applications)

HIGH SCHOOL PROFICIENT

Connections and Applications

HSP.5.1 Create a work of art that communicates a cross-cultural or universal theme taken from literature or history.

HSP.5.2 Create a unified literary work combining text and illustration using the writing process (e.g., prewriting, drafting, revising, editing/proofreading, publishing/presenting), that summarizes information, relates new information, and extends ideas. The literary text and visuals should explain the theme, viewpoint and setting.

HSP.5.3. Create a pattern which demonstrates symmetry of geometric figures.

HSP.5.4 Produce a drawing or painting using various types of polygons in an architectural setting.

HSP.5.5 Illustrate or sculpt a commemoration of a historical person or event producing a painting, photography, a map, or 3-dimensional media.

HSP.5.6 Design an advertising campaign for a theatre or dance production held at a school, creating images that represent characters and major events in the production.

HSP.5.7 Illustrate and describe the structure and function of biological forms.

HIGH SCHOOL ADVANCED

Connections and Applications

HSA.5.1 Speculate on how advances in technology might change the definition and function of the visual arts.

HSA.5.2 Visit a specialized library collection to view a work of art or manuscript in collection storage or study rooms; note the setting, special environmental conditions, display, and preservation requirements.

HSA.5.3 Produce a drawing or painting using various types of polygons and polyhedrons to solve visual problems.

HSA.5.4 Determine size and proportion of illustrated objects by measuring dimensions, area and volume.

HSA.5.5 Illustrate and describe the cycles of biotic (living) and abiotic (non-living such as a rock, the sky, air) factors in an ecosystem.

HSA.5.6 Create a mock-up of a site-specific building or public art piece and write a proposal articulating how it serves the location and community for which it is designed. Address relevance to aesthetic, social, environmental, cultural, political issues as appropriate.

HSA.5.7 Research the role in the community, the operations and curatorial processes of a local art gallery.

HSA.5.8 Apply art and design as a means of problem solving global issues.

Strand 5 — Connect and apply what is learned in the visual arts to other forms, subject areas, visual culture and communications, and to careers (Connections, Relationships, Applications)

HIGH SCHOOL PROFICIENT

HSP.5.8 Create a gallery and museum guide for young adults. Research several galleries and museums and using the internet create an annotated list of exhibitions that would appeal to middle and high school students. Design an interactive activity to focus a visit.

HSP.5.9 Apply art and design as a means of understanding global issues.

HSP.5.10 Explore cultural comparisons and contrasts in developing themes and universal understanding connected to world language and health and physical education.

Visual Literacy

HSP.5.11 Compare and contrast the ways in which different media (television, newspapers, magazines) cover the same art exhibition.

HSP.5.12 Write an introductory text panel and labels to accompany a student-organized exhibition using the language of the art world.

Careers and Career-Related Skills

HSP 5.13 Demonstrate an understanding of the various skills of an artist (e.g., art critic, art historian, art collector, art gallery owner, art therapist, and philosopher of art/ aesthetician).

HSP 5.14 Research visual arts and design careers and post-secondary institutions that provide training.

HIGH SCHOOL ADVANCED

HSA.5.9 Create a game that represents a set of data using a 3-D modeling software program.

HSA.5.10 Design a computer-generated image that demonstrates the function of visual arts technology (motion, space and perception).

Visual Literacy

HSA.5.11 Compare and contrast works of art, probing beyond the obvious and identifying psychological content found in the symbols and images.

HSA.5.12 Identify one or more issues raised by a political work of art, based upon visual clues. Discuss the power of art to challenge and provoke the viewer.

HSA.5.13 Compose a brochure essay that articulates the style, impact, and unifying theme of an exhibition of world culture, using visual and/or literary arts vocabulary as well as art historical and culture-specific language and concepts.

Career and Career-Related Skills

HSA. 5.14 Investigate and report on the essential features of modern or emerging technologies that affect or will affect visual artists and the definition of the visual arts.

HSA. 5.15 Develop career tools such as a professional quality portfolio, a resume, cover letters, and competition entries.

HSA. 5.16 Research and participate in pre-college programs, (e.g. student portfolio days) at colleges and universities, such as the Corcoran College of Art and Design.

The Smithsonian Museums And Other Museums

Anacostia Museum
www.anacostia.si.edu
1901 Fort Place SE
202.287.3306

Freer Gallery of Art
www.asia.si.edu
Jefferson Dr. SW at 12th St. SW
202.633.4880

Hirshhorn Museum and Sculpture Garden
www.hirshhorn.si.edu
Independence Ave. SW at 7th St. SW
202.633.4674

National Museum of African Art
www.si.edu/nmafa/africart
950 Independence Ave. SW
202.633.4600

Smithsonian American Art Museum
www.americanart.si.edu
8th & F Streets NW
202.633.1000

National Museum of the American Indian
www.si.edu/nmai
4th St. & Independence Ave. SW
202.633.1000

National Portrait Gallery
www.npg.si.edu
8th & F Streets NW
202.633.8300

Del Sol Visual Art and Media Center
www.fondodelsol.org
2112 R St. NW
202.483.2777

Dumbarton Oaks Museum
www.doaks.org/museum
1703 32nd St. NW
202.338.8278

Hillwood Museum
www.hillwoodmuseum.org
4155 Linnean Ave. NW
202.686.5807

Kreeger Museum
www.kreegermuseum.org
2401 Foxhall Rd. NW
202.337.3050 (Business Office)
202-338-3552 (Reservations)

National Building Museum
www.nbm.org
F St. between 4th & 5th Streets NW
202.272.2448

National Gallery of Art
East Building
www.nga.gov/exhibitions
Madison Dr. & 4th St. NW
202.737.4215

West Building
www.nga.gov/exhibitions
Madison Dr. & 4th St. NW
202.737.4215

Renwick Gallery
www.americanart.si.edu/renwick
17th St. & Pennsylvania Ave. NW
202.633.2850

Arthur M. Sackler Gallery
www.asia.si.edu
1050 Independence Ave. SW
202.633.4880

Art Museum of the Americas
www.museum.oas.org
201 18th St. NW
202.458.6016

Corcoran Gallery
www.corcoran.org
17th St. & New York Ave. NW
202.638.1439

National Museum of Women in the Arts
www.nmwa.org
1250 New York Ave. NW
202.783.5000

The Phillips Collection
www.phillipscollection.org
1600-1612 21st St. NW
202.387.2151

Textile Museum
www.textilemuseum.org
2320 S St. NW
202.667.0441

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SMITHSONIAN AMERICAN ART MUSEUM

VISUAL ARTS GLOSSARY[1]

abstract. Reduced or distilled down to the essential qualities of a subject, mood or interpretation, in order to emphasize particular characteristic; often used loosely as similar to "non-representation" though there are differences.

abstracted. Artwork in which the subject matter is stated in a brief, stylized manner. Little or no attempt is made to represent images in detail, and objects are often simplified or distorted.

additive. Refers to the process of joining a series of parts together to create a sculpture.

aerial perspective. Aerial or atmospheric perspective achieved by using bluer, lighter, and duller hues for distant objects in a two-dimensional work of art.

aesthetics. A branch of philosophy; the study of art and theories about the nature and components of aesthetic experience.

analogous. Refers to closely related colors; a color scheme that combines several hues next to each other on the color wheel.

arbitrary colors. Colors selected and used without reference to those found in reality.

art criticism. An organized system for looking at the visual arts; a process of appraising what students should know and be able to do.

art elements. Sensory components used to create works of art: line, color, shape, form, texture, value, space.

assemblage. A three-dimensional composition in which a collection of objects is unified in a sculptural work.

asymmetry. A balance of parts on opposite sides of a perceived midline, giving the appearance of equal visual weight.

atmospheric perspective. See aerial perspective.

background. The part of the picture plane that seems to be farthest from the viewer.

balance. The way in which the elements in visual arts are arranged to create a feeling of equilibrium in a work of art. The three types of balance are symmetry, asymmetry, and radial.

collage. An artistic composition made of various materials (e.g., paper, cloth, or wood) glued on a surface.

[1] Excerpted and adapted from the California Visual Arts Content Standards

color. The visual sensation dependent on the reflection or absorption of light from a given surface. The three characteristics of color are hue, value, and intensity.

color relationships. Also called color schemes or harmonies. They refer to the relationships of colors on the color wheel. Basic color schemes include monochromatic, analogous, and complementary.

color theory. An element of art. color has three properties: hue, value, and intensity.

complementary colors. Colors opposite one another on the color wheel. Red/green, blue/orange, and yellow/violet are examples of complementary colors.

composition. The organization of elements in a work of art.

congruence. The sense that the visual elements of a work of art are closely related to one another in a way to produce an overall, harmonious effect.

content. Message, idea, or feelings expressed in a work of art.

contour drawings. The drawing of an object as though the drawing tool is moving along all the edges and ridges of the form.

contrast. Difference between two or more elements (e.g., value, color, texture) in a composition; juxtaposition of dissimilar elements in a work of art; also, the degree of difference between the lightest and darkest parts of a picture.

cool colors. Colors suggesting coolness: blue, green, and violet.

curvature. The act of curving or bending. One of the characteristics of line.

curvilinear. Formed or enclosed by curved lines.

design. The plan, conception, or organization of a work of art; the arrangement of independent parts (the elements of art or elements of design) to form a coordinated whole.

Dissonance. The sense that different visual elements are purposefully played off against each other to create a contrasting, dynamic or disruptive effect.

distortion. Condition of being twisted or bent out of shape. In art, distortion is often used as an expressive technique.

dominance. The importance of the emphasis of one aspect in relation to all other aspects of a design.
elements of art/design. Sensory components used to create works of art: line, color, shape, form, texture, value, space.

emphasis. Special stress given to an element to make it stand out.

expressive content. Ideas that express ideas and moods.

figurative. Pertaining to representation of form or figure in art.

foreground. Part of a two-dimensional artwork that appears to be nearer the viewer or in the front. Middle ground and background are the parts of the picture that appear to be farther and farthest away.

focal point. The place in a work of art on which attention becomes centered because of an element emphasized in some way.

form. A three-dimensional volume or the illusion of three dimensions (related to shape, which is two-dimensional); the particular characteristics of the visual elements of a work of art (as distinguished from its subject matter or content).

function. The purpose and use of a work of art.

genre. The representation of people, subjects, and scenes from everyday life.

gesture drawing. The drawing of lines quickly and loosely to show movement in a subject.

harmony. The principle of design that combines elements in a work of art to emphasize the similarities of separate but related parts.

hue. Refers to the name of a color (e.g., red, blue, yellow, orange).

illusionistic. Creating a visual or expressive effect that appears nearly real, or dreamlike;

installation art. The hanging of ordinary objects on museum walls or the combining of found objects to create something completely new. Later, installation art was extended to include art as a concept.

intensity. Also called chroma or saturation. It refers to the brightness of a color (a color is full in intensity only when pure and unmixed). Color intensity can be changed by adding black, white, gray, or an opposite color on the color wheel.

line. A point moving in space. Line can vary in width, length, curvature, color, or direction.

linear perspective. A graphic system used by artists to create the illusion of depth and volume on a flat surface. The lines of buildings and other objects in a picture are slanted, making them appear to extend back into space.

line direction. Line direction may be horizontal, vertical, or diagonal.

line quality. The unique character of a drawn line as it changes lightness/darkness, direction, curvature, or width.

maquette. A small preliminary model (as of a sculpture or a building).

mass. The outside size and bulk of a form, such as a building or a sculpture; the visual weight of an object.

media. Plural of medium , referring to materials used to make art; categories of art (e.g., painting, sculpture, film).

middle ground. Area of a two-dimensional work of art between foreground and background.

mixed media. A work of art for which more than one type of art material is used to create the finished piece.

monochromatic. A color scheme involving the use of only one hue that can vary in value or intensity.

mood. The state of mind or feeling communicated in a work of art, frequently through color.

motif. A unit repeated over and over in a pattern. The repeated motif often creates a sense of rhythm.

movement. The principle of design dealing with the creation of action.

multimedia. Computer programs that involve users in the design and organization of text, graphics, video, and sound in one presentation.

naked. Refers to the exposed human body in art, especially when it emphasizes the physical, realistic or imperfect aspects of the form. (see: nude)

negative. Refers to shapes or spaces that are or represent areas unoccupied by objects.

neutral colors. The colors black, white, gray, and variations of brown. They are included in the color family called earth colors.

nonobjective. Having no recognizable object as an image. Also called nonrepresentational.

nude. Refers to the unclothed human body in art, especially when it emphasizes the idealized, perfected aspects of the form or to represent an abstract concept or allegory (see: naked)

objective. Based in the characteristics of the object (work of art) being studied or viewed, as in an objective opinion being based on plentiful specific evidence of the example of art. (see; subjective)

observational drawing skills. Skills learned while observing firsthand the object, figure, or place.

one-point perspective. A way to show three-dimensional objects on a two-dimensional surface. Lines appear to go away from the viewer and meet at a single point on the horizon known as the vanishing point.

organic. Refers to shapes or forms having irregular edges or to surfaces or objects resembling things existing in nature.

pattern. Anything repeated in a predictable combination.

performance art. A type of art in which events are planned and enacted before an audience for aesthetic reasons.

perspective. A system for representing three-dimensional objects viewed in spatial recession on a two-dimensional surface.

point of view. The angle from which the viewer sees the objects or scene.

portfolio. A systematic, organized collection of student work.

positive. Shapes or spaces that are or represent solid objects.

primary colors. Refers to the colors red, yellow, and blue. From these all other colors are created.

printmaking. The transferring of an inked image from one surface (from the plate or block) to another (usually paper).

principles of design. The theoretical organization of works of art. They involve the ways in which the elements of art are arranged to form a composition (balance, contrast, emphasis, movement, repetition, rhythm, variation, unity).

properties of color. Characteristics of colors: hue, value, intensity.

proportion. The size relationships of one part to the whole and of one part to another.

realistic. Appearing to be real, authentic or tangible, even when the subject is not.

rectilinear. Formed or enclosed by straight lines to create a rectangle.

reflection. Personal and thoughtful consideration of an artwork, an aesthetic experience, or the creative process.

rhythm. Intentional, regular repetition of lines of shapes to achieve a specific repetitious effect or pattern.

rubric. A guide for judgment, scoring or coaching; a description of expectations using a four-level quality scale of criteria.

scale. Relative size, proportion. Used to determine measurements or dimensions within a design or work of art.

sculpture. A three-dimensional work of art either in the round (to be viewed from all sides) or in bas relief (low relief in which figures protrude slightly from the background).

secondary colors. Colors that are mixtures of two primaries. Red and yellow make orange, yellow and blue make green, and blue and red make violet.

shade. Color with black added to it.

shape. A two-dimensional area or plane that may be open or closed, free-form or geometric. It can be found in nature or is made by humans.

space. The emptiness or area between, around, above, below, or contained within objects. Shapes and forms are defined by the space around and within them, just as spaces are defined by the shapes and forms around and within them.

still life. Arrangement or work of art showing a collection or grouping of inanimate objects.

structure. The way in which parts are arranged or put together to form a whole.

style. A set of characteristics of the art of a culture, a period, or school of art. It is the characteristic expression of an individual artist.

stylized. Simplified; exaggerated.

subjective. Based in the viewer or the viewer's experience, such as a subjective opinion which is generally a positive or negative preference (see: objective).

subordination. Making an element appear to hold a secondary or lesser importance within a design or work of art.

subtractive. Refers to sculpting method produced by removing or taking away from the original material (the opposite of additive).

temporal. Refers to the expressive use of time in works of art, literally (film) or figurative (implied narrative).

texture. The surface quality of materials, either actual (tactile) or implied (visual). It is one of the elements of art.

theme. An idea based on a particular subject.

three-dimensional. Having height, width, and depth. Also referred to as 3-D.

tint. Color lightened with white added to it.

tone. Color shaded or darkened with gray (black plus white).

two-dimensional. Having height and width but not depth. Also referred to as 2-D.

two-point perspective. A system to show three-dimensional objects on a two-dimensional surface. The illusion of space and volume utilizes two vanishing points on the horizon line.

unity. Total visual effect in a composition achieved by the careful blending of the elements of art and the principles of design.

value (aesthetic). A positive quality of merit, either visual or interpretive, in a work of art (such as originality, harmony, delicacy, boldness).

value (visual). Lightness or darkness of a hue or neutral color. A value scale shows the range of values from black to white.

value scale. Scale showing the range of values from black to white and light to dark.

vanishing point. In perspective drawing, a point at which receding lines seem to converge.

variety. A principle of art concerned with combining one or more elements of art in different ways to create interest.

virtual. Refers to an image produced by the imagination and not existing in reality.

visual literacy. Includes thinking and communication. Visual thinking is the ability to transform thoughts and information into images; visual communication takes place when people are able to construct meaning from the visual image.

visual metaphor. Images in which characteristics of objects are likened to one another and represented as that other. They are closely related to concepts about symbolism.

volume. The space within a form (e.g., in architecture, volume refers to the space within a building).

warm colors. Colors suggesting warmth: red, yellow, and orange.

watercolor. Transparent pigment mixed with water. Paintings done with this medium are known as *watercolors*.

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