



Image created by John LeBoeuf and Tiffany Straley

South Dakota
Fine Arts
Standards

Adopted May 6, 2022

Table of Contents

| | |
|---|----|
| Preface | 3 |
| Artistic Process Overview | 4 |
| Acknowledgements..... | 5 |
| Additional Resources | 6 |
| Individual Fine Arts Subject Area - Dance..... | 7 |
| Dance Glossary..... | 28 |
| Individual Fine Arts Subject Area - Music | 37 |
| Music Glossary | 47 |
| Individual Fine Arts Subject Area - Theater Arts..... | 50 |
| Theater Arts Glossary..... | 67 |
| Individual Fine Arts Subject Area - Visual Arts..... | 71 |
| Visual Arts Glossary..... | 83 |

Preface

Welcome to the South Dakota Fine Arts Standards. These standards broadly document and articulate what students should know and be able to do at each grade level to become competent in the arts in four subject areas: dance, music, theater, and visual arts.

Central to this document are four overarching artistic processes, which are integral to all art instruction:

- **Creating:** the conceiving and developing of artistic ideas and work
- **Performing/presenting/producing:** the realization of artistic work through interpretation and presentation
- **Responding:** the understanding and evaluating of how artistic ideas and work convey meaning
- **Connecting:** the relating of artistic ideas and work with personal meaning and external context

This document focuses on the what (not how) learners will know and be able to do when they reach the identified standard outcomes. This set of standards does not prescribe specific approaches or strategies, but rather allows educators, practitioners, and communities to identify these through their own curricular development.

The standards are built on a balance between the existing structure of schools and an attainable vision of what content should be included. Standards are listed in grade progressions, understanding that some schools do not provide instruction in some art forms in certain grades. Each subject area contains specific vocabulary. It is important to note that this does not represent vocabulary taught to students during those courses; rather, it is vocabulary required for the teacher to be able to understand the essence of the standards.

Artistic Process Overview

Artistic Process: **Creating** – Conceiving and developing artistic ideas and work

Anchor Standard 1: **K-12.Cr.1** Generate and develop artistic ideas and work

Anchor Standard 2: **K-12.Cr.2** Organize and revise artistic ideas and work

Anchor Standard 3: **K-12.Cr.3** Refine and complete artistic ideas and work

Artistic Process: **Performing, Presenting, and Producing** – Realizing artistic ideas and work through interpretation and presentation

Anchor Standard 4: **K-12.Pr.4** Select, analyze, and interpret artistic ideas and work for presentation

Anchor Standard 5: **K-12.Pr.5** Develop and refine artistic ideas and work for presentation

Anchor Standard 6: **K-12.Pr.6** Convey meaning through the presentation of artistic ideas and work

Artistic Process: **Responding** – Understanding and evaluating how artistic ideas and work convey meaning

Anchor Standard 7: **K-12.Re.7** Perceive and analyze artistic ideas and work

Anchor Standard 8: **K-12.Re.8** Interpret intent and meaning in artistic ideas and work

Anchor Standard 9: **K-12.Re.9** Apply criteria to evaluate artistic ideas and work

Artistic Process: **Connecting** – Relating artistic ideas and work with personal meaning and external context

Anchor Standard 10: **K-12.Cn.10** Synthesize related knowledge with personal experiences to make artistic work

Anchor Standard 11: **K-12.Cn.11** Relate artistic ideas and work with societal, historical, cultural, and personal context to deepen understanding

Acknowledgements

Fine Arts Standards Revisions Contributors

Sydney Bitz, University of South Dakota
Christopher Bordeaux, Oceti Sakowin Education Consortium
Justin Brunick, Yankton School District
Linda Bruning, Teaching Artist in South Dakota Schools
Laura Cooper, Sioux Falls School District
George Drago, Rapid City Area Schools
Ali Dunbar, Sioux Falls School District
Dr. Jennifer Fowler, SD DOE, Office of Standards Learning and Leadership, Project Lead
Vickie Fuller, Teaching Artist in South Dakota Schools
Cassandra Grogan, Madison Central School District
Tara Hahn, Spearfish School District
Dr. Melissa Hauschild-Mork, South Dakota State University
Jared Hulstine, Sioux Falls School District
Dr. Cari Kennedy, Technology & Innovation in Education (TIE), Project Facilitator
Jaclyn Lange, Sioux Falls School District
Mary Lewis, Harrisburg School District
Chad Nelson, Brandon Valley School District / Augustana University
Kristopher Ohrlund, Sioux Falls School District
Dr. Boyd Perkins, Sioux Falls School District
Monica Pickard, Madison Central School District
Dr. Dave Sanderson, University of South Dakota
Dr. Paul Schilf, Popplers Music Inc.
Desy Schoenewies, Black Hills State University
Marica Shannon, Mitchell School District
Joni Smith, St. Mary Catholic Schools, Dell Rapids
Tiffany Straley, Aberdeen School District
Tracy Teerink, Sioux Falls School District
Jennifer TerWee, Brandon Valley School District
Andrew Travers, Sioux Falls School District
Shane Wuebben, Harrisburg School District

Additional Resources

To assist readers with specific fine arts terminology found in the proposed standards, a glossary is included at the end of each subject area. This list is not exhaustive.

During the standards revision process, workgroup members referenced feedback from South Dakota citizens and educators about the 2015 adopted fine arts standards, offered through public comment in Spring 2021.

The following are some of the additional resources referenced by workgroup members as they considered their recommendations for revisions to the fine arts standards:

- American Alliance for Theater and Education
- Americans for the Arts
- Arts South Dakota
- Educational Theater Association
- Fine arts content standards from other states
- National Art Education Association
- National Association for Music Education
- National Coalition for Core Arts Standards
- National Dance Education Organization
- South Dakota Arts Council
- South Dakota Arts Education Association
- State Education Agency for Directors of Arts Education
- Young Audiences

Individual Fine Arts Subject Area - Dance

Dance: An Operational Definition

South Dakota defines dance as a kinesthetic art form where ideas and meanings are translated into movement. Dance uses movement to convey thoughts, share stories, and show imagination. Like other fine arts disciplines, dance is a language with specific contextual interpretations.

Overview: South Dakota K-12 Dance Standards

Dance is an integral part of humanity and can be used to express the values, cultures, and ideas of a society using non-verbal communication. The South Dakota State Standards in dance allow student's opportunities to achieve dance literacy and incorporate dance ideas and concepts into other fine arts disciplines. Teaching dance gives students a grounded understanding of the history of cultures, kinesthetic awareness, fitness techniques, and allows learning to happen through multiple avenues.

These standards have been written using multiple resources. The overall concept of the dance standards provides an overarching framework to guide practice. The standards allow flexibility for educators, practitioners, and learning communities. Specific elements can be identified through curriculum development to meet the needs of learners in communities throughout the state.

In South Dakota, dance education standards are often integrated in music, PE, and general classroom environments; therefore, the standards document includes an extensive glossary to assist in clarifying concepts and terminology.

While the standards identify what knowledge and skills students should know and be able to do, they leave precisely how this is to be accomplished to teachers and other local specialists who formulate, deliver, and evaluate criteria. The South Dakota Dance Standards are designed to provide a framework for curriculum, instruction, and assessment practices.

Organization of the Dance Standards

| K | DA | Cr | 1 | 1 |
|----------|-----------|--------------------|-----------------|----------|
| Grade | Subject | Artistic Processes | Anchor Standard | Outcome |

Example: 4.DA.Re.7.1 This label reflects 4 (4th Grade), DA (Dance), Re (Artistic Process: Responding), 7 (Anchor standard 7), and 1 (Outcome 1).

Example: HSp.DA.Cr.3.2 This label reflects HSp (High School proficient); DA (Dance), Cr (Artistic Process: Creating), 3 (Anchor Standard 3), 2 (Outcome 2)

K-12 Dance

Anchor Standard 1: K-12.Cr.1: Generate and develop artistic ideas and work.

Creating

| Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
|---|--|--|--|---|--|--|--|---|
| K.DA.Cr.1.1 Respond to a variety of stimuli using movement. | 1.DA.Cr.1.1 Explore movement inspired by a variety of stimuli. | 2.DA.Cr.1.1 Explore movement inspired by a variety of stimuli and propose additional sources for movement ideas. | 3.DA.Cr.1.1 Experiment with a variety of student chosen stimuli for movement. | 4.DA.Cr.1.1 Identify and demonstrate ideas for choreography from a variety of stimuli. | 5.DA.Cr.1.1 Build choreography using several stimuli. | 6-8.DA.Cr.1.1 Relate similar and contrasting ideas to develop choreography. Implement movement from a variety of stimuli to develop an original dance. | HSp.DA.Cr.1.1 Explore and develop an improvisational or choreographed dance. Analyze the process and the relationship between the stimuli and the movement. | HSa.DA.Cr.1.1 Experiment and take risks to discover personal expression and artistic intent through dance. |
| K.DA.Cr.1.2 Explore different ways to use basic locomotor and non-locomotor movements by changing one or more of the elements of dance. | 1.DA.Cr.1.2 Explore a variety of locomotor and non-locomotor movements by experimenting with and changing the elements of dance. | 2.DA.Cr.1.2 Combine a variety of movements while manipulating the elements of dance. | 3.DA.Cr.1.2 Explore a given movement problem. Select and demonstrate a solution with teacher guidance. | 4.DA.Cr.1.2 Develop a movement problem with teacher guidance and manipulate the elements of dance using tools to find a solution. | 5.DA.Cr.1.2 Explore various movement vocabularies to transfer ideas into choreography. Develop choreography to solve multiple movement problems. | 6-8.DA.Cr.1.2 Create an original dance using personal preference. Use dance terminology to articulate and justify choices made in movement. | HSp.DA.Cr.1.2 Choreograph an original dance using personal preferences and several dance genres/styles. Compare personal choices to those made by well-known choreographers. | HSa.DA.Cr.1.2 Choreograph an original dance expanding personal preferences. Discover and analyze the effectiveness of artistic choices. |

| K-12 Dance | | | | | | | | | | |
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| Anchor Standard 2: K-12.Cr.2: Organize and revise artistic ideas and work. | | | | | | | | | | |
| Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced | | |
| Creating | K.DA.Cr.2.1 Improvise dance that has a beginning, middle, and end. | 1.DA.Cr.2.1 Improvise a series of movements that have a beginning, middle, and end, and describe movement choices. | 2.DA.Cr.2.1 Improvise a dance phrase with a beginning, a middle that has a main idea, and a clear end. | 3.DA.Cr.2.1 Identify and experiment with choreographic devices to create simple movement patterns and dance structures. | 4.DA.Cr.2.1 Manipulate or modify choreographic devices to expand movement possibilities. Create and discuss a variety of movement patterns and structures. Discuss movement choices. | 5.DA.Cr.2.1 Manipulate or modify a variety of choreographic devices to expand choreographic possibilities and develop a main idea. Explain reasons for movement choices. | 6-8.DA.Cr.2.1 Collaborate and explore using a variety of choreographic devices and dance structures to develop and choreograph a dance with artistic intent. Articulate the group process for making movement and structural choices. | HSp.DA.Cr.2.1 Work individually and collaboratively to design and implement a variety of choreographic devices and dance structures to develop original dances. Analyze how the structure and final composition informs the artistic intent. | HSp.DA.Cr.2.1 Demonstrate fluency and personal voice in designing and choreographing original dances. Justify choreographic choices and explain how they are used to intensify artistic intent. | |
| | K.DA.Cr.2.2 Express an idea, feeling, or image, through improvised movement moving alone, then with a partner. | 1.DA.Cr.2.2 Express an idea/emotion or follow a musical phrase through chosen movement. | 2.DA.Cr.2.2 Express an idea/emotion or follow a musical phrase through chosen movement. Explain reasons for movement choices. | 3.DA.Cr.2.2 Develop a dance phrase that expresses and communicates an idea or feeling. Discuss the effect of the movement choices on the development of the phrase. | 4.DA.Cr.2.2 Develop a dance study that expresses and communicates a main idea. Discuss the reasons for and effectiveness of the movement choices in regard to the main idea. | 5.DA.Cr.2.2 Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally. | 6-8.DA.Cr.2.2 Determine, define, and apply artistic criteria to choreograph a dance that communicates personal or cultural meaning. Evaluate and discuss how the criteria clarifies or intensifies the meaning of the dance. | HSp.DA.Cr.2.2 Develop an artistic statement that reflects a personal aesthetic for an original dance. Select, demonstrate, and discuss movements that support the artistic statement. | HSa.DA.Cr.2.2 Construct an artistic statement that communicates a personal, cultural, and artistic perspective. | |

| K-12 Dance | | | | | | | | | |
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| Anchor Standard 2: K-12.Cr.2: Organize and revise artistic ideas and work (cont'd). | | | | | | | | | |
| Creating | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
| | | | | | | | | 6-8.DA.Cr.2.3 Demonstrate the understanding and responsibility of fair use and copyright as applied to the creation and sharing of dance. | HSp.DA.Cr.2.3 Demonstrate awareness of ethical implications of making and distributing creative work. |

| K-12 Dance | | | | | | | | | |
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| Anchor Standard 3: K-12.Cr.3: Refine and complete artistic ideas and work. | | | | | | | | | |
| Creating | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
| | Creating | K.DA.Cr.3.1 Apply suggestions for changing movement through guided improvisational experiences. | 1.DA.Cr.3.1 Explore suggestions to change movement from guided improvisation and/or short memorized sequences. | 2.DA.Cr.3.1 Explore suggestions and make choices to change movement from guided improvisation and/or short memorized sequences. | 3.DA.Cr.3.1 Revise movement choices in response to feedback to improve a short dance study. Describe the impact of these revisions. | 4.DA.Cr.3.1 Revise movement based on peer feedback and self-reflection to improve communication of artistic intent in a short dance study. Explain choices made in the process. | 5.DA.Cr.3.1 Explore, through movement, the feedback from others to expand choreographic possibilities for a short dance study that communicates artistic intent. Explain the movement choices and refinements. | 6-8.DA.Cr.3.1 Revise and evaluate choreography collaboratively or independently based on artistic criteria, self-reflection, and the feedback of others. Articulate the reasons for choices and revisions and explain how they clarify and enhance the artistic intent. | HSp.DA.Cr.3.1 Clarify the artistic intent of a dance by manipulating and refining choreographic devices and dance structures based on established artistic criteria, self-reflection, and feedback from others. Analyze and evaluate impact of choices made in the revision process. |

| K-12 Dance | | | | | | | | | |
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| Anchor Standard 3: K-12.Cr.3: Refine and complete artistic ideas and work (cont'd). | | | | | | | | | |
| Creating | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
| | Creating | K.DA.Cr.3.2 Depict a dance movement by drawing a picture or using a symbol. | 1.DA.Cr.3.2 Depict several dance movements of a dance by drawing a picture or using symbols. | 2.DA.Cr.3.2 Depict the levels of movements in a variety of dance movements by drawing a picture or using symbols. | 3.DA.Cr.3.2 Depict directions or and/or spatial pathways in a dance phrase by drawing a picture map or using symbols. | 4.DA.Cr.3.2 Depict the relationships between two or more dancers in a dance phrase by drawing a picture or using symbols. | 5.DA.Cr.3.2 Record changes in a dance sequence through writing, symbols, or a form of media technology. | 6-8.DA.Cr.3.2 Explore, investigate, and experiment with documentation of a section of a dance by using words, symbols, or media technologies. | HSp.DA.Cr.3.2 Compare different types of documentation of a section of a dance using writing, symbols, or media technologies. |

| K-12 Dance | | | | | | | | | |
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| Anchor Standard 4: K-12.Pr.4: Select, analyze, and interpret, artistic ideas and work for presentation. | | | | | | | | | |
| Performing, Presenting, and Producing | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
| | K.DA.Pr.4.1 Make still and moving body shapes that show lines, change-levels, and vary in size. Join with others to make a circle formation and work with others to change its dimensions. | 1.DA.Pr.4.1 Demonstrate locomotor and non-locomotor movements that change body shapes, levels, and facings. Move in straight, curved, and zig-zagged pathways. Find and return to place in space. Move with others to form straight lines and circles. | 2.DA.Pr.4.1 Demonstrate clear directionality and intent when performing locomotor and non-locomotor movements that change body shapes, facings, and pathways in space. Identify symmetrical and asymmetrical body shapes and examine relationships between body parts. Differentiate between circling and turning as two separate ways of continuous directional change. | 3.DA.Pr.4.1 Judge spaces as distance traveled and use space three-dimensionally. Demonstrate shapes with positive and negative space. Perform movement sequences in and through space with intentionality and focus. | 4.DA.Pr.4.1 Make static and dynamic shapes with positive and negative space. Perform elevated shapes with soft landings and movement sequences alone and with others, establishing relationships with other dancers through focus of eyes. | 5.DA.Pr.4.1 Integrate static and dynamic shapes and floor and air pathways into dance sequences. Establish relationships with other dancers through focus of eyes and other body parts. Convert inward focus to outward focus for projecting out to far space. | 6-8.DA.Pr.4.1 Refine partner and ensemble skills in the ability to judge distance and spatial design. Expand movement vocabulary of floor and air pattern designs. Sculpt the body in space and design body shapes in relation to other dancers, objects, and environment. Incorporate and modify body designs from different dance genres and styles for the purpose of expanding movement vocabulary. Including differently designed shapes and movements for interest and contrast. Maintain focus with partner or group in near or far space. Use focus of eyes during complex floor and air patterns or direct and indirect pathways. | HSp.DA.Pr.4.1 Develop and expand partner and ensemble skills that enable contrasting level changes through lifts, balances, or other means while maintaining a sense of spatial design and relationship. Dance alone and with others with spatial intention. Use space intentionally during phrases and through transitions between phrases. Establish and break relationships with others as appropriate to the choreography. Execute complex floor and air sequences with others while maintaining relationships through focus and intentionality. | HSA.DA.Pr.4.1 Modulate and use the broadest range of movement in space for artistic and expressive clarity. Use inward and outward focus to clarify movement and intent. Establish and break relationships with other dancers and audience as appropriate to the dance. |

| Performing, Presenting, and Producing | K-12 Dance | | | | | | | | |
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| | Anchor Standard 4: K-12.Pr.4: Select, analyze, and interpret, artistic ideas and work for presentation (cont'd). | | | | | | | | |
| | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
| K.DA.Pr.4.2 Demonstrate tempo contrasts with movements that match to tempo of sound stimuli. | 1.DA.Pr.4.2 Relate quick, moderate and slow movements to duration in time. Recognize steady beat and move to varying tempi of steady beat. | 2.DA.Pr.4.2 Identify the length of time a move or phrase takes. Identify and move on the downbeat in duple and triple meter. Correlate metric phrasing with movement phrasing. | 3.DA.Pr.4.2 Fulfill specified duration of time with improvised locomotor and non-locomotor movements. Differentiate between “in time” and “out of time” to music. Perform movements that are the same or of a different time orientation to accompaniment. | 4.DA.Pr.4.2 Accompany other dancers using a variety of percussive instruments and sounds. Respond in movement to even and uneven rhythms. Recognize and respond to tempo changes as they occur in dance and music. | 5.DA.Pr.4.2 Dance to a variety of rhythms generated from internal and external sources. Perform movement phrases that show the ability to respond to changes in time. | 6-8.DA.Pr.4.2 Use a combination of sudden and sustained timing as it relates to both the time and dynamics of a dance phrase or dance work. Vary and analyze durational approach in dance phrasing by using timing accents and variations within a phrase to add interest kinesthetically, rhythmically, and visually. Accurately use accented and unaccented beats in a variety of meters. Use different tempi in different body parts at the same time. | HSp.DA.Pr.4.2 Use syncopation and accent movements related to different tempi. Perform dance studies and compositions that use time and tempo in unpredictable ways. Take rhythmic cues from different aspects of accompaniment. Use internal rhythms and kinetics as phrasing tools. Dance “in the moment.” Integrate breath phrasing with metric and kinesthetic phrasing. | HSa.DA.Pr.4.2 Modulate time factors for artistic interest and expressive acuity. Demonstrate time complexity in phrasing with and without musical accompaniment. Use multiple and complex rhythms at the same time. Work with and against rhythm of accompaniment or sound environments. | |

| Performing, Presenting, and Producing | K-12 Dance | | | | | | | | |
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| | Anchor Standard 4: K-12.Pr.4: Select, analyze, and interpret, artistic ideas and work for presentation (cont'd). | | | | | | | | |
| | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
| K.DA.Pr.4.3 Identify and apply different characteristics to movements. | 1.DA.Pr.4.3 Demonstrate movement characteristics along with adverbs and adjectives that apply to movement. | 2.DA.Pr.4.3 Select and apply appropriate characteristics to movements using adverbs and adjectives and apply them to movements. Demonstrate kinesthetic awareness while dancing the movement characteristics. | 3.DA.Pr.4.3 Change the use of energy and dynamics by modifying movements. Apply specific characteristics to enhance the effect of their intent. | 4.DA.Pr.4.3 Analyze movements and phrases for use of energy and dynamic changes and use adverbs and adjectives to describe them. Based on the analysis, refine the phrases by incorporating a range of movement characteristics. | 5.DA.Pr.4.3 Contrast bound and free-flowing movements. Motivate movement from a variety of movement initiations. | 6-8.DA.Pr.4.3 Use internal impulse movement initiation and dynamic expression. Distinguish between bound and free flow movements and apply them to technique exercises and dance phrases. Compare and contrast movement characteristics from a variety of dance genres or styles. Direct energy and dynamics in such a way that movement is textured. Incorporate energy and dynamics to technique exercises and dance performance using them. | HSp.DA.Pr.4.3 Connect energy and dynamics to movements by applying them in and through all parts of the body. Vary energy and dynamics over the length of a phrase and transition smoothly out of the phrase and into the next phrase. Develop total body awareness so that movement phrases demonstrate variances of energy and dynamics. | HSa.DA.Pr.4.3 Modulate dynamics to clearly express intent while performing dance phrases and choreography. Perform movement sequences expressively using a broad dynamic range and employ dynamic skills for establishing relationships with other dancers and projecting to the audience. | |

| K-12 Dance | | | | | | | | | |
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| Anchor Standard 5: K-12.Pr.5: Develop and refine ideas and work for presentation. | | | | | | | | | |
| Performing, Presenting, and Producing | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
| | K.DA.Pr.5.1 Demonstrate same-side and cross-lateral locomotor and non-locomotor movements, body patterning movements, and body shapes. | 1.DA.Pr.5.1 Demonstrate a range of locomotor and non-locomotor movements, body patterning, body shapes, and directionality. | 2.DA.Pr.5.1 Demonstrate a range of locomotor and non-locomotor movements, body patterning, and dance sequences that require moving through space using a variety of pathways. | 3.DA.Pr.5.1 Replicate body shapes, movement characteristics, and movement patterns in a dance sequence with awareness of body alignment and core support. | 4.DA.Pr.5.1 Demonstrate fundamental dance skills and movement qualities when replicating and recalling patterns and sequences of locomotor and non-locomotor movements. | 5.DA.Pr.5.1 Recall and execute a series of dance phrases using fundamental dance skills. | 6-8.DA.Pr.5.1 Embody technical dance skills to replicate, recall, and execute spatial designs and musical or rhythmical dance phrases. Apply body-use strategies to accommodate physical maturational development to technical dance skills. Accurately execute changes of direction, levels, facing, pathways, elevations and landings, extensions of limbs, and movement transitions. | HSp.DA.Pr.5.1 Embody technical dance skills to retain and execute complex spatial rhythmic and dynamic sequences to meet performance goals. | HSa.DA.Pr.5.1 Dance with sensibility toward other dancers, applying body mind principles to technical dance skills and complex choreography when performing solo, partnering, or dancing in ensemble works in a variety of dance genres and styles. Self-evaluate performances and discuss and analyze performance ability with others. |

| K-12 Dance | | | | | | | | | |
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| Anchor Standard 5: K-12.Pr.5: Develop and refine ideas and work for presentation (cont'd). | | | | | | | | | |
| Performing, Presenting, and Producing | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
| | K.DA.Pr.5.2 Move safely in general space and start and stop on cue during activities, group formations, and creative explorations while maintaining personal space. | 1.DA.Pr.5.2 Move safely in general space through a range of activities and group formations while maintaining personal space. | 2.DA.Pr.5.2 Move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space. | 3.DA.Pr.5.2 Adjust body-use to coordinate with a partner or other dancers to safely change levels, directions, and pathway designs. | 4.DA.Pr.5.2 Execute techniques that extend movement range, build strength, and develop endurance. Explain the relationship between execution of technique, safe body-use, and healthful nutrition. | 5.DA.Pr.5.2 Demonstrate safe body-use practices during technical exercises and movement combinations. Discuss how these practices, along with healthful eating habits, promote strength, flexibility, endurance, and injury prevention. | 6-8.DA.Pr.5.2 Apply basic anatomical principles, proprioceptive feedback, spatial awareness, and nutrition to promote safe and healthful strategies when warming up and dancing. Evaluate personal healthful practices in dance activities and everyday life including nutrition and injury prevention. Discuss benefits of practices, and how choices enhance performance, and methods for improvement. | HSp.DA.Pr.5.2 Develop a plan for healthful practices in dance activities and everyday life including nutrition and injury prevention. Discuss implementation of the plan and how it supports personal performance goals. Apply anatomical principles and healthful practices to a range of technical dance skills for achieving fluency of movement. | HSa.DA.Pr.5.2 Research healthful and safe practices for dancers and modify personal practice based on findings. Discuss how research informs practice. |

| K-12 Dance | | | | | | | | | |
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| Anchor Standard 5: K-12.Pr.5: Develop and refine ideas and work for presentation (cont'd). | | | | | | | | | |
| Performing, Presenting, and Producing | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
| | K.DA.Pr.5.3 Move body parts in relation to other body parts and repeat and recall movements upon request. | 1.DA.Pr.5.3 Modify movements and spatial arrangements upon request. | 2.DA.Pr.5.3 Repeat movements, with an awareness of self and others in space. Self-adjust and modify movements or placement upon request. | 3.DA.Pr.5.3 Recall movement sequences with a partner or in group dance activities. Apply constructive feedback from teacher and self-check to improve dance skills. | 4.DA.Pr.5.3 Coordinate phrases and timing with other dancers by cueing off each other and responding to stimuli cues. Reflect on feedback from others to inform personal dance performance goals. | 5.DA.Pr.5.3 Collaborate with peer ensemble members to repeat sequences, synchronize actions, and refine spatial relationships to improve performance quality. Apply feedback from others to establish personal performance goals. | 6-8.DA.Pr.5.3 Collaborate with peers and ensemble to practice and refine dances by identifying what works and does not work in executing complex patterns, sequences, and formations. Discover strategies for achieving performance accuracy, clarity, and expressiveness. Develop group performance expectations through observation and analysis. Solve movement problems to dances by testing options and finding good results. Articulate personal performance goals and practice to reach goals. Document personal improvement over time. | HSp.DA.Pr.5.3 Plan and execute collaborative and independent practice and rehearsal processes with attention to technique and artistry and formed by personal performance goals. Use a variety of strategies to analyze and evaluate performances of self and others. Articulate performance goals and justify reasons for selecting particular practice strategies. | HSa.DA.Pr.5.3 Initiate, plan, and direct rehearsals with attention to technical details and fulfilling artistic expression. Use a range of rehearsal strategies to achieve performance excellence. Reflect on personal achievements. |

| Performing, Presenting, and Producing | K-12 Dance | | | | | | | | |
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| | Anchor Standard 6: K-12.Pr.6: Convey meaning through the presentation of artistic ideas and work. | | | | | | | | |
| | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
| K.DA.Pr.6.1 Dance for and with others in a designated space. | 1.DA.Pr.6.1 Dance for others in a space where audience and performers occupy different areas. | 2.DA.Pr.6.1 Dance for and with others in a space where audience and performers occupy different areas. | 3.DA.Pr.6.1 Identify the main areas of a performance space using production terminology. | 4.DA.Pr.6.1 Consider how to establish a formal performance space from an informal setting. | 5.DA.Pr.6.1 Demonstrate the ability to adapt dance to alternative venues by modifying spacing and movements to the performance space. | 6-8.DA.Pr.6.1 Recognize and recommend needs and adapt movements to a performance area. Demonstrate leadership qualities when preparing for performances. Use performance etiquette and performance practices during class, rehearsal, and performance. Document efforts and create a plan for ongoing improvements. Post-performance, accept notes from choreographer and apply corrections to future performances. | HSp.DA.Pr.6.1 Demonstrate leadership qualities when preparing for performances. Use performance etiquette and performance practices during class, rehearsal, and performance. Maintain journal documenting efforts and create a plan for ongoing improvements. Post-performance, accept notes from choreographer and make corrections as needed and apply to future performances. Document the rehearsal and performance process and evaluate methods and strategies using dance terminology and production. | HSp.DA.Pr.6.1 Demonstrate leadership qualities when preparing for performances. Model performance etiquette and performance practices during class, rehearsal, and performance. Enhance performance using a broad repertoire of strategies for dynamic projection. Develop a professional portfolio that documents the rehearsal and performance process with fluency in professional dance terminology and production terminology. | |

| K-12 Dance | | | | | | | | | |
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| Anchor Standard 6: K-12.Pr.6: Convey meaning through the presentation of artistic ideas and work (cont'd). | | | | | | | | | |
| Performing, Presenting, and Producing | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
| | | K.DA.Pr.6.2 Select a prop to use as part of a dance. | 1.DA.Pr.6.2 Explore the use of simple props to enhance dance performance. | 2.DA.Pr.6.2 Use limited production elements. | 3.DA.Pr.6.2 Explore simple production elements for a dance performed for an audience in a designated specific performance space. | 4.DA.Pr.6.2 Identify, explore, and experiment with a variety of production elements to heighten the artistic intent and audience experience. | 5.DA.Pr.6.2 Identify, explore, and select production elements that heighten and intensify the artistic intent of a dance and are adaptable for various performance spaces. | 6-8.DA.Pr.6.2 Compare and contrast a variety of possible production elements that would intensify and heighten the artistic intent of the work. Select choices and explain reasons for the decisions made using production terminology. Explore possibilities of producing dance in a variety of venues or for different audiences and, using production terminology, explain how the production elements would be handled in different situations. Collaborate to design and execute production elements that would intensify and heighten the artistic intent of a dance performed on a stage, in a different venue, or for different audiences. Explain reasons for choices using production terminology. | HSp.DA.Pr.6.2 Evaluate and plan possible designs for the production elements of a performance and select and execute the ideas that would intensify, fulfill, and heighten the artistic intent of the dance. Work collaboratively to produce a dance concert on a stage or in an alternative performance venue and plan the production elements that would be necessary to fulfill the artistic intent of the dance works. |

K-12 Dance

Anchor Standard 7: K-12.Re.7: Perceive and analyze artistic ideas and work.

| Responding | K-12 Dance | | | | | | | | |
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| | Anchor Standard 7: K-12.Re.7: Perceive and analyze artistic ideas and work. | | | | | | | | |
| | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
| K.DA.Re.7.1 Find a movement that repeats in a dance. | 1.DA.Re.7.1 Find a movement that repeats in a dance to make a pattern. | 2.DA.Re.7.1 Find movements in a dance that develop a pattern. | 3.DA.Re.7.1 Find a movement pattern that creates a movement phrase in a dance work. | 4.DA.Re.7.1 Find patterns of movement in dance works that create a style or theme. | 5.DA.Re.7.1 Find meaning or artistic intent from the patterns of movement in a dance work. | 6-8.DA.Re.7.1 Describe, demonstrate, and compare and contrast patterns of movement and their relationships to artistic intent. | HSp.DA.Re.7.1 Analyze recurring patterns of movement and their relationships to artistic intent. | HSa.DA.Re.7.1 Analyze dance works from a variety of dance genres and styles. Explain how recurring patterns of movement and their relationships create well-structured and meaningful choreography. | |
| K.DA.Re.7.2 Demonstrate or describe observed or performed dance movements. | 1.DA.Re.7.2 Demonstrate and describe observed or performed dance movements from a specific genre or culture. | 2.DA.Re.7.2 Demonstrate and describe movements in dances from different genres or cultures. | 3.DA.Re.7.2 Demonstrate and explain how one dance genre is different from another, or how one cultural movement practice is different from another. | 4.DA.Re.7.2 Demonstrate and explain how dance styles differ within a genre or within a cultural movement practice. | 5.DA.Re.7.2 Describe, using basic dance terminology, the qualities and characteristics of style used in a dance from one's own cultural movement practice. Compare them to the qualities and characteristics of a style found in a different dance genre, style, or cultural movement practice using basic dance terminology. | 6-8.DA.Re.7.2 Explain and compare how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent. Use genre-specific dance terminology. | HSp.DA.Re.7.2 Analyze the use of elements of dance in a variety of genres, styles, or cultural movement practices within its cultural context to communicate intent. Explain how their differences impact communication and intent within a cultural context. Use genre-specific dance terminology. | HSa.DA.Re.7.2 Explain how dance communicates aesthetic and cultural values in a variety of genres, styles, or cultural movement practices using genre-specific dance terminology. | |

K-12 Dance

Anchor Standard 8: K-12.Re.8: Interpret intent and meaning in artistic ideas and work.

| Responding | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
|------------|--|---|--|--|--|--|--|--|--|
| | <p>K.DA.Re.8.1 Observe movement and describe it using simple dance terminology.</p> | <p>1.DA.Re.8.1 Select, with teacher assistance, movements from a dance that suggest ideas and discuss how the movement captures the idea using simple dance terminology.</p> | <p>2.DA.Re.8.1 Use context cues from movement to identify meaning and intent in a dance using simple dance terminology.</p> | <p>3.DA.Re.8.1 Select specific context cues from movement. Explain how they relate to the main idea of the dance using basic dance terminology.</p> | <p>4.DA.Re.8.1 Relate movements, ideas, and context to decipher meaning in a dance using basic dance terminology.</p> | <p>5.DA.Re.8.1 Interpret meaning in a dance based on its movements. Explain how the movements communicate the main idea of the dance using basic dance terminology.</p> | <p>6-8.DA.Re.8.1 Select and compare different dances and explain how artistic expression is achieved through relationships among the elements of dance, use of body, dance technique and context. Cite elements of the artistic expression in the dance to support the interpretation using genre specific dance terminology.</p> | <p>HS.DA.Re.8.1 Select and compare different dances and discuss their intent and artistic expression. Explain how the relationships among the elements of dance, use of body, dance technique, and context enhance meaning and support intent using genre specific dance terminology.</p> | <p>HSa.DA.Re.8.1 Discuss, analyze, and interpret how the elements of dance, execution of dance movement principles, and context contribute to artistic expression across different genres, styles, or cultural movement practices using genre specific dance terminology.</p> |

K-12 Dance

Anchor Standard 9: K-12.Re.9: Apply criteria to evaluate artistic ideas and work.

| Responding | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
|------------|---|---|---|---|---|---|--|--|---|
| | <p>K.DA.Re.9.1 Find a movement that attracted attention in a dance. Demonstrate the movement and explain why it attracted attention.</p> | <p>1.DA.Re.9.1 Identify and demonstrate several movements in a dance that attracted attention. Describe the characteristics that make the movements interesting and discuss why the movements were chosen.</p> | <p>2.DA.Re.9.1 Observe or demonstrate dances from a genre or culture. Discuss movements and other aspects of the dances that make the dances work well and explain why they work using simple dance terminology.</p> | <p>3.DA.Re.9.1 Identify, compare, and contrast dance movements from different genres, styles, or cultures.</p> | <p>4.DA.Re.9.1 Using basic dance terminology, discuss and demonstrate the characteristics that make a dance artistic. Apply those characteristics to dances observed or performed in a specific genre, style, or cultural movement practice.</p> | <p>5.DA.Re.9.1 Using basic dance terminology, describe and define the characteristics of dance that make a dance artistic and meaningful. Relate characteristics to the elements of dance in genres, styles, or cultural movement practices.</p> | <p>6-8.DA.Re.9.1 Using genre specific dance terminology and artistic criteria, compare artistic intent, content, and context from a variety of dances to examine the characteristics of each and determine what makes an effective performance.</p> | <p>HSp.DA.Re.9.1 Using genre-specific dance terminology, compare and contrast two or more dances using evaluative criteria to critique artistic expression. Consider societal values and a range of perspectives.</p> | <p>HSa.DA.Re.9.1 Define personal artistic preferences to critique dance. Discuss perspectives with peers and justify views. Consider societal and personal values, and a range of artistic expression.</p> |

K-12 Dance

Anchor Standard 10: K-12.Cn.10: Synthesize related knowledge with personal experiences to make artistic work.

| Connecting | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
|------------|--|---|--|---|---|---|---|---|---|
| | <p>K.DA.Cn.10.1 Recognize and name an emotion that is experienced when watching, improvising, or performing dance and relate it to a personal experience.</p> | <p>1.DA.Cn.10.1 Find an experience expressed or portrayed in a dance that relates to a familiar experience. Identify the movements that communicate this experience.</p> | <p>2.DA.Cn.10.1 Describe, create, and/or perform a dance that expresses personal meaning and explain how certain movements express this personal meaning.</p> | <p>3.DA.Cn.10.1 Compare the relationships expressed in a dance to relationships with others. Explain how they are the same or different.</p> | <p>4.DA.Cn.10.1 Relate the main idea or content in a dance to other experiences. Explain how the main idea of a dance is similar to or different from one's own experiences, relationships, ideas or perspectives.</p> | <p>5.DA.Cn.10.1 Compare two dances with contrasting themes. Discuss feelings and ideas evoked by each. Describe how the themes and movements relate to points of view and experiences.</p> | <p>6-8.DA.Cn.10.1 Compare, contrast, and relate movement characteristics and connections between dance genres. Discuss the relevance of the connections to the development of one's personal perspectives.</p> | <p>HSp.DA.Cn.10.1 Analyze a dance to determine the ideas expressed by the choreographer. Explain how the perspective expressed by the choreographer may impact interpretation and provide evidence to support this analysis. Analyze a dance that is related to content learned in other subject areas and research its context. Synthesize information learned and share new ideas about this impact on personal perspective.</p> | <p>HSa.DA.Cn.10.1 Review original choreography developed over time with respect to its content and context and its relationship to personal perspectives. Reflect on and analyze the variables that contributed to changes in one's personal growth.</p> |

K-12 Dance

Anchor Standard 10: K-12.Cn.10: Synthesize related knowledge with personal experiences to make artistic work (cont'd).

| Connecting | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
|------------|--|--|--|--|---|---|---|--|---|
| | K.DA.Cn.10.2 | 1.DA.Cn.10.2 | 2.DA.Cn.10.2 | 3.DA.Cn.10.2 | 4.DA.Cn.10.2 | 5.DA.Cn.10.2 | 6-8.DA.Cn.10.2 | HSp.DA.Cn.10.2 | HSa.DA.Cn.10.2 |
| | Describe and express through movement something of interest about a piece of visual art. Discuss questions concerning the artwork. | Observe illustrations from a story. Discuss observations and identify ideas for dance movement and demonstrate the big ideas of the story. | Respond to a dance work using an inquiry-based set of questions (such as see, think, wonder) and create movement using ideas from these responses and explain how certain movements express a specific idea. | Research a question about a key aspect of a dance that communicates a perspective about an issue or event. Explore the key aspect through movement. Share movements and describe how the movements help to remember or discover new qualities in these key aspects. Communicate the new learning in oral, written, or movement form. | Develop and research a question relating to a topic of study in school using multiple references. Select key aspects about a relevant topic and choreograph movements that communicate the information. Discuss what was learned from creating the dance and describe how the topic might be communicated using another form of expression. | Choose a topic, concept, or content from another discipline of study and research how other art forms have expressed the topic. Create and explain a dance study that expresses the idea. | Investigate two contrasting topics, such as historical development of a dance genre or an issue of great interest, using a variety of research methods. Create a dance study exploring the contrasting ideas. Document the process of research and application. | Collaboratively identify and research a dance related question or problem. Analyze and apply information gathered by creating a group dance that answers the question posed. Discuss how the dance communicates new perspectives or realizations. Compare orally or in writing the process used in choreography to that of other creative, academic, or scientific procedures. | Investigate various dance related careers through a variety of research methods and techniques. Select those careers of most interest. Develop and implement a capstone project that reflects a possible career choice. |

K-12 Dance

Anchor Standard 11: K-12.Cn.11: Relate artistic ideas and work with societal, historical, cultural, and personal context to deepen understanding.

| Connecting | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
|------------|---|---|--|--|---|---|---|--|--|
| | <p>K.DA.Cn.11.1 Describe or demonstrate the movements in a dance that was watched or performed. Discuss the historical context, representation, and/or meaning of the dance.</p> | <p>1.DA.Cn.11.1 Watch and/or perform a dance from a different culture. Discuss the historical context, representation, and/or meaning of the dance and demonstrate the types of movement danced.</p> | <p>2.DA.Cn.11.1 Observe a dance and relate the movement to the people or environment in which the dance was created and performed by discussing the historical context, representation, and/or meaning of the dance</p> | <p>3.DA.Cn.11.1 Find a relationship between movements in a dance from a culture, society, or community and the culture from which the dance is derived. Explain what the movements communicate about the key aspects of the culture, society, or community.</p> | <p>4.DA.Cn.11.1 Describe movements in a specific genre or style and explain how the movements relate to the culture, society, historical period, or community from which the dance originated.</p> | <p>5.DA.Cn.11.1 Describe how the movement characteristics and qualities of a dance in a specific genre or style communicate the ideas and perspectives of the culture, historical period, or community from which the genre or style originated.</p> | <p>6-8.DA.Cn.11.1 Analyze and discuss, how dances from a variety of cultures, societies, historical periods, or communities reveal the ideas and perspectives of the people.</p> | <p>HSp.DA.Cn.11.1 Analyze dances from several genres or styles, historical time periods, and/or world dance forms. Discuss how dance movement characteristics, techniques, and artistic criteria relate to the ideas and perspectives of the peoples from which the dances originate.</p> | <p>HSa.DA.Cn.11.1 Analyze dances from several genres or styles, historical time periods, and/or world dance forms. Discuss how dance movement characteristics, techniques, and artistic criteria relate to the ideas and perspectives of the peoples from which the dances originate. Explain how the analysis has expanded one's dance literacy and interests in further dance study and/or career exploration in dance.</p> |

Dance Glossary

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| Accent | Emphasis or stress on a movement or part of a movement. |
| Aesthetic | A set of principles concerned with the nature and appreciation of beauty. |
| Air Patterns/Sequences | Sequences of movement or a step done off the ground individually or with a partner(s). |
| Alternative Performance Venue | A performance site other than a standard Western style theater. |
| Anatomical Principles | The way the human body's skeletal, muscular, and vascular systems work separately and in coordination. |
| Asymmetry | An arrangement without balanced proportions, the opposite of symmetry. |
| Artistic Criteria or Element | Aspects of craft and skill used to fulfill artistic intent. |
| Artistic Expression | The manifestations of artistic intent through dance, drama music, poetry, fiction, painting, sculpture, or other artistic media. In dance, this involves the dance and the dancers within a context. |
| Artistic Intention | The purpose, main idea, and expressive or communicative goals(s) of a dance composition study, work, or performance. |
| Artistic Statement | An artist's verbal or written introduction of their work from their own perspective to convey the deeper meaning or purpose. |
| Basic Dance Terminology (Tier 2/grades 3-5) | Vocabulary used to describe dance movement techniques, structures, works, and experiences that are widely shared in the field of dance. |

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| Beat | A steady, recurring pulse. |
| Body | One of the four dance elements, relating to a combination of body awareness and body mechanics. |
| Body Alignment | The ability to stand with proper alignment of the skeletal and muscular system of the body, facilitating its most efficient use of energy. |
| Body-Mind Principles | Concepts explored and/or employed to support body-mind connections (for example, breath, awareness of the environment, grounding, movement initiation, use of imagery, intention, inner-outer, stability-mobility). |
| Body Parts | Early grades focus on head, back, arms, legs, hands, and feet. As the dancer progresses more emphasis is placed on the joints: wrists, elbows, shoulders, ankles, knees, hip sockets, spine, jaw, fingers, and toes. Students can also move from the perspective of specific muscles, bones, organs, circulatory system, and so on. |
| Body Patterning | Neuromuscular patterns (for example, core-distal, head-tail, homologous [upper- lower], homo-lateral [same-side], cross-lateral [crossing the body midline]). |
| Body-Use | The ways in which movement patterns and body parts are used in movement and dance practice; descriptive method of identifying patterns. |
| Bound Movement | An effort element from Laban Movement Analysis in which energy flow is constricted. |
| Capstone Project | A culminating performance-based assessment that determines what 12th graders should know and be able to do in various educational disciplines; usually based on research and the development of a major product or project that is an extension of the research. |
| Choreographic Devices | Manipulation of dance movement, sequences or phrases (repetition, inversion, accumulation, cannon, retrograde, call and response). Choreographic devices are the tools a choreographer |

selects and uses to communicate ideas, including abstraction, sequence, repetition, transition, contrast, variation and canon. For example, AB, ABA, theme, storyline, and development.

Choreography

The art of composing dances.

Contrast

One of the choreographic principles used to compare or oppose two movements to show their differences. This can be accomplished using components of the four dance elements.

Cultural Movement Practice

Physical movements of a dance that are associated with a particular country, community, or people.

Dance Elements

The four main ideas of body, space, force, and time that are utilized when looking at, creating, and performing dance. The elements all have components that help to define each one individually, but dance cannot exist without all of them in play.

Dance Literacy

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

Dance Movement Principle

Fundamentals related to the craft and skill with which dance movement is performed (for example, the use of dynamic alignment, breath support, core support, rotation, initiation and sequencing, and weight shift).

Dance Phrase

A brief sequence of related movements that have a sense of continuity and artistic or rhythmic completion.

Dance Structures

The organization of choreography and movement to fulfill the artistic intent of a dance or dance study; often referred to as choreographic form.

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| Dance Study | A short dance that consists of several dance phrases based on an artistic idea. |
| Dance Style/Genre | Within the broad categorization of genre, it is possible to draw further distinctions between constituent groups and identify them as particular styles. For example, ballet (genre) may be identified as romantic, classical, or modern in style. More specific styles may relate to the country or origin or the company or community by whom the dance is performed. Choreographers also have their own distinctive styles which may change and develop over time. |
| Dance Techniques | The tools and skills needed to produce a particular style of movement. |
| Dance Terminology | Vocabulary used to describe dance and dance experiences. |
| Dance Work | A complete dance that has a beginning, middle (development), and end. |
| Direction/Directionality | One of the spatial components: the line or course in which something is moving. A moving body can travel forward, backward, sideward or on a diagonal. |
| Duration/Durational | One of the time components, defined as the time in which a sound or movement exists or lasts. |
| Approach | |
| Dynamics | The qualities or characteristics of movement which lend expression and style; also called efforts, or energy" (for example, lyrical, sustained, quick, light, or strong). |
| Elements of Dance | The key components of movement; movement of the body using space, time, and energy; often referred to as the elements of movement. |
| Embody | To physicalize a movement, concept, or idea through the body. |
| Energy | The dynamic quality, force, attach, weight, and flow of movement. |
| Evaluative Criteria | The definition of values and characteristics with which dance can be assessed; factors to be considered to attain an aesthetically satisfying dance composition or performance. |

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| Explore | Investigate multiple movement possibilities to learn more about an idea. |
| Focus | Conscious attention toward a certain point; with eyes, body parts, or the direction in which the dancer faces. Focus is not just confined to the eyes. It also involves the use of the whole-body focus to communicate the intention of the dance. |
| Formations | Spatial arrangements or the geometrical design of dancers in space. |
| Free Flowing Movement | An effort element from Laban Movement Analysis in which energy is continuous. |
| Functional Alignment | The organization of the skeleton and musculature in a relationship to gravity that supports safe and efficient movement while dancing. |
| General Space | Spatial orientation that is not focused towards one area of a studio or stage. |
| Genre | A category of dance characterized by similarities in form, style, purpose, or subject matter (for example, ballet, hip hop, modern, ballroom, cultural practices). |
| Genre-Specific Dance | Dance, funk, hip-hop, jazz, modern, tap, and others |
| Terminology | |
| Healthful Safe Practices | Practices that provide individuals with a socially, emotionally, and physically safe environment. |
| Historical Periods | The historical period focuses on when the dance was made. The relevant developments in that era may influence the dance. |
| Improvised Movement (also Improvised or Improvisational) | Movement that is created spontaneously, occurring within free or highly structured environments, but always with an element of chance. It provides the dancer with the opportunity to bring elements together quickly and requires focus and concentration. Improvisation is instant and simultaneous choreography and performance. |

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| Inquiry based set of questions | Uses student inquiries, questions, interests, and curiosities to drive learning. |
| Intentionality | The purpose behind the composition or performance of movement. |
| Kinesthetic Awareness | Pertaining to sensations and understanding of bodily movement or the ability of the body's sensory organs in the muscles, tendons, and joints to respond to stimuli while dancing or viewing dance. |
| Levels | One of the choreographic structures that indicates the dancer's position in relation to the floor. The low level is below the knee, the middle level is from the knee to the top of the head, and the high level is above the head. These are not precise locations but are general orientations for the use of levels. |
| Locomotor Movement | Movement that travels from one location to another or in a pathway through space, usually identified by weight transference. Basic locomotor movements are walk, run, leap, hop, jump, skip, slide, march, and gallop. |
| Media Technology | Equipment used to help create, present, explain, document, view, interpret, analyze, or learn about dance works, including dance props, electronic media, and production technologies. |
| Movement Characteristics | The qualities, elements, or dynamics that describe or define a movement. |
| Movement Phrase | A brief sequence of related movements that have a sense of continuity and artistic or rhythmic completion. |
| Movement Problem | A structured movement task for students to solve or a specific focus that requires one find a solution and complete a task; gives direction and exploration in composition. |

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| Movement Qualities | The identifying attributes created by the release, follow-through, and termination of energy, which are key to making movement become dance. Typical terms denoting qualities of movement include sustained, swing, percussive, collapse, and vibratory. Other terms denote combinations of effort such as float, dab, punch, and glide. |
| Movement Vocabulary | Codified or personal movement characteristics that define a movement style. |
| Negative Space | The area (space) around and between the dancer(s) or dance images(s) in a dance. |
| Non-locomotor/axial Movement | Any movement that does not travel (non-locomotor) but uses the available space in any direction. This also is movement organized around the axis of the body (axial movement). Examples are bending, twisting, stretching, spinning, reaching, pulling, opening, closing, and swinging. |
| Pathway | One of the spatial components where a path is created as movement proceeds through space. A pathway can be constructed of straight, curved, or zigzag lines. |
| Pattern | A set phrase of music or movement that can then be repeated. |
| Performance Etiquette | Performance values and expected behaviors when rehearsing or performing. |
| Performance Practices | Commonly accepted behaviors and practices when rehearsing and performing on stage. |
| Personal Space | The area of space directly surrounding one's body extending as far as a person can reach; also called the "space bubble" or kinesphere that one occupies. It includes all levels, planes, and directions, both near and far from the body's center. |
| Production Elements | Aspects of performance that produce theatrical effects. |
| Production Terminology | Words commonly used to refer to the stage, performance setting, or theatrical aspects of dance presentation. |

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| Prop | An object or item used in a dance to complement or extend the choreography. It could be important to the dance or merely a means to create an effect. |
| Rehearsal Strategies | Rehearsal strategies are learning techniques that help students revisit content as much as possible. |
| Rhythm | One of the time components: a time structure of regularly repeated beats for movement patterns or the patterning or structuring of time through movement or sound. |
| See. Think. Wonder | An inquiry-based Visual Thinking Strategy (VTS) used for critical analysis from Harvard Project Zero, in which children respond to simple questions (What do you see? What do you think? What do you wonder?) which enable a child to begin make meaning from an observed (dance) work of art. |
| Shape | One of the spatial components: the spatial contour that the body makes such as curved, angular, twisted, straight, bent, symmetrical, or asymmetrical. |
| Simple Dance Terminology (Tier 1/PreK-2): | Basic pedestrian language. |
| Sound Environment | Sound accompaniment for dancing other than music. |
| Space | Components of dance involving direction, pathways, facings, levels, shapes, and design; the location where a dance takes place; the element of dance referring to the cubic area of a room, on a stage, or in other environments or one of the four dance elements: the unlimited area which the body occupies and designs as well as the area in which all movement takes place. See Spatial Components. |
| Spatial Awareness | The ability of the body's sensory organs to respond to and utilize space while dancing. |
| Spatial Design | Pre-determined use of directions, levels, pathways, formations, and body shapes. |

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| Spatial Relationships | Spatial relationships between dancers or between dancers and objects are the basis for design concepts such as besides, in front of, over, though, around, near, or far. |
| Stimuli | A thing or event that inspires action, feeling, or thought. |
| Style | Dance that has specific movement characteristics, qualities, or principles that give it distinctive identity. Also, a distinctive manner of moving. It is the characteristic way that dance is created or performed that identifies the dance of a particular performer, choreographer, culture, or period. |
| Symmetry | An arrangement where balanced proportions corresponding in size, shape, and position of parts are on opposite sides of a dividing line or center. |
| Syncopation | One of the time components: a temporary displacement of the regular metrical accent in movement and music. |
| Technical Dance Skills | The degree of physical proficiency a dancer achieves within a dance style or technique. |
| Tempi | Different paces or speeds of music, or underlying beats or pulses, used in a dance work or composition (singular: tempo). |
| Tempo | The pace or speed of a pulse or beat underlying music or movement (plural: tempi or tempos). |
| Theme | A dance idea that is stated choreographically. |
| Transitions | One of the choreographic principles. Transitions are used to make connections between dance movements and extended sequences. They maintain flow and continuity in the dance while allowing each movement or sequence to have its own prominence. |
| Variety | One of the choreographic principles. The result is an interesting mixture of content and compositional ideas within a dance composed of similar, dissimilar, or highly contrasting ideas. |

Individual Fine Arts Subject Area - Music

Music: An Operational Definition

South Dakota defines music education as an academic discipline that explores music through developmental experiences involving singing, playing instruments, listening, moving, creating, expressing and music reading. The standards outlined in this document provide a foundation to prepare students for lifelong engagement in music.

Overview: South Dakota K-12 Music Education Standards

For this update, Music education stakeholders from across South Dakota reviewed and revised South Dakota's Music Standards. These standards have been written using multiple resources.

In this update the K-8 Music Standards are now combined into three strands of student outcomes for K-2, 3-5, and 6-8 to allow for a broad application by individual school districts. These combined strands are intended to accommodate the instructional goals of the wide range of music programs across the state. For similar purposes, the high school music standards are divided into three levels of "novice," "intermediate," and "accomplished." The "novice" level is intended for class offerings for students with little to no relevant prior musical instruction or that are delivered to a mixed student population of both middle level (6-8) and high school (9-12) students. An "intermediate" level is intended for class offerings of students with prior music instruction. The "accomplished" level is intended for classes composed exclusively of 9-12 students with significant prior instruction in music.

While the standards identify what knowledge and skills students should know and be able to do, they leave precisely how this is to be accomplished to teachers and other local specialists who formulate, deliver, and evaluate curriculum. The South Dakota Music Standards are designed to provide a framework for curriculum, instruction, and assessment practices to develop musically engaged individuals who have the knowledge, skills, and confidence to pursue a lifetime of music participation, enjoyment, and appreciation.

Organization of the Music Standards Document

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|----------|-----------|--------------------|-----------------|----------|
| K | MU | Cr | 1 | 1 |
| Grade | Subject | Artistic Processes | Anchor Standard | Outcome |

Example: 3-5.MU.Re.7.1 This label reflects 3-5 (Grades 3-5), MU (Music), Re (Artistic Process: Responding), 7 (Anchor Standard 7), 1 (Outcome 1)

Example: HSa.MU.Cr.3.2 This label reflects HSa (High School accomplished); MU (Music), Cr (Artistic Process: Creating), 3 (Anchor Standard 3), 2 (Outcome 2)

| K-12 Music | | | | | | | |
|--|--|---|---|--|---|--|--|
| Anchor Standard 1: K-12.Cr.1: Generate and develop artistic ideas and work. | | | | | | | |
| Creating | Kindergarten-Grade 2 | Grades 3–5 | Grades 6–8 | High School Novice | High School Intermediate | High School Accomplished | |
| | K-2.MU.Cr.1.1 Explore and experience musical ideas through simple rhythmic and melodic patterns. | 3-5.MU.Cr.1.1 Explore and experience musical ideas through rhythmic, melodic, and harmonic phrases. | 6-8.MU.Cr.1.1 Create musical ideas for simple rhythmic and melodic phrases. | HSn.MU.Cr.1.1 Create musical ideas based on characteristics of other music or texts. | HSi.MU.Cr.1.1 Create musical ideas for specific purposes. | HSa.MU.Cr.1.1 Create musical ideas for specific purposes and contexts. | |
| | K-2.MU.Cr.1.2 Improvise sounds and movement to accompany artistic play and music by use of voice, instruments, and a variety of sound sources. | 3-5.MU.Cr.1.2 Improvise rhythms and melodies with voice, instruments, and a variety of sound sources to add interest to a song. | | | | | |

| K-12 Music | | | | | | | |
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| Anchor Standard 2: K-12.Cr.2: Organize and revise artistic ideas and work. | | | | | | | |
| Creating | Kindergarten-Grade 2 | Grades 3–5 | Grades 6–8 | High School Novice | High School Intermediate | High School Accomplished | |
| | K-2.MU.Cr.2.1 Explore the creation of short pieces using musical notations. | 3-5.MU.Cr.2.1 Create short pieces using musical notations to document personally-developed musical ideas. | 6-8.MU.Cr.2.1 Select, revise, and preserve previously created musical ideas. | HSn.MU.Cr.2.1 Select, revise, and preserve previously created musical ideas based on characteristics of other music or texts. | HSi.MU.Cr.2.1 Select, revise, and preserve previously created musical ideas for specific purposes. | HSa.MU.Cr.2.1 Select, organize, revise, and preserve previously created musical ideas into a complete work for specific purposes and contexts. | |
| | K-2.MU.Cr.2.2 Document musical ideas through verbal, written, aural, or technological means. | 3-5.MU.Cr.2.2 Document musical ideas using musical notations through verbal, written, aural, or technological means. | | | | | |

| K-12 Music | | | | | | |
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| Anchor Standard 3: K-12.Cr.3: Refine and complete artistic ideas and work. | | | | | | |
| Creating | Kindergarten-Grade 2 | Grades 3–5 | Grades 6-8 | High School Novice | High School Intermediate | High School Accomplished |
| | K-2.MU.Cr.3.1 Interpret and apply personal, peer, and teacher feedback to refine personally-developed musical ideas. | 3-5.MU.Cr.3.1 Evaluate, refine, and document revisions to personally-developed music, through collaboration and teacher feedback, explaining rationale for any changes. | 6-8.MU.Cr.3.1 Evaluate and refine musical ideas based on knowledge, skill, and teacher-provided criteria. | HSn.MU.Cr.3.1 Evaluate and refine draft musical ideas based on teacher-provided or collaboratively-developed criteria. | HSi.MU.Cr.3.1 Evaluate and refine musical ideas based on teacher-provided or collaboratively-developed criteria, including the extent to which specific purposes were addressed. | HSa.MU.Cr.3.1 Evaluate and refine musical ideas based on personally- or collaboratively-developed criteria including the extent to which specific purposes and contexts were addressed. |
| | K-2.MU.Cr.3.2 Share a final version of personally-developed musical ideas to peers or informal audience. | 3-5.MU.Cr.3.2 Share a final version of personally-developed to peers that demonstrates appropriate expertise. | 6-8.MU.Cr.3.2 Share personally-developed musical ideas, individually or as an ensemble. | HSn.MU.Cr.3.2 Share personally-developed musical ideas that demonstrate understanding of creating music based upon characteristics of other music or texts. | HSi.MU.Cr.3.2 Share personally-developed musical ideas that demonstrate understanding of creating music for specific purposes. | HSa.MU.Cr.3.2 Share personally-developed musical ideas that demonstrate understanding of creating music for specific purposes and contexts. |

| Performing, Presenting, and Producing | K-12 Music | | | | | |
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| | Anchor Standard 4: K-12.Pr.4: Select, analyze, and interpret artistic ideas and work for presentation. | | | | | |
| | Kindergarten-Grade 2 | Grades 3–5 | Grades 6-8 | High School Novice | High School Intermediate | High School Accomplished |
| | K-2.MU.Pr.4.1 Demonstrate and explain personal interest in varied musical selections. | 3-5.MU.Pr.4.1 Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, and context. | 6-8.MU.Pr.4.1 Demonstrate and explain how the selection of repertoire is influenced by personal interest, knowledge, and context, as well as their personal and others’ musicianship skills. | HSn.MU.Pr.4.1 Select diverse repertoire based upon interest, performers’ musicianship skills, and setting of performance. | HSi.MU.Pr.4.1 Explain the criteria used to select diverse repertoire, performers’ musicianship skills, and setting and purpose of performance. | HSa.MU.Pr.4.1 Develop and apply criteria to select diverse repertoire, performers’ musicianship skills, and setting and purpose of performance. |
| K-2.MU.Pr.4.2 Explore and identify the meaning of a chosen work through its text by singing or playing an instrument. | 3-5.MU.Pr.4.2 Demonstrate by reading, singing, or playing an instrument the musical elements of a selected work. | 6-8.MU.Pr.4.2 Compare, and explain the structure of contrasting repertoire. | HSn.MU.Pr.4.2 Analyze how musical elements inform musical work. | HSi.MU.Pr.4.2 Analyze how musical elements, performance practices, and purpose inform musical work. | HSa.MU.Pr.4.2 Analyze how musical elements, performance practices, purpose, and context inform musical work. | |
| K-2.MU.Pr.4.3 Explore music through both reading and aural approaches. | 3-5.MU.Pr.4.3 Investigate musical performance using aural traditions and musical notations. | 6-8.MU.Pr.4.3 Read and identify standard symbols for musical elements. | HSn.MU.Pr.4.3 Identify expressive qualities in diverse repertoire that relate to expressive intent. | HSi.MU.Pr.4.3 Identify, interpret, and demonstrate expressive qualities in diverse repertoire that relate to expressive intent. | HSa.MU.Pr.4.3 Analyze, interpret, and demonstrate context and expressive intent in diverse repertoire. | |

| Performing, Presenting, and Producing | K-12 Music | | | | | |
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| | Anchor Standard 5: K-12.Pr.5: Develop and refine artistic ideas and work for presentation. | | | | | |
| | Kindergarten-Grade 2 | Grades 3–5 | Grades 6-8 | High School Novice | High School Intermediate | High School Accomplished |
| K-2.MU.Pr.5.1 Applying teacher feedback, rehearse to refine technical accuracy and expressive qualities in varied ensembles in a classroom setting. | 3-5.MU.Pr.5.1 Rehearse, identify, and apply strategies to address interpretive, performance, and technical accuracy of music in varied ensembles. | 6-8.MU.Pr.5.1 Identify and apply teacher, collaborative, or personally-developed criteria to rehearse, refine, and determine when the music is ready to perform in varied ensembles. | HSn.MU.Pr.5.1 Apply teacher-provided criteria for self-reflection and peer feedback to refine and evaluate individual and ensemble musical work of diverse repertoire. | HSi.MU.Pr.5.1 Apply collaboratively-developed criteria for self-reflection and peer feedback to refine and evaluate individual and ensemble musical work of diverse repertoire. | Hsa.MU.Pr.5.1 Apply personally and collaboratively developed criteria in response to self-reflection and peer feedback to refine and evaluate individual and ensemble musical work of diverse repertoire. | |

| Performing, Presenting, and Producing | K-12 Music | | | | | |
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| | Anchor Standard 6: K-12.Pr.6: Convey meaning through the presentation of artistic ideas and work. | | | | | |
| | Kindergarten-Grade 2 | Grades 3–5 | Grades 6-8 | High School Novice | High School Intermediate | High School Accomplished |
| | K-2.MU.Pr.6.1 Discover how to express and convey meaning in a piece of music. | 3-5.MU.Pr.6.1 Demonstrate expressive qualities in performance to convey meaning and intent. | 6-8.MU.Pr.6.1 Perform repertoire with technical accuracy, and expressive qualities, intent to convey meaning and intent. | HSn.MU.Pr.6.1 Present musical work with appropriate technical accuracy and expressive qualities through individual and ensemble performances of a diverse repertoire. | HSi.MU.Pr.6.1 Present musical work with refined technical accuracy and expressive qualities through individual and ensemble performances of a diverse repertoire. | HSa.MU.Pr.6.1 Present musical work with mature technical accuracy and apply expressive intent through individual and ensemble performances of a diverse repertoire. |
| K-2.MU.Pr.6.2 Identify the persons serving in the roles of performer and audience. | 3-5.MU.Pr.6.2 Identify the importance of the performer and the audience. | 6-8.MU.Pr.6.2 Identify intent as a means for connecting with an audience through musical work. | HSn.MU.Pr.6.2 Demonstrate an understanding of intent as a means for connecting with an audience through musical work. | HSi.MU.Pr.6.2 Demonstrate an awareness of the context of music through musical work. | HSa.MU.Pr.6.2 Demonstrate an ability to connect with audience members while engaging with them during musical work. | |

| K-12 Music | | | | | | |
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| Anchor Standard 7: K-12.Re.7: Perceive and analyze artistic ideas and work. | | | | | | |
| Responding | Kindergarten-Grade 2 | Grades 3–5 | Grades 6-8 | High School Novice | High School Intermediate | High School Accomplished |
| | K-2.MU.Re.7.1 Discover how interests and experiences influence musical selection for specific purposes. | 3-5.MU.Re.7.1 Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or context. | 6-8.MU.Re.7.1 Select personal music choices based on interests and experiences. | HSn.MU.Re.7.1 Explain reasons for selecting music, citing musical elements, performance practices, and connections to interest, purpose, and context. | HSi.MU.Re.7.1 Apply collaboratively-created criteria to select music for a variety of purposes, justifying choices by citing musical elements, performance practices, purpose, and context. | HSa.MU.Re.7.1 Use collaborative research and personally-developed criteria to justify choices made when selecting music, citing musical elements, performance practices, and individual and ensemble purpose and context. |
| | K-2.MU.Re.7.2 Recognize and respond to foundational musical elements. | 3-5.MU.Re.7.2 Recognize and define grade-appropriate foundational musical elements. | 6-8.MU.Re.7.2 Describe how musical elements and expressive qualities, genre, or culture relate to structures of pieces. | HSn.MU.Re.7.2 Identify musical elements and performance practices that inform a response to selected music. | HSi.MU.Re.7.2 Identify and explain how context, musical elements and performance practices inform a response to selected music. | HSa.MU.Re.7.2 Explain and demonstrate how context, musical elements, performance practices, and personal decisions inform a response to selected music. |

| K-12 Music | | | | | | |
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| Anchor Standard 8: K-12.Re.8: Interpret intent and meaning in artistic ideas and work. | | | | | | |
| Responding | Kindergarten-Grade 2 | Grades 3–5 | Grades 6-8 | High School Novice | High School Intermediate | High School Accomplished |
| | K-2.MU.Re.8.1 Identify and demonstrate expressive qualities and how they support expressive intent through verbal, kinesthetic, written, or artistic means. | 3-5.MU.Re.8.1 Demonstrate and describe through verbal, kinesthetic, written, or artistic means how expressive qualities are used in performances to reflect expressive intent. | 6-8.MU.Re.8.1 Describe how expressive qualities relate to structures of pieces. | HSn.MU.Re.8.1 Identify musical elements and performance practices creators and performers use for expressive intent. | HSi.MU.Re.8.1 Identify and explain how musical elements and performance practices are used for expressive intent by creators and performers. | HSa.MU.Re.8.1 Justify personal-interpretations of creators’ and performers’ expressive intent by comparing and synthesizing varied researched sources. |

| K-12 Music | | | | | | |
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| Anchor Standard 9: K-12.Re.9: Apply criteria to evaluate artistic ideas and work. | | | | | | |
| Responding | Kindergarten-Grade 2 | Grades 3–5 | Grades 6-8 | High School Novice | High School Intermediate | High School Accomplished |
| | K-2.MU.Re.9.1 Use music terminology in the evaluation of musical work. | 3-5.MU.Re.9.1 Use music terminology in the analysis and evaluation of musical work. | 6-8.MU.Re.9.1 With guidance, apply teacher-provided or personally-developed criteria to evaluate musical work. | HSn.MU.Re.9.1 Using teacher-provided criteria, evaluate musical work. | HSi.MU.Re.9.1 Using personally and collaboratively-developed criteria, evaluate musical work. | HSa.MU.Re.9.1 Justify, using personally and collaboratively developed criteria, the evaluation of musical work. |

| K-12 Music | | | | | | |
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| Anchor Standard 10: K-12.Cn.10: Synthesize related knowledge with personal experiences to make artistic work. | | | | | | |
| Connecting | Kindergarten-Grade 2 | Grades 3–5 | Grades 6-8 | High School Novice | High School Intermediate | High School Accomplished |
| | K-2.MU.Cn.10.1 Express how music relates to self and others. | 3-5.MU.Cn.10.1 Explain how music relates to self and others. | 6-8.MU.Cn.10.1 Demonstrate how interests, knowledge, and skills can relate to personal choices and intent when creating, performing, and responding to music. | HSn.MU.Cn.10.1 Identify and perceive how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. | HSi.MU.Cn.10.1 Analyze and characterize how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. | HSa.MU.Cn.10.1 Evaluate and justify how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. |

| K-12 Music | | | | | | | |
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| Anchor Standard 11: K-12.Cn.11: Relate artistic ideas and work with societal, historical, cultural, and personal context to deepen understanding. | | | | | | | |
| Connecting | Kindergarten-Grade 2 | Grades 3–5 | Grades 6-8 | High School Novice | High School Intermediate | High School Accomplished | |
| | K-2.MU.Cn.11.1 Explore the historical and cultural contexts of music as it relates to other disciplines and arts. | 3-5.MU.Cn.11.1 Compare the historical and cultural contexts of music with other disciplines. | 6-8.MU.Cn.11.1 Analyze relationships between music, other arts, other disciplines, historical and cultural contexts, and daily life. | HSn.MU.Cn.11.1 Identify and perceive relationships between music and the other arts, other disciplines, different contexts, and daily life. | HSi.MU.Cn.11.1 Analyze and characterize relationships between music and the other arts, other disciplines, different contexts, and daily life. | HSa.MU.Cn.11.1 Evaluate and justify relationships between music and the other arts, other disciplines, different contexts, and daily life. | |
| | K-2.MU.Cn.11.2 Share various roles of performance participants in various settings. | 3-5.MU.Cn.11.2 Describe roles of performance participants in various settings. | 6-8.MU.Cn.11.2 Identify and demonstrate different roles of performance participants in various settings. | HSn.MU.Cn.11.2 Identify and demonstrate different roles of performance participants in various settings. | HSi.MU.Cn.11.2 Analyze and demonstrate different roles of performance participants in various settings. | HSa.MU.Cn.11.2 Evaluate and demonstrate different roles of performance participants in various settings. | |

Music Glossary

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| Appropriate Expertise | Ability that is aligned to student training and ability level. |
| Artistic Play | Using music or art resources to encourage creative unguided exploration in children. |
| Artistic Ideas | Any musical thought (e.g., a rhythm, a melody, a contour, a silence, a form). |
| Aural Traditions | Music that is shared generationally principally through singing and listening. |
| Collaboratively-developed | Created by a group or groups of students with or without teacher input. |
| Context(s) | Factors and environments situating musical work socially, historically, culturally, and/or personally that may influence meaning and understanding. |
| Criteria | Guidelines used to evaluate musical work. |
| Cultural Context | Values, beliefs, and traditions of a group of people that influence musical meaning and inform culturally authentic musical practices. |
| Demonstrate | Show musical understanding through observable behavior like moving, chanting, singing, playing instruments, and writing. |
| Ensemble | A group of musicians who perform together. |
| Expressive Intent | The emotions, thoughts, and ideas that a performer or creator seeks to convey by manipulating the elements of music. |
| Expressive Qualities | Expressive qualities: Musical elements and performance practices used to convey emotion, thought, and ideas through musical work. |

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| Genre | A category of music characterized by distinctive style, form, or content. |
| Historical Context | Conditions of the time and place in which music was created or performed that provide meaning and influence the musical experience. |
| Improvise | Create and perform spontaneously. |
| Intent | Ideas and/or emotions planned and conveyed by the creator and performer. |
| Interpret | Determine and demonstrate expressive intent when responding and performing. |
| Musical Elements | Characteristics of sound (e.g., pitch, rhythm, harmony, dynamics, timbre, texture, form, style, and articulation) that are manipulated to create music. |
| Musical Ideas | Any and all creations expressed in music, which can range in length from the smallest meaningful level (motive or short pattern) through a phrase, a section, or an entire piece. |
| Musical Work | Both the activity and process of creating, performing, and responding to music and the musical products themselves. |
| Musical Notations | Any means of writing down music, whether it is a standardized system (e.g., Western notation, various solmization and tablature systems), an iconic, or invented one. |
| Music Terminology | Words used in describing music. |
| Patterns, melodic | Grouping, generally brief, of tones or pitches. |
| Patterns, rhythmic | Grouping, generally brief, of long and short sounds and silences. |
| Perform | Process of realizing artistic ideas and work through interpretation and presentation. |
| Performance Participant | Both performers/creators and their audiences/consumers. |
| Performance Practice | The cultural and historical conventions and knowledge that inform the creation and performance of musical work. |

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| Personal Context | Unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interest, and preferences. |
| Personally-developed | Created by an individual student. |
| Phrases; rhythmic, melodic, or harmonic | Musical segment with a clear beginning and ending, comparable to a simple sentence or clause in written text. |
| Preserve | To make musical work more permanent through written, audio, and/or visual media. |
| Purpose | Reasons for which music is created such as ceremonial, recreational, social, commercial, or generalized artistic expression. |
| Rehearse | The process of refining musical work, in the context of an ensemble, towards performance goals. |
| Repertoire | Body or set of musical works |
| Response | A cognitive, affective, or psychomotor reaction. |
| Societal Context | Societal factors surrounding something or someone's creation or intended audience that reflects and influences how people use and interpret the musical experience. |
| Sound Sources | Any device, activity, or item that emits or makes sound such as voice, speaker, instrument. |
| Teacher-provided | Created by the teacher or other music specialist. |
| Technical Accuracy | Ability to perform musical work with fidelity. |

Individual Fine Arts Subject Area - Theater Arts

Theater Arts: An Operational Definition

South Dakota defines theater arts as experiences encompassing both the drama process and theater products to cultivate the whole person while developing reasoning, imagination, intuition, creativity, communication, and expression through active participation. A comprehensive theater education provides students with the opportunity to develop ideas and skills through a creative process and the ability to understand their own responses and the responses of others through many kinds of theater experiences. By participating in holistic engagement, envisioned worlds, unscripted activities, real and imagined issues, traditional conventions, history, sociology, culture, scripted plays, acting, public performance, technical theater, and dramatic/theatrical work students develop a strong and clear idea of the theater process, which takes a dramatic/theatrical work from inception to fruition.

The theater process teaches the importance of follow-through and responsibility. In addition, a theater arts education teaches the value of proper planning, the presentation of ideas, persuasion, entertainment, design and enrichment. Students learn the importance of collaboration, self-discipline, and perseverance in situations where there is no clear or approved answer to problems. These attributes are transferable to the rest of students' lives. By building multiple kinds of literacy and offering unique perspectives on other disciplines, cultures, and societies, through creative solutions, a theater arts education empowers the individual to strive for accomplishment. The more students live up to these high expectations the more empowered our citizenry becomes, contributing to the future of our communities, country, and civilization.

Overview: South Dakota K-12 Theater Arts Standards

The Theater Arts Standards include student outcomes (what students should know and be able to do) in each grade from kindergarten through 5, a middle school level (6-8), and for two levels in high school (proficient and advanced).

These standards have been written using multiple resources. While the standards identify what knowledge and skills students should know and be able to do, they leave precisely how this is to be accomplished to teachers and other local specialists who formulate, deliver, and evaluate criteria. The South Dakota Theater Arts Standards are designed to provide a framework for curriculum, instruction, and assessment practices.

Organization of the Theater Arts Standards Document

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|----------|-----------|--------------------|-----------------|----------|
| K | TH | Cr | 1 | 1 |
| Grade | Subject | Artistic Processes | Anchor Standard | Outcome |

Example: 4.TH.Re.7.1 This label reflects 4 (4th Grade), TH (Theater), Re (Artistic Process: Responding), 7 (Anchor Standard 7), 1 (Outcome 1).

Example: HSp.TH.Cr.3.2 This label reflects HSp (High School proficient); TH (Theater), Cr (Artistic Process: Creating), 3 (Anchor Standard 3), 2 (Outcome 2)

K-12 Theater Arts

Anchor Standard 1: K-12.Cr.1: Generate and develop artistic ideas and work.

| Creating | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
|----------|--|--|--|---|---|--|--|--|--|
| | K.TH.Cr.1.1 With prompting and support, invent and inhabit an imaginary world through a guided drama experience. | 1.TH.Cr.1.1 Propose potential choices characters could make in a guided drama experience. | 2.TH.Cr.1.1 Propose potential new details to the literary elements in a guided drama experience. | 3.TH.Cr.1.1 Create characters, imagined worlds, and improvised stories in a dramatic/theatrical work. | 4.TH.Cr.1.1 Describe the visual details of characters and imagined worlds that support the story and given circumstances in a dramatic/theatrical work. | 5.TH.Cr.1.1 Describe facial and body expressions that might reveal a character's internal motivations in a dramatic/theatrical work. | 6-8.TH.Cr.1.1 Investigate and apply multiple perspectives and solutions to performance problems in a dramatic/theatrical work. | HSp.TH.Cr.1.1 Apply historical, cultural, and social research to construct ideas about a unified dramatic concept in a dramatic/theatrical work. | HSa.TH.Cr.1.1 Synthesize knowledge from a variety of theater practices and technologies to create the unified dramatic concept of a dramatic/theatrical work. |
| | K.TH.Cr.1.2 With prompting and support, use physical and vocal expression to demonstrate emotions/feelings in a guided drama experience. | 1.TH.Cr.1.2 Identify ways in which elements of physical and vocal expression may be used to create or retell a story in a guided drama experience. | 2.TH.Cr.1.2 Identify ways in which elements of physical and vocal expression may be used to create or retell a story in a guided drama experience. | 3.TH.Cr.1.2 Collaborate on how characters might use physical and vocal expression to support the story and given circumstances in a dramatic/theatrical work. | 4.TH.Cr.1.2 Imagine ways in which the elements of physical and vocal expression by a character might support the story and given circumstances in a dramatic/theatrical work. | 5.TH.Cr.1.2 Imagine how a character's internal traits might impact the story and given circumstances in a dramatic/theatrical work. | 6-8.TH.Cr.1.2 Explore and develop a character by articulating the character's inner thoughts, objectives, and motivations in a dramatic/theatrical work. | HSp.TH.Cr.1.2 Use script analysis to generate ideas about a character that is believable and authentic in a dramatic/theatrical work. | HSa.TH.Cr.1.2 Integrate cultural and historical contexts with personal experiences to create a character that is believable and authentic in a dramatic/theatrical work. |

K-12 Theater Arts

Anchor Standard 1: K-12.Cr.1: Generate and develop artistic ideas and work (cont'd).

| Creating | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
|----------|--|--|--|--|---|---|---|--|---|
| | <p>K.TH.Cr.1.3 With prompting and support, use non-representational objects to create props, puppets, and costume pieces that exist in an imaginary place in a guided drama experience.</p> | <p>1.TH.Cr.1.3 Collaborate with peers to explore ideas for costumes and props within a guided drama experience.</p> | <p>2.TH.Cr.1.3 Collaborate with peers to explore possibilities of the technical element in a guided drama experience.</p> | <p>3.TH.Cr.1.3 Explore and explain ideas for technical elements for the environment and characters in a dramatic/theatrical work.</p> | <p>4.TH.Cr.1.3 Explain possible ideas for technical elements that support the story and given circumstances in a dramatic/theatrical work.</p> | <p>5.TH.Cr.1.3 Visualize and design technical elements that support the story and given circumstances in a dramatic/theatrical work.</p> | <p>6-8.TH.Cr.1.3 Identify and explore multiple perspectives and solutions to the challenges of the technical elements within a dramatic/theatrical work.</p> | <p>HSp.TH.Cr.1.3 Explore and understand the impact of technology on design choices in a dramatic/theatrical work.</p> | <p>HSa.TH.Cr.1.3 Complete a design for a dramatic/theatrical work that incorporates the elements of technical theater.</p> |

K-12 Theater Arts

Anchor Standard 2: K-12.Cr.2: Organize and revise artistic ideas and work.

| Creating | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
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| | K.TH.Cr.2.1 With prompting and support interact with peers and express original ideas to contribute to a guided drama experience. | 1.TH.Cr.2.1 Contribute to the development of a sequential plot by collaboration in a guided drama experience. | 2.TH.Cr.2.1 Collaborate with peers to create dialogue that advances a story in a guided drama experience. | 3.TH.Cr.2.1 Use imagination to devise original ideas for a dramatic/theatrical work. | 4.TH.Cr.2.1 Collaborate to devise original ideas on presenting a dramatic/theatrical work to peers. | 5.TH.Cr.2.1 Develop original ideas for a dramatic/theatrical work that reflect collective inquiry about characters and their given circumstances. | 6-8.TH.Cr.2.1 Articulate and apply script analysis, personal experience, and research in historical, social, and cultural contexts to the development of a dramatic/theatrical work. | HSp.TH.Cr.2.1 Explore and refine a dramatic concept from original ideas through historical, social, and cultural research for a dramatic/theatrical work. | HSa.TH.Cr.2.1 Develop and synthesize a dramatic/theatrical work from original ideas utilizing historical, social, and cultural research. |
| | | | | | | | 6-8.TH.Cr.2.2 Demonstrate mutual respect for self and others by sharing leadership and responsibilities to develop collaborative goals in a dramatic/theatrical work. | HSp.TH.Cr.2.2 Investigate the collaborative nature of a creative team exploring their interdependent roles in a dramatic/theatrical work. | HSa.TH.Cr.2.2 Cooperate and collaborate as a creative team to discover solutions and make choices in a dramatic/theatrical work. |

| K-12 Theater Arts | | | | | | | | | |
|--|--------------|---------|---------|---------|---------|---------|------------|---|--|
| Anchor Standard 2: K-12.Cr.2: Organize and revise artistic ideas and work (cont'd). | | | | | | | | | |
| Creating | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
| | | | | | | | | 6-8.TH.Cr.2.3 Demonstrate an understanding of copyrights and consequences for violating copyright laws. | HSp.TH.Cr.2.3 Demonstrate an understanding of copyright laws and the need to obtain licensure and permission to make changes to the script or record the production. |

K-12 Theater Arts

Anchor Standard 3: K-12.Cr.3: Refine and complete artistic ideas and work.

| Creating | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
|----------|--|--|--|---|---|---|---|---|---|
| | K.TH.Cr.3.1 With prompting and support, pose questions and share responses to questions raised in a guided drama experience. | 1.TH.Cr.3.1 Contribute to the adaptation of literary elements within a story for a guided drama experience. | 2.TH.Cr.3.1 Collaborate on the adaptation of literary elements within a story for a guided drama experience. | 3.TH.Cr.3.1 With peers, revise, refine, and adapt ideas to fit the storyline of a dramatic/theatrical work. | 4.TH.Cr.3.1 Audition, rehearse and refine dramatic/theatrical work. | 5.TH.Cr.3.1 Rehearse and refine dramatic/theatrical work through repetition and reflection. | 6-8.TH.Cr.3.1 Demonstrate focus and concentration in the rehearsal process to analyze and revise choices in dramatic/theatrical work. | HSp.TH.Cr.3.1 Using the rehearsal process and theatrical staging practices, analyze the dramatic concept and technical elements of an dramatic/theatrical work. | HSa.TH.Cr.3.1 Refine and re-imagine style, genre, form and staging practices to transform dramatic/theatrical work through the rehearsal process. |
| | K.TH.Cr.3.2 Investigate a variety of sounds and movements in a guided drama experience. | 1.TH.Cr.3.2 Identify similarities and differences in sounds, movements, and gestures in a guided drama experience. | 2.TH.Cr.3.2 Use and adapt elements of physical and vocal expression in a guided drama experience. | 3.TH.Cr.3.2 Participate in the exploration of physical and vocal expression in a dramatic/theatrical work. | 4.TH.Cr.3.2 Utilize elements of physical and vocal expression in the preparation of dramatic/theatrical work. | 5.TH.Cr.3.2 Use physical and vocal exploration for character development in dramatic/theatrical work. | 6-8.TH.Cr.3.2 Identify, develop, and refine elements of physical, vocal, and psychological traits of characters in theatrical work. | HSp.TH.Cr.3.2 Use research and script analysis, to revise physical, vocal, and psychological choices impacting the believability and relevance of elements of dramatic/theatrical work. | HSa.TH.Cr.3.2 Synthesize ideas from research, script analysis, and context to create a performance that is believable, authentic, and relevant in a dramatic/theatrical work. |

K-12 Theater Arts

Anchor Standard 3: K-12.Cr.3: Refine and complete artistic ideas and work (cont'd).

| Creating | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
|----------|--|---|---|---|--|---|--|--|---|
| | K.TH.Cr.3.3 With prompting and support, ask and answer questions about costumes and props for a guided drama experience. | 1.TH.Cr.3.3 Collaborate with peers to suggest costumes and props for a guided drama experience. | 2.TH.Cr.3.3 Collaborate on the technical elements to transform the performance space into the setting for a guided dramatic experience. | 3.TH.Cr.3.3 Create and design technical elements to support an improvised dramatic/theatrical work. | 4.TH.Cr.3.3 Collaborate on solutions to challenges with technical elements that arise in rehearsal for a dramatic/theatrical work. | 5.TH.Cr.3.3 Create and design solutions to the challenges with technical elements that arise in rehearsal for a dramatic/theatrical work. | 6-8.TH.Cr.3.3 Explore and implement the elements of technical design utilizing simple technology during the rehearsal process of a dramatic/theatrical work. | HSp.TH.Cr.3.3 Through the rehearsal process, refine the technical elements and design choices that enhance the story and emotional impact of a dramatic/theatrical work. | HSa.TH.Cr.3.3 Apply a high level of technical proficiencies to the performance of dramatic/theatrical work that supports the story. |

| Performing, Presenting, and Producing | K-12 Theater Arts | | | | | | | | |
|--|--|---|--|---|---|---|--|--|-------------|
| | Anchor Standard 4: K-12.Pr.4: Select, analyze, and interpret, artistic ideas and work for presentation. | | | | | | | | |
| | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
| K.TH.Pr.4.1 With prompting and support, identify a guided drama experience. | 1.TH.Pr.4.1 Describe a story's character actions and dialogue in a guided drama experience. | 2.TH.Pr.4.1 Interpret literary elements in a guided drama experience. | 3.TH.Pr.4.1 Collaborate with peers using prompts to identify the elements of dramatic structure in a dramatic/theatrical work. | 4.TH.Pr.4.1 Explore a character's dialogue and actions to better understand and change the story in a dramatic/theatrical work. | 5.TH.Pr.4.1 Justify the actions and dialogue of a character by exploring the thoughts and emotions found in a dramatic/theatrical work. | 6-8.TH.Pr.4.1 Identify and explore essential literary elements and various staging choices to enhance the story in a dramatic/theatrical work. | HSp.TH.Pr.4.1 Examine how the relationships of the characters help tell the story of a dramatic/theatrical work. | HSa.TH.Pr.4.1 Discover how unique choices shape believable and sustainable characters in a dramatic/theatrical work by applying research from a director's point of view. | |
| K.TH.Pr.4.2 Demonstrate expression using voice and body movement in a guided drama experience. | 1.TH.Pr.4.2 Use body, face, gestures, and voice to communicate character traits and emotions in a guided drama experience. | 2.TH.Pr.4.2 Alter voice and body to investigate character choices in a guided drama experience. | 3.TH.Pr.4.2 Explore how movement and voice are incorporated into a dramatic/theatrical work. | 4.TH.Pr.4.2 Make physical and vocal choices to develop a character in a dramatic/theatrical work. | 5.TH.Pr.4.2 Explore elements of physical and vocal expression to create a meaningful character in a dramatic/theatrical work. | 6-8.TH.Pr.4.2 Experiment using various character objectives, motives, and tactics in a scene to overcome obstacles in a dramatic/theatrical work. | HSp.TH.Pr.4.2 Develop character choices by examining the given circumstances and incorporating the director's concept in a dramatic/theatrical work. | HSa.TH.Pr.4.2 Utilize the script, the director's concept, and acting techniques to create character choices that are believable, authentic and relevant in a dramatic/theatrical work. | |

| K-12 Theater Arts | | | | | | | | | |
|---|--|---|---|---|---|---|---|---|--|
| Anchor Standard 5: K-12.Pr.5: Develop and refine artistic ideas and work for presentation. | | | | | | | | | |
| Performing, Presenting, and Producing | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
| | K.TH.Pr.5.1 With prompting and support understand that voice and imagination are fundamental to a guided drama experience. | 1.TH.Pr.5.1 With prompting and support, identify and understand that physical movement, voice, and imagination are fundamental to a guided dramatic experience. | 2.TH.Pr.5.1 Demonstrate the relationship between body, voice, and the imagination in a guided drama experience. | 3.TH.Pr.5.1 Participate in physical, vocal, and cognitive exercises that can be used in a group setting for a dramatic/theatrical work. | 4.TH.Pr.5.1 Partake in theater games that can be used in a dramatic or theatrical setting. | 5.TH.Pr.5.1 Identify acting exercises that can be used in a dramatic/theatrical work. | 6-8.TH.Pr.5.1 Recognize and participate in a variety of theater games and acting techniques that can be used in rehearsal or performance of a dramatic/theatrical work. | HSa.TH.Pr.5.1 Rehearse and refine a range of acting techniques and skills to create a believable and sustainable performance. | HSa.TH.Pr.5.1 Employ and justify a collection of acting techniques to prepare and sustain a believable, authentic, and relevant performance. |
| | K.TH.Pr.5.2 With prompting and support explore the various technical elements in a guided drama experience. | 1.TH.Pr.5.2 With prompting and support identify technical elements that can be used in a guided drama experience. | 2.TH.Pr.5.2 Identify the technical elements in a guided drama experience. | 3.TH.Pr.5.2 Describe various technical elements that can be used in a dramatic/theatrical work. | 4.TH.Pr.5.2 Demonstrate the basic use of technical elements to be used in a dramatic/theatrical work. | 5.TH.Pr.5.2 Demonstrate the use of technical elements in a dramatic/theatrical work. | 6-8.TH.Pr.5.2 Identify and utilize a variety of technical elements to create a design that can be applied to a dramatic/theatrical work. | HSa.TH.Pr.5.2 Apply researched technical elements to increase the impact of a design for a dramatic/theatrical work. | HSa.TH.Pr.5.2 Explain and justify the selection of technical elements used to create and build a design that communicates the concept of the dramatic/theatrical work. |

| Performing, Presenting, and Producing | K-12 Theater Arts | | | | | | | | |
|---|--|--|--|---|---|--|---|--|-------------|
| | Anchor Standard 6: K-12.Pr.6: Convey meaning through the presentation of artistic ideas and work. | | | | | | | | |
| | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
| K.TH.Pr.6.1 With prompting and support use movement and gesture in a guided drama experience. | 1.TH.Pr.6.1 With prompting and support use movement, gestures, and vocal expression that communicate emotion in a guided drama experience. | 2.TH.Pr.6.1 Participate in group activities through a guided drama experience and informally share with peers. | 3.TH.Pr.6.1 Share a small group dramatic/theatrical work with peers as the audience. | 4.TH.Pr.6.1 Share a dramatic/theatrical work with peers as the audience and reflect on the performance. | 5.TH.Pr.6.1 Present a dramatic/theatrical work informally to an audience. | 6-8.TH.Pr.6.1 Audition, participate, and rehearse a dramatic/theatrical work to be shared with an audience in a performance setting. | HSp.TH.Pr.6.1 Using creative processes rehearse and perform a scripted drama for a specific audience. | HSa.TH.Pr.6.1 Use dramatic elements and creative perspectives of the playwright, director, and designer to produce and perform a dramatic/theatrical work for an audience. | |

| Responding | K-12 Theater Arts | | | | | | | | |
|---|---|--|---|--|---|--|---|---|-------------|
| | Anchor Standard 7: K-12.Re.7: Perceive and analyze artistic ideas and work. | | | | | | | | |
| | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
| K.TH.Re.7.1 With prompting and support identify emotional responses in a guided drama experience. | 1.TH.Re.7.1 Discuss choices made in a guided drama experience. | 2.TH.Re.7.1 Identify causes and consequences of character action in a guided drama experience. | 3.TH.Re.7.1 Understand and discuss why artistic choices are made in a dramatic/theatrical work. | 4.TH.Re.7.1 Describe the artistic choices made in a dramatic/theatrical work through active observation. | 5.TH.Re.7.1 Explain personal reactions to the artistic choices made in a dramatic/theatrical work through active observation. | 6-8.TH.Re.7.1 Compare and contrast personal and peer reactions to the evaluation of artistic choices made in a dramatic/theatrical work. | HSp.TH.Re.7.1 Recognize the validity of multiple interpretations and justify personal reactions to artistic choices made in a dramatic/theatrical work. | HSa.TH.Re.7.1 Demonstrate an understanding of multiple interpretations and how each might be used to influence future artistic choices in dramatic/theatrical work. | |

K-12 Theater Arts

Anchor Standard 8: K-12.Re.8: Interpret intent and meaning in artistic ideas and work.

| Responding | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
|------------|--|--|--|---|--|--|--|--|---|
| | K.TH.Re.8.1 With prompting and support express an emotional response to a guided drama experience. | 1.TH.Re.8.1 Explain an emotional response to a guided dramatic experience. | 2.TH.Re.8.1 Explain how personal experiences affect an audiences' response in a guided drama experience. | 3.TH.Re.8.1 Relate personal experiences when participating or observing a dramatic/theatrical work. | 4.TH.Re.8.1 Compare and contrast personal experiences within a group after participating or observing a dramatic/theatrical work. | 5.TH.Re.8.1 Justify responses based on personal experiences when participating in or observing a dramatic/theatrical work. | 6-8.TH.Re.8.1 Compare and contrast personal experiences within a group and choose the most appropriate based on textual evidence when participating in a dramatic/theatrical work. | HSp.TH.Re.8.1 Analyze artistic choices developed from personal experiences and create criteria to support it for a dramatic/theatrical work. | HSa.TH.Re.8.1 Apply personal experiences, textual evidence and appropriate criteria to revise personal work and/or interpret the work of others when participating in a dramatic/theatrical work. |
| | K.TH.Re.8.2 With prompting and support, explore the students' own culture through a guided drama experience. | 1.TH.Re.8.2 Investigate a story from a culture other than the students' through a guided drama experience. | 2.TH.Re.8.2 Compare a story from a culture other than the students' to a story from the students' culture through a guided drama experience. | 3.TH.Re.8.2 Explore various ways to develop a character using elements of physical and vocal expression, props, and costumes to reflect multiple cultural perspectives in a dramatic/theatrical work. | 4.TH.Re.8.2 Compare and contrast various ways to develop a character using elements of physical and vocal expression, props, and costumes to reflect multiple cultural perspectives in a dramatic/theatrical work. | 5.TH.Re.8.2 Share personal responses based on cultural perspectives dramatic / theatrical work. | 6-8.TH.Re.8.2 Explain how cultural perspectives influence the evaluation of a dramatic/theatrical work. | HSp.TH.Re.8.2 Identify and compare personal experiences with cultural perspectives in understanding a dramatic/theatrical work. | HSa.TH.Re.8.2 Analyze and articulate personal experiences with cultural perspective in understanding a dramatic/theatrical work. |

K-12 Theater Arts

Anchor Standard 8: K-12.Re.8: Interpret intent and meaning in artistic ideas and work (cont'd).

| Responding | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
|------------|--------------|---|---|---|--|---|--|--|--|
| | | 1.TH.Re.8.3 Utilize words and images to describe how personal emotions and choices compare to those of characters in a guided drama experience. | 2.TH.Re.8.3 Utilize words and images to describe how an observer's emotions and choices may compare to those of a character in a guided drama experience. | 3.TH.Re.8.3 Identify the connections that are made between oneself and a character in a dramatic/theatrical work. | 4.TH.Re.8.3 Explore elements of physical and vocal expression or emotions in a dramatic/theatrical work. | 5.TH.Re.8.3 Explore the effects of emotions on elements of physical and vocal expression in a dramatic/theatrical work. | 6-8.TH.Re.8.3 Identify and apply personal aesthetics, preferences, and beliefs to discuss and evaluate a dramatic/theatrical work. | HSp.TH.Re.8.3 Compare personal and multiple aesthetics, preferences, and beliefs through participation or observation of a dramatic/theatrical work. | HSa.TH.Re.8.3 Explain how aesthetic preferences, and beliefs are used to create a context for critical research that informs artistic decisions in a dramatic/theatrical work. |

K-12 Theater Arts

Anchor Standard 9: K-12.Re.9: Apply criteria to evaluate artistic ideas and work.

| Responding | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
|------------|---|--|---|--|---|---|--|--|--|
| | K.TH.Re.9.1 With prompting and support actively participate with others in a guided drama experience. | 1.TH.Re.9.1 Build on others' ideas in a guided drama experience. | 2.TH.Re.9.1 Collaborate on scene work with others in a guided drama experience. | 3.TH.Re.9.1 Understand how and why groups evaluate dramatic/theatrical work. | 4.TH.Re.9.1 Propose a plan to evaluate a dramatic/theatrical work. | 5.TH.Re.9.1 Consider and apply a plan to evaluate a dramatic/theatrical work. | 6-8.TH.Re.9.1 Explain preferences to evaluate a dramatic/theatrical work using personal experiences and aesthetics. | HSp.TH.Re.9.1 Make connections of a dramatic/theatrical work to other art forms. | HSa.TH.Re.9.1 Make connections of a dramatic/theatrical work to other art forms to support and evaluate the artistic choices. |
| | K.TH.Re.9.2 Identify props and costumes used in a guided drama experience. | 1.TH.Re.9.2 Consider what props and costumes might be used in a guided drama experience. | 2.TH.Re.9.2 Use props or costumes to describe characters, settings, or events in a guided drama experience. | 3.TH.Re.9.2 Consider the effects of technical elements dramatic/theatrical work. | 4.TH.Re.9.2 Examine how technical elements may support a theme or concept in a dramatic/theatrical work. | 5.TH.Re.9.2 Identify how technical elements represent the theme or concept of a dramatic/theatrical work. | 6-8.TH.Re.9.2 Identify aesthetic choices used to create the technical elements in a dramatic/theatrical work. | HSp.TH.Re.9.2 Consider personal aesthetics and knowledge of technical elements to create meaning in a dramatic/theatrical work with respect to other interpretations. | HSa.TH.Re.9.2 Interpret and evaluate multiple aesthetic perspectives of the technical elements for the same or similar dramatic/theatrical work. |
| | K.TH.Re.9.3 Identify an experience of a character in a guided drama experience. | 1.TH.Re.9.3 Observe the experiences of characters in a guided drama experience. | 2.TH.Re.9.3 Explain how characters respond to challenges in a guided drama experience. | 3.TH.Re.9.3 Identify and interpret problems and situations in a dramatic/theatrical work from an audience perspective. | 4.TH.Re.9.3 Recognize how a character's choices may impact an audience's perspective in a dramatic/theatrical work. | 5.TH.Re.9.3 Recognize how events and circumstances in a dramatic/theatrical work impact an audience's perspective of that work. | 6-8.TH.Re.9.3 Identify how a dramatic/theatrical work may impact an audience and assess the intended purpose of that work. | HSp.TH.Re.9.3 Develop a deeper understanding and appreciation of a dramatic/theatrical work by examining how dramatic work communicates to an audience for a specific purpose. | HSa.TH.Re.9.3 Develop and apply a deeper understanding and appreciation of theater by examining how a dramatic/theatrical work communicates to an audience for a specific purpose. |

K-12 Theater Arts

Anchor Standard 10: K-12.Cn.10: Synthesize related knowledge with personal experiences to make artistic work.

| Connecting | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
|------------|---|--|--|---|--|---|---|--|--|
| | <p>K.TH.Cn.10.1 With prompting and support acknowledge the similarities between self and imagined characters in a guided drama experience.</p> | <p>1.TH.Cn.10.1 Identify characters and emotions in a guided drama experience and relate it to personal experience.</p> | <p>2.TH.Cn.10.1 Relate character experiences to personal experiences in a guided drama experience</p> | <p>3.TH.Cn.10.1 Make connections to community and culture by using personal experiences and knowledge in a dramatic/theatrical work.</p> | <p>4.TH.Cn.10.1 Identify the ways a dramatic/theatrical work reflects the perspectives of a community or culture.</p> | <p>5.TH.Cn.10.1 Describe how a dramatic/theatrical work connects self to a community or culture.</p> | <p>6-8.TH.Cn.10.1 Describe how the actions and motivations of characters impact perspectives and diverse community ideas by examining an issue through a dramatic/theatrical work.</p> | <p>HSp.TH.Cn.10.1 Choose and interpret a dramatic/theatrical work to reflect or question cultural perspectives, community ideas, or personal beliefs.</p> | <p>HSa.TH.Cn.10.1 Using personal, community, and cultural perspectives, collaborate on a dramatic/theatrical work that examines a critical issue.</p> |

K-12 Theater Arts

Anchor Standard 11: K-12.Cn.11: Relate artistic ideas and work with societal, historical, cultural, and personal context to deepen understanding.

| Connecting | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
|------------|---|--|--|---|--|---|--|--|--|
| | K.TH.Cn.11.1 Identify skills and knowledge from other art forms and content areas in a guided drama experience. | 1.TH.Cn.11.1 Apply skills and knowledge from other art forms and content areas in a guided drama experience. | 2.TH.Cn.11.1 Integrate skills and knowledge from different art forms and content areas to a guided drama experience. | 3.TH.Cn.11.1 Identify the connection of real life situations and other content areas to a dramatic/theatrical work. | 4.TH.Cn.11.1 Respond to community and social issues while incorporating other content areas in a dramatic/theatrical work. | 5.TH.Cn.11.1 Investigate historical, global, and social issues expressed in a dramatic/theatrical work. | 6-8.TH.Cn.11.1 Incorporate different forms of arts to examine contemporary social, cultural, or global issues in a dramatic/theatrical work. | HSp.TH.Cn.11.1 Integrate knowledge from different art forms and other disciplines to develop a cross-cultural dramatic/theatrical work. | HSa.TH.Cn.11.1 Create an original work that provides a new perspective on cultural, global, and/or historic belief systems. |
| | K.TH.Cn.11.2 With prompting and support identify contrasting stories in a guided drama experience. | 1.TH.Cn.11.2 Identify similarities and differences in contrasting stories in a guided drama experience. | 2.TH.Cn.11.2 Identify similarities and differences in stories from multiple cultures in a guided drama experience. | 3.TH.Cn.11.2 Explore how stories are adapted from literature to a dramatic/theatrical work. | 4.TH.Cn.11.2 Investigate cross-cultural approaches to storytelling in a dramatic/theatrical work. | 5.TH.Cn.11.2 Analyze commonalities and differences between stories set in different cultures in a dramatic/theatrical work. | 6-8.TH.Cn.11.2 Compare and contrast the visual and verbal worlds of two different versions of the same play. | HSp.TH.Cn.11.2 Research how other artists apply creative processes to formulate original choices in the development of a dramatic/theatrical work. | HSa.TH.Cn.11.2 Using the social and cultural background of a dramatic/theatrical work explore how personal beliefs and biases can affect the interpretation of a dramatic/theatrical work. |

K-12 Theater Arts

Anchor Standard 11: K-12.Cn.11: Relate artistic ideas and work with societal, historical, cultural, and personal context to deepen understanding (con't).

| Connecting | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
|------------|--|--|--|---|--|--|--|--|--|
| | K.TH.Cn.11.3 With prompting and support express a short story in a guided drama experience. | 1.TH.Cn.11.3 Collaborate on the creation of a short scene based on a fictional literary source in a guided drama experience. | 2.TH.Cn.11.3 Collaborate on the creation of a short scene based on a non-fiction literary source in a guided drama experience. | 3.TH.Cn.11.3 Explore how artists have historically presented similar stories using a variety of art forms | 4.TH.Cn.11.3 Identify different theater practices throughout history. | 5.TH.Cn.11.3 Apply historical resources that support a variety of theater terms and practices. | 6-8.TH.Cn.11.3 Research the time period and artifacts from a particular location to articulate performance and design choices in a dramatic/theatrical work. | HSp.TH.Cn.11.3 Using theater research methods, critically interpret the creative choices made in a dramatic/theatrical work. | HSa.TH.Cn.11.3 Present and support an opinion about the social, cultural, and historical understandings of a dramatic/theatrical work based on research. |
| | K.TH.Cn.11.4 Discover what actors do by watching a video or going to a theatrical performance. | 1.TH.Cn.11.4 Identify jobs people do to create a dramatic/theatrical work. | 2.TH.Cn.11.4 Describe various technical jobs people do in the theater. | 3.TH.Cn.11.4 Investigate what actors, designers, directors, and playwrights do. | 4.TH.Cn.11.4 Explore what skills are needed to be an actor and playwright. | 5.TH.Cn.11.4 Explore what skills are needed to be a director and designer. | 6-8.TH.Cn.11.4 Investigate and identify various opportunities in theater related careers both on and off stage. | HSp.TH.Cn.11.4 Research criteria necessary for admission into various theater-related professions. | HSa.TH.Cn.11.4 Develop and implement a plan for employment or further education, in a theater related career, through audition, interview, or presentation of a portfolio. |

Theater Arts Glossary

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| Acting Techniques | Specific skills, pedagogies, theories, or methods of investigation used by an actor to prepare for a theater performance. |
| Aesthetics | A principle of taste or style adopted by a particular person or group. |
| Artistic Choice | Aesthetic decisions made by a theater artist about a situation, action, direction, and design in order to convey meaning and purpose. |
| Artistic Ideas | An original idea that comes from your knowledge of art and the artworld, directed towards conceptualizing and making art. |
| Artistic Work | Any work which is an original creation in a tangible form. |
| Artifact | An object with historical or cultural significance. |
| Audition | A short performance given by an actor, singer, or dancer so that a director can decide if they are suitable for the production. |
| Authentic | Not false or copied, but genuine, real, honest; worthwhile, significant, meaningful. |
| Believability | Theatrical choices thought to be “true” based upon an understanding of any given fictional moment, interpretation of text, and/or human interaction. |
| Character Traits | Observable embodied actions that illustrate a character’s personality, values, beliefs, and history. |
| Creative Process | The application of production and technical elements (see the definitions) to a theatrical production. |
| Dialogue | A conversation between two or more characters. |

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| Director's Concept | The overarching artistic vision and interpretation of a particular dramatic/theatrical work. |
| Dramatic Concept | The summation of one's ideas about a play used to communicate what they think is most important regarding how the play should be performed. |
| Dramatic Elements | The different methods of structuring a dramatic work including such things as character, relationships, mood and atmosphere, movement, and audience. |
| Dramatic Structure | The exposition, conflict, rising action, climax, falling action/resolution of a play or devised piece. |
| Dramatic work | Unscripted activities designed to engage students in a wide range of real and imagined issues. |
| Gesture | An expressive and planned movement of the body or limbs. |
| Given Circumstances | The underlying actions and events that have happened before the play, story, or devised piece begins. |
| Guided Drama Experience | A leader guides participants during a process drama, or story drama, (see the definitions) through side-coaching, narration, and prompting; the action of the drama does not stop in order for the leader to support the students; facilitator may guide participants in or out of role. |
| Holistic Engagement | An intentional practice of using the whole self to tune- in and creatively respond. |
| Improvise | The spontaneous, intuitive, and immediate response of movement and speech; a distinction can be made between spontaneous improvisation, which is immediate and unrehearsed, and prepared improvisation, which is shaped and rehearsed. |
| Inner Thoughts | The underlying and implied meaning or intentions in the character's dialogue or actions; also known as subtext. |
| Internal Traits | The traits that describe the way that a character acts. |
| Literary Elements | Plot, theme, character and tone. |

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| Motivation | Reasons why a character behaves or reacts in a particular way in a scene or play. |
| Objective | A goal or particular need or want that a character has within a scene or play. |
| Obstacle | A character or event that creates conflict and keeps or delays a character from achieving an objective. |
| Plot | A narrative as revealed through the action and/or dialogue; traditionally, a plot has the elements of exposition, inciting incident, conflict, rising action, climax, and resolution or falling action. |
| Portfolio | An organized and creative representation of who you are and what you have accomplished artistically. |
| Rehearsal Process | Steps in preparation for a performance or presentation that can include analysis, character development, blocking/staging, refining, and modifying the work of dramatic/theatrical work to convey meaning. |
| Relevant | Appropriate to the time, period, or circumstances of the dramatic/theatrical work. |
| Script Analysis | The study of a script to understand the underlying structure and themes of the play's story, and the motives and objectives of its characters. |
| Scripted Drama | A piece of writing for the theater that includes a description of the setting, a list of the characters, the dialogue, and the action of the characters. |
| Staging | Patterns of movement in a scene or play including stage crosses, entrances, and exits which help to convey meaning. |
| Style | The use of a specific set of characteristic or distinctive techniques such as realism, expressionism, epic theater, documentary theater, or classical drama; style may also refer to the unique artistic choices of a particular playwright, director, or actor. |

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|---------------------------------|--|
| Sustainable | Able to be consistently represented throughout the entire dramatic/theatrical work. |
| Tactic | The means by which a character seeks to achieve their objective; the selection of tactics is based on the obstacle presented; in acting and directing a tactic refers to a specific action verb. |
| Technical Elements | The elements of spectacle such as sets, sound, costume, lights, music, props, and makeup used to create a unified and meaningful design for a theatrical production. |
| Technical Design | Designing the unifying visual or aural aspects of sets, lighting, sound, props, costumes, and makeup. |
| Technical Theater | Constructing and implementing sets, lighting, sound, props, costumes, and makeup. |
| Theater Games | Exercises used to practice skills necessary for performance. |
| Theater Practices | Any procedure or practice that enhances the understanding and performance of dramatic/theatrical work such as research, script analysis, rehearsal, etc. |
| Theater Research Methods | Using published articles, interviews, books, and other media to better understand social, cultural, and historical context and their relationship to a dramatic/theatrical work. |
| Theatrical Work | The traditional convention of a public performance of a scripted play. |

Individual Fine Arts Subject Area - Visual Arts

Visual Arts: An Operational Definition

South Dakota defines the visual and media arts as including all artforms created for visual perception and communication, intended to extend and expand our shared language. The development of the visual aspect of language has been referred to as graphicacy, a parallel discipline to literacy and numeracy.

Overview: South Dakota K-12 Visual Arts Standards

New technologies are promoting the merging of the media arts with the visual arts. The media and visual arts together use a variety of tools and technology as vehicles for visual communication and the creative process. Art education promotes career and college-readiness, facilitates critical thinking and problem solving, and encourages personal and collaborative learning.

As an integral part of the human experience, the arts empower students to become active innovators and thinkers. Visual literacy and graphicacy empowers students to become active initiators rather than passive receivers of information. Through the visual arts, students are provided an opportunity to discover, develop, and actualize their unique potential. The visual arts assist students in developing the many facets of multiple intelligences, while providing meaningful learning opportunities and the development of critical and creative thinking. As students' progress from elementary to high school, the visual arts become an important process of self-expression

The visual arts have roots in every culture and historical period throughout the world. The visual arts encourage the building of communities and are fundamental for students to become more globally connected.

While the standards identify what knowledge and skills students should know and be able to do, they leave precisely how this is to be accomplished to teachers and other local specialists who formulate, deliver, and evaluate criteria. The South Dakota Visual Arts Standards are designed to provide a framework for curriculum, instruction, and assessment practices. These standards have been written using multiple resources.

Organization of the Visual Arts Standards Document

| | | | | |
|----------|-----------|--------------------|-----------------|----------|
| K | VA | Cr | 1 | 1 |
| Grade | Subject | Artistic Processes | Anchor Standard | Outcome |

Example: 4.VA.Re.7.1 This label reflects 4 (4th grade), VA (Visual Arts), Re (Artistic Process: Responding) (Re), 7 (Anchor Standard 7), and 1 (Outcome 1).

Example: HSp.VA.Cr.3.2 This label reflects HSp (High School proficient); VA (Visual Arts), Cr (Artistic Process), 3 (Anchor Standard 3), and 3 (Outcome 2).

NOTE: Words in italics are listed in the glossary at the end of the specific subject standards

| K-12 Visual Arts | | | | | | | | | |
|--|--|--|--|---|---|--|---|---|--|
| Anchor Standard 1: K-12.Cr.1: Generate and develop artistic ideas and work. | | | | | | | | | |
| Creating | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
| | K.VA.Cr.1.1 Engage in exploration and imaginative play with materials. | 1.VA.Cr.1.1 Engage in creative art-making using observation and exploration. | 2.VA.Cr.1.1 Brainstorm multiple approaches, materials, and tools used in the art-making process. | 3.VA.Cr.1.1 Elaborate independently on an imaginative idea. | 4.VA.Cr.1.1 Brainstorm and implement multiple approaches to solve an art or design problem. | 5.VA.Cr.1.1 Combine approaches and materials-to generate an innovative idea for art-making. | 6-8.VA.Cr.1.1 Brainstorm and apply multiple approaches to overcome creative blocks with chosen media. | HSp.VA.Cr.1.1 Use multiple approaches to begin creative endeavors. | HSa.VA.Cr.1.1 Visualize and hypothesize to generate plans for ideas and directions for creating art and design. |
| | | | 2.VA.Cr.1.2 Engage in problem-solving driven by personal interests and curiosity. | 3.VA.Cr.1.2 Apply knowledge of resources, tools, and technologies to express personal ideas through the art-making process. | 4.VA.Cr.1.2 Set goals and create artworks that has meaning and purpose to the artist. | 5.VA.Cr.1.2 Demonstrate diverse methods of artistic inquiry to choose an approach for beginning a work of art. | 6-8.VA.Cr.1.2 Individually or collaboratively investigate techniques and media to develop a plan for artistic work. | HSp.VA.Cr.1.2 Identify creative problems based on student's existing artwork. | HSa.VA.Cr.1.2 Choose from a range of materials and methods of artistic practices, following or breaking established conventions, to plan the making of a series of works of art and design based on a theme, idea, or concept. |

K-12 Visual Arts

Anchor Standard 2: K-12.Cr.2: Organize and revise artistic ideas and work.

| Creating | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
|----------|---|---|--|---|--|--|---|--|---|
| | K.VA.Cr.2.1 Through experimentation, build safe skills in various media and approaches to art-making. | 1.VA.Cr.2.1 Explore safe uses of materials, tools, and procedures to create works of art. | 2.VA.Cr.2.1 Safely experiment with various materials and tools in creating works of art. | 3.VA.Cr.2.1 Create personally satisfying artwork using a variety of artistic processes and materials. | 4.VA.Cr.2.1 Explore and invent art-making techniques and approaches. | 5.VA.Cr.2.1 Develop skills in multiple art-making techniques through practice. | 6-8.VA.Cr.2.1 Experiment with techniques and demonstrate innovative risk-taking during the art-making process. | HSp.VA.Cr.2.1 Use artistic investigation to choose from a range of materials and methods without having a preconceived plan. | HSa.VA.Cr.2.1 Through experimentation, practice, and persistence, synthesize skills and knowledge in a chosen media. |
| | | | | 3.VA.Cr.2.2 Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment. | 4.VA.Cr.2.2 Utilize and care for art materials, tools, and equipment in a safe and responsible manner. | 5.VA.Cr.2.2 Safely demonstrate quality practice and handling of materials, tools, and equipment. | 6-8.VA.Cr.2.2 Demonstrate proper techniques for conservation, care, and cleanup of art materials, tools, and equipment. | HSp.VA.Cr.2.2 Demonstrate responsible choices in the use of materials, tools, and equipment in the creation of artwork. | HSa.VA.Cr.2.2 Explain how materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment. |
| | | | | | | | 6-8.VA.Cr.2.3 Apply artistic foundations, the elements of art, and the principles of design, to produce that clearly communicates information or ideas. | HSp.VA.Cr.2.3 Collaboratively develop an installation, or space design. | HSa.VA.Cr.2.3 Construct works of art which transform the perception and experience of a particular place. |

| K-12 Visual Arts | | | | | | | | | |
|--|--------------|---------|---------|---------|---------|---------|------------|---|---|
| Anchor Standard 2: K-12.Cr.2: Organize and revise artistic ideas and work (cont'd). | | | | | | | | | |
| Creating | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
| | | | | | | | | 6-8.VA.Cr.2.4 Demonstrate the understanding and responsibility of fair use and copyright as applied to the creation and sharing of art. | HSp.VA.Cr.2.4 Demonstrate awareness of ethical implications of making and distributing creative work. |

K-12 Visual Arts

Anchor Standard 3: K-12.Cr.3: Refine and complete artistic ideas and work.

| Creating | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
|----------|--|---|--|--|---|--|---|--|--|
| | K.VA.Cr.3.1 Describe the process of making art while creating. | 1.VA.Cr.3.1 Use elements of art to describe choices while making art. | 2.VA.Cr.3.1 Discuss and reflect about choices made in creating artwork using art vocabulary. | 3.VA.Cr.3.1 Elaborate visual information by adding details in an artwork to enhance meaning. | 4.VA.Cr.3.1 Refine artwork from insights gained through discussion. | 5.VA.Cr.3.1 Create artist statements using the elements of art and principles of design to describe personal choices in artmaking. | 6-8.VA.Cr.3.1 Analyze, discuss, and reflect on art after seeking feedback to determine revisions and completion. | HSp.VA.Cr.3.1 Apply relevant criteria, elements, or principles to examine, reflect on, and plan revisions for works of art and design in progress. | HSa.VA.Cr.3.1 Reflect on and explain important information about personal artwork. |
| | | | | | | | 6-8.VA.Cr.3.2 Refine artworks by emphasizing elements to reflect an understanding of purpose, audience, or place. | HSp.VA.Cr.3.2 Self-evaluate, through reflecting, revising, and refining works of art in response to personal artistic vision or audience. | HSa.VA.Cr.3.2 Engage in constructive critique with peers, then reflect, revise, and refine works of art in response to personal artistic vision or audience. |
| | | | | | | | 6-8.VA.Cr.3.3 Demonstrate adaptability using tools, techniques, and content in standard and experimental ways to communicate intent in the creation of artwork. | HSp.VA.Cr.3.3 Demonstrate flexibility and innovation through tools, techniques, and content to communicate intent in the creation artwork. | HSa.VA.Cr.3.3 Independently utilize and adapt tools, styles, and systems in standard, innovative, and experimental ways in the creation of artwork. |

| Performing, Presenting, and Producing | K-12 Visual Arts | | | | | | | |
|---|---|--|---|--|--|---|---|--|
| | Anchor Standard 4: K-12.Pr.4: Select, analyze, and interpret, artistic ideas and work for presentation. | | | | | | | |
| | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient |
| K.VA.Pr.4.1 Select artwork for personal portfolio or display and explain why. | 1.VA.Pr.4.1 Categorize artwork based on a theme or concept for an exhibit. | 2.VA.Pr.4.1 Explain why some objects, artifacts, and artwork are valued over others. | 3.VA.Pr.4.1 Investigate and discuss possibilities and limitations of spaces for exhibiting artwork. | 4.VA.Pr.4.1 Analyze how technologies have impacted the preservation and presentation of artwork. | 5.VA.Pr.4.1 Define the responsibilities of curator and arts personnel, explaining the knowledge needed in preserving, maintaining, and presenting artwork. | 6-8.VA.Pr.4.1 Analyze similarities and differences associated with preserving and presenting two-dimensional, three-dimensional, and digital artwork. | HSp.VA.Pr.4.1 Analyze, select, and curate personal or selected artworks for presentation. | HSa.VA.Pr.4.1 Critique and justify choices in presenting works of art for a specific exhibit or portfolio. |
| | | | | | | 6-8.VA.Pr.4.2 Develop and apply criteria for evaluating a collection of artwork for presentation. | | |

| Performing, Presenting, and Producing | K-12 Visual Arts | | | | | | | | |
|--|--|--|---|---|---|---|--|---|-------------|
| | Anchor Standard 5: K-12.Pr.5: Develop and refine ideas and work for presentation. | | | | | | | | |
| | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
| K.VA.Pr.5.1 Explain the purpose of a portfolio of artwork. | 1.VA.Pr.5.1 Categorize art for the purpose of a portfolio of artwork. | 2.VA.Pr.5.1 Distinguish between different techniques for preparing artwork for presentation. | 3.VA.Pr.5.1 Prepare works of art for presentation, such as writing artists' statements. | 4.VA.Pr.5.1 Analyze various considerations for presenting and protecting art in various locations, settings, formats. | 5.VA.Pr.5.1 Evaluate and refine methods for preparing and presenting artwork. | 6-8.VA.Pr.5.1 Individually or collaboratively prepare and present artwork with the consideration of the viewer's needs and the format of the exhibit. | HSp.VA.Pr.5.1 Identify a methodology used for selecting works for an exhibition. | HSa.VA.Pr.5.1 Evaluate, select, and apply methods appropriate to display artwork in a specific place. | |

| Performing, Presenting, and Producing | K-12 Visual Arts | | | | | | | | |
|---|--|--|---|---|---|--|--|--|-------------|
| | Anchor Standard 6: K-12.Pr.6: Convey meaning through the presentation of artistic ideas and work. | | | | | | | | |
| | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
| K.VA.Pr.6.1 Explain what an art museum is and how it is different from other art venues and settings. | 1.VA.Pr.6.1 Discuss the responsibilities of visitors to museums and other art venues and settings. | 2.VA.Pr.6.1 Analyze how art exhibited inside and outside of school contributes to communities. | 3.VA.Pr.6.1 Discuss how different cultures record and illustrate stories and history of life through art. | 4.VA.Pr.6.1 Compare and contrast purposes of art venues and settings, and the experiences they provide. | 5.VA.Pr.6.1 Cite evidence how an exhibition in an art venue or setting presents-ideas and provides information about a specific concept or topic. | 6-8.VA.Pr.6.1 Assess an art exhibit to understand how and why art may influence ideas, beliefs, and experiences. | HSp.VA.Pr.6.1 Analyze and describe the impact that an exhibition or artwork has on personal awareness. | HSa.VA.Pr.6.1 Curate a collection of artwork to impact the viewer's understanding of social, cultural, and/or political experiences. | |

K-12 Visual Arts

Anchor Standard 7: K-12.Re.7: Perceive and analyze artistic ideas and work.

| Responding | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
|------------|--|--|---|--|---|---|--|--|--|
| | K.VA.Re.7.1 Identify and describe uses of art. | 1.VA.Re.7.1 Compare and contrast artworks that represent the same subject using elements of art. | 2.VA.Re.7.1 Identify expressive properties suggested by an artwork. | 3.VA.Re.7.1 Analyze messages communicated by an artwork. | 4.VA.Re.7.1 Summarize messages in an artwork referring to contextual information. | 5.VA.Re.7.1 Compare personal interpretation of an artwork with the interpretation of others using the elements of art and principles of design. | 6-8.VA.Re.7.1 Describe how an artist's choices are influenced by culture, environment, and experiences. | HSp.VA.Re.7.1 Hypothesize ways in which art influences perception and understanding of human experiences. | HSa.VA.Re.7.1 Analyze how responses to art develop over time based on knowledge of and experience with art and life. |
| | | | | | | | 6-8.VA.Re.7.2 Analyze and interpret how visual imagery influences the viewer's ideas, emotions, and actions. | HSp.VA.Re.7.2 Evaluate the effectiveness of imagery to influence ideas, feelings, and behaviors of specific audiences. | HSa.VA.Re.7.2 Determine the commonalities within a group of artists or visual images attributed to a particular type of art, time frame, or culture. |

| K-12 Visual Arts | | | | | | | | | |
|---|--|---|---|---|---|--|---|---|---|
| Anchor Standard 8: K-12.Re.8: Interpret intent and meaning in artistic ideas and work. | | | | | | | | | |
| Responding | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
| | K.VA.Re.8.1 Describe what an artwork represents. | 1.VA.Re.8.1 Interpret various artwork that represents the same subject. | 2.VA.Re.8.1 Categorize an artwork based on expressive properties. | 3.VA.Re.8.1 Identify messages communicated by an artwork. | 4.VA.Re.8.1 Discuss components in an artwork that conveys messages. | 5.VA.Re.8.1 Identify and discuss cultural associations suggested by an artwork | 6-8.VA.Re.8.1 Interpret the subject matter, art-making approaches, genre, and the context in which the art was created to understand meaning and mood of art. | HSp.VA.Re.8.1 Interpret an artwork or collection of works supported by relevant and sufficient evidence found in the work and its various contexts. | HSa.VA.Re.8.1 Analyze different interpretations of an artwork or collection of works to select and defend your analysis |

| K-12 Visual Arts | | | | | | | | | |
|--|--|---|--|---|--|--|---|--|---|
| Anchor Standard 9: K-12.Re.9: Apply criteria to evaluate artistic ideas and work. | | | | | | | | | |
| Responding | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
| | K.VA.Re.9.1 Explain reasons for selecting a preferred artwork. | 1.VA.Re.9.1 Classify artwork based on criteria or personal preferences. | 2.VA.Re.9.1 Utilize the elements of art to express personal preferences about artwork. | 3.VA.Re.9.1 Discuss an artwork based on given criteria. | 4.VA.Re.9.1 Apply one set of criteria to evaluate artwork. | 5.VA.Re.9.1 Recognize differences in criteria used to evaluate artwork depending on styles, genres, and media. | 6-8.VA.Re.9.1 Utilizing established criteria, formulate a logical and convincing critique of artwork. | HSp.VA.Re.9.1 Identify relevant criteria to evaluate a work of art or collection of works. | HSa.VA.Re.9.1 Construct evaluations of a work of art or collection based on differing sets of criteria. |

| K-12 Visual Arts | | | | | | | | | |
|--|--------------|---|---|--|---|---|---|---|---|
| Anchor Standard 10: K-12.Cn.10: Synthesize related knowledge with personal experiences to make artistic work. | | | | | | | | | |
| Connecting | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
| | | K.VA.Cn.10.1 Identify within an artwork, a story or mood about a life experience. | 1.VA.Cn.10.1 Create and discuss art that tells a story or expresses a mood about a life experience. | 2.VA.Cn.10.1 Create art that tells a story or expresses a mood about life experiences. | 3.VA.Cn.10.1 Create art that is motivated by personal observations of surroundings. | 4.VA.Cn.10.1 Create art that reflects community or cultural traditions. | 5.VA.Cn.10.1 Apply elements of art and principles of design through inventive art-making. | 6-8.VA.Cn.10.1 Individually or collaboratively create art to reflect current interests, concerns, events, community, or group identity. | HSp.VA.Cn.10.1 Reflecting on an artistic process, explore unfamiliar subjects through art-making. |

K-12 Visual Arts

Anchor Standard 11: K-12.Cn.11: Relate artistic ideas and work with societal, historical, cultural, and personal context to deepen understanding.

| Connecting | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grades 6-8 | HS Proficient | HS Advanced |
|------------|--|---|--|--|---|---|---|---|--|
| | K.VA.Cn.11.1 Understand that artists create different artwork for various reasons. | 1.VA.Cn.11.1 Understand that people from different places and times have made artwork for a variety of reasons. | 2.VA.Cn.11.1 Compare and contrast uses of artworks from different cultures throughout time and places. | 3.VA.Cn.11.1 Discuss how responses to artwork change depending on the time and place it was created. | 4.VA.Cn.11.1 Through observation, infer information about time, place, and culture within an artwork. | 5.VA.Cn.11.1 Identify how an artwork is used to inform on the beliefs, values, and behaviors of a community or group. | 6-8.VA.Cn.11.1 Analyze how artwork reflects the history, values, and cultural identity of a community or group. | HSp.VA.Cn.11.1 Describe how knowledge of culture, traditions, and history may influence personal responses to art. | HSa.VA.Cn.11.1 Investigate the impact of an artist or a group of artists on society's beliefs, behaviors, and values. |
| | | | | | | | 6-8.VA.Cn.11.2 Understand how art from the past and present represents history and has evolved over time. Discuss how past and present art, artists, and genres influence personal art. | HSp.VA.Cn.11.2 Identify a connection to both historical and contemporary art movements and their impact on society. | HSa.VA.Cn.11.2 Evaluate how society became a catalyst for the direction of an art movement or how art transformed or influenced society. |

Visual Arts Glossary

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|--------------------------------------|--|
| Art/Artwork/ Works of Art | Artifact, object, or action that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated. Artwork can include work created for expressive, utilitarian, or other uses, and is inclusive of all forms of design: paintings, drawings, sculpture, jewelry, architecture, photography, design, etc. |
| Artistic Foundations | The elements of art and principles of design. |
| Art Venues | Space or location where art can be viewed. |
| Artist Statement | A written explanation by an artist to highlight and reflect on thematic and design considerations in a work or group of works. |
| Artistic Vision | An artist's perspective in relation to subject matter, media choice, style, and concept. |
| Collection | Artworks grouped together and to be considered as a whole; combined for an exhibit or portfolio. |
| Concept | An idea that brings diverse elements into a basic relationship. |
| Conservation | The practice of caring for artworks in terms of preservation and restoration. |
| Contemporary | Art that has been created between the mid-20th century to today. |
| Content | The expression, meaning, or aesthetic value of a work of art. |
| Copyright | The legal right of the owner of intellectual property; the creator of the product and anyone they give authorization to are the only people who can reproduce the product. |

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|---------------------------|---|
| Create | The intuitive production of art. |
| Criteria | A principle or standard by which something may be evaluated or decided. |
| Critique | An oral or written evaluation, discussion, or reflection used to analyze, describe, and interpret works of art; can be personal work or work belonging to a peer. |
| Curate | Select, organize, and care for items in a collection. |
| Curator | A person who oversees, cares for, and selects artwork for an exhibit or collection. |
| Digital Art | Art that is created using technology. |
| Elements of Art | The building blocks of visual art; line, shape, color, value, form, texture, space. |
| Exhibit/Exhibition | A public display of works or art or items of interest by one or more artists. |
| Fair Use | Permits a party to use a copyrighted work without the copyright owner's permission for purposes such as criticism, comment, news reporting, teaching, scholarship, or research. |
| Genre | Category of art identified by similarities in form, subject matter, content, or technique. |
| Graphicacy | Using and understanding visuals as a form of communication. |
| Illustrate | A visualization created by an artist. |
| Image/Imagery | Visual representation of a person, animal, thing, or idea through the vehicle of an art medium. |
| Inquiry | Asking questions to investigate multiple ways to solve a problem. |

| | |
|-----------------------------|--|
| Installation | An artistic genre of 3-dimensional works that are often site specific and designed to transform the perception of space. |
| Methodology | System or process of carrying out the creation of an artwork. |
| Media/Medium | The materials and tools used by the artist to create. |
| Portfolio | An edited collection of an artist's best artwork. |
| Preserve | Act of keeping artwork closest to its original state and quality. |
| Principles of Design | Use and arrangement of the building blocks of visual art; pattern, rhythm, movement, proportion/scale, balance, unity/harmony, contrast, variety, and emphasis. |
| Settings | Non-location-based places to view art such as print media or web-based media. |
| Style | The specific and recognizable artistic character and dominant trends noted during periods of art history and recent art movements. An artist's expressive use of media to give their works individual character. |
| Subject | The persons or things represented, as well as the artist's experiences that serve as inspiration. |
| Theme | An idea that recurs or pervades in a work or collection of artworks. |
| Three-Dimensional | An artwork presented in the dimensions of height, width, and depth, occupies physical space, and can be perceived from all sides and angles. |
| Technique | The manner and skill with which artists employ their tools and materials to achieve a predetermined expressive effort. |
| Two-Dimensional | An artwork having its elements organized in terms of a flat surface, especially emphasizing the vertical and horizontal character of the picture plane. |