ARTS

Grades Pre-Kindergarten to 12

Massachusetts Curriculum Framework – 2019

MASSACHUSETTS DEPARTMENT OF ELEMENTARY AND SECONDARY EDUCATION

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August 19, 2019

Dear Colleagues,

I am pleased to present to you the *Massachusetts Curriculum Framework for Arts* adopted by the Board of Elementary and Secondary Education in June 2019. This Framework is built upon the foundation of the 1999 *Massachusetts Curriculum Framework for Arts*, as well as the *National Core Arts Standards* developed in 2014.

The current Framework incorporates improvements suggested by members of the Arts Curriculum Framework Review Panel, scholars who served as Content Advisors, and the individuals and organizations who provided comments during the public comment period in early 2019.

This revision of the Framework retains the strengths of the previous frameworks and includes these improved features:

- addition of the discipline of media arts to the existing disciplines of dance, music, theatre, and visual arts;
- increased emphasis on the importance of creating original work in the performing arts and on presenting in visual and media arts;
- increased emphasis on responding to the work of other students and work from masters, with a focus on understanding the context in which art works were created;
- alignment to a consistent structure organized around a common set of artistic practices across the five disciplines to encourage integrated instruction and collaboration; and
- ambitious standards that highlight the importance of the arts as part of a well-rounded education that prepares students for college, careers, and civic participation.

In the course of revising these standards, the Department received many valuable comments and suggestions. I want to thank those who contributed their ideas, enthusiasm, and determination to make the standards useful for students, families, educators, and the community. In particular, I am grateful to the members of the Arts Standards Review Panel, especially the facilitators who led those panels, and to our Content Advisors, for giving their time generously to the project of improving learning standards for Massachusetts students. I am proud of the work that has been accomplished.

We will continue to collaborate with schools and districts to implement the 2019 *Massachusetts Curriculum Framework for Arts* over the next several years. We have hired a new full time Arts Content Support Lead to assist with implementation. All Massachusetts frameworks are subject to periodic review and improvement for the benefit of the students of the Commonwealth.

We hope you will find this Framework useful in building a strong arts curriculum for your school or district. A well-rounded arts curriculum should expose students to a rich diversity of high-quality works from multiple genres, cultures, and time-periods. The purpose of teaching the arts is not only to develop skills in a given art form, but also to instill in students a deep appreciation for art, beauty, and truth, while broadening their understanding of differing perspectives on the human condition.

Thank you again for your ongoing support and for your commitment to improving achievement for all students.

Sincerely,

Jeffrey C. Riley
Commissioner of Elementary and Secondary Education

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Document Organization

The Vision describes the significance of the arts to a well-rounded education and to preparation for college, career, and civic participation. **The Guiding Principles** describe the key components that should guide the design, implementation, and evaluation of pre-K through grade 12 arts curriculum and instruction. **The pre-K through 12 Standards for Artistic Practice** describe skills students develop and improve across their entire Arts education. They focus on dispositions and skills that underlie creating, presenting, producing, responding within each arts discipline, and making connections across disciplines. **The Content Standards** describe what students should know and be able to do in each of the arts disciplines within elementary and middle school grade clusters (pre-K–K, grades 1–2, 3–4, 5–6, 7–8), and in high school courses at the foundations, proficient, and advanced levels. They are organized into five disciplines (dance, media arts, music, theatre, and visual arts) and are designed to complement the development of the Standards for Artistic Practice.

Vision

All Massachusetts students will develop artistic literacy through active participation in the arts, expressing creative ideas with skill, confidence, and artistic intent. A high-quality arts education empowers students to take artistic risks and supports the social emotional and learning needs of all students. Through practices related to creating, presenting or performing, responding, and connecting, students will understand the role of the arts in their individual lives and interests. While recognizing the intrinsic value of the arts, students will also discover the meaningful connections between the arts and other disciplines, and how the arts contribute to their communities and cultures around the world. As art students respond to great artists and works of art, they develop the ability to analyze artworks in terms of their formal qualities, historic style, social context, and artistic intent. The practice of responding to works of art builds perceptive acuity and aesthetic sensitivity. A rigorous progression of learning and engagement with the arts throughout Pre-K–12 education is the foundation for a rich, lifelong relationship with the arts.

The Arts Are Important to a Well-Rounded Education

Federal education legislation of 2015 (the "Every Student Succeeds Act") defined a well-rounded education as one that includes the arts. The arts complement the skills and content of mathematics, science and technology/engineering, English language arts, history and social science, and foreign languages. Study of the arts engages students' divergent thinking in seeking and finding solutions to problems, and in communicating ideas and emotions not amenable to expression through words alone.

A well-rounded pre-K to grade 12 education prepares all students to succeed in education beyond high school. Study of the arts develops attitudes, skills, and content knowledge applicable to a comprehensive education. These include the pursuit of excellence; creativity and flexibility; focus and concentration; working collaboratively; respect for people with diverse experiences, abilities, and perspectives; and cultural and historical knowledge.

A well-rounded pre-K to grade 12 education looks ahead to students' employability and adaptability to careers that are likely to evolve throughout their lifetimes. The global economy is shifting to an economy of ideas and innovation. According to a coalition of researchers, 73 percent of American corporate leaders affirm that creativity is an essential skill for success, but most high school graduates were deficient.[1] Companies with greater measures of creativity perform better financially.[2] Currently, over 3.4 million people nationally are employed in creative industries. In Massachusetts alone, the creative economy includes jobs ranging from design to writing to entertainment and reflects a billion-dollar industry.[3]

A well-rounded pre-K to grade 12 education prepares students to contribute to the civic life of their communities. The arts are an indispensable element of vibrant community life in Massachusetts cities and towns. Citizens' lives are enriched by local arts centers and internationally known museums and performance groups whose exhibitions and productions often provoke discussions about society, politics, and aesthetics. People who have had sequential and meaningful arts education as students tend to continue to participate in

[1] Casner Lotto & Barrington (2006)

[2] Brodherson, Heller, Perry, & Remley (2017)

[3] Supporting the Creative Industries of Massachusetts https://www.mass.gov/files/documents/2016/07/xf/creative-next-summary-reportfinal.pdf

the arts as adults – as performers, creators, and audience members. They support the arts in the community today and as a legacy for future generations.

The History and Review Process of the 2019 Massachusetts Arts Framework

The Massachusetts Arts Framework of 2019 is the third set of arts standards for Massachusetts since the Massachusetts Education Reform Act of 1993 authorized the Board of Education "to direct the commissioner to institute a process to develop academic standards for the core subjects of mathematics, science and technology, history and social science, English, foreign languages, and the arts." The Board adopted the first set of arts standards in 1995. In 1999, the second Framework identified standards in dance, music, theatre, and visual arts, following the organization of the 1994 *National Standards for Arts Education*.

The latest Massachusetts review process began in October of 2017. Department of Elementary and Secondary Education (DESE) staff met with arts educators from across the state, as well as representatives from state arts education associations, to develop and answer questions to guide the review process. Following this initial outreach, DESE staff recruited arts educators to serve as facilitators to lead the review process for each arts discipline. These facilitators worked with a review panel in summer and fall of 2018 to develop proposed modifications and additions to the 1999 arts standards.

The 2019 *Massachusetts Arts Framework* endorses the NCAS definition of artistic literacy, uses the NCAS "Anchor Standards" as the Massachusetts "Standards for Artistic Practice," and includes media arts as a distinct artistic discipline. It includes Content Standards that specify what students should know and be able to do in the arts in pre-K to K, grades 1–2, 3–4, 5–6, 7–8, and at the novice, foundation, proficient, and advanced levels of high school courses.

What the Arts Framework Does and Does Not Do

The standards define what all students should know and be able to do, not how teachers should teach. While the Framework provides an overall structure, it purposefully leaves the details of curriculum and instruction to the discretion of district teachers and curriculum developers. Educators are best equipped to design programs that are most appropriate in promoting excellence in their own communities.

Framework Structure

The Curriculum Framework provides a structure intended to guide the selection, development, and evaluation of arts curriculum and programming that builds students' artistic literacy. It primarily does this through the Standards of Artistic Practice, specifically the development of artistic ideas to:

- create original work aligned to the artist's intent,
- present or perform artistic works to others,
- respond to the structure and context of artistic works, and
- make connections about the impact of the arts on oneself, history, and culture.

It further identifies specific Content Standards, aligned to the Standards for Artistic Practice, that students should demonstrate by the end of each grade dyad or course.

District Decisions about Building Technical Skills and Vocabulary

What is Media Arts Education?

The Framework structure has changed since the 1999 version by including Media Arts as a new arts education discipline. Media Arts education encompasses interconnectivity across all disciplines and domains, artistic and academic elements, aesthetics and forms for the purpose of learning and creating. Media artworks are intrinsically interdisciplinary, integrative, and expressive, inclusive of imaging, sound, moving images, virtual and interactive components. Media artworks may be realized through, but not limited to the following domains: digital art, photography, graphics, music, video, animation, motion graphics, web design, interactive apps and game design, 3D products, architecture and environments, audio production, Television, internet broadcasting, virtual and augmented reality, and virtual worlds.

Because local flexibility is important in arts programs, the Framework leaves to districts the articulation of which technical skills, concepts, and academic vocabulary to emphasize, and at which grade levels or courses to introduce and refine them. All teachers have an important role to play in supporting the development of students' academic vocabulary and knowledge about the world, as outlined in Language Standards 4–6 of the *English Language Arts and Literacy Framework*. Arts educators help students build general academic vocabulary when they take the time to teach students the meanings of words such as *compose/composer/composition*, or *image/imagery/imagination* in an arts context, or explain how common words with multiple meanings are used in the arts (e.g., a *high note*, a *warm* color, a block *print*, *firing* a clay pot). They contribute to students' ability to speak and write precisely by introducing them to the technical vocabulary in the arts: *jazz, choreography, overture, trumpet, abstract painting*.

While it is paramount for students to gain knowledge of the crucial vocabulary, elements, and a range of technical skills to participate in the arts, it is important to remember that technical skills and vocabulary are in service to the Standards for Artistic Practice outlined in this Framework. Students should learn to read western musical notation, for example, because this knowledge will help them select, analyze, and interpret artistic works for presentation. They should learn about elements of visual arts because these concepts can help

students to perceive and analyze artistic works. It is important that arts programs make these connections explicit for students, and regularly reinforce the relationship between knowledge and practice.

Development of Foundational Skills

The Curriculum Framework provides an overall structure for developing multi-dimensional artistic practices from pre-K–12 while remaining open-ended so districts may customize vertical alignment of foundational artistic skills. Such foundational skills include singing in music or drawing in visual art, for example. The Department recognizes a need for further support in districts that may require additional resources and professional development. For an example resource, refer to *Appendix 2*: *Pre-K–12 Sequential Development of Singing Skills.* Additional resources for the other arts disciplines will be forthcoming from the Department within implementation guidelines.

Supporting Excellence

As with all state frameworks, the Arts Framework provides a floor, not a ceiling. Standards provide a baseline to support equity across the Commonwealth, with the understanding that many programs and individuals will exceed these expectations. Similarly, it is expected that a high-quality district arts program will support excellence by encouraging individual students to move far beyond the standards for visual, performing, and media arts.

Supporting All Students

All students must have the opportunity to learn and meet the same high standards if they are to access the knowledge and skills that will be necessary and rewarding in their post-high-school lives. No set of standards can reflect the great variety of abilities, needs, learning rates, and achievement levels in any given classroom. The standards do not define the support materials that some students may need. It is beyond the scope of the standards to define the full range of support appropriate for English learners and for students with disabilities, but the Department acknowledges the need for additional resources such as Appendix 1.

Guiding Principles for Effective Arts Education

The following principles are philosophical statements that underlie the standards and resources in this Curriculum Framework. They should guide the design and evaluation of arts programs in schools. Programs guided by these principles will prepare students for colleges, careers, and their lives as productive citizens.

Guiding Principle 1

An effective arts education enables students to become artistically literate.

Artistic literacy is the knowledge and understanding required to participate authentically in the arts. Fluency in the language(s) of the arts is the ability to create, perform or present, respond, and connect through symbolic and metaphoric forms that are unique to the arts. It is embodied in specific philosophical foundations and lifelong goals that enable an artistically literate person to transfer arts knowledge, skills, and capacities to other subjects, settings, and contexts.[4]

As a society, we need to embrace the model that continued experience leads to learning in arts, just as it does in other valued subjects, like mathematics, science, history, and language study. Arts are our human birthright—every culture throughout time and across the globe has them. They are another way of knowing, and at least as valuable as any other subject in understanding the world. As opposed to being the purview of the talented few, the arts are essential throughout everyone's lives for understanding and appreciation, expression, social and emotional well-being, and creative opportunity.

To give every individual the opportunity to live a life enriched by artistic engagement fueled by competence and confidence, this *2019 Massachusetts Arts Curriculum Framework* identifies explicitly how artistic literacy is acquired and developed in Dance, Media Arts, Music, Theatre, and Visual Arts.

Guiding Principle 2

An effective arts education develops students' understanding of the concept of artistic intent.

Arts programs should focus on helping students create or perform work guided by thoughtful and intentional decision-making. Likewise, students should understand that an analysis or critique of a work of art considers artistic intent. A high-quality arts education program keeps artistic intent central by ensuring student analytical and aesthetic thinking, opportunities to share work, and conversations.

What is Artistic Intent?

Artistic intent is the meaning the artist intended in a work, so far as it can be determined from the artist's statements or cultural context.

What does a classroom look like when a teacher focuses on developing artistic intent? Imagine a kindergarten teacher who inspires students to have an aesthetic response to a snowy day. The children go outside, observe the rhythms of falling snow, examine the geometry of snowflakes, hear the snow crunch beneath their boots, feel the chill and wetness of melting snow through their mittens. Back inside, children talk about the different

[4] National Core Arts Standards: A Conceptual Framework https://www.nationalartsstandards.org/content/national-core-arts-standards

ways they perceived snow before choosing art materials to express their *own* ideas of experiencing snow. The images are all likely to be different, each informed by an individual child's desire to communicate what he or she saw, heard, or felt. The classroom gallery becomes a vibrant space as children discuss the intention behind their work (e.g., "I wanted to show how snow swirls" "I wanted to show how I shiver when it's cold").

The young child who learns that making art is purposeful creative work has taken the first step to becoming an artist and comprehending the power of the arts to inspire creative expression. As President John F. Kennedy wrote, "If art is to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him. We must never forget that art is not a form of propaganda; it is a form of truth..."

Guiding Principle 3

An effective arts education fosters a coherent and rigorous progression of learning.

Each lesson of an arts program should build upon previous lessons to create a coherent progression of learning. This framework presents the artistic processes of creating, presenting/performing, responding, and connecting from the *National Core Arts Standards* in 11 Standards of Artistic Practice that are applicable to all the grades. It also includes Content Standards that specify what students should know and be able to do in the arts disciplines at various points in their school experience. The Content Standards and Practice Standards are designed to be used together to connect knowledge, skills, and practices that build into a coherent, sequential, and rigorous program. Using the structure of Content and Practice Standards, educators express their own creativity in choosing resources and materials to implement aligned lessons, units, and assessments in creating a coherent program that builds on the learning from previous lessons and units to promote the development of students' artistic literacy.

Guiding Principle 4

An effective arts education is relevant to students' interests.

We live in a world full of music, images, words, and movement. Most students already have deep and personal relationships with the arts—they are apt to have passionate opinions about favorite musicians or actors. A high-quality arts program supports educators in becoming familiar with the popular art forms students already value and makes authentic efforts to include these genres and styles where appropriate, not just as a strategy for engagement, but as legitimate forms of contemporary expression. Teaching with students' interests in mind might mean assignments in which students design their own superhero figures, compose a musical hook, research the interaction of social movements and visual memes, or perform spoken word poems with a distinctive contemporary beat.

This guiding principle is challenging. What engages students one year may not interest students the following year. Educators need not become experts in every emerging art form, but they should become skilled at helping students understand how to express themselves in ways that are most authentic to them.

Guiding Principle 5

An effective arts education provides students with broad and frequent access to great works of art from the past and present, across genres, time periods, and styles, and represents diverse cultures in the United States and from around the world in order to develop an appreciation for the richness of artistic expression, understand the connections between art and history, and cultivate one's own sense of beauty.

Encouraging students' artistic interests and their need for self-expression should be complemented by an introduction to enduring art from a wide variety of perspectives and cultures throughout history. Although "beauty is in the eye of the beholder," great works of art not only reflect technical mastery, they also make visceral connections with their audience. Great art can inspire or provoke; it can reveal hidden truths or awaken the imagination; it can engender joy or sadness; it can produce serenity or awe. Regardless of their subject or form, accomplished works of art can communicate intellectually and emotionally in ways that are powerful and moving, and uniquely human.

In order to recognize the beauty and impact of art, students at all grade levels must have regular opportunities to experience important works of art, appropriate to their age. In doing so, they will also learn about the artistic techniques and aesthetic sensibilities that can help them to develop their own distinctive perspective and voice.

The arts from all over the world are an important part of our complex heritage. Integration of the arts and the history and social science curricula can help students understand the scope and breadth of human history, while at the same time providing a basis for understanding the context and themes of artworks that have become historical and cultural touchstones. For example, in the Grade 1 standards of the *History and Social Science Framework*, students look at the meaning of symbols in the lyrics of American songs such as "America the Beautiful." This is an opportunity for collaboration between the music and history/social science educators. In the course of a well-designed pre-K to grade 12 arts program, arts curriculum designers have tremendous opportunities to motivate students to explore and perform works from Africa, Asia, and the Middle East, as well as Europe and the Americas.

The twenty-first-century classroom and workplace includes people from diverse cultures and experiences and perspectives who must learn and work together. To be college and career ready, students need to understand and appreciate other perspectives and cultures. One way in which students learn about views different from their own is through the examination and performance of artistic works from varying cultures, historical periods, and genres. Deep study of works of art from around the world helps students become aware of how their own culture shapes attitudes and aesthetic values.

Studying a wide range of art forms helps students understand cultural allusions that they will encounter elsewhere in conversation and study. For example, the student who has discussed Salvador Dali's 1931 painting, "The Persistence of Memory," will recognize its melting clocks and bleak landscape as examples of surrealist imagery. Students who have performed and learned about a variety of musical styles will hear how composer/lyricist Lin-Manuel Miranda has incorporated musical elements from hip-hop, rhythm and blues, pop, soul, and show tunes into the musical *Hamilton*.

Guiding Principle 6

In effective arts education programs, students have the opportunity to experience different artistic roles, groupings, and uses of media.

In addition to exposure to a variety of genres and styles, students should learn about many different kinds of work artists do and the different media they use. This will mean different things for different disciplines. Students should have experiences in different roles such as that of a dancer or choreographer in dance, or a stage manager or costume designer in theatre. Students should explore different instruments in music, produce a range of interactive or design projects, or use an array of visual arts media in both two- and three-dimensional work. This guiding principle is particularly important in the elementary and middle grades. By high school, especially in advanced courses, it is appropriate for students to focus on deep mastery of a particular role or medium, whether it is playing the flute, lighting a theatrical production, sculpting in wood, painting, or animating a short film.

Across the arts program students should have a wide range of experiences working independently and with different size groups. For example, in visual art classes where students usually work independently, educators can design small and large collaborative group projects that reflect how contemporary professional artists complete major works and installations. In music and dance programs where students usually perform as large group ensembles, educators explore opportunities for small group and solo performance opportunities.

Guiding Principle 7

An effective arts education makes connections with other disciplines and bodies of knowledge.

An effective arts curriculum provides opportunities for students to make connections among the arts, with other academic subjects, and with arts resources in the community. Arts Integration is a method of teaching and learning that links curricular content with artistic discipline, creative expression, and individual inquiry. Consulting the grade-level and course topics and standards in the *Massachusetts Science and Technology/Engineering, Mathematics, English Language Arts and Literacy, History and Social Science, Digital Literacy and Computer Science, Foreign Languages* and *Comprehensive Health Frameworks* helps arts teachers find opportunities for collaborating with teachers of these subjects. Creative exploration helps students find personal connections to content knowledge, enhances comprehension, and develops students' point of view, making academic content compelling and memorable.[5]

Connecting the arts to other disciplines sets the expectation that students will learn about their artistic heritage. They will investigate the historical and cultural contexts of the arts, learn about the arts in their communities, and use their knowledge of the arts in the study of other disciplines.

[5] For a good example of how close observation in visual arts supported the science curriculum, see this 2nd grade example from EL Education. http://modelsofexcellence.eleducation.org/projects/what-snake-am-i

Guiding Principle 8

An effective arts education promotes family and community engagement.

In order for students to have authentic opportunities to share their artistic work, effective arts education programs create opportunities to engage with families and the community. Family members often have arts backgrounds to share with students. Local artists and performers, museums, performance spaces, cultural organizations, and arts-related businesses can also contribute to the richness of a school or district arts program. In particular, there should be opportunities for music, theatre, and dance students to perform for families and the community and for visual and media arts students to exhibit their work beyond the school community.

Guiding Principle 9

An effective arts education supports social and emotional growth.

Students develop their social and emotional skills through every subject. The arts are unique because they offer so many opportunities for students to lead others and to practice collaboration. The arts also help students develop their own self-awareness, confidence, and persistence. In doing so, the arts help to deepen respect for others' ideas, cultures, and perspectives. For example, actors develop empathy when they assume roles of characters whose personalities and situations are markedly different from their own. Group performances require cooperation, concentration, listening to colleagues. The thrill of an excellent performance boosts self-confidence. Former Secretary of Education Arne Duncan observed that diverse artistic experiences foster flexibility: "The arts can help students become tenacious, team-oriented problem solvers who are confident and able to think creatively."[6]

Performing and exhibiting artistic work also requires a level of bravery. Psychologist Dr. Carol Dweck of Stanford University, who studies motivation, personality, and development, says the belief that success in the arts is based on talent, rather than effort, leads to thinking that "arts are for some." In contrast, Dweck's "incremental" model proposes that learning results from effort, hence that "arts are for all." Everyone has the capacity to learn any subject at any time, if they have the opportunity to study with a capable teacher and are motivated to learn. As in any subject, all students learn the arts at their own rate. Most accomplish proficiency, and quite a few even reach mastery levels in a given art form.

Guiding Principle 10

An effective arts education program is inclusive; all students participate and benefit.

Effective arts programs provide the necessary supports for all students to meet the standards. The standards allow for the widest possible range of students to fully engage and benefit from the outset with appropriate accommodations as needed while taking into account that not all participants engage in the same manner. Inclusive arts education programs are based in the philosophy that all students can and have the right to express

[6] Letter to school and district leaders, December 2nd, 2009. https://blog.americansforthearts.org/2015/09/09/the-political-process%E2%80%A6-what-hope-is-there-for-the-arts-and-arts-education

themselves in and through the arts. Such programs ensure maximum participation of students with disabilities, English learners, students with minimal experience with the arts, and students who have completed advanced arts training. In the arts, as in any other academic subject, some students may require assistive technologies, others may need more time, practice, or individual help. Regardless, all students must feel welcome in the arts studio, in the practice room, on the stage, or at an exhibition and valued for their artistic insights.

The Standards for Artistic Practice

The Standards for Artistic Practice describe the processes and skills students learn as practitioners throughout the elementary, middle, and high school years in order to achieve artistic literacy. Based on the processes presented in the 2014 *National Core Arts Standards* (NCAS), these practices are grouped into four clusters that focus on creating, presenting/performing, responding, and connecting across the five arts disciplines (dance, media arts, music, theatre, visual art).

While instructional time in the arts is comprised of these four clusters, the amount of time designated to each cluster is flexible and is at the discretion of the district. It is not expected that each cluster will receive equal time during instruction (for example, music may dedicate the majority of its time to performance, whereas visual art may dedicate the majority of its time to creating). However, it is the expectation that each cluster will be represented in a meaningful way within the curriculum. For example, visual arts classes need to ensure adequate time for students to present their art to a diverse range of audiences, just as music students need to have meaningful opportunities to improvise and compose music.

Cluster 1: Creating art with artistic intent.

Artistically literate students generate, organize, and refine artistic ideas using a variety of strategies and tools to serve an intended purpose for their artistic work.

Practice 1. Generate and conceptualize artistic ideas and work. Through exploration, students generate a wide variety of innovative ideas while expanding the boundaries of connection, style, genre, or medium.

What are Artistic Ideas?

The term "idea" is used throughout the Framework to represent a building block of an artistic work. This could be a musical motif or sound, or a texture or shape in visual arts.

Practice 2. Organize and develop artistic ideas and work. Using a myriad of tools (e.g., brainstorms, sketches, outlines), students plan and organize their ideas to best support their artistic intent.

Practice 3. Refine and complete artistic work. Through a variety of strategies (e.g., teacher or peer feedback, exploration, research, self-reflection), students conceive and revise their artistic ideas to better express, evoke, or communicate their artistic intent.

Cluster 2: Presenting or performing artistic works to evoke, express, or communicate.

Artistically literate students share their creations with an audience or viewers to evoke, express, or communicate an intended purpose or meaning. They recognize choices and make improvements within their own work or performance aligned with their artistic intent.

Practice 4. Select, analyze, and interpret artistic work for presentation. When performing work written by others, students interpret the creator's script or score to convey the artist's intention. When sharing their own work, students reflect on how their performance or presentation best supports their artistic intent.

Practice 5. Develop and refine artistic techniques and work for presentation. Through the practice and development of technical skills, and the refining of details, students polish a work for presentation.

Practice 6. Convey meaning through the presentation of artistic work. Through the presentation of an artistic work, students successfully evoke, express, or communicate the artistic intent.

Cluster 3: Responding to arts through intellect and emotion.

Artistically literate students regularly analyze and evaluate their own and others' works of art, including the work of peers and important artwork from varied historical periods and cultures. These students understand that artistic intent is profoundly intertwined with an artist's cultural milieu, and they use this understanding to guide their own reactions to works of art. Learning to appreciate artistic works is a lifelong cumulative experience. It is fostered through repeated performing, listening, looking, reading, and by pondering questions such as *What did the artist mean to convey? Why has this work of art endured? What makes a work of art significant to its time and place?*

Practice 7. Perceive and analyze artistic work. Through observation of a completed work or exploration of the creative process, students understand how aspects of the artwork, such as the elements and principles of design, support the creator's intent.

Practice 8. Interpret intent and meaning in artistic work. Through observation, discussion, or research, students reflect on an artistic work to discern what it evokes, expresses, or communicates to them.

Practice 9. Apply criteria to evaluate artistic work. Students evaluate an artwork's effectiveness at evoking, expressing, or communicating artistic intent using either self-, group-, teacher-, or externally created criteria.

Cluster 4: Connecting the arts to the self, society, history, culture, and other disciplines and bodies of knowledge.

Artistically literate students discern connections between personal, societal, historical, and cultural contexts as well as multi-disciplinary knowledge when they reflect upon, interpret, respond to, and create artwork. These students understand that diverse forces influence how they view their own artwork as well as the art of others. As artistically literate people, they recognize the powerful influence and impact of the arts on society, history, and culture, as well as their own lives.

Practice 10. Synthesize and relate knowledge and personal experiences to make art. Students draw from their personal and artistic experiences and their multi-disciplinary knowledge when envisioning and creating original art works that reflect their own artistic identity.

Practice 11. Relate artistic ideas and works to societal, historical, and cultural contexts to deepen understanding. Students can articulate how societal, historical, and cultural forces have influenced artistic works, styles and genres, and vice versa.

Organization of the Content Standards

The Framework first groups content standards by **discipline:** dance, media arts, music, theatre, and visual art. The pre-K through grade 8 standards are organized in grade pairs or dyads and standards for the high school grades are organized in courses. The content standards for each grade dyad or high school course are then organized by the four **clusters** of the Standards for Artistic Practice, with at least one **content standard** aligned to each of the eleven practice standards. This intentional, nearly one-to-one relationship between practice and content standards supports vertical (across grades) and horizontal (across disciplines) alignment.

Integration: The standards were written to intentionally highlight the connections across different disciplines and grades. This was done to promote consistency and integration across the arts. For example, students in all disciplines and grades are working on using criteria to evaluate artwork. This practice may look similar or different across the different disciplines, but provides a common structure to support districts in using these standards to organize their arts programs.

High School Courses

Within each arts discipline, high school content standards are presented in courses.

- **Foundation** courses are introductory or survey courses that high school students typically complete during the first or second year of high school.
- **Proficient** courses are built upon students' work in Foundations courses and begin to focus on specific aspects of the discipline.
- **Advanced** courses are designed to prepare students for post-high school study in the discipline. The Framework includes special advanced courses to address unique features of the disciplines. For example, the Technical Theatre and Musical Composition courses reflect specialized offerings in Theatre and Music respectively.
- Finally, the Framework includes standards for **Novice** Solo & Ensemble Music appropriate for courses designed for students without significant prior experience playing music. These courses may also be appropriate to ensemble courses offered in the middle school grades.

Matching Standards and Courses

Educators should look across these standards when determining which best match a course. This Framework is not intended to match every possible course offered in schools. For example, there may not be a good match for a musical appreciation course, but educators could look closely at the responding and connecting practices to help identify which learning standards could guide this type of course.

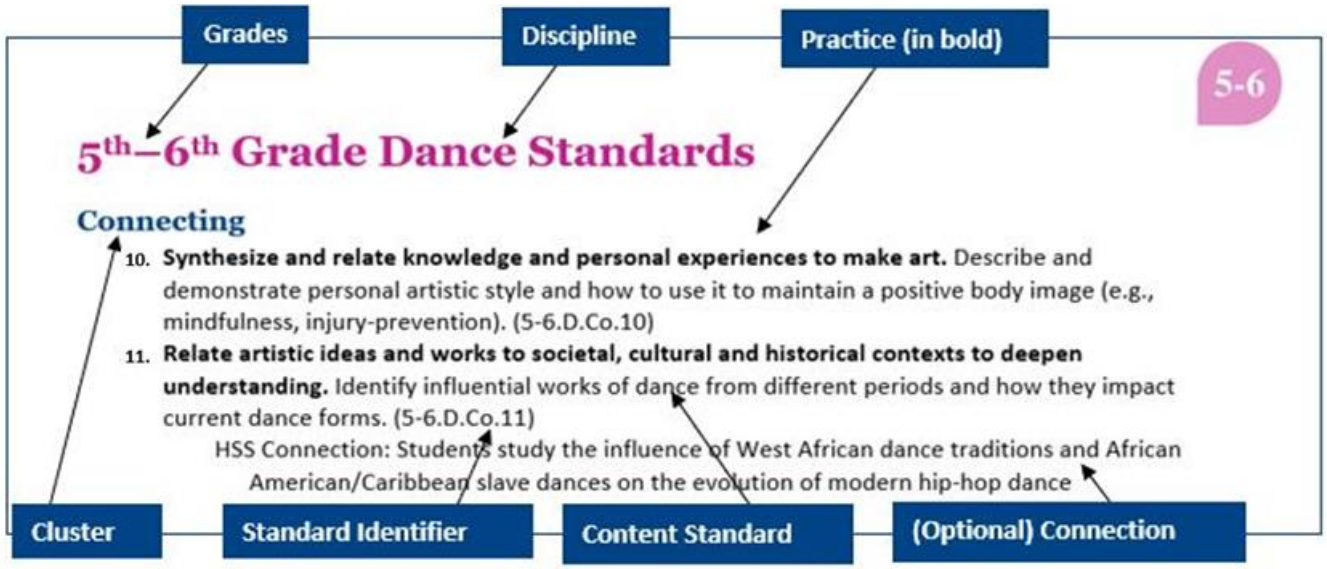
Connections to other bodies of knowledge

A number of direct connections to other disciplines have been identified directly under each content standard applicable. For instance, there are numerous connections to the *Massachusetts History and Social Science Framework* (HSS) indicated throughout the content standards. Educators should note that these connections are examples which they are free to use, modify, replace, or omit as is appropriate for their own arts programs. Since integration is a highly worthwhile approach to pedagogy, teachers are encouraged to make meaningful connections to other relevant bodies of knowledge whenever possible, including other arts disciplines.

Standards Organization

The standards are organized by discipline, with a page for each grade dyad (Pre-K–K, 1–2, 3–4, 5–6, 7–8) or high school course (Novice, Foundation, Proficient, Advanced). The standards are organized into the four clusters, with each practice in bold, followed by the content standard and standard identifier.

Each standard has a unique standard identifier following content standard, as shown in the example below. The identifier consists of the grade dyad or course, discipline initial, cluster, and artistic practice, and a lowercase letter if necessary.



For example, the standard “Identify influential works of dance from different periods and how they impact current dance forms” would be coded 5–6.D.Co.11 since this standard is for grades 5 and 6, in dance, and related to Practice 11. If there are multiple standards related to a single practice in the same grade dyad, discipline, and cluster they are distinguished by a lower-case letter.

Pre-K–K Dance Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Use a variety of props when exploring movement. (PK-K.D.Cr.01)
2. **Organize and develop artistic ideas and work.**
    a. Identify and distinguish between body parts in movements, (e.g., feet and toes). (PK-K.D.Cr.02a)
    b. Focus on and pursue a process or idea to completion during dance activities. (PK-K.D.Cr.02b)
3. **Refine and complete artistic work.** With prompting and support, choose favorite movement ideas, practicing and demonstrating them. (PK-K.D.Cr.03)

Performing

4. **Select, analyze and interpret artistic work for presentation.** Contrast movements in different levels (including, high, middle, low) and pathways (including, curvy, straight, circle, zig-zag, wavy, spiral). (PK-K.D.P.04)

    Music Connection: Students select a rhythm instrument to represent the sounds a chosen creature makes and choreograph appropriate motions to represent it. (PK-K.M.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Maintain personal and general space safely and respectfully (e.g., stop, start, and control one's own body). (PK-K.D.P.05)
6. **Convey meaning through the presentation of artistic work.** Perform short dance works expressively. (PK-K.D.P.06)

Responding

7. **Perceive and analyze artistic work**. Meet expectations of an audience member (e.g., listening quietly, clapping at the end). (PK-K.D.R.07)
8. **Interpret intent and meaning in artistic work.** Articulate personal responses to dance (e.g., "this piece made me feel… this piece made me think…"). (PK-K.D.R.08)
9. **Apply criteria to evaluate artistic work.** Share observations regarding a dance performance (e.g., "I noticed that everyone had a turn"). (PK-K.D.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Identify examples of dance in their daily life. (PK-K.D.Co.10)

    HSS Connection: Students study how the circle dance and line dance are used in their own society and in traditions from other cultures (HSS.K.T3.02).
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Respond in movement to music cues associated with various dance styles. e.g., tap, hip-hop, ballet, square). (PK-K.D.Co.11)

1st–2nd Grade Dance Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Generate dance ideas that utilize levels (e.g., high, low), pathways (e.g., straight, curvy), shapes (e.g., symmetric and asymmetric) and directions (e.g., backward, diagonal). (1-2.D.Cr.01)
2. **Organize and develop artistic ideas and work.** Initiate movements from locomotive or non-locomotive movements using different body parts. (1-2.D.Cr.02)
3. **Refine and complete artistic work.** Demonstrate accuracy in moving to a musical beat and responding to changes in tempo. (1-2.D.Cr.03)

Performing

4. **Select, analyze and interpret artistic work for presentation.** Demonstrate the difference between pantomime and gesture in dance. (1-2.D.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Demonstrate partner skills of copying, leading, and following. (1-2.D.P.5)
6. **Convey meaning through the presentation of artistic work.** Move in ways that match cues, directions and artistic interpretations. (1-2.D.P.06)

Responding

7. **Perceive and analyze artistic work**. With support, identify the basic elements of dance (including, body, action, space, time, and energy). (1-2.D.R.07)
8. **Interpret intent and meaning in artistic work.** Move to and categorize dance works by mood. (1-2.D.R.08)
9. **Apply criteria to evaluate artistic work.** Demonstrate active observation as an audience member (e.g., noticing details, making connections). (1-2.D.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Make connections between personal experience and a work of dance. (1-2.D.Co.10)

    HSS Connection: Students study the work of immigrant dancers, such as Israeli-born choreographer Zvi Gotheiner (HSS.2.T3.01).
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Identify different styles of dance (e.g., tap, hip-hop, ballet, square). (1-2.D.Co.11)

3rd–4th Grade Dance Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Improvise movement ideas that explore space (e.g., levels, shapes, directions, pathways) and time (e.g., fast and slow) as elements of dance. (3-4.D.Cr.01)
2. **Organize and develop artistic ideas and work.** Create a dance phrase with a beginning, middle, and end; be able to repeat it. (3-4.D.Cr.02)
3. **Refine and complete artistic work.** Respond to a movement challenge and hypothesize possible solutions (e.g. how to complete entrances and exits in a given space). (3-4.D.Cr.03)

    Theatre Connection: Students employ physical theatre movements and modern dance gestures to tell a story. (3-4.T.Cr.03)

Performing

4. **Select, analyze and interpret artistic work for presentation.** Demonstrate accuracy in memorizing and reproducing movement phrases. (3-4.D.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Identify strategies to improve strength, flexibility, endurance, balance, and coordination. (3-4.D.P.05)
6. **Convey meaning through the presentation of artistic work.** Move expressively to a musical beat and responding to changes in tempo. (3-4.D.P.06)

Responding

7. **Perceive and analyze artistic work**. Analyze how different movement elements (e.g. space, time, effort) contribute to the meaning of a dance. (3-4.D.R.07)

    HSS Connection: Students learn the meaning of various Native American powwow dances, such as the Eastern Blanket Dance or War Dance (HSS.3.T2.03).
8. **Interpret intent and meaning in artistic work.** Explain the relationship between culture, venue, and audience behavior (e.g., street performance, formal presentation). (3-4.D.R.08)
9. **Apply criteria to evaluate artistic work.** Identify how the basic technical elements of dance (e.g., lighting, sound) can be used to support the artist's purpose. (3-4.D.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Distinguish one's own preferences in dance from those of others (e.g., peers, friends or family). (3-4.D.Co.10)

    Reading Literature Connection: students are asked to distinguish their point of view from the author's. (RL.3.06)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Describe ways dance performance is different from other forms of movement used in sports and everyday gestures. (i.e., identify the role of artistic intent). (3-4.D.Co.11)

5th–6th Grade Dance Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Generate interdisciplinary ideas that explore space (including direct and indirect), and time (including sudden and sustained) and force (including strong and light) as elements of dance. (5-6.D.Cr.01)
2. **Organize and develop artistic ideas and work.**
    a. Organize choreographed phrases using compositional forms (e.g., AB, ABA, canon, rondo, retrograde, theme-variations). (5-6.D.Cr.02.a)
    b. Record movements and choreography using proper dance terminology. (5-6.D.Cr.02.b)
3. **Refine and complete artistic work.**
    a. Refine a dance phrase by making changes in space, time, and energy/force. (5-6.D.Cr.03.a)
    b. Create sequences of movement that demonstrate various technical elements such as unison, contrast, repetition, and climax. (5-6.D.Cr.03.b)

Performing

4. **Select, analyze and interpret artistic work for presentation.** Develop an artistic statement that explains their movement choices. (5-6.D.P.4)
5. **Develop and refine artistic techniques and work for presentation.** Demonstrate understanding of flexibility, alignment, initiation of movement, weight shift, and balance. (5-6.D.P.05)
6. **Convey meaning through the presentation of artistic work.** Formally present a short movement work to an audience. (5-6.D.P.06)

Responding

7. **Perceive and analyze artistic work**. Analyze how a movement work's form (e.g., ternary (ABA), rondo) supports the choreographer's intention. (5-6.D.R.07)
8. **Interpret intent and meaning in artistic work.** Use specific vocabulary to identify details about a movement work. (5-6.D.R.08)
9. **Apply criteria to evaluate artistic work.** Apply a rubric to evaluate a dance work (e.g., a rubric that includes skills of performers, originality of movement, visual and/or emotional impact, variety, contrast and appropriateness of the artistic elements). (5-6.D.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Describe and demonstrate personal artistic style and how to use it to maintain a positive body image (e.g., mindfulness, injury-prevention). (5-6.D.Co.10)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Identify influential works of dance from different periods and how they impact current dance forms. (5-6.D.Co.11)

    HSS Connection: Students study the influence of West African dance traditions and African American/Caribbean slave dances on the evolution of modern hip-hop dance (HSS.5.T1.07).

7th–8th Grade Dance Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Create movement ideas that combine multiple varied artistic elements (e.g., explores how level and shapes interact with space and force). (7-8.D.Cr.01)
2. **Organize and develop artistic ideas and work.** Use the basics of one type of dance notation to document an original movement idea (e.g., Laban and Benesh). (7-8.D.Cr.02)
3. **Refine and complete artistic work.** Apply strategies to overcome creative blocks. (7-8.D.Cr.03)

Performing

4. **Select, analyze and interpret artistic work for presentation.** Envision and describe a character's inner thoughts and objectives in a dance work. (7-8.D.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Demonstrate more complex technical dance skills (e.g. utilize weight shift and balance to support elevations and landing with partners). (7-8.D.P.05)
6. **Convey meaning through the presentation of artistic work.** Match a dance performance with expressed intent (e.g., wanting the audience to identify with an emotion). (7-8.D.P.06)

   Visual Arts Connection: Students choreograph movement phrases that interpret famous works of sculpture, such as those of Giacometti. (7-8.V.P.06)

Responding

7. **Perceive and analyze artistic work**. Analyze how cultures are reflected in a diverse range of dance works. (7-8.D.R.07)
8. **Interpret intent and meaning in artistic work.** Explain how a dance is connected to the particular cultural, historical context where and when it was created. (7-8.D.R.08)
9. **Apply criteria to evaluate artistic work.** Develop criteria for evaluating a dance work (e.g., students create criteria for a performance that is juried by students). (7-8.D.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Describe and demonstrate influences of their personal dance style and preferences. (7-8.D.Co.10)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Identify dance ideas from different cultures connected to different historical populations (7-8.D.Co.11)

    HSS Connection: Students learn movements of the traditional Chinese Fan Dance, and study the meanings of the dance (HSS.7.T2b.02).

    Visual Arts Connection: Students study the meaning of the Chinese Fan Dance as it was depicted in Tang Dynasty clay figures of the 7th–9th centuries CE. (7-8.V.R.07)

Foundations Course Dance Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Create dance that reflects characteristics of different artistic movements (e.g., Cubism, Romanticism, and Avant-garde). (F.D.Cr.01)
2. **Organize and develop artistic ideas and work.** Use one type of dance notation to document an original dance. (F.D.Cr.02)
3. **Refine and complete artistic work.** Use costumes and props to refine a dance to better express, evoke, or communicate with an audience. (F.D.Cr.03)

Performing

4. **Select, analyze and interpret artistic work for presentation.** Identify historical sources that explain movement conventions. (F.D.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Assess personal strengths and weaknesses in improvisation, strength, flexibility, endurance, balance, and coordination and implement plans to improve. (F.D.P.05)
6. **Convey meaning through the presentation of artistic work.** Describe how decisions about a performance are connected to what the student wants to express, evoke, or communicate. (F.D.P.06)

Responding

7. **Perceive and analyze artistic work**. Analyze the style of a choreographer and how that style manifests in a given movement work. (F.D.R.07)
8. **Interpret intent and meaning in artistic work.** Identify elements from a dance work that connect it to a specific genre or style. (F.D.R.08)
9. **Apply criteria to evaluate artistic work.** Compare and contrast different rubrics or criteria for evaluating dance work. (F.D.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Describe what has influenced changes in one's artistic style and preferences in dance. (F.D.Co.10)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Identify the connections between historical and cultural context and defining stylistic elements of dance movements (F.D.Co.11).

    HSS Connection: Students learn movements of Ghana's traditional Kete dance and its communicative role in the community (HSS.WHI.T3.02).

    Music and Theatre Connections: Students examine how music and dance influenced the evolution of pantomime. (F.M.Co.11); (F.T.Co.11)

Proficient Course Dance Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Consistently apply research to support development of artistic ideas (e.g., research different styles of Chinese fans to support designing a prop). (P.D.Cr.01)
2. **Organize and develop artistic ideas and work.** Identify different strategies dancers use to generate and organize their movement ideas. (P.D.Cr.02)
3. **Refine and complete artistic work.** Use historical and cultural context to refine personal movement choices. (P.D.Cr.03)

Performing

4. **Select, analyze and interpret artistic work for presentation.** Demonstrate how choreographers use specific techniques to evoke, express, or communicate in a movement work. (P.D.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Contribute to the production of a movement work (e.g., run a section of a rehearsal). (P.D.P.05)
6. **Convey meaning through the presentation of artistic work.** Modify a dance performance to clarify its artistic intent by anticipating viewers' responses. (P.D.P.06)

Responding

7. **Perceive and analyze artistic work**. Compare and contrast different movement works in use of theme, space, timing and rhythms, gestures and body language, properties (props), or costumes. (P.D.R.07)
8. **Interpret intent and meaning in artistic work.** Compare and contrast the artistic elements that make contemporary dance unique (P.D.R.08)
9. **Apply criteria to evaluate artistic work.** Choose and defend different criteria for evaluating dance work. (P.D.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Describe how dance influences their approach to other academic disciplines (P.D.Co.10).

    HSS Connection: Students connect the popularity of *the Charleston* to influences on the Harlem Renaissance in History class. (HSS.USII.T2.01.a)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Explain the relationship between dance and commercialization or propaganda (e.g., arguing whether or not a commercial depiction of hip-hop dance is authentic). (P.D.Co.11)

Advanced Course Dance Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Generate original ideas that integrate aesthetic principles with personal style. (A.D.Cr.01)
2. **Organize and develop artistic ideas and work.** Document strategies they use regularly to organize their artistic ideas (e.g., keeping a journal). (A.D.Cr.02)
3. **Refine and complete artistic work.** Identify movement challenges and the advantages and disadvantages of different solutions. (A.D.Cr.03)

Performing

4. **Select, analyze and interpret artistic work for presentation.** Perform with technical accuracy a piece that exhibits strength, balance, endurance, and coordination. (A.D.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Organize and lead the production of a movement work (e.g., running rehearsals for a small group performance). (A.D.P.05)
6. **Convey meaning through the presentation of artistic work.** Perform a dance work that causes audience reflection by performing technical skills with artistic expression, clarity, musicality, and stylistic nuance. (A.D.P.06)

Responding

7. **Perceive and analyze artistic work**. Identify ways a contemporary movement work pushes boundaries of the genre and discipline. (A.D.R.07)
8. **Interpret intent and meaning in artistic work.** Analyze the ways their own cultural and personal perspectives and bias impact how they understand a dance work. (A.D.R.08)
9. **Apply criteria to evaluate artistic work.** Identify how bias, culture, and privilege can impact the criteria we use to evaluate dance work. (A.D.R.09)

    HSS Connection: Students reflect on their own reactions after viewing the traditional Japanese Kagura dance. (HSS.WHI.T3.02.f)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Explain the development of their aesthetic vision as a dancer and how it is represented in a movement piece. (A.D.Co.10)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Identify the historical and cultural context that caused the shifting of stylistic elements between dance styles. (A.D.Co.11)

Pre-K–K Media Arts Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Explore moving images or interactive art using a variety of media and tools. (PK-K.MA.Cr.01)
2. **Organize and develop artistic ideas and work.** Focus on and pursue a process or idea to completion during experimentation with a variety of media and tools. (PK-K.MA.Cr.02)
3. **Refine and complete artistic work.** With prompting and support, generate multiple ideas for a moving image or interactive piece. (PK-K.MA.Cr.03)

Presenting

4. **Select, analyze and interpret artistic work for presentation.** Describe process and choices made when generating components for a moving image or interactive piece. (PK-K.MA.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Select a media product from play and experimentation to share. (PK-K.MA.P.05)
6. **Convey meaning through the presentation of artistic work.** Give reasons for selecting a media product to present. (PK-K.MA.P.06)

Responding

7. **Perceive and analyze artistic work**. With prompting and support, identify similarities between multiple different media art pieces. (PK-K.MA.R.07)
8. **Interpret intent and meaning in artistic work.** Share observations regarding a variety of media artworks. (PK-K.MA.R.08)
9. **Apply criteria to evaluate artistic work.** Articulate personal responses of media artworks (e.g., “this piece made me feel…” “this piece made me think…”). (PK-K.MA.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Identify examples of media artworks in the student's daily life. (PK-K.MA.Co.10)

    HSS Connection: Students use maps and photographs to show the location of important places in each student’s immediate neighborhood (HSS.K.T2.05).
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** With support, identify different types of media artwork (e.g., animation, website, digital space). (PK-K.MA.Co.11)

1st–2nd Grade Media Arts Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Generate ideas using a variety of platforms (e.g., webpages, animation, videos). (1-2.MA.Cr.01)
2. **Organize and develop artistic ideas and work.** Develop plans for media arts productions (e.g., a student says before starting a media project, "I'm going to make an animation using only triangles"). (1-2.MA.Cr.02)
3. **Refine and complete artistic work.** Refine ideas using artistic elements (e.g. color, movement) for moving imagery or interactive art. (1-2.MA.Cr.03)

Presenting

4. **Select, analyze and interpret artistic work for presentation.** Identify different times, places, audiences, and contexts for presenting media artwork. (1-2.MA.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Organize artwork with artistic intent (e.g. by theme, concept, or other organizational principle). (1-2.MA.P.05)
6. **Convey meaning through the presentation of artistic work.** Identify one's best work or one's favorite work for sharing. (1-2.MA.P.06)

Responding

7. **Perceive and analyze artistic work**. With support, identify the basic elements of media art (collections of images and sound, technology, interactivity). (1-2.MA.R.07)
8. **Interpret intent and meaning in artistic work.** Categorize artwork by subject matter and mood. (1-2.MA.R.08)
9. **Apply criteria to evaluate artistic work.** Demonstrate close observation of artistic work (e.g. noticing details, making connections). (1-2.MA.R.09)

    STE Connection: Students use media to observe and compare different kinds of living things in an area. (STE.2.LS4.01)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Make connections between an artwork and their personal experience. (1-2.MA.Co.10)

    HSS Connection: Students reflect on their own reactions to the work of immigrant artists, such as Korean-born media artist Nam June Paik. (HSS.2.T3.01)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Identify examples of different contexts within media artworks. (1-2.MA.Co.11)

3rd–4th Grade Media Arts Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Generate media arts ideas that utilize moving imagery and interactivity. (3-4.MA.Cr.01)
2. **Organize and develop artistic ideas and work.** Organize and plan an idea using a teacher-selected strategy (e.g., sketching, brainstorming, simplified story boarding, flow charts, or modeling). (3-4.MA.Cr.02)
3. **Refine and complete artistic work.** Respond to artistic challenges and hypothesize possible outcomes (e.g., How can moving images be used to teach others about endangered species?). (3-4.MA.Cr.03)

Presenting

4. **Select, analyze and interpret artistic work for presentation.** Explain the process used when making personal art, including documenting the early stages of the creative process using a variety of methods. (3-4.MA.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Refine a specific technique to produce a media artwork (e.g., creating realistic interactive object like a basketball). (3-4.MA.P.05)
6. **Convey meaning through the presentation of artistic work.** Create a work that expresses, evokes, or communicates a directed idea (e.g., students create a work that delivers a message to a specified audience). (3-4.MA.P.06)

Responding

7. **Perceive and analyze artistic work**. Analyze how aesthetic principles impact the effect and purpose of media artworks. (3-4.MA.R.07)
8. **Interpret intent and meaning in artistic work.** Explain how a piece of artwork can identify multiple perspectives and diverse community ideas and can help connect oneself to a community or culture. (3-4.MA.R.08)
9. **Apply criteria to evaluate artistic work.** Identify how the basic technical elements of media artwork (e.g., moving image, sound, interactivity) can be used to support the artist's purpose. (3-4.MA.R.09)

    HSS Connection: Students collaborate in planning and creating a stop-motion animation that tells a Native American folk tale (HSS.3.T2.03).

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Distinguish personal preferences in media arts from those of others (e.g., friends, family, teachers). (3-4.MA.Co.10)

    Reading Literature Connection: students are asked to distinguish their point of view from the author's. (RL.3.06)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Describe ways media arts can be used to express ideas in unique ways. (3-4.MA.Co.11)

5th–6th Grade Media Arts Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Generate integrative approaches to produce content for different audiences. (5-6.MA.Cr.01)
2. **Organize and develop artistic ideas and work.** Organize and plan an idea using a variety of self-selected strategies (e.g., storyboards, flowcharts, or prototypes). (5-6.MA.Cr.02)
3. **Refine and complete artistic work.** Refine a media arts idea by making changes in how images, interactivity, or sound are used. (5-6.MA.Cr.03)

Presenting

4. **Select, analyze and interpret artistic work for presentation.** Explain artistic choices by developing an artist statement. (5-6.MA.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Develop a visual plan for displaying a media artwork, analyzing where viewers will interact with the work and other needs of the viewer. (5-6.MA.P.05)
6. **Convey meaning through the presentation of artistic work.** Formally present a media artwork piece that makes connections to other disciplines. (5-6.MA.P.06)

    Visual Arts Connection: Students sketch out a script for a stop-motion animation, then paint a landscape to use as a backdrop in the film. (5-6.V.Cr.01)

Responding

7. **Perceive and analyze artistic work**. Analyze how an artwork's form supports the artist's intention. (5-6.MA.R.07).

    HSS Connection: Students design graphic symbols to deliver a message or story, such as shown on the quilts of Harriet Powers. (HSS.5.T1.07)
8. **Interpret intent and meaning in artistic work.** Use specific vocabulary to identify details about a media arts work. (5-6.MA.R.08)
9. **Apply criteria to evaluate artistic work.** Apply a rubric to evaluate a media piece. (5-6.MA.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Describe and demonstrate one's own artistic style, and preferences in media arts. (5-6.MA.Co.10)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Identify influential media works and how they impacted media arts. (5-6.MA.Co.11)

7th–8th Grade Media Arts Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Generate media arts ideas that integrate multiple images, sound and interactivity in a variety of ways. (7-8.MA.Cr.01)
   STE Connection: Students plan an app that visually explains to users how the earth has changed both locally and globally. (STE.7.ESS.2.02)
2. **Organize and develop artistic ideas and work.** Develop artistic plans that are clear enough for others to implement those ideas. (7-8.MA.Cr.02)
3. **Refine and complete artistic work.** Apply strategies to overcome creative blocks. (7-8.MA.Cr.03)

Presenting

4. **Select, analyze and interpret artistic work for presentation.** Prepare a theme-based exhibition. (7-8.MA.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Utilize different approaches to share media work. (7-8.MA.P.05)
6. **Convey meaning through the presentation of artistic work.** Match a media work with expressed intent (e.g. wanting the audience to feel tension between two positions). (7-8.MA.P.06)

Responding

7. **Perceive and analyze artistic work**. Analyze how culture is reflected in a diverse range of media works. (7-8.MA.R.07)
8. **Interpret intent and meaning in artistic work.** Explain how a media artwork is connected to the particular cultural, historical context where it was created. (7-8.MA.R.08)
9. **Apply criteria to evaluate artistic work.** Develop criteria for evaluating a collection of media artwork (e.g., students create criteria for a media exhibition that is juried by students). (7-8.MA.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Describe and demonstrate influences of personal artistic style and preferences in media arts. (7-8.MA.Co.10)
    HSS Connection: Students employ personal style to design an animated cartoon about ancient Greek gods, goddesses, heroes, or events and explain why their style is appropriate to the subject matter. (HSS.7.T4b.07)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Explain and demonstrate how the media art are evolving in different cultures (e.g., how media arts are evolving differently in Korea versus the United States). (7-8.MA.Co.11)

Foundations Course Media Arts Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Create media arts ideas that are characteristic of different media genres. (F.MA.Cr.01)
2. **Organize and develop artistic ideas and work.** Create multiple different plans for a work prior to selecting one to implement. (F.MA.Cr.02)
3. **Refine and complete artistic work.** Refine concepts and content by focusing on a specific element such as interactivity, temporality, or heterogeneity. (F.MA.Cr.03)

Presenting

4. **Select, analyze and interpret artistic work for presentation.** Justify choices for curating and presenting artwork for a specific exhibit or event (e.g., students complete a proposal for a juried show within the community.) (F.MA.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Develop a proposal for an installation, artwork, or digital space that transforms the perception and experience of a particular place. (F.MA.P.05)
6. **Convey meaning through the presentation of artistic work.** Describe how decisions about how a media artwork is presented are connected to what the student wants to express, evoke, or communicate. (F.MA.P.06)

Responding

7. **Perceive and analyze artistic work**. Analyze the style of a media artist, and how the style manifests itself in a given media artwork. (F.MA.R.07)
8. **Interpret intent and meaning in artistic work.** Identify artistic elements from a work that connect it to a specific genre or style. (F.MA.R.08)

   HSS Connection: Students study the structure and meanings of Ghanaian adinkra cloth stamp designs and apply similar symbolic pattern elements in contemporary graphic design (HSS.WHI.T3.02).
9. **Apply criteria to evaluate artistic work.** Compare and contrast different rubrics or criteria for evaluating media artwork. (F.MA.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Describe what has influenced changes in one's own artistic style and preferences in media arts. (F.MA.Co.10)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Identify the connections between historical and cultural context and defining stylistic elements of multiple media artworks (e.g., shifting styles due to the birth of computer animation). (F.MA.Co.11)

Proficient Course Media Arts Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Consistently apply research to support development of artistic ideas. (e.g., a student researches different ways media artists have used background sound to emphasize surprise). (P.MA.Cr.01)
2. **Organize and develop artistic ideas and work.** Independently document an original multi-part media arts idea (e.g. wireframe, story board). (P.MA.Cr.02)

   Theatre Connection: Students develop a screenplay that they turn into a short film. (P.T.R.07)
3. **Refine and complete artistic work.** Refine draft arrangements for different audiences. (P.MA.Cr.03)

Presenting

4. **Select, analyze and interpret artistic work for presentation.** Explain how one uses specific techniques to evoke, express, or communicate ideas in a media arts work or collection of such works. (P.MA.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Contribute a work that explores a personally meaningful theme, idea, or concept to a media arts show (e.g., select work to include, develop feedback on presentation ideas). (P.MA.P.05)
6. **Convey meaning through the presentation of artistic work.** Modify a media artwork to clarify its artistic intent by anticipating viewers' responses. (P.MA.P.06)

Responding

7. **Perceive and analyze artistic work**. Analyze the qualities and relationships of components in various media artworks and consider how they impact an audience. (P.MA.R.07)

   HSS Connection: Students examine illustrations by Aaron Douglas and Elizabeth Catlett made during the Harlem Renaissance period and analyze the influence of their work on modern graphic design. (HSS.USII.T2.01.a)
8. **Interpret intent and meaning in artistic work.** Compare and contrast the artistic elements that make media arts unique from other artistic disciplines. (P.MA.R.08)
9. **Apply criteria to evaluate artistic work.** Choose and defend different criteria for evaluating media artwork. (P.MA.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Describe how media arts includes content from other academic disciplines (e.g., how one might use mathematical patterns to make images and sound in a media artwork). (P.MA.Co.10)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Explain the relationship between media artworks and commercialization or propaganda (e.g. how memes get used to communicate political messages). (P.MA.Co.11)

Advanced Course Media Arts Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Generate original ideas that integrate aesthetic principles with individual personal style. (A.MA.Cr.01)
2. **Organize and develop artistic ideas and work.** Document personal strategies used regularly to organize one's artistic ideas (e.g. Sketchbook, digital folders, etc.). (A.MA.Cr.02)
3. **Refine and complete artistic work.** Identify artistic challenges and reflect upon the advantages and disadvantages of different solutions. (A.MA.Cr.03)

Presenting

4. **Select, analyze and interpret artistic work for presentation.** Create media productions by integrating content and form to support a central idea. (A.MA.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Organize and plan a media arts exhibition that explores a personally meaningful theme, idea, or concept (e.g. identify and coordinate an artistic space, set up technology). (A.MA.P.05)
6. **Convey meaning through the presentation of artistic work.** Present a media arts piece that causes audience reflection by presenting different styles or viewpoints. (A.MA.P.06)

Responding

7. **Perceive and analyze artistic work**. Identify ways a contemporary media work pushes the boundaries of a genre and discipline. (A.MA.R.07)
8. **Interpret intent and meaning in artistic work.** Analyze the ways in which cultural and personal perspectives and biases have an impact on how one understands a work of art. (A.MA.R.08)

    HSS Connection: Students create a webcast analyzing how 19th century readers of French popular media reacted to the satirical lithographs of graphic artist Honoré Daumier, and how modern critics evaluate his work today. (HSS.WHII.T2.02)
9. **Apply criteria to evaluate artistic work.** Identify how bias, culture, and privilege can impact the criteria used to evaluate media artwork. (A.MA.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Explain the development of a personal aesthetic vision as a media artist and how that is represented in a piece. (A.MA.Co.10)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Identify the historical and cultural context that caused the shifting of stylistic elements between artistic movements. (A.MA.Co.11)

Pre-K–K Music Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** With prompting and support, sing or play short original musical ideas. (PK-K.M.Cr.01)
2. **Organize and develop artistic ideas and work.**
    a. Focus on and pursue a process or idea to completion during play and experimentation with music. (PK-K.M.Cr.02.a)
    b. Name and demonstrate vocal production types (including speaking, singing, whispering). (PK-K.M.Cr.02.b)
3. **Refine and complete artistic work.** With prompting and support, choose favorite musical ideas, practicing and demonstrating them vocally or on an instrument. (PK-K.M.Cr.03)

Performing

4. **Select, analyze and interpret artistic work for presentation.** Contrast different musical element opposites (including fast-slow, high-low, quiet-loud) through singing, playing, or moving. (PK-K.M.P.04)
    Dance Connection: Students select a rhythm instrument to represent the sounds a chosen creature makes and choreograph appropriate motions to represent it. (PK-K.D.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Demonstrate beat competency by using a steady beat when performing pieces that incorporate simple rhythmic patterns (e.g., body percussion, classroom instruments, or movement). (PK-K.M.P.05)
6. **Convey meaning through the presentation of artistic work.** Perform a short original musical idea through singing and playing with expression. (PK-K.M.P.06)

Responding

7. **Perceive and analyze artistic work**. Meet expectations of an audience member (e.g., listening quietly, clapping at the end). (PK-K.M.R.07)
8. **Interpret intent and meaning in artistic work.** Share observations regarding diverse musical works (e.g., world, popular, folk, classical, etc.). (PK-K.M.R.08)
9. **Apply criteria to evaluate artistic work.** Articulate personal responses to music (e.g., “this piece made me feel…” “this piece made me think…”). (PK-K.M.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Identify examples of music they hear or perform in their daily life (e.g. in advertisements or radio). (PK-K.M.Co.10)
    HSS Connection: Students learn that “The Star-Spangled Banner” is the national anthem of the United States. (HSS.K.T1.04)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Move to different genres and styles of music (e.g., classical, jazz, rock, country, hip-hop). (PK-K.M.Co.11)

1st–2nd Grade Music Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Improvise short original musical ideas. (1-2.M.Cr.01)
2. **Organize and develop artistic ideas and work.** Connect multiple original musical ideas together into a single piece. (1-2.M.Cr.02)
3. **Refine and complete artistic work.** Explore different musical ideas by experimenting with the voice or instruments. (1-2.M.Cr.03)

Performing

4. **Select, analyze and interpret artistic work for presentation.** Sing songs using head voice, appropriately produced tone quality, and correct posture. (1-2.M.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Individually sing and play simple phrases following basic standard notation (e.g., half and quarter notes or matching simple pentatonic patterns). (1-2.M.P.05)
6. **Convey meaning through the presentation of artistic work.** Sing and play in groups matching dynamic levels and responding to the cues of a conductor. (1-2.M.P.06)

Responding

7. **Perceive and analyze artistic work**. With support, identify basic elements in familiar songs (including tempo, dynamics, rhythm, melody). (1-2.M.R.07)
8. **Interpret intent and meaning in artistic work.** Categorize musical works by feeling or mood. (1-2.M.R.8)
9. **Apply criteria to evaluate artistic work.** Demonstrate active listening as an audience member (e.g., noticing details, making connections). (1-2.M.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Make connections between personal experience and a musical work. (1-2.M.Co.10)

    HSS Connection: Students reflect on their own reactions to the songs of immigrant musicians, such as Cuban-born singer Gloria Estefan. (HSS.2.T.03)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Identify different genres and styles of music (e.g., folk songs, lullaby, jazz, reggae). (1-2.M.Co.11)

3rd–4th Grade Music Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Sing or play original musical ideas that explore more complex rhythmic and melodic concepts (including, syncopation, three-four time signature, and minor keys). (3-4.M.Cr.01)
2. **Organize and develop artistic ideas and work.** Organize original musical ideas with clear beginnings, middles, and endings; using simple binary or ternary forms. (3-4.M.Cr.02)
3. **Refine and complete artistic work.** Respond to a musical challenge and hypothesize possible solutions. (3-4.M.Cr.03)

Performing

4. **Select, analyze and interpret artistic work for presentation.** Individually read moderately complicated rhythms and melodies (e.g., melodies with alternating eighth notes, quarter notes and half notes, pentatonic and diatonic tonalities) in standard notation in treble clef. (3-4.M.P.04)

   Math Connection: Students learn fractions in music through examining beats per measure, sounds per beat, number of measures per phrase, quarter, eighth, 16th, half, whole notes and rests, etc. (Math.3.NF.A.01)
5. **Develop and refine artistic techniques and work for presentation.** Sing and play musical canons, rounds, and music in at least two parts. (3-4.M.P.05)
6. **Convey meaning through the presentation of artistic work.** Sing and play in groups responding appropriately to cues of a conductor. (3-4.M.P.06)

Responding

7. **Perceive and analyze artistic work**. Analyze how expressive qualities (e.g. tempo, dynamics, timbre) are used to demonstrate a composer's musical intent. (3-4.M.R.07)
8. **Interpret intent and meaning in artistic work.** Explain the relationship between culture, venue, and audience behavior (e.g., street performance, symphony). (3-4.M.R.08)
9. **Apply criteria to evaluate artistic work.** Identify how the elements of music (e.g., tempo, dynamics, rhythm, melody, harmony) can be used to support the artist's purpose. (3-4.M.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Distinguish one's own preferences in music from those of others (e.g., friends or family). (3-4.M.Co.10)

    ELA Connection: Distinguish their point of view from the author's. (ELA.RL.3.06)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Describe ways music is different from other forms of everyday sounds. (i.e. what is the role of artistic intent). (3-4.M.Co.11)

    HSS Connection: Students learn about the distinct sounds made by Wampanoag musical instruments, such as the water drum, gourd, rattle. (HSS.3.T2.03)

5th–6th Grade Music Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Generate interdisciplinary musical ideas using a variety of non-traditional sound sources (e.g., found sounds, digital technology, unusual voices). (5-6.M.Cr.01)
2. **Organize and develop artistic ideas and work.**
    a. Document original simple melodic ideas with standard notation. (5-6.M.Cr.02.a)
    b. Organize musical ideas using expanded forms such as rondo and theme and variations. (5-6.M.Cr.02.b)
3. **Refine and complete artistic work.** Improvise and compare different versions of a single musical idea (e.g., adding flourishes, altering rhythms). (5-6.M.Cr.03)

Performing

4. **Select, analyze and interpret artistic work for presentation.** Identify standard notation symbols and musical terms referring to dynamics, tempo, articulations, meter, and expression and apply them when performing. (5-6.M.P.04)
5. **Develop and refine artistic techniques and work for presentation.**
    a. Sing and play music written in 3 parts using appropriate technique. (5-6.M.P.05a)
    b. Develop awareness of where the natural break in one's singing range is located and how to cross the break and even out the voice in this range. (5-6.M.P.05b)
6. **Convey meaning through the presentation of artistic work.** Sing and play in groups responding to cues from a conductor exhibiting stylistic elements. (5-6.M.P.06)

Responding

7. **Perceive and analyze artistic work**. Analyze how an artwork's form (e.g., use of repetition, contrasting patterns, phrases, and themes) supports the composer's intention. (5-6.M.R.07)
    Science Connection: Students study the impact of gravitational forces on the solar system and then listen to and critique Gustav Holst's "The Planets". (STE.6.PS.2.04)
8. **Interpret intent and meaning in artistic work.** Use specific vocabulary to identify details about a musical work. (5-6.M.R.08)
9. **Apply criteria to evaluate artistic work.** Apply a rubric to evaluate a musical work (e.g. a rubric that includes accuracy, sound quality, and expressiveness). (5-6.M.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Describe and demonstrate one's personal musical style and preferences. (5-6.M.Co.10)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Identify influential music from different periods and how they impacted music at the time and potentially today. (5-6.M.Co.11)
    HSS Connection: Students consider the impact of African American spirituals during the Underground Railroad. (HSS.5.T1.07)

7th–8th Grade Music Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Compose musical ideas (e.g., rhythms, melodies, ostinato, and harmonies) using expanded forms (e.g., introductions, transitions, codas). (7-8.M.Cr.01)
2. **Organize and develop artistic ideas and work.** Document an original melody and simple accompaniment using standard notation (e.g., a melody and chords). (7-8.M.Cr.02)
3. **Refine and complete artistic work.** Refine draft arrangements to ensure consistency in notation (e.g., key signatures, notes, and rhythms are written correctly). (7-8.M.Cr.03)

Performing

4. **Select, analyze and interpret artistic work for presentation.** Identify basic strategies musicians use to practice and employ them in readying a musical work for performance. (7-8.M.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Perform with accuracy and expression a repertoire of vocal or instrumental literature with a level of difficulty of 1, on a scale of 1 to 6; or a comparable scale with at least four harmonic parts. (7-8.M.P.05)
6. **Convey meaning through the presentation of artistic work.** Match a musical performance or composition with expressed intent (e.g., wanting the audience to feel a particular emotion). (7-8.M.P.06)

Responding

7. **Perceive and analyze artistic work**. Analyze how cultures are reflected in a diverse range of musical work. (7-8.M.R.07)
8. **Interpret intent and meaning in artistic work.** Explain how a musical work is connected to the particular cultural and historical context where it was created. (7-8.M.R.08)

    HSS Connection: Students analyze the context of ancient Chinese folk songs (HSS.7.T2b.02).
9. **Apply criteria to evaluate artistic work.** Develop criteria for a rubric for evaluating musical works (e.g., students create criteria for a performance that is juried by students). (7-8.M.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Describe and demonstrate influences of one's personal musical style and preferences. (7-8.M.Co.10)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Identify how musical ideas and traditions migrate with the people who originated them to affect other cultures, historical periods, and musical genres and styles (e.g., immigrant European folk music). (7-8.M.Co.11)

Novice Solo and Ensemble Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Improvise short melodic and rhythmic ideas that reflect characteristics of different genres. (N.M.Cr.01)
2. **Organize and develop artistic ideas and work.** Record decisions about accuracy of written music (e.g., adding reminder of key signature, or indicating beat subdivisions for a difficult rhythm). (N.M.Cr.02)
3. **Refine and complete artistic work.** Refine musical interpretations exploring different elements (e.g. dynamics and articulations). (N.M.Cr.03)

Performing

4. **Select, analyze and interpret artistic work for presentation.** Identify basic strategies musicians use to practice and employ them in readying a musical work for performance. (N.M.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Perform with accuracy and expression works from the vocal or instrumental literature with a level of difficulty of 2, on a scale of 1 to 6; or a comparable scale. (N.M.P.05)
6. **Convey meaning through the presentation of artistic work.** Match a musical performance with expressed intent (e.g., wanting the audience to identify with an emotion). (N.M.P.06)

Responding

7. **Perceive and analyze artistic work**. Analyze how cultures are reflected in a diverse range of musical works. (N.M.R.07)
8. **Interpret intent and meaning in artistic work.** Explain how a musical work is connected to a particular cultural, historical context where it was created. (N.M.R.08)
9. **Apply criteria to evaluate artistic work.** Develop criteria for a rubric for evaluating musical works (e.g., students create criteria for a performance that is juried by students). (N.M.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Describe influences of one's personal musical style and preferences. (N.M.Co.10)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Identify musical ideas from different cultures studied in history and social science (e.g., American native). (N.M.Co.11)

Foundations Solo and Ensemble Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Explore ideas for interpreting a work (e.g. Improvise embellishments to musical passages). (F.M.Cr.01)
2. **Organize and develop artistic ideas and work.** Record decisions about interpreting written music (e.g., adding dynamics or accents to a score). (F.M.Cr.02)
3. **Refine and complete artistic work.** Refine musical interpretations exploring different phrasing (e.g., incorporating tension, release, unity, and variety). (F.M.Cr.03)

Performing

4. **Select, analyze and interpret artistic work for presentation.** Identify advanced strategies musicians use to practice and employ them in readying a musical work for performance. (F.M.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Perform with accuracy and expression works from the vocal or instrumental literature with a level of difficulty of 3, on a scale of 1 to 6; or a comparable scale. (F.M.P.05)
6. **Convey meaning through the presentation of artistic work.** Describe how decisions about a performance are connected to what students want to express, evoke, or communicate. (F.M.P.06)

Responding

7. **Perceive and analyze artistic work**. Analyze the style a musician uses and how it manifests itself in a given musical work. (F.M.R.07)
8. **Interpret intent and meaning in artistic work.** Identify elements from a work that connect it to a specific genre or style. (F.M.R.08)

    HSS Connection: Students consider how the distinct sounds of traditional Ghanaian instruments such as the talking drum or seperewa contribute to an overall sense of style. (HSS.WHI.T3.02)
9. **Apply criteria to evaluate artistic work.** Compare and contrast different rubrics or criteria for evaluating music to identify advantages and disadvantages of each approach. (F.M.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Describe what has influenced changes in one's own musical style, and musical preferences. (F.M.Co.10)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Identify the connections between historical and cultural contexts and defining stylistic elements of multiple musical movements (e.g., Aaron Copland's quest for an American sound, or how Billie Holiday's "Strange Fruit" sparked a genre of protest songs). (F.M.Co.11)

Proficient Solo and Ensemble Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Apply research to support musical interpretation (e.g., students listen to several different recordings of a given piece to determine an approach to interpretation). (P.M.Cr.01)
2. **Organize and develop artistic ideas and work.** Arrange a melody for multiple instruments or voices. (P.M.Cr.02)
3. **Refine and complete artistic work.** Refine draft arrangements to ensure consistency in style, genre, and notation. (P.M.Cr.03)

Performing

4. **Select, analyze and interpret artistic work for presentation.** Contribute to the production of a small group performance (e.g., run a section of a rehearsal). (P.M.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Perform with accuracy and expression works from the vocal or instrumental literature with a level of difficulty of 4, on a scale of 1 to 6; or a comparable scale. (P.M.P.05)
6. **Convey meaning through the presentation of artistic work.** Modify a performance by anticipating audience responses to better align to student's artistic intent. (P.M.P.06)

Responding

7. **Perceive and analyze artistic work**. Examine how structure of music impacts and informs performances. (P.M.R.07)

    HSS Connection: Students examine the way Louis Armstrong popularized improvisation solos in jazz during and after the Harlem Renaissance. (HSS.USII.T2.01.a)
8. **Interpret intent and meaning in artistic work.** Compare and contrast the artistic elements that make contemporary music unique (e.g., compare and contrast how contemporary music is different from contemporary interpretations of a classical work). (P.M.R.08)
9. **Apply criteria to evaluate artistic work.** Choose and defend different criteria for evaluating a specific musical performance. (P.M.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Describe how music influences one's approach to other academic disciplines (e.g., how the physics of sound influences how one makes music). (P.M.Co.10)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Explain the relationship between music and commercialization or propaganda (e.g., how Nike's use of 'Revolution' by the Beatles sparked controversy, or how Wagner's music was used by Nazi Germany). (P.M.Co.11)

Advanced Solo and Ensemble Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Generate instrumental or vocal interpretations that integrate aesthetic principles with personal style. (ASE.M.Cr.01)
2. **Organize and develop artistic ideas and work.** Arrange pieces for multiple instruments or voices in an array of genres and styles. (ASE.M.Cr.02)
3. **Refine and complete artistic work.** Identify musical challenges and reflect upon the advantages and disadvantages of different solutions (e.g., in playing an instrument, the ideal hand position for a difficult phrase; in singing, breath spacing in a long passage). (ASE.M.Cr.03)

Performing

4. **Select, analyze and interpret artistic work for presentation.** Organize and lead a small group performance (e.g., run rehearsals). (ASE.M.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Perform with accuracy and expression works from the vocal or instrumental literature with a level of difficulty of 5, on a scale of 1 to 6; or a comparable scale. (ASE.M.P.05)
6. **Convey meaning through the presentation of artistic work.** Perform a musical work designed to elicit audience reflection because of its style or viewpoint. (ASE.M.P.06)

Responding

7. **Perceive and analyze artistic work**. Identify ways a contemporary musical piece pushes boundaries of the genre and discipline. (ASE.M.R.07)
8. **Interpret intent and meaning in artistic work.** Analyze the ways one's own cultural and personal perspectives and biases affect understanding of a musical work. (ASE.M.R.08)
9. **Apply criteria to evaluate artistic work.** Identify how bias, culture, and privilege can affect the criteria one uses to evaluate musical performance. (ASE.M.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Explain the development of the group's aesthetic vision as an ensemble and how it is represented in a performance. (ASE.M.Co.10)
    HSS Connection: Students discuss the philosophies that are integral to ensemble Japanese Taiko drumming. (HSS.WHI.T3.02.f)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Identify the historical and cultural contexts that caused shifting of stylistic elements between musical movements. (ASE.M.Co.11)

Advanced General Music Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Consistently apply research to generate compositional ideas (e.g., to help generate new ideas, students listen to several different recordings of pieces that use industrial sounds). (AG.M.Cr.01)
2. **Organize and develop artistic ideas and work.** Document strategies used regularly to organize artistic ideas (e.g., building off of sub-dominate scales, or composing using a sonata form). (AG.M.Cr.02)
3. **Refine and complete artistic work.** Refine musical pieces to extended rhythmic and harmonic ideas (e.g., composing in unusual time signatures or moving beyond I, IV, V progressions). (AG.M.Cr.03)

Performing

4. **Select, analyze and interpret artistic work for presentation.** Explain how one's composition relates to established musical genres, styles, forms (e.g., explain how one's piece combines elements of jazz and Celtic music). (AG.M.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Lead the production and sharing of an original composition (e.g., a student leads a concert in which her work is performed). (AG.M.P.05)

   Theatre Connection: Students collaborate on the creation of underscoring and source music for the annual play (A.T.P.05)
6. **Convey meaning through the presentation of artistic work.** Perform a musical work that causes audience reflection by presenting different musical styles or viewpoints (e.g., a student shows originality in adapting a particular style of playing or singing. (AG.M.P.06)

Responding

7. **Perceive and analyze artistic work**. Identify ways contemporary musical compositions pushes boundaries of the genre and discipline. (e.g., how Cher's use of Auto-Tune affected the music industry). (AG.M.R.07)
8. **Interpret intent and meaning in artistic work.** Analyze the ways one's own cultural and personal perspectives and biases affect how one understands specific musical works. (e.g., noticing how a song's popularity influences student perspectives on the song). (AG.M.R.08)
9. **Apply criteria to evaluate artistic work.** Construct an argument for selecting one criteria over another for evaluating a musical composition. (AG.M.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Explain the development of one's musicality or musical style and how it relates to a composition. (AG.M.Co.10)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Identify the social, cultural, and personal influences on one's musical style as a composer or musician. (AG.M.Co.11)

Pre-K–K Theatre Standards

Creating

1. **Generate and conceptualize artistic ideas and work.**
    a. Contribute story ideas in dramatic play. (PK-K.T.Cr.01.a)
    b. Use everyday objects to create puppets, props, scenery, and costume pieces in dramatic play. (PK-K.T.Cr.01.b)
2. **Organize and develop artistic ideas and work.**
    a. Understand difference between imagination and reality in dramatic play. (PK-K.T.Cr.02.a)
    b. Focus on and pursue a process or idea to completion when experimenting during theatre activities. (PK-K.T.Cr.02.b)
3. **Refine and complete artistic work.** Repeat improvised scenes in different ways (e.g., imagine this character was happy, redo the scene if it were raining). (PK-K.T.Cr.03)

Performing

4. **Select, analyze and interpret artistic work for presentation.** Identify realistic feelings characters might have in a theatrical work. (PK-K.T.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Demonstrate appropriate behaviors of a theatrical presentation (e.g., waiting to enter, bowing at the end). (PK-K.T.P.05)
6. **Convey meaning through the presentation of artistic work.** Portray simple characters in dramatic play. (PK-K.T.P.06)

Responding

7. **Perceive and analyze artistic work**. Meet expectations of an audience member (e.g., listening quietly, clapping at the end). (PK-K.T.R.07)
8. **Interpret intent and meaning in artistic work.** Share observations regarding a theatrical work (e.g., "I noticed that all the mean characters were dressed in red"). (PK-K.T.R.08)
9. **Apply criteria to evaluate artistic work.** Articulate personal responses to theatrical work (e.g., “this piece made me feel…” “this piece made me think…”). (PK-K.T.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** With prompting and support, identify similarities between elements of a theatrical work and personal experiences. (PK-K.T.Co.10)
    HSS Connection: Students give examples of characters in plays who show fairness, friendship, kindness, responsibility, and respect for one another (HSS.PreK.T1.04).
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** With support, identify different types of theatrical works (e.g., puppetry, musicals, improvisation. (PK-K.T.Co.11)

1st–2nd Grade Theatre Standards

Creating

1. **Generate and conceptualize artistic ideas and work.**
    a. Propose ideas for costumes, props, and scenery in a guided drama experience. (1-2.T.Cr.01.a)
    b. Contribute to the development of a sequential plot. (1-2.T.Cr.01.b)
2. **Organize and develop artistic ideas and work.**
    a. Build on others' ideas in dramatic play or a guided drama experience. (1-2.T.Cr.02.a)
    b. Creates props, costumes, or sets based on a plan (e.g., students place sheets over chairs to create a forest). (1-2.T.Cr.02.b)
3. **Refine and complete artistic work.**
    a. Propose new details to existing character, plot, and story in a guided drama experience. (1-2.T.Cr.03.a)
    b. Develop voices and body movements consistent with the character. (1-2.T.Cr.03.b)

Performing

4. **Select, analyze and interpret artistic work for presentation.** Identify characters and settings in a specific theatrical work (e.g., the characters are the wolf and the three pigs, the setting is a Chinese village). (1-2.T.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Contribute to the adaptation of dialogue and plot in a guided drama experience. (1-2.T.P.05)
    Visual Arts Connection: Students examine artworks as living paintings by incorporating freeze frames and thought tapping. (1-2.V.Co.10)
6. **Convey meaning through the presentation of artistic work.** Portray a character based on an existing plan (e.g., script, improvisation structure). (1-2.T.P.06)

Responding

7. **Perceive and analyze artistic work**. With support, identify the basic elements of theatre (including, character, plot). (1-2.T.R.07)
8. **Interpret intent and meaning in artistic work.** Share observations regarding a theatrical work (e.g., "I noticed that the set looked like a city street"). (1-2.T.R.08)
9. **Apply criteria to evaluate artistic work.** Demonstrate active observation as an audience member (e.g., noticing details, making connections) (1-2.T.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Make connections between personal experience and a character's actions or emotions. (1-2.T.Co.10)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Identify different sources of theatrical works (e.g., folk and fairy talks, everyday life). (1-2.T.Co.11)

3rd–4th Grade Theatre Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Create and articulate sensory details of imagined worlds and improvised stories. (3-4.T.Cr.01)
2. **Organize and develop artistic ideas and work.** Record theatrical ideas for future use (e.g., writing a script with a clear beginning, middle, and end; describing details of settings or characters' costumes). (3-4.T.Cr.02)
3. **Refine and complete artistic work.** Respond to a theatrical challenge and hypothesize possible solutions. (3-4.T.Cr.03)

    Dance Connection: Students employ physical theatre movements and modern dance gestures to tell a story. (3-4.D.Cr.03)

Performing

4. **Select, analyze and interpret artistic work for presentation.** Explain how choices about technical elements (e.g. lighting, sound) in theatrical work support the director's purpose. (3-4.T.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Demonstrate the use of technical elements to support a theme or idea in a theatrical work. (3-4.T.P.05)
6. **Convey meaning through the presentation of artistic work.** Perform scenes aligned with a teacher directed mood. (e.g., students improvise scenes in the mood of different adverbs, e.g., excitedly, fearfully, happily). (3-4.T.P.06)

Responding:

7. **Perceive and analyze artistic work**. Analyze how essential events in a story make up the dramatic structure of a theatrical work. (3-4.T.R.07)
8. **Interpret intent and meaning in artistic work.** Explain how a theatrical work can help identify multiple perspectives and diverse community ideas, and can help connect to a community or culture. (3-4.T.R.08)

    HSS Connection: Students reflect on storytelling as a way to understand the Native American cultures of New England. (HSS.3.T2.03)
9. **Apply criteria to evaluate artistic work.**
    a. Identify how the basic technical elements of theatre (e.g., lighting, sound) are used to support the artist's purpose. (3-4.T.R.09.a)
    b. Identify the basic elements of theatre (e.g., character, plot). (3-4.T.R.09.b)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Distinguish one's own preferences in theatre from those of others (e.g., friends or family). (3-4.T.Co.10)

    Reading Literature Connection: Students are asked to distinguish their point of view from the author's. [RL.3.06]
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Describe ways theatre is different from everyday life. (i.e., what the role of artistic intent is in theatre). (3-4.T.Co.11)

5th–6th Grade Theatre Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Generate interdisciplinary design ideas that support the story and given circumstances in a theatrical work. (5-6.T.Cr.01)
2. **Organize and develop artistic ideas and work.** Develop essential events that make up the dramatic structure in an improvised or scripted theatrical work. (5-6.T.Cr.02)
3. **Refine and complete artistic work.**
    a. Articulate how characters might move, speak, and react to support a theatrical work. (5-6.T.Cr.03.a)
    b. Capture character dialogue and sensory details of imagined worlds and improvised stories in a script for a theatrical work. (5-6.T.Cr.03.b)

Performing

4. **Select, analyze and interpret artistic work for presentation.** Explain character and design choices by developing an artist's statement. (5-6.T.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Develop effective physical and vocal traits of characters in an improvised or scripted theatrical work (e.g., altering voice, gestures, or posture). (5-6.T.P.05)
6. **Convey meaning through the presentation of artistic work.** Contribute to the performance of a short theatrical work with an audience (e.g., acting, writing or supporting a technical element) that makes connections to other disciplines. (5-6.T.P.06)

Responding

7. **Perceive and analyze artistic work**. Analyze how the structure of a theatrical work supports the artist's intent (e.g., using three similar repeating events). (5-6.T.R.07)
8. **Interpret intent and meaning in artistic work.** Use domain-specific vocabulary to identify details about a play or theatre work. (5-6.T.R.08)
9. **Apply criteria to evaluate artistic work.** Apply a rubric to evaluate a theatrical scene. (5-6.T.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Describe and demonstrate one's own theatrical style and preferences. (5-6.T.Co.10)
    HSS Connection: Students develop their own spoken word scripts about the history of the 20th century Civil Rights movement. (HSS.5.T1.07)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Identify influential theatrical works from different periods and how they affected theatre. (5-6.T.Co.11)

7th–8th Grade Theatre Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Generate contextual ideas for a character beyond what is given in the script (e.g., a character's backstory, attitudes, likes, and dislikes) and explain how these ideas connect to other elements in the play (e.g., setting, plot). (7-8.T.Cr.01)
2. **Organize and develop artistic ideas and work.** Utilize personal notes to support performing in roles with extensive verbal lines and performance directions. (7-8.T.Cr.02)
3. **Refine and complete artistic work.**
    a. Develop a scripted character by articulating and using the character's inner thoughts, objectives, and motivations in a theatrical work. (7-8.T.Cr.03.a)
    b. Apply strategies to overcome creative blocks. (7-8.T.Cr.03.b)

Performing

4. **Select, analyze and interpret artistic work for presentation.** Envision and describe a scripted character's inner thoughts and objectives related to the given circumstances in a theatrical work. (7-8.T.P.04)
5. **Develop and refine artistic techniques and work for presentation.**
    a. Use various acting techniques to expand skills and develop character choices in a theatrical work. (7-8.T.P.05.a)
    b. Execute a variety of technical elements (e.g., scenic, lighting, props, costume, sound, and makeup) to create a design through rehearsal for a theatrical work. (7-8.T.P.05.b)
6. **Convey meaning through the presentation of artistic work.** Match a theatre performance with expressed intent (e.g., wanting the audience to think about fairness). (7-8.T.P.06)
    HSS Connection: To dramatize the meaning of the concept of "equal protection," students write and act out a script based on a Supreme Court case, such as the 1954 decision in Brown vs. the Board of Education of Topeka (HSS Connection. HSS.8.T5.06.b)

Responding

7. **Perceive and analyze artistic work**. Analyze elements of a work that are indicative of the historical or cultural context in which it was created. (7-8.T.R.07)
8. **Interpret intent and meaning in artistic work.** Explain how an artistic work was influenced by the culture and historical context in which it was created. (7-8.T.R.08)
9. **Apply criteria to evaluate artistic work.** Develop criteria for evaluating a theatrical presentation (e.g., students create criteria for a performance juried by students). (7-8.T.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Describe and demonstrate influences of their personal artistic style and preferences in theatre. (7-8.T.Co.10)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Identify multiple cross-cultural approaches to storytelling connected to different historical populations (e.g., ancient Greek city-states). (7-8.T.Co.11)
    HSS Connection: Students identify the characteristics of a Greek tragedy. (HSS.7.T4b.07)

Foundations Theatre Course Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Create theatrical ideas (e.g., plot, setting, character) that reflect characteristics of different artistic movements. (F.T.Cr.01)
2. **Organize and develop artistic ideas and work.** Create an outline for an original scene or short play, including details such as costumes or scenery. (F.T.Cr.02)
3. **Refine and complete artistic work.** Refine and revise character dialogue, stage directions and sensory details of imagined worlds. (F.T.Cr.03)

Performing

4. **Select, analyze and interpret artistic work for presentation.** Identify historical sources that explain drama/theatre terminology and conventions. (F.T.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Identify theatrical staging conventions in a scripted theatrical work. (F.T.P.05)
6. **Convey meaning through the presentation of artistic work.** Describe how decisions about a performance are connected to what the student wants to express, evoke, or communicate. (F.T.P.06)

Responding

7. **Perceive and analyze artistic work**. Analyze the style of a playwright and how it manifests in a given theatrical work. For example, examine how a playwright uses character relationships to assist in telling the story. (F.T.R.07)
8. **Interpret intent and meaning in artistic work.** Identify theatrical decisions from a work that connect it to a specific genre or style. (F.T.R.08)
9. **Apply criteria to evaluate artistic work.** Compare and contrast different rubrics or criteria for evaluating theatrical presentations. (F.T.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Describe what has influenced changes in one's own dramatic style and preferences in theatre. (F.T.Co.10)

    HSS Connection: As they study the Mexican Revolution, students incorporate their own styles when writing and performing a monologue as Pancho Villa. (HSS.USI.T7.05.f)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Identify the connections between historical and cultural contexts and defining stylistic elements of theatrical movements (e.g., how the existential movement and absurdist theatre are connected). (F.T.Co.11)

    Music and Dance Connection: Students examine how music and dance influenced the evolution of pantomime. (F.M.Co.11); (F.D.Co.11)

Proficient Theatre Course Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Consistently apply research to develop characters that are believable and authentic in a theatrical work (e.g., student listens to recordings of a dialect from a specific place or time-period to develop how a character speaks). (P.T.Cr.01)
2. **Organize and develop artistic ideas and work.** Identify different strategies actors use to approach a role (e.g., method acting). (P.T.Cr.02)
3. **Refine and complete artistic work.** Use historical and cultural context to structure and refine personal acting choices. (P.T.Cr.03)

Performing

4. **Select, analyze and interpret artistic work for presentation.** Explore physical, vocal, and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatrical work. (P.T.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Plan an entire theatrical work (including script and technical elements). (P.T.P.05)
6. **Convey meaning through the presentation of artistic work.** Modify a theatrical performance by anticipating audience responses to better align to student's artistic intent. (P.T.P.06)

Responding

7. **Perceive and analyze artistic work**. Use script analysis to generate ideas about a character who is believable and authentic in a theatrical work. (P.T.R.07)

   Media Arts Connection: Students develop a screenplay which they turn into a short film. (P.MA.Cr.02)
8. **Interpret intent and meaning in artistic work.** Compare and contrast the artistic elements that make contemporary theatre unique (e.g., compare and contrast how a contemporary theatre work is different from a contemporary interpretation of an older work). (P.T.R.08)
9. **Apply criteria to evaluate artistic work.** Choose and defend criteria for evaluating theatrical work. (P.T.R.09)

   HSS Connection: Students discuss the merits and criticisms of playwright Countee Cullen's work during the Harlem Renaissance. (HSS.USII.R.01.a)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Describe how theatre influences one's understanding of other academic disciplines (e.g., the similarities between character development in theatre and in literature). (P.T.Co.10)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Explain the relationship between theatre and commercialization or propaganda (e.g., how Agitprop Theatre was used in the Soviet Union, and how it influenced the works of Bertolt Brecht). (P.T.Co.11)

Advanced Theatre Course Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Generate original ideas in one theatrical area (e.g., acting, production) that integrate aesthetic principles with personal style. (A.T.Cr.01)
2. **Organize and develop artistic ideas and work.** Document strategies used regularly to organize artistic ideas (e.g., keeping a notebook). (A.T.Cr.02)
3. **Refine and complete artistic work.** Identify theatrical challenges and reflect upon the advantages and disadvantages of different solutions. (A.T.Cr.03)

Performing

4. **Select, analyze and interpret artistic work for presentation.** Synthesize ideas from research, script analysis, and context to create a performance that is believable, authentic, and relevant in a drama/theatrical work. (A.T.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Organize and lead the production of a theatrical work. (A.T.P.05)

   Music Connection: Students collaborate on the creation of underscoring and source music for the annual play (AG.M.P.05)
6. **Convey meaning through the presentation of artistic work.** Perform roles that present a range of moods and emotions and causes audience reflection by presenting different styles or viewpoints. (A.T.P.06)

Responding

7. **Perceive and analyze artistic work**. Identify ways a contemporary theatrical work pushes boundaries of a theatrical genre (e.g., comedy, musical). (A.T.R.07)
8. **Interpret intent and meaning in artistic work.** Analyze the ways one's own cultural and personal perspectives and biases affect understanding of a theatrical work. (A.T.R.08)
9. **Apply criteria to evaluate artistic work.** Identify how bias, culture, and privilege can affect the criteria used to evaluate theatrical work. (A.T.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Explain the development of one's aesthetic vision as an actor and how that is represented in a current role. (A.T.Co.10)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Identify the historical and cultural contexts that caused a shifting of stylistic elements between theatre movements. (A.T.Co.11)

    HSS Connection: Students analyze the use of propaganda in theatre that resulted from legislation changes during the Reign of Terror. (HSS.WHII.T1.04)

Technical Theatre Course Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Apply research to support development of design ideas (e.g., students research cars from the 1920s to design scenery). (T.T.Cr.01)
2. **Organize and develop artistic ideas and work.** Create a complete design and implementation plan for a theatre work that incorporates elements of theatrical design such as sound, lighting, scenery, and costumes. (T.T.Cr.02)
3. **Refine and complete artistic work.** Identify theatrical challenges and reflect upon the advantages and disadvantages of different solutions (e.g., scenes that move quickly between two different time-periods). (T.T.Cr.03)

Performing

4. **Select, analyze and interpret artistic work for presentation.** Explain and justify the selection of technical elements (e.g., scenery, lighting, props, costumes, sound, and makeup design) used to communicate the concept of a drama/theatre work. (T.T.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Organize and lead the production of one technical element (e.g., scenic, lighting, props, costume, sound, or makeup design) in a dramatic presentation. (T.T.P.05)
6. **Convey meaning through the presentation of artistic work.** Create technical theatre elements that actively support the mood and emotions consistent with the student's artistic intent. (T.T.P.06)

Responding

7. **Perceive and analyze artistic work**. Identify ways a contemporary theatrical design pushes boundaries of theatre. (T.T.R.07)
8. **Interpret intent and meaning in artistic work.** Analyze the ways one's own cultural and personal perspectives and biases affect one's interpretation of the technical choices made in a theatrical work (e.g. a student may not personally appreciate the color choices in a production's costuming that are based on a culture with which the student is unfamiliar). (T.T.R.08)
9. **Apply criteria to evaluate artistic work.** Construct an argument for selecting one criteria over another for evaluating the technical elements of a theatrical presentation. (T.T.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Collaborate on design choices in a drama/theatre work that examines a critical global issue from personal, community, and cultural perspectives. (T.T.Co.10)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Explain the relationship between theatrical design and commercialization or propaganda (e.g., how the sets and costumes in a play such as *The Lion King* contribute to its commercial success). (T.T.Co.11)

Pre-K–K Visual Arts Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Experiment with a wide variety of both two- and three-dimensional materials, including recycled/repurposed ones after looking at images from several artists who use those materials. (PK-K.V.Cr.01)
2. **Organize and develop artistic ideas and work.** Focus on and pursue a process or idea to completion when experimenting with a wide variety of art materials. (PK-K.V.Cr.02)
3. **Refine and complete artistic work.** Investigate more than one artistic idea using the same medium. (PK-K.V.Cr.03)

Presenting

4. **Select, analyze and interpret artistic work for presentation.** Create an image or object and describe what it represents. (PK-K.V.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Select and share a product created through experimentation with materials. (PK-K.V.P.05)
6. **Convey meaning through the presentation of artistic work.** Give reasons for selecting an artwork to share. (PK-K.V.P.06)

Responding

7. **Perceive and analyze artistic work**. With prompting and support, identify similarities between multiple pieces of art. (PK-K.V.R.07)
8. **Interpret intent and meaning in artistic work.** Describe what is seen in an artwork (e.g., "I see a dot; I see yellow in the corner; I see a round part"), interpret a possible meaning, and explain why the meaning makes sense. (PK-K.V.R.08)

    Math Connection: Students describe shapes and their positions (e.g. above, in front of). (K.G.A.01)
9. **Apply criteria to evaluate artistic work.** Select a work that evokes feelings and describe the connection between the work and the emotional response. (PK-K.V.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Identify examples of art in daily life and use them as inspiration for their artwork. (PK-K.V.Co.10)

    HSS Connection: Students make drawings to show the location of important places and relationships among places in each student's immediate neighborhood. (HSS.K.T2.05)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** With support, identify different types of artwork (e.g., paintings, sculpture, performance, fiber) within their community. (PK-K.V.Co.11)

1st–2nd Grade Visual Arts Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Use a wide variety of two- and three-dimensional media that communicates a teacher directed idea after looking at images made by artists who use similar materials. (e.g., students use repurposed materials to create a musical instrument or make a collage). (1-2.V.Cr.01)
2. **Organize and develop artistic ideas and work.** Focus on and pursue a process or idea to completion by setting up, maintaining, and cleaning up a suitable workspace for a wide variety of art materials and tools. (1-2.V.Cr.02)
3. **Refine and complete artistic work.** Use different tools to experiment with artistic elements (e.g. using found objects to create texture). (1-2.V.Cr.03)

Presenting

4. **Select, analyze and interpret artistic work for presentation.** Explain more than one purpose for presenting art (e.g., building a portfolio, curating an exhibit in a museum, producing an advertisement campaign). (1-2.V.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Organize artwork with artistic intent (e.g. by theme, concept, or other organizational principle). (1-2.V.P.05)
6. **Convey meaning through the presentation of artistic work.** Identify one's best work or one's favorite work for sharing and explain the choice. (1-2.V.P.06)

Responding

7. **Perceive and analyze artistic work**. With support, identify the basic elements within an artwork (including, color, line, shape). (1-2.V.R.07)
8. **Interpret intent and meaning in artistic work.** Categorize artwork by subject matter and mood. (1-2.V.R.08)
9. **Apply criteria to evaluate artistic work.** Set a criterion for judging a work (e.g., it is detailed, it has bright colors). (1-2.V.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Make connections between personal experience and an artwork to use as inspiration for their work. (1-2.V.Co.10)

    Theatre Connection: Students examine artworks as living paintings by incorporating freeze frames and thought tapping. (1-2.T.P.05)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Identify different types of artwork (e.g., paintings, sculpture, performance, fiber) within their community and other places they have encountered. (1-2.V.Co.11)

    HSS Connection: Students learn about the works of immigrant artists, such as Iranian-born sculptor Siah Armajani. (HSS.2.T.03)

3rd–4th Grade Visual Arts Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Develop ideas that explore different art elements (e.g., line, shape, color) using a wide variety of materials. (3-4.V.Cr.01)
2. **Organize and develop artistic ideas and work.** Use a teacher selected strategy (e.g., sketches, prototypes, rough drafts) to organize artistic ideas. (3-4.V.Cr.02)
3. **Refine and complete artistic work.** Respond to an artistic challenge and draft possible resolutions. (3-4.V.Cr.03)

Presenting

4. **Select, analyze and interpret artistic work for presentation.** Document the early stages of the creative process using a variety of methods and sort into assorted categories (early curation). (3-4.V.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Refine a specific technique to produce a desired effect (e.g., creating realistic shading). (3-4.V.P.05)
6. **Convey meaning through the presentation of artistic work.** Share a work that expresses, evokes, or communicates a selected idea (e.g., students are asked to create a sculpture that expresses two opposing emotions, such as happiness and sadness). (3-4.V.P.06)

Responding

7. **Perceive and analyze artistic work**. Analyze how aesthetic elements (e.g., color, form, line, shape, texture) are used to demonstrate intent. (3-4.V.R.07)
8. **Interpret intent and meaning in artistic work.** Describe contrasting interpretations of an artwork to identify multiple perspectives and diverse community ideas. (3-4.V.R.08)
9. **Apply criteria to evaluate artistic work.** Develop criteria for evaluating how skillfully or expressively an artist uses the basic elements of art (e.g., color, line, shape). (3-4.V.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Distinguish one's own preferences in art from those of others (e.g., friends or family). (3-4.V.Co.10)

    Reading Literature Connection: Students are asked to distinguish their point of view from the author's. [RL.3.06]
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Describe ways art is different from other objects in everyday life and why that matters. (e.g., what the role of artistic intent is in visual arts). (3-4.V.Co.11)

    HSS Connection: Students examine Native American pottery of the Wampanoag and describe its artistic qualities. (HSS.3.T2.03)

5th–6th Grade Visual Arts Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Generate artworks that integrate ideas with new materials, methods, and approaches. (5-6.V.Cr.01)
   Media Arts Connection: Students sketch out a script for a stop-motion animation then paint a landscape as a backdrop in the film. (5-6.MA.P.06)
2. **Organize and develop artistic ideas and work.** Organize and plan an idea using a variety of self-selected strategies (e.g., sketches, prototypes, rough drafts). (5-6.V.Cr.02)
3. **Refine and complete artistic work.**
   a. Refine an artistic work by making changes to specific elements, such as color, form, or space. (5-6.V.Cr.03.a)
   b. Investigate and invent new techniques and approaches using two- and three-dimensional materials. (5-6.V.Cr.03.b)

Presenting

4. **Select, analyze and interpret artistic work for presentation.** Develop a title and artist statement that explain important information about a personal artwork. (5-6.V.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Develop a visual plan for displaying works of art and the layout of the exhibit. (5-6.V.P.05)
6. **Convey meaning through the presentation of artistic work.** Formally present a piece of artwork (i.e., personally speak about the artwork, as opposed to just having the work displayed) that makes connections to other disciplines. (5-6.V.P.06)

Responding

7. **Perceive and analyze artistic work**. Analyze how an artwork's form (e.g., portrait, sculpture, installation, textile art) compares and contrasts with others of the same type or period. (5-6.V.R.07)
   HSS Connection: Students study the quilts of enslaved African Americans, discuss their possible use for communication in the Underground Railroad and compare them to other 19th century American quilts. (HSS.5.T1.07)
8. **Interpret intent and meaning in artistic work.** Use domain-specific vocabulary to identify details about an artistic work. (5-6.V.R.08)
9. **Apply criteria to evaluate artistic work.** Evaluate a piece of artwork based on a predetermined list of criteria. (5-6.V.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Describe and demonstrate personal artistic style and preferences. (5-6.V.Co.10)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Identify influential works of art from different periods and their impact on the artistic world. (5-6.V.Co.11)

7th–8th Grade Visual Arts Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Generate artistic ideas that demonstrate differences in composition principles (e.g., balance, proportion, emphasis) and push the boundaries of what materials can do. (7-8.V.Cr.01)
2. **Organize and develop artistic ideas and work.** Develop clear artistic plans that others could implement. (7-8.V.Cr.02)
3. **Refine and complete artistic work.** Apply strategies to work through creative blocks. (7-8.V.Cr.03)

Presenting

4. **Select, analyze and interpret artistic work for presentation.** Curate a theme-based exhibition. (7-8.V.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Utilize different approaches to share artwork (e.g., digital portfolio, exhibit installation). (7-8.V.P.05)
6. **Convey meaning through the presentation of artistic work.** Match a piece of artwork with expressed intent (e.g., wanting the audience to feel tension between two positions). (7-8.V.P.06)

    Dance Connection: Students choreograph movement phrases that interpret famous works of sculpture, such as those of Giacometti. (7-8.D.P.06)

Responding

7. **Perceive and analyze artistic work**. Analyze elements of a work that are indicative of the historical or cultural context in which it was created. (7-8.V.R.07)
8. **Interpret intent and meaning in artistic work.** Explain how an artistic work was influenced by the culture or historical context in which it was created. (7-8.V.R.08)
9. **Apply criteria to evaluate artistic work.** Develop criteria for evaluating a collection of artworks (e.g., students determine criteria for an exhibition juried by students). (7-8.V.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Describe and demonstrate influences of personal artistic style and preferences in visual arts. (7-8.V.Co.10)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Identify visual ideas from a variety of cultures connected to different historical populations. (7-8.V.Co.11)

    HSS Connection: Students are able to identify the three types of Greek columns (Doric, Ionic, and Corinthian) when studying ancient architecture. (HSS.7.T4b.07)

Foundations Visual Arts Course Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Create artistic ideas that reflect characteristics of different artistic movements from different cultures (e.g., study art by different individual 20th century Australian aboriginal artists and choose one as an inspiration for a composition. (F.V.Cr.01)
2. **Organize and develop artistic ideas and work.** Develop multiple plans for producing a piece of artwork prior to selecting one. (F.V.Cr.02)
3. **Refine and complete artistic work.** Refine concepts and content by focusing on a particular principle of design such as emphasis, balance, contrast, or pattern. (F.V.Cr.03)

Presenting

4. **Select, analyze and interpret artistic work for presentation.** Justify choices for curating and presenting artwork for a specific exhibit or event. (e.g., Students complete a proposal for a juried show within the community.) (F.V.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place. (F.V.P.05)
6. **Convey meaning through the presentation of artistic work.** Describe how decisions about how an artwork is presented are connected to what the student wants to express, evoke, or communicate. (F.V.P.06)

Responding

7. **Perceive and analyze artistic work**. Analyze the style of an artist, and how it manifests itself in a given artwork. (e.g., examine influences on the artist). (F.V.R.07)

   HSS Connection: When studying the Mexican Revolution, students analyze Mexican folk culture and its influence on the life and work of Frida Kahlo. (HSS.USI.T7.05.i)
8. **Interpret intent and meaning in artistic work.** Identify specific elements in a work that connect it to a specific genre or style. (F.V.R.08)
9. **Apply criteria to evaluate artistic work.** Compare and contrast different rubrics or criteria for evaluating artwork. (F.V.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Describe what has influenced changes in one's own artistic style and preferences in visual art. (F.V.Co.10)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Identify the connections between historical and cultural contexts and define stylistic elements of artistic movements (e.g., how the impact of World War II influenced the western art world and shifted focus from Europe to New York City). (F.V.Co.11)

Proficient Visual Arts Course Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Consistently apply research to support development of artistic ideas (e.g., researching alternative kiln firing techniques to generate innovative approaches to creating a ceramics piece). (P.V.Cr.01)
2. **Organize and develop artistic ideas and work.** Document a plan for an original large scale or multi-step art project (e.g., sketches for an art installation at a playground). (P.V.Cr.02)
3. **Refine and complete artistic work.** Refine an artistic work that builds on previous work by incorporating new materials, constraints, genres, or styles. (P.V.Cr.03)

Presenting

4. **Select, analyze and interpret artistic work for presentation.** Explain how specific techniques were used to evoke, express, or communicate in an artistic work or collection. (P.V.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Contribute to an art show that explores a personally meaningful theme, idea, or concept (e.g., select work to include, provide feedback on presentation ideas). (P.V.P.05)
6. **Convey meaning through the presentation of artistic work.** Modify a two- or three-dimensional installation to align to one's artistic intent after listening to initial viewer comments. (P.V.P.06)

Responding

7. **Perceive and analyze artistic work**. Use contextual and aesthetic information to construct interpretations of an artwork or collection of works. (P.V.R.07)

   HSS Connection: When studying the Harlem Renaissance and the Civil Rights Movement, students analyze the work of Jacob Lawrence and Romare Bearden. (HSS.USII.T4.05)
8. **Interpret intent and meaning in artistic work.** Compare and contrast the artistic elements that make art unique (e.g., compare and contrast how contemporary installation art is different from contemporary realistic portraits). (P.V.R.08)
9. **Apply criteria to evaluate artistic work.** Choose and defend criteria for evaluating artwork. (P.V.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Describe how visual arts influences one's approach to other academic disciplines (e.g., how knowledge of changing art movements help contextualize history). (P.V.Co.10)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Explain the relationship between artworks and commercialization or propaganda (How Norman Rockwell's work, such as "Rosie the Riveter," supported the war effort in World War II). (P.V.Co.11)

Advanced Visual Arts Course Standards

Creating

1. **Generate and conceptualize artistic ideas and work.** Generate original ideas that integrate aesthetic principles with individual personal style while pushing the boundaries of style, genre, medium, and connections. (A.V.Cr.01)
2. **Organize and develop artistic ideas and work.** Document personal strategies used regularly to organize artistic ideas (e.g., sketchbook, visual journal, etc.). (A.V.Cr.02)
3. **Refine and complete artistic work.** Identify, design, and document several ways to address artistic challenges in a work and reflect upon the advantages and disadvantages of each potential resolution. (e.g., how to attach two parts of a sculpture consistent with the piece). (A.V.Cr.03)

Presenting

4. **Select, analyze and interpret artistic work for presentation.** Explain how personal experience of culture or history has influenced a piece of artwork or collection or works. (A.V.P.04)
5. **Develop and refine artistic techniques and work for presentation.** Organize and plan an art exhibition that explores a personally meaningful theme, idea, or concept (e.g., identify and coordinate an artistic space; intentionally choose lighting). (A.V.P.05)
6. **Convey meaning through the presentation of artistic work.** Present an artwork that causes audience reflection through its use of different artistic styles or viewpoints (A.V.P.06)

Responding

7. **Perceive and analyze artistic work**. Identify ways that a contemporary artwork pushes the boundaries of a genre and discipline. (A.V.R.07)
8. **Interpret intent and meaning in artistic work.** Analyze the ways one's own cultural and personal perspectives and biases affect understanding of a visual work. (A.V.R.08)
9. **Apply criteria to evaluate artistic work.** Identify how bias, culture, and privilege affect the criteria used to evaluate artwork. (A.V.R.09)

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art.** Explain the development of a personal aesthetic vision as a visual artist and how it is represented in a specific piece or collection. (A.V.Co.10)
11. **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Identify the historical and cultural contexts that caused shifting of stylistic elements between artistic movements. (A.V.Co.11)

    HSS Connection: Students learn about the influence of Japanese and African art on the European art styles of Impressionism and Cubism. (HSS.WHII.T3.04.e)

Appendix 1:

English Learners and Inclusion

Application of Standards for English Learners and Students with Disabilities

English Learners

The Massachusetts Department of Elementary and Secondary Education (DESE) strongly believes that all students, including English learners (ELs) should be held to the same high expectations outlined in the Curriculum Framework. English learners may require additional time and support as they work to acquire English language proficiency and content-area knowledge simultaneously. Further, developing proficiency in English takes time, and arts teachers should recognize that it is possible to meet the standards for artistic content and practices as students become fluent in English.

The structure of programs serving ELs in Massachusetts acknowledges that ELs acquire language while interacting in all classrooms. All educators, including arts teachers, are responsible for students' language development and academic achievement. Collaboration and shared responsibility among administrators and educators are integral to student and program success. DESE uses the term English language development (ELD) to describe all of the language development that takes place throughout a student's day, both during content classes including arts classes and in ESL classrooms.

Districts in Massachusetts must provide EL students with both grade-level academic arts content and ESL instruction that is aligned to the Curriculum Frameworks as outlined in state guidelines for EL programs. DESE's Office of Language Acquisition (OLA) offers a number of resources to help districts meet these expectations, including a Next-Generation ESL Curriculum Resource Guide,.

Regardless of the specific curriculum used, all ELs in formal educational settings must have access to:

- District and school personnel with the skills and qualifications necessary to support ELs' growth.
- Literacy-rich environments where students are immersed in a variety of robust language experiences.
- Speakers of English who know the language well enough to provide models and support.

Yet English learners are a heterogeneous group, with differences in cultural background, home language(s), socioeconomic status, educational experiences, and levels of English language proficiency. Educating ELs effectively requires diagnosing each student instructionally, tailoring instruction to individual needs, and monitoring progress closely and continuously. For example, ELs who are literate in a home language that shares cognates with English can apply home-language vocabulary knowledge when reading in English; likewise, those with extensive schooling can use conceptual knowledge developed in another language when learning academic content in English. Students with limited or interrupted formal schooling (SLIFE) may need to acquire more background knowledge before engaging in the educational task at hand.

For more on types of English Learner Education (ELE) programs in Massachusetts, please see Guidance on Identification, Assessment, Placement, and Reclassification of English Language Learners.

Six key principles should therefore guide instruction for ELs:

- Instruction focuses on providing ELs with opportunities to engage in arts-specific practices that build conceptual understanding and language competence in tandem.
- Instruction leverages ELs' home language(s), cultural assets, and prior artistic knowledge.
- Standards-aligned instruction for ELs is rigorous, grade-level appropriate, and provides deliberate, appropriate, and nuanced scaffolds.
- Instruction moves ELs forward by taking into account their English proficiency level(s) and prior schooling experiences.
- Instruction fosters ELs' autonomy by equipping them with the strategies necessary to comprehend and use language in arts classrooms.
- Responsive diagnostic tools and formative assessment practices measure ELs' arts content knowledge, language competence, and participation in artistic practices.

In sum, the Massachusetts Arts Curriculum Framework articulates rigorous developmentally appropriate expectations in the standards for arts content and artistic practice to prepare all students, including ELs, for postsecondary education, careers, and everyday life. This document can be used in conjunction with language development standards designed to guide and monitor ELs' progress toward English proficiency. Many English learners also benefit from instruction on negotiating situations outside of schooling and career—instruction that enables them to participate on equal footing with English proficient peers in all aspects of social, economic, and civic life. Whether academic, linguistic, or social, support for ELs must be grounded in respect for the great value that multilingualism and multiculturalism add to our society.

Students with Disabilities

The Massachusetts Arts Curriculum Framework articulates rigorous developmentally appropriate expectations. These learning standards identify the artistic knowledge and skills all students need in order to be successful in college and careers and in everyday life. Students with disabilities—students eligible under the Individuals with Disabilities Education Act (IDEA)—must be challenged to excel within the general arts curriculum and be prepared for success in their post-school lives, including college and/or careers. The standards provide an opportunity to improve access to rigorous arts content for students with disabilities. The continued development of understanding about research-based instructional practices and a focus on their effective implementation will help improve access to the arts content standards and the artistic practice standards for all students, including those with disabilities.

Students with disabilities are a heterogeneous group. Students who are eligible for an Individualized Education Program (IEP) have one or more disabilities and, as a result of the disability/ies, are unable to progress effectively in the general education program without the provision of specially designed instruction, or are unable to access the general curriculum without the provision of one or more related services (603 CMR 28.05 (2)(a)(1). How these high standards are taught and assessed is of importance in reaching students with diverse needs.

In order for students with disabilities to meet high academic standards, their arts instruction must incorporate individualized instruction and the related services, supports, and accommodations necessary to allow the student to access the general arts curriculum. The annual goals included in students' IEPs must be carefully aligned to and facilitate students' attainment of grade-level learning standards.

Promoting a culture of high expectations for all students is a fundamental goal of the Massachusetts Curriculum Frameworks. In order to participate successfully in the general curriculum, students with disabilities may be provided additional supports and services as identified in their IEPs, including:

- Instructional learning supports based on the principles of Universal Design for Learning (UDL) which foster student engagement by presenting information in multiple ways and allowing for diverse avenues of demonstration, response, action, and expression. UDL is defined by the Higher Education Opportunity Act (PL 110-135) as "a scientifically valid framework for guiding educational practice that (a) provides flexibility in the ways information is presented, in the ways students respond or demonstrate knowledge and skills, and in the ways students are engaged; and (b) reduces barriers in instruction, provides appropriate accommodations, supports, and challenges, and maintains high achievement expectations for all students, including students with disabilities and students who are limited English proficient."
- Instructional accommodations (Thompson, Morse, Sharpe & Hall, 2005), such as alternative materials or procedures that do not change the standards or expectations, but allow students to learn within the framework of the general curriculum.
- Assistive technology devices and services to ensure access to the general education curriculum and the Massachusetts standards for arts.

Some students with the most significant cognitive disabilities will require substantial supports and accommodations to have meaningful access to certain standards in both instruction and assessment, based on their expressive communication and academic needs. These supports and accommodations must be identified in the students' IEPs and should ensure that students receive access to multiple means of learning, and opportunities to demonstrate knowledge, but at the same time retain the rigor and high expectations of the Arts Curriculum Framework.

References:

Individuals with Disabilities Education Act (IDEA), 34 CFR §300.34 (a). (2004).

Individuals with Disabilities Education Act (IDEA), 34 CFR §300.39 (b)(3). (2004). Thompson, Sandra J., Amanda B. Morse, Michael Sharpe, and Sharon Hall. "Accommodations Manual:

How to Select, Administer and Evaluate Use of Accommodations and Assessment for Students with Disabilities," 2nd Edition. Council for Chief State School Officers, 2005
http://www.ccsso.org/content/pdfs/AccommodationsManual.pdf. (Accessed January 29, 2010).

Appendix 2:

Pre-K–12 Sequential Development of Singing Skills

Foundational Experience Sequence in Music: Development of Singing

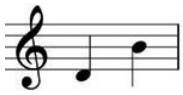
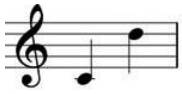
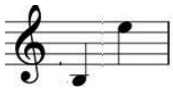
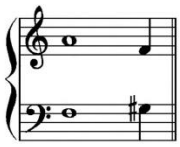
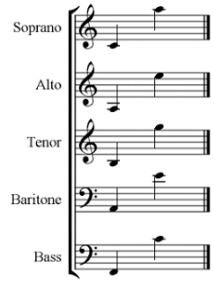
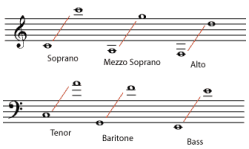
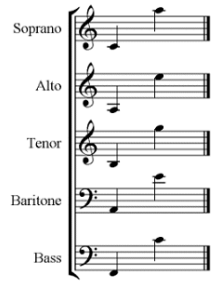
Singing provides an essential learning process for music students of all ages. It should be a foundational centerpiece in all general music classes and ensembles from preschool through high school.

All people carry a musical instrument wherever they go—their singing voices. Through consistent and competent instruction that provides excellent vocal modeling, everyone can learn to sing expressively, accurately, in-tune, and with healthy vocal production. Singing provides music teachers with a quick way to assess student learning—if students can sing a musical element or demonstrate a musical concept using their singing voices, this concrete evidence shows that they can accurately decode what they are hearing or reading and reproduce it.

Singing is live music-making that provides all people with enjoyable opportunities to be active lifelong musical participants. It enables people of all ages to engage in community choral groups and ensembles. Singing well builds confidence and assists in developing strong presentation and collaborative skills. As such, singing enables positive social-emotional learning and growth for each student.

The following pre-K–12 Singing Skill Sequence provides benchmarks showing how to develop both in-tune singing as well as healthy vocal technique and habits.

By the end of each grade span, the majority of students should be able to:

Grades	Approximate Range	Scale Systems	Tone Matching	Vocal Production
Pre-K–K	M 6th D4 to B4 (*Teachers need to be mindful about setting accurate pitching of song material*)	Learn primarily pentatonic songs and utilize echo activities	• Sing and match descending minor third interval accurately • Imitate high and low pitches in speech and singing • Imitate teacher movements which unconsciously show melodic directionality	• Distinguish between whispering, speaking, calling, and singing voices • Use a light singing voice

Grades	Approximate Range	Scale Systems	Tone Matching	Vocal Production
1–2	Octave, D4 to D5 (*Teachers continue to be mindful about setting accurate pitching of song material*)	Learn mostly pentatonic, some diatonic songs	• Sing and match simple pentatonic patterns accurately • Demonstrate melodic directionality with hand signs and/or body movement. • Sing solos in musical games and question & answer format • Sing on pitch with correct rhythm and posture.	Begin singing well-known songs in higher ranges to encourage the use of head tone
3–4	M 9th, C4 to D5 (*Teachers continue to be mindful about setting accurate pitching of song material*)	Learn approximately a 50/50 split between pentatonic and diatonic songs	• Sing and match extended pentatonic patterns accurately • Decode aural melodic patterns into solfa or numeric systems • Expand solo singing opportunities • Sing in parts (rounds, partner songs)	• Demonstrate understanding of the difference between singing in the *head* voice and in the *chest* voice • Learn to bring head voice down into lower registers • Sing on neutral, pure vowel sounds to keep the larynx open

Grades	Approximate Range	Scale Systems	Tone Matching	Vocal Production
5–6	P 11th B3 to E5 	• Learn mostly diatonic songs as well as various forms of minor and modal songs • Learn chromatics and altered tones	Use part work to develop fine tuning of intervals and overall intonation (rounds, canons, partner songs, and 2- and 3-part harmony)	• Develop awareness of where the natural break in one's own singing range is located (usually around G#-A4) and how to cross the break and even out the voice in this range • Refrain from "belting" while you sing
7–8	• Male Cambiata*; G#3 to F4 comfortable range: • Other students begin true development as sopranos, altos, tenors, baritones, basses	Learn a wide variety of tonal, modal, and atonal song material	Expand use of multi-part music (rounds, canons, partner songs, 3- and 4-part harmony) to improve intonation, blend, and musical listening skills	• Develop healthy vocal production, consistent breath support, and appropriate singing posture • Develop skillful use of head voice and falsetto • Develop a refined blend of vocal timbres when singing in groups

Grades	Approximate Range	Scale Systems	Tone Matching	Vocal Production
9–12	• Typical ranges of sopranos, altos, tenors, baritones, basses: • Range expansion developed: 	Learn a wide variety of tonal and atonal song and choral repertoire	Sing in multiple parts a wide variety of styles of choral music maintaining accurate intonation and vocal blend such as: • rounds and canons • composed songs (classical, jazz, pop) • authentic folk song arrangements • pieces authentically representing a wide range of cultures, genres, and historical periods	• Learn proper use of all physiological parts of the singing apparatus and how they may be used to produce a beautiful, healthy, expressive sound • Develop stylistically advanced, nuanced ensemble singing skills

*Male Cambiata voices may start as early as 5th grade or as late as 10th grade. There is an enormous variation in physical maturation rates. This information was inserted into grades 7–8 as this is where the average male will experience the voice change.

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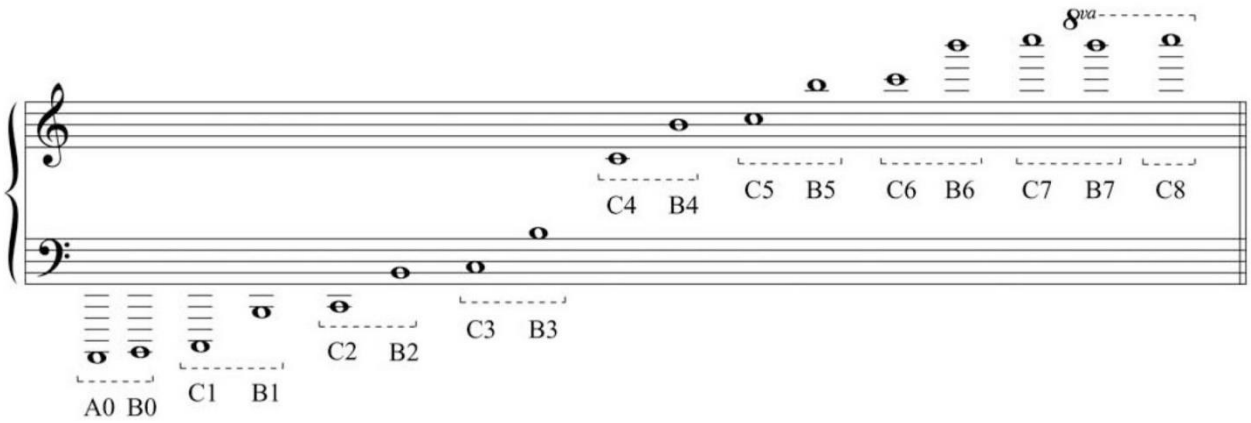
Octave Identification Chart: (https://musictheorytutoring.weebly.com/octave-identification.html)



Resources:

Scientific research into the stages of learning how to sing: "The Effect of Teacher Feedback and Modeling on First Graders' Use of Singing Voice and Developmental Music Aptitude." Joanne Rutkowski and Martha Snell Miller. *Bulletin of the Council for Research in Music Education*, No. 156 (Spring 2003), pp. 1–10, University of Illinois Press.

According to the authors, the following stages of singing development may occur:

1. "Pre-singer" does not sing but chants the song text.

1 .5. "Inconsistent Speaking Range Singer" sometimes chants, sometimes sustains tones and exhibits some sensitivity to pitch but remains in the speaking voice range (usually A3 to C4*).

2. "Speaking Range Singer" sustains tones and exhibits some sensitivity to pitch but remains in the speaking voice range (usually A3 to C4).

2.5. "Inconsistent Limited Range Singer" wavers between speaking and singing voice and uses a limited range when in singing voice (usually up to F4).

3. "Limited Range Singer" exhibits consistent use of limited singing range (usually D4 to F4).

3.5. "Inconsistent Initial Range Singer" sometimes only exhibits use of limited singing range, but other times exhibits use of initial singing range (usually D4 to A4).

4. "Initial Range Singer" exhibits consistent use of initial singing range (usually D4 to A4).

4.5. "Inconsistent Singer" sometimes only exhibits use of initial singing range, but other times exhibits use of extended singing range (sings beyond the register lift: B4-flat and above).

5. "Singer" exhibits use of consistent extended singing range (sings beyond the register lift: B4-flat and above).

*All pitches adjusted to align to the previous Octave Identification Chart

Note: Of course, many children are likely to skip steps and start singing quite accurately early in their development.

Good resources on the physiology of vocal production can be found as follows:

1. https://voicefoundation.org/health-science/voice-disorders/anatomy-physiology-of-voice-production/understanding-voice-production/
2. https://www.espaicoriveu.com/en/noticias/todo-sobre-el-aparato-fonador-parte-1/
3. https://www.pri.org/stories/2016-10-01/here-s-science-behind-singing

Online resources for choosing appropriate song material for general music classes:

1. https://www.schools.utah.gov/curr/finearts/elementarysongbook Large collection of quality folk songs with two recordings, one with full performance, the second just accompaniment
2. http://kodaly.hnu.edu/collection.cfm Extensive collection of American Folk Songs, each song analyzed
3. https://www.si.edu/spotlight/american-folk-music Smithsonian Folk Music Archives (recordings)
4. https://www.youtube.com/playlist?list=PL76F2BDFE162D9A2F Children's music from Smithsonian Folkways (videos)
5. https://www.thesingingclassroom.com/
6. http://web.lyon.edu/wolfcollection/songs/songs.html
7. http://folksongcollector.com/rounds.html (Rounds)
8. https://maxhunter.missouristate.edu/ 1600 Ozark Folk Songs
9. https://repository.library.brown.edu/studio/collections/id_555/ African-American Sheet Music
10. https://www.loc.gov/collections/john-and-ruby-lomax/about-this-collection/ Southern Mosaic (Lomax Collection)
11. http://www.contemplator.com/folk.html
12. http://www.petalumaadobe.com/educational/entertaS.pdf (Spanish-American)
13. http://folkstream.com/songs.html Australian Folk Songs (over 1100 titles)
14. http://www.folknortheast.com/ Farne Folk Archive (Northeast England)
15. https://www.8notes.com/digital_tradition/a.asp

Jonathan Rappaport / 13 April 2019 (revised). Used with permission.

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Bibliography

This bibliography includes updated resources and references used to create the 2019 Massachusetts Arts Curriculum Framework.

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