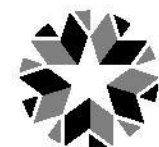




# OKLAHOMA ACADEMIC STANDARDS

**FINE  
ARTS**



**OKLAHOMA**  
Education



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### Introduction

The Oklahoma Academic Standards for Fine Arts encompass Dance, Drama/Theatre, Media Arts, Music, and Visual Arts. The standards are the result of the contributions of hundreds of fine arts educators, arts administrators, and representatives of higher education, arts organizations, and community members. This document reflects a balanced synthesis of the work of all committee members of the Oklahoma Academic Standards for Fine Arts.

The standards specify what students should know and be able to do as learners in their discipline at the end of each grade level or course. Students have different levels of experience within a discipline so teachers can attend to both grade-level standards and meet the individual needs of students who may be performing at levels above or below grade level. The order of the standards at any grade level is not meant to imply a sequence of topics and should be considered flexible for the organization of any course.

The Oklahoma Academic Standards for Fine Arts were informed by the National Coalition for Core Arts Standards (NCCAS), the Opportunity-to-Learn Standards for Dance, the Opportunity-to-Learn Standards for Music, the Opportunity-to-Learn Standards for Theatre Education, the Purposes, Principles, and Standards for School Art Programs, and other states' standards documents.

### Standards Overview

The Oklahoma Academic Standards for Fine Arts are designed to support all Oklahoma students to develop and achieve artistic literacy and to promote access in arts education. All students, including gifted students, English learners, and students with special needs, must have an opportunity to learn and meet high standards in fine arts instruction as part of a comprehensive education.

Schools that provide quality arts education, based on sequential skill development, supplemented with carefully selected arts resources, can help students cultivate a positive attitude toward themselves and toward learning—an attitude carried over to their entire education, career, and life. As students work within an artistic discipline, they develop the 21st century skills of critical thinking, communication skills, creativity, problem solving, perseverance, and collaboration. These skills will help students be successful in any post-secondary path they choose.



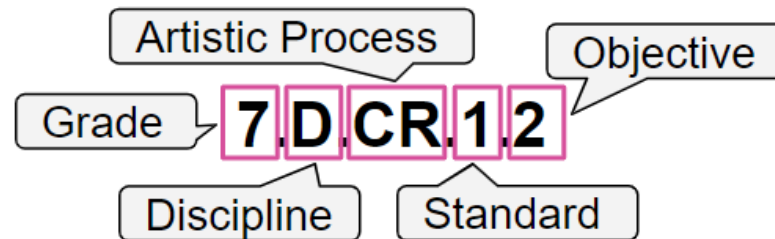
### Reading the Standards

The standards are comprised of four artistic processes:

- Creating/Creative Process
- Performing/Production
- Connecting/Cultural and Historical Perspectives
- Responding/Aesthetic Response and Critique Methodologies

Each artistic process has a discipline-specific definition found in the discipline overview. The artistic processes branch into standards in each discipline. The standards designate specific learning targets at each grade or learning level. The standards further divide into grade level objectives.

Every discipline's standards and objectives have an identification code, such as **7.D.CR.1.2**. The code is a combination of letters and numbers that can be used to reference any Oklahoma Fine Arts Standard or Objective. The identification code indicates the grade level (seventh grade), the discipline (dance), the artistic process (creating), and the standard/objective (1.2).



In **Dance, Drama/Theatre, and Visual Arts**, there are elementary level standards (grades PK-5) and middle level standards (grades 5-8). At the high school level in these disciplines, there are three proficiency levels: proficient (I), advanced (II), and accomplished (III). The proficiency levels may apply to high school students at any grade level; however, it is expected Oklahoma graduates will have a proficient understanding of a certain discipline.

The **Media Arts Standards** have objectives particular to grade band (i.e., elementary (PK-8) and high school (9-12)).



## Oklahoma Academic Standards for Fine Arts Introduction

The **Elementary Music Standards** extend through grade six. The **Ensemble and/or Secondary Music Standards** have five proficiency levels:

- Novice
- Intermediate
- Proficient
- Advanced
- Accomplished

Novice proficiency level is assigned to students who have started specialization, are developing artistic understanding and technique, and participate in performance opportunities as they are able. Intermediate proficiency level is for students who are continuing study in their art form, perhaps at the middle school level. Proficient, advanced, and accomplished may apply to students in upper grade levels. It is expected the teacher will develop an understanding of their students' proficiency levels and utilize the corresponding level from the standards for each student.

### **Curriculum Framework**

Oklahoma fine arts educators have developed the Oklahoma Fine Arts Curriculum Framework website to support a deeper understanding of the Oklahoma Academic Standards for Fine Arts (OAS-FA). Curriculum framework resources will be updated to reflect any revision to the OAS-FA. Explore the Oklahoma Fine Arts Curriculum Frameworks here: [bit.ly/OKFA\\_CF](https://bit.ly/OKFA_CF).





# Reading the Oklahoma Academic Standards for Fine Arts



Oklahoma Academic Standards for Fine Arts **Dance (D)**

**DISCIPLINE OR SUBJECT**

**CREATIVE PROCESS**

**Performing (PR)**

Pre-Kindergarten    Kindergarten    First Grade    Second Grade    Third Grade    Fourth Grade    Fifth Grade

**D.PR.1: Develop and refine dance techniques and work for presentation.**

**GRADE LEVEL**

**STANDARD**

<p><b>PK.D.PR.1.1</b> Imitate and imitate movements upon request.</p>	<p><b>D.PR.1.1</b> Isolate body parts in relation to other body parts and imitate and recall movements upon request.</p>	<p><b>1.D.PR.1.1</b> Imitate movements and spatial arrangements of body parts.</p>	<p><b>2.D.PR.1.1</b> Repeat movements with an awareness of self and others in space. Self-adjust and modify movements or placement upon request.</p>	<p><b>3.D.PR.1.1</b> Identify and demonstrate movements initiated by distal ends (fingers/toes). Apply constructive feedback from the teacher.</p>	<p><b>4.D.PR.1.1</b> Demonstrate movements by isolating distal and mid-limb initiations (elbows, knees). Learn the roles of initiations and body patterns.</p>	<p><b>5.D.PR.1.1</b> Demonstrate movement from central initiation (torso), mid-limb and distal initiation. Explore and analyze the role of initiations and body patterns and self-check to improve dance skills.</p>
<p><b>PK.D.PR.1.2</b> Imitate basic locomotor and non-locomotor movements.</p>	<p><b>K.D.PR.1.2</b> Imitate same-side and cross-body patterning and demonstrate locomotor and non-locomotor movements.</p>	<p><b>1.D.PR.1.2</b> Imitate a range of locomotor and non-locomotor movements, body patterning, body shapes, and body pathways.</p>	<p><b>2.D.PR.1.2</b> Demonstrate a range of locomotor and non-locomotor movements, body patterning, and dance sequences using a variety of levels and body pathways.</p>	<p><b>3.D.PR.1.2</b> Demonstrate an awareness of body alignment and core support while executing body shapes and movement characteristics in a dance sequence.</p>	<p><b>4.D.PR.1.2</b> Integrate movement fundamentals (e.g., alignment, coordination, balance, core support, kinesthetic awareness) and effort qualities in a dance sequence.</p>	<p><b>5.D.PR.1.2</b> Execute a series of dance phrases while integrating movement fundamentals (e.g., alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement).</p>

**OBJECTIVES**



## Dance Overview

Dance is essential to the education of all students. Dance enables students to outwardly express and create through the medium of physical movement. The essence of dance is to feel, create, compose, interpret, perform, and respond. Dance is the physical expression of an idea developed through a process of research, inquiry, and movement discovery.

A dance education program provides for a student's kinesthetic, spatial, social, intellectual, creative, and aesthetic development. Students are guided through experiences layered in a way to provide them with opportunities to experience and create different ways of doing and organizing movement sequences. These experiences are designed to enrich and broaden the students' awareness of themselves and their world. All students should be provided access to quality dance education to support college and career preparedness.

The Dance Standards are the impetus for Oklahoma dance educators to inspire their students to explore and discover their personal connection to the deep human tradition that is dance. The standards also prepare students for a life-long understanding of the socio-cultural-historical meanings of dance, as well as the embodied learning and enjoyment performing, studying, and viewing dance can bring.

## Dance Artistic Processes

The Dance Standards emerge from the artistic processes of performing, creating, responding, and connecting. Each artistic process branches into multiple anchor standards. The anchor standards further divide into objectives, which describe student learning in dance.

### Performing

Dance is an experiential discipline that enables students to outwardly express and create through the medium of physical movement. Students develop and refine dance techniques. They also select, analyze, and interpret dance work for a performance.

### Creating

Dance is an art form providing students the opportunity to create and compose. Students organize, develop, refine, and complete dance ideas and work. Creating a dance or a portion of a dance gives students autonomy and self-efficacy in the classroom.

### Responding

Dance students work to understand and evaluate how movement conveys meaning. This process begins with students perceiving and analyzing dance. Students then interpret and apply criteria to evaluate dance.

### Connecting

Students connect in dance by relating artistic ideas with personal meaning and external context. This is accomplished by connecting knowledge and personal experiences to dance. Students also relate dance with societal, cultural, and historical context to deepen understanding.



**Performing (PR)**

Pre-Kindergarten	Kindergarten	First Grade	Second Grade	Third Grade	Fourth Grade	Fifth Grade
<b>D.PR.1: Develop and refine dance techniques and work for presentation.</b>						
<b>PK.D.PR.1.1</b> Identify and move body parts and imitate movements upon request.	<b>K.D.PR.1.1</b> Isolate body parts in relation to other body parts and imitate and recall movements upon request.	<b>1.D.PR.1.1</b> Imitate movements and spatial arrangements of body parts.	<b>2.D.PR.1.1</b> Repeat movements with an awareness of self and others in space. Self-adjust and modify movements or placement upon request.	<b>3.D.PR.1.1</b> Identify and demonstrate movements initiated by distal ends (fingers/toes). Apply constructive feedback from the teacher.	<b>4.D.PR.1.1</b> Demonstrate movements by isolating distal and mid-limb initiations (elbows, knees). Learn the roles of initiations and body patterns.	<b>5.D.PR.1.1</b> Demonstrate movement from central initiation (torso), mid-limb and distal initiation. Explore and analyze the role of initiations and body patterns and self-check to improve dance skills.
<b>PK.D.PR.1.2</b> Imitate basic locomotor and non-locomotor movements.	<b>K.D.PR.1.2</b> Imitate same-side and cross-body patterning and demonstrate locomotor and non-locomotor movements.	<b>1.D.PR.1.2</b> Imitate a range of locomotor and non-locomotor movements, body patterning, body shapes, and body pathways.	<b>2.D.PR.1.2</b> Demonstrate a range of locomotor and non-locomotor movements, body patterning, and dance sequences using a variety of levels and body pathways.	<b>3.D.PR.1.2</b> Introduce an awareness of body alignment and core support while executing body shapes and movement characteristics in a dance sequence.	<b>4.D.PR.1.2</b> Integrate movement fundamentals (e.g., alignment, coordination, balance, core support, kinesthetic awareness) and effort qualities in a dance sequence.	<b>5.D.PR.1.2</b> Execute a series of dance phrases while integrating movement fundamentals (e.g., alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement).





## Oklahoma Academic Standards for Fine Arts Dance (D)

<b>PK.D.PR.1.3</b> Move safely in general space and start and stop on cue while maintaining personal space.	<b>K.D.PR.1.3</b> Move safely in general space and start and stop on cue during activities, group formations, and creative explorations while maintaining personal space.	<b>1.D.PR.1.3</b> Move safely in general space through a range of activities and group formations while maintaining personal space.	<b>2.D.PR.1.3</b> Utilize spatial awareness to coordinate with a partner or other dancers to safely change levels, directions, and pathway designs.	<b>3.D.PR.1.3</b> Move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space while exploring levels, directions, and pathway designs.	<b>4.D.PR.1.3</b> Coordinate phrases and timing with other dancers while changing levels, directions, and pathway designs. Reflect on feedback from others to inform personal dance performance goals.	<b>5.D.PR.1.3</b> Collaborate with peer ensemble members to repeat sequences, synchronize actions, and refine spatial relationships to improve performance quality. Apply feedback from others to establish personal performance goals.
<b>PK.D.PR.1.4</b> Recognize food provides energy for physical activity.	<b>K.D.PR.1.4</b> Differentiate between healthy and unhealthy foods and drinks.	<b>1.D.PR.1.4</b> Discuss the importance of hydration and hydration choices relative to physical activities.	<b>2.D.PR.1.4</b> Recognize the good health balance of nutrition and physical activity.	<b>3.D.PR.1.4</b> Identify foods beneficial for before and after physical activity.	<b>4.D.PR.1.4</b> Explore the relationship between safe body movement, healthy nutrition, and execution of technique.	<b>5.D.PR.1.4</b> Examine how safe body movement and proper execution of technique, along with healthy eating habits, promote strength, flexibility, endurance, and injury prevention.



<b>D.PR.2: Select, analyze, and interpret dance for presentation.</b>						
<b>PK.D.PR.2.1</b> Imitate and follow directional cues for moving the body in general space (e.g., forward, backward, sideways, up, down, turning) and finding and returning to a place in space.	<b>K.D.PR.2.1</b> Make still and moving body shapes to show lines (e.g., straight, bent, curved), change levels, and vary in size (large/small). Join with others to make a circle formation and work with others to change its dimensions.	<b>1.D.PR.2.1</b> Present locomotor and non-locomotor movements to change body shapes, levels, and facings. Move in straight, curved, and zigzagged pathways. Find and return to place in space. Move with others to form straight lines and circles.	<b>2.D.PR.2.1</b> Present clear directionality, focus, and intent when performing locomotor and non-locomotor movements to change body shapes, facings, and pathways in space. Recognize symmetrical and asymmetrical body shapes and examine relationships between body parts. Differentiate between circling and turning as two separate ways of continuous directional change.	<b>3.D.PR.2.1</b> Present three-dimensional shapes with positive and negative space. Perform movement sequences in and through space with intentionality and focus.	<b>4.D.PR.2.1</b> Make static and dynamic shapes with positive and negative space. Perform elevated shapes (jump shapes) with soft landings and movement sequences alone and with others, establishing relationships with other dancers through performance focus.	<b>5.D.PR.2.1</b> Integrate static and dynamic shapes and varied pathways into dance sequences. Use performance focus to maintain relationships with other dancers and understand the difference between internal and external focus.



## Oklahoma Academic Standards for Fine Arts Dance (D)

<b>PK.D.PR.2.2</b> Imitate speed of dance as fast or slow. Move to varied rhythmic sounds at different tempi.	<b>K.D.PR.2.2</b> Demonstrate tempo contrasts with movements to match the tempo of music or rhythmic accompaniment.	<b>1.D.PR.2.2</b> Relate quick, moderate, and slow movements to duration in time. Recognize steady beat and move to varying tempi of steady beat.	<b>2.D.PR.2.2</b> Identify the length of time a move or phrase takes (e.g., whether it is long or short). Identify and move on the downbeat and in varying meters. Match movement phrasing with musical phrasing.	<b>3.D.PR.2.2</b> Fulfill specified duration of time with improvised locomotor and non-locomotor movements. Differentiate between “in time” and “out of time” to music. Perform movements that are the same or of a different tempo to accompaniment.	<b>4.D.PR.2.2</b> Accompany other dancers using a variety of percussive instruments and sounds. Respond in movement to even and uneven rhythms. Recognize and respond to tempo changes as they occur in dance and music.	<b>5.D.PR.2.2</b> Dance to a variety of rhythms generated from internal and external sources. Perform movement phrases, showing the ability to respond to changes in time.
<b>PK.D.PR.2.3</b> Identify and apply different movement qualities (e.g., slow, smooth, wavy).	<b>K.D.PR.2.3</b> Move with contrasting efforts (e.g., light/strong, quick/sustained, direct/indirect).	<b>1.D.PR.2.3</b> Identify and apply appropriate dynamics to demonstrate change in movement qualities (e.g., selecting specific adverbs and adjectives and applying them to movements).	<b>2.D.PR.2.3</b> Demonstrate movement qualities along with movement vocabulary (e.g., use adverbs and adjectives applied to movement such as a bouncy leap, a floppy fall, a jolly jump, and joyful spin).	<b>3.D.PR.2.3</b> Change use of energy and dynamics by modifying movements and applying specific characteristics to heighten the effect of their intent.	<b>4.D.PR.2.3</b> Analyze movements and phrases for use of energy and dynamic changes. Refine the phrases by incorporating a range of contrasting movement characteristics.	<b>5.D.PR.2.3</b> Explore muscular tension and release as it relates to the body and space using effort qualities.



<b>D.PR.3: Convey meaning through the presentation of dance.</b>						
<b>PK.D.PR.3.1</b> Dance with others in a designated area or space.	<b>K.D.PR.3.1</b> Dance for and with others in a designated space.	<b>1.D.PR.3.1</b> Dance for and with others in a space where the audience and performers occupy different areas.	<b>2.D.PR.3.1</b> Understand the role of an audience member in a performance.	<b>3.D.PR.3.1</b> Identify the main areas of a performance space using stage directions.	<b>4.D.PR.3.1</b> Consider how to establish a formal performance space from an informal setting.	<b>5.D.PR.3.1</b> Demonstrate the ability to adapt dance to alternative performance venues by modifying spacing and movement to the performance space.
<b>PK.D.PR.3.2</b> Use a simple prop as part of a dance.	<b>K.D.PR.3.2</b> Select a prop to use as part of a dance.	<b>1.D.PR.3.2</b> Explore the use of simple props or scenery to enhance performance.	<b>2.D.PR.3.2</b> Use limited technical elements (e.g., props, simple scenery, or media projections) to enhance performance.	<b>3.D.PR.3.2</b> Explore simple technical elements (e.g., costumes, props, music, scenery, lighting, media) for a dance performed for an audience in a designated performance space.	<b>4.D.PR.3.2</b> Identify, explore, and experiment with a variety of technical elements to heighten the artistic intent and audience experience.	<b>5.D.PR.3.2</b> Identify, explore, and select technical elements to heighten and intensify the artistic intent of a dance and are adaptable for various performance spaces.



**Creating (CR)**

Pre-Kindergarten	Kindergarten	First Grade	Second Grade	Third Grade	Fourth Grade	Fifth Grade
<b>D.CR.1: Generate and conceptualize dance ideas and work.</b>						
<p><b>PK.D.CR.1.1</b> Respond in movement to a variety of sensory stimuli (e.g., music/sound, visual, tactile).</p>	<p><b>K.D.CR.1.1</b> Respond in movement to a variety of stimuli (e.g., music/sound, text, objects, images, symbols, observed dance).</p>	<p><b>1.D.CR.1.1</b> Explore movement inspired by a variety of stimuli (e.g., music/sound, text, objects, images, symbols, observed dance, experiences) and identify the source.</p>	<p><b>2.D.CR.1.1</b> Explore movement inspired by a variety of stimuli (e.g., music/sound, text, objects, images, symbols, observed dance, experiences) and suggest additional sources for movement ideas.</p>	<p><b>3.D.CR.1.1</b> Experiment with a variety of self-selected stimuli (e.g., music/sound, text, objects, images, notation, observed dance, experiences) for movement.</p>	<p><b>4.D.CR.1.1</b> Generate ideas for choreography inspired by a variety of stimuli (e.g., music/sound, text, objects, images, notation, observed dance, experiences).</p>	<p><b>5.D.CR.1.1</b> Build content for choreography using several stimuli (e.g., music/sound, text, objects, images, notation, observed dance, experiences, literary forms, natural phenomena).</p>
<p><b>PK.D.CR.1.2</b> Explore basic locomotor and non-locomotor movements.</p>	<p><b>K.D.CR.1.2</b> Explore different ways to do several basic locomotor and non-locomotor movements.</p>	<p><b>1.D.CR.1.2</b> Explore a variety of locomotor and non-locomotor movements by experimenting with and manipulating the elements of dance (e.g., Body, Space, Time, and Energy).</p>	<p><b>2.D.CR.1.2</b> Combine a variety of movements to create a sequence while manipulating the elements of dance.</p>	<p><b>3.D.CR.1.2</b> Explore manipulations of the elements of dance as tools to find a solution to a movement problem.</p>	<p><b>4.D.CR.1.2</b> Develop a solution to a movement problem using the elements of dance.</p>	<p><b>5.D.CR.1.2</b> Solve multiple movement problems to create choreographic content.</p>



<b>D.CR.2: Organize and develop dance work.</b>						
<b>PK.D.CR.2.1</b> Improvise dance that starts and stops on cue.	<b>K.D.CR.2.1</b> Improvise dance with a beginning, middle, and end.	<b>1.D.CR.2.1</b> Improvise a series of movements with a beginning, middle, and end. Describe movement choices.	<b>2.D.CR.2.1</b> Organize a dance phrase with a beginning, a middle with a main idea, and a clear end.	<b>3.D.CR.2.1</b> Identify and experiment with choreographic devices to create simple movement patterns and dance structures (e.g., AB, ABA, theme and development).	<b>4.D.CR.2.1</b> Manipulate or modify choreographic devices to expand movement possibilities and create a variety of movement patterns and structures. Discuss movement choices.	<b>5.D.CR.2.1</b> Manipulate or modify a variety of choreographic devices to expand choreographic possibilities and develop a main idea. Explain reasons for movement choices.
<b>PK.D.CR.2.2</b> Engage in dance experiences moving alone or with a partner.	<b>K.D.CR.2.2</b> Express an idea, feeling, or image, through improvised movement moving alone or with a partner.	<b>1.D.CR.2.2</b> Choose movements to express an idea or emotion or follow a musical phrase.	<b>2.D.CR.2.1</b> Choose movements to express a main idea or emotion or follow a musical phrase. Explain reasons for movement choices.	<b>3.D.CR.2.2</b> Develop a dance phrase expressing and communicating an idea or feeling. Discuss the effect of the movement choices.	<b>4.D.CR.2.2</b> Develop a dance study expressing and communicating a main idea. Discuss the reasons and effectiveness of the movement choices.	<b>5.D.CR.2.2</b> Develop a dance study by selecting a specific movement theme to communicate a main idea. Discuss how the dance communicates nonverbally.





<b>D.CR.3: Refine and complete dance work.</b>						
<b>PK.D.CR.3.1</b> Follow verbal cues for changing movement through guided improvisational experiences.	<b>K.D.CR.3.1</b> Apply suggestions for changing movement through guided improvisational experiences.	<b>1.D.CR.3.1</b> Explore suggestions to change movement within short remembered sequences.	<b>2.D.CR.3.1</b> Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences.	<b>3.D.CR.3.1</b> Revise movement choices in response to feedback to improve a short dance study. Describe the differences the changes made in the movements.	<b>4.D.CR.3.1</b> Revise movement based on peer feedback and self-reflection to improve communication of artistic intent in a short dance study. Explain choices made in the process.	<b>5.D.CR.3.1</b> Utilizing feedback from others, explore and expand choreographic possibilities for a short dance study communicating artistic intent. Explain and defend the movement choices and refinements.
<b>PK.D.CR.3.2</b> Identify parts of the body and draw a picture of a body shape or position.	<b>K.D.CR.3.2</b> Depict a dance movement by drawing a picture or using a symbol.	<b>1.D.CR.3.2</b> Depict several different types of movements of a dance by drawing a picture or using a symbol (e.g., jump, turn, slide, bend, reach).	<b>2.D.CR.3.2</b> Depict the levels in a variety of dance movements by drawing a picture or using symbols (e.g., high, middle, low).	<b>3.D.CR.3.2</b> Depict directions or spatial pathways in a dance phrase by drawing a picture map or using a symbol.	<b>4.D.CR.3.2</b> Depict the relationships between two or more dancers in a dance phrase by drawing a picture or using symbols (e.g., next to, above, below, behind, in front of).	<b>5.D.CR.3.2</b> Record changes in a dance sequence through writing, symbols, or a form of media technology.



**Responding (RE)**

Pre-Kindergarten	Kindergarten	First Grade	Second Grade	Third Grade	Fourth Grade	Fifth Grade
<b>D.RE.1: Perceive and analyze dance.</b>						
<b>PK.D.RE.1.1</b> Identify a learned movement in a dance.	<b>K.D.RE.1.1</b> Identify a learned movement repeated in a dance.	<b>1.D.RE.1.1</b> Identify a movement repeated in a dance to make a pattern.	<b>2.D.RE.1.1</b> Identify a dance style within the pattern of a dance.	<b>3.D.RE.1.1</b> Identify a movement pattern that creates a theme in a dance work.	<b>4.D.RE.1.1</b> Identify patterns of movement in dance works creating a style or theme.	<b>5.D.RE.1.1</b> Identify meaning or artistic intent conveyed through patterns of movement in a dance work.
<b>PK.D.RE.1.2</b> Demonstrate an observed or performed dance movement.	<b>K.D.RE.1.2</b> Demonstrate or describe observed or performed dance movements.	<b>1.D.RE.1.2</b> Demonstrate and describe observed or performed dance movements from a specific dance style or cultural movement practice.	<b>2.D.RE.1.2</b> Demonstrate and describe movements in dances from a specific dance style or cultural movement practice.	<b>3.D.RE.1.2</b> Demonstrate and explain how one dance form is different from another or how one cultural movement practice is different from another.	<b>4.D.RE.1.2</b> Demonstrate and explain how dance forms differ within a genre or within a cultural movement practice.	<b>5.D.RE.1.2</b> Demonstrate and explain the stylistic similarities and differences within a dance style or within a cultural movement practice, using basic dance terminology.
<b>D.RE.2: Construct meaningful interpretations of dance.</b>						
<b>PK.D.RE.2.1</b> Observe a shape or movement and describe it.	<b>K.D.RE.2.1</b> Observe several shapes or movements and describe thoughts or feelings.	<b>1.D.RE.2.1</b> Observe several shapes or movements and use fundamental terminology to describe it.	<b>2.D.RE.2.1</b> Select context cues from movement to identify meaning and intent in a dance, using fundamental terminology.	<b>3.D.RE.2.1</b> Select specific context cues from movement. Use appropriate terminology to explain how they relate to the main idea of the dance.	<b>4.D.RE.2.1</b> Relate movements, ideas, and context to decipher meaning in a dance, using appropriate terminology.	<b>5.D.RE.2.1</b> Interpret meaning or artistic intent from the patterns of movement in a dance work. Explain how the movements communicate the main idea of the dance using appropriate terminology.



<b>D.RE.3: Apply criteria to evaluate dance.</b>						
<b>PK.D.RE.3.1</b> Imitate a movement from a dance and explain how it feels to perform it.	<b>K.D.RE.3.1</b> Select a movement observed in a dance. Demonstrate the movement and explain why it was selected.	<b>1.D.RE.3.1</b> Identify and demonstrate one movement in a dance that attracts attention. Describe the characteristics that make the movements interesting.	<b>2.D.RE.3.1</b> Observe or demonstrate dances from a specific style or cultural movement practice. Discuss characteristics of the style or cultural dance.	<b>3.D.RE.3.1</b> Identify dance movements from different styles or cultural movement practices. Using appropriate terminology, describe ways in which they are alike and different.	<b>4.D.RE.3.1</b> Discuss the characteristics of a famous choreographic work. Using appropriate terminology, compare those characteristics to dances observed or performed in a specific dance style or cultural movement practice.	<b>5.D.RE.3.1</b> Define the aspects of a choreographic work that make a dance meaningful. Use appropriate terminology to discuss the elements of dance, styles, or cultural movement practices used to illustrate the artist's intent.

<b>Connecting (CN)</b>						
Pre-Kindergarten	Kindergarten	First Grade	Second Grade	Third Grade	Fourth Grade	Fifth Grade
<b>D.CN.1: Synthesize and relate knowledge and personal experiences to make dance.</b>						
<b>PK.D.CN.1.1</b> Recognize emotions expressed in dance movements watched or performed.	<b>K.D.CN.1.1</b> Recognize and name an emotion experienced when watching, improvising, or performing dance.	<b>1.D.CN.1.1</b> Find an emotion expressed in a dance relating to a familiar experience. Identify the movements communicating this emotion.	<b>2.D.CN.1.1</b> Describe, create, and/or perform a dance expressing personal meaning and explain how certain movements express this personal meaning.	<b>3.D.CN.1.1</b> Compare the relationships expressed in a dance to relationships with others. Explain how they are the same or different.	<b>4.D.CN.1.1</b> Relate the main idea or content in a dance to other experiences. Explain how the main idea of a dance is similar to or different from one's own experiences, relationships, ideas, or perspectives.	<b>5.D.CN.1.1</b> Compare two dances with contrasting themes. Discuss feelings and ideas evoked by each. Describe how the themes and movements relate to points of view, relationships, and experiences.



Oklahoma Academic Standards for Fine Arts Dance (D)

<p><b>PK.D.CN.1.2</b> Observe a dance work. Imitate a movement from the dance and ask a question about the dance.</p>	<p><b>K.D.CN.1.2</b> Observe illustrations from a story and discuss ideas for movement.</p>	<p><b>1.D.CN.1.2</b> Observe a work of visual art. Describe and then express through movement something of interest about the artwork.</p>	<p><b>2.D.CN.1.2</b> Respond to a dance work using an inquiry-based set of questions (e.g., see-think-wonder). Create movement using ideas from responses and explain how certain movements express a specific idea.</p>	<p><b>3.D.CN.1.2</b> Observe a dance that communicates a perspective about a topic or event. Identify and explore key aspects through movement. Share findings through oral, written, or movement forms. Discuss how the findings deepen understanding of the topic/event.</p>	<p><b>4.D.CN.1.2</b> Develop and research a question related to a topic of study in school by selecting main ideas and choreographing movements to communicate the information. Discuss what was learned from creating the dance and describe how the topic might be communicated using another form of expression.</p>	<p><b>5.D.CN.1.2</b> Select and research a choreographer and their work. Choreograph a dance to communicate the learned information and include the intention and clarity of the choreographer's style. Explain the style and meaning of the dance.</p>
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**D.CN.2: Relate dance ideas and works with societal, cultural and historical contexts to deepen understanding.**

<p><b>PK.D.CN.2.1</b> Imitate a dance movement experienced at home or elsewhere.</p>	<p><b>K.D.CN.2.1</b> Describe or demonstrate the movements in a watched or performed dance.</p>	<p><b>1.D.CN.2.1</b> Watch and/or perform a dance from a different culture and discuss or demonstrate the types of movement danced.</p>	<p><b>2.D.CN.2.1</b> Observe a dance and relate the movement to the people or environment in which the dance was created and performed, including dances of Oklahoma American Indian Tribes and communities.</p>	<p><b>3.D.CN.2.1</b> Find a relationship between a dance movement and the culture, society, or community from which the dance is derived. Explain what the movements communicate about the key aspects of the culture, society, or community including those of Oklahoma American Indian Tribes and communities.</p>	<p><b>4.D.CN.2.1</b> Select and describe movements in a specific genre or style and explain how the movements relate to the culture, society, historical period, or community from which the dance originated, including those of Oklahoma American Indian Tribes and communities.</p>	<p><b>5.D.CN.2.1</b> Describe how the movement characteristics and qualities of a dance in a specific genre or style communicate the ideas and perspectives of the culture, historical period, or community from which the genre or style originated, including those of Oklahoma American Indian Tribes and communities.</p>
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Performing (PR)

Sixth Grade

Seventh Grade

Eighth Grade

**D.PR.1: Develop and refine dance techniques and work for presentation.**

**6.D.PR.1.1** Identify body pathways (i.e., central, transverse, and peripheral) to clarify movement intention.

**7.D.PR.1.1** Identify and explore the fundamental movement patterns of total body connectivity including body half, cross lateral, upper/lower, core/distal.

**8.D.PR.1.1** Identify and explore the progression of simultaneous, sequential, and successive movement.

**6.D.PR.1.2** Embody technical dance skills (e.g., alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement) to execute changes of direction, levels, facings, pathways, elevations and landings, extensions of limbs, and movement transitions.

**7.D.PR.1.2** Apply strategies to accommodate physical maturational development to technical dance skills (e.g., functional alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement, weight shifts, flexibility/range of motion).

**8.D.PR.1.2** Embody technical dance skills (e.g., functional alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion) to replicate, recall, and execute spatial designs and musical or rhythmical dance phrases.

**6.D.PR.1.3** Collaborate as an ensemble to refine dances by executing complex patterns, sequences, and formations, testing options, and finding good results. Document self-improvements over time.

**7.D.PR.1.3** Collaborate with peers to practice and refine dances. Develop group performance expectations through observation and analyses (e.g., view live or recorded professional dancers and collaboratively develop group performance expectations based on information gained from observations).

**8.D.PR.1.3** Collaborate with peers to discover strategies for achieving performance accuracy, clarity, and expressiveness. Articulate personal performance goals and practice to reach goals. Document personal improvement over time (e.g., journaling, portfolio, timeline).

**6.D.PR.1.4** Apply basic anatomical knowledge, proprioceptive feedback, spatial awareness, and nutrition to promote safe and healthy strategies when warming up and dancing.

**7.D.PR.1.4** Utilize healthy practices and sound nutrition in dance activities and everyday life. Describe benefits of practices and how choices enhance performance.

**8.D.PR.1.4** Evaluate personal healthy practices in dance activities and everyday life, including nutrition and injury prevention. Explain choices made, the effects experienced, and methods for improvement.



## Oklahoma Academic Standards for Fine Arts Dance (D)

<b>D.PR.2: Select, analyze, and interpret dance for presentation.</b>		
<b>6.D.PR.2.1</b> Refine partner and ensemble skills in the ability to judge distance and spatial design. Establish diverse pathways, levels, and patterns in space. Maintain focus with a partner or group in near and far space.	<b>7.D.PR.2.1</b> Expand awareness of floor and spatial pattern designs using locomotor and non-locomotor movements. Incorporate and modify differently designed shapes and movements for interest and contrast.	<b>8.D.PR.2.1</b> Design body shapes in relation to other dancers, objects, and/or environment. Use appropriate performance focus in direct and indirect pathways.
<b>6.D.PR.2.2</b> Use combinations of sudden and sustained timing as it relates to both the metered time and the dynamics of a phrase or dance work. Use accented and unaccented beats.	<b>7.D.PR.2.2</b> Use timing accents and variations within a phrase to add interest kinesthetically, rhythmically, and visually. Use different tempi in different body parts at the same time.	<b>8.D.PR.2.2</b> Analyze and select metric, kinesthetic, and breath phrasing and apply them appropriately to dance phrases. Perform dance phrases of different lengths using various timings within the same section. Use different tempi in different body parts at the same time.
<b>6.D.PR.2.3</b> Explore dynamic expression as it relates to energy relationships in a variety of dance styles. Distinguish between bound and free-flowing movements and apply them to technique exercises and dance phrases.	<b>7.D.PR.2.3</b> Compare and contrast dynamic qualities from a variety of dance styles. Describe specific qualities using adjectives and adverbs. Determine what dancers must do to perform them clearly.	<b>8.D.PR.2.3</b> Direct dynamic energy to layer movement with multiple components and incorporate it into technique exercises and dance performance.
<b>D.PR.3: Convey meaning through the presentation of dance.</b>		
<b>6.D.PR.3.1</b> Use performance etiquette and performance practices during class, rehearsal, and performance. Receive notes from the choreographer, make corrections as needed, and apply to future performances.	<b>7.D.PR.3.1</b> Use performance etiquette and performance practices during class, rehearsal, and performance. Maintain a journal documenting these actions. Receive notes from the choreographer and apply corrections to future performances.	<b>8.D.PR.3.1</b> Demonstrate character-based skills (e.g., commitment, dependability, responsibility, cooperation) when preparing for performances. Use performance etiquette and performance practices during class, rehearsal, and performance, document actions, and create a plan for ongoing improvements. Receive notes from the choreographer and apply corrections to future performances.
<b>6.D.PR.3.2</b> Compare and contrast a variety of possible production elements to intensify the artistic intent of the work. Select choices and use production terminology to explain reasons for the decisions made.	<b>7.D.PR.3.2</b> Explore possibilities of producing dance in a variety of venues or for different audiences. Use production terminology to explain how the production elements would be handled in different situations to intensify artistic intent.	<b>8.D.PR.3.2</b> Collaborate on design and execute production elements to intensify the artistic intent of a dance performed on a stage, in a different venue, or for different audiences. Use production terminology to explain reasons for choices.





<b>Creating (CR)</b>		
Sixth Grade	Seventh Grade	Eighth Grade
<b>D.CR.1: Generate and conceptualize dance ideas and work.</b>		
<b>6.D.CR.1.1</b> Explore similar or contrasting ideas to develop choreography using a variety of stimuli (e.g., music, observed dance, literary forms, notation, natural phenomena, personal experience/ recall, current news, social events).	<b>7.D.CR.1.1</b> Compare a variety of stimuli (e.g., music, observed dance, literary forms, notation, natural phenomena, personal experience/ recall, current news, social events) and make selections to expand movement vocabulary and artistic expression.	<b>8.D.CR.1.1</b> Implement movement from a variety of stimuli (e.g., music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news, social events) to develop dance content for an original dance study or dance.
<b>6.D.CR.1.2</b> Explore various movement vocabularies to transfer ideas into choreography.	<b>7.D.CR.1.2</b> Explore various movement vocabularies to express an artistic intent in choreography. Explain and discuss the choices made using genre-specific dance terminology.	<b>8.D.CR.1.2</b> Identify and select personal preferences to create an original dance study or dance. Use genre-specific dance terminology to articulate and justify choices made in movement development to communicate intent.
<b>D.CR.2: Organize and develop dance work.</b>		
<b>6.D.CR.2.1</b> Explore choreographic devices and dance structures to develop a dance study supporting an artistic intent. Explain the goal or purpose of the dance.	<b>7.D.CR.2.1</b> Use a variety of choreographic devices and dance structures to develop a dance study with a clear artistic intent. Articulate reasons for movement and structural choices.	<b>8.D.CR.2.1</b> Collaborate to select and apply a variety of choreographic devices and dance structures to choreograph an original dance study or dance with a clear artistic intent. Articulate the group process for making movement and structural choices.
<b>6.D.CR.2.2</b> Develop artistic intention to choreograph a dance study communicating personal or cultural meaning. Based on the intention, evaluate why some movements are more or less effective than others.	<b>7.D.CR.2.2</b> Develop artistic intention to choreograph a dance study communicating personal or cultural meaning. Articulate how the artistic intention serves to communicate the meaning of the dance.	<b>8.D.CR.2.2</b> Define and apply artistic intention to choreograph a dance communicating personal or cultural meaning. Explain how the intention clarifies or intensifies the meaning of the dance.



<b>D.CR.3: Refine and complete dance work.</b>		
<b>6.D.CR.3.1</b> Revise dance compositions using collaboratively developed artistic criteria. Explain reasons for revisions and how choices made relate to artistic intent.	<b>7.D.CR.3.1</b> Evaluate possible revisions of dance compositions and, if necessary, consider revisions of artistic criteria based on self-reflection and the feedback from others. Explain reasons for choices and how they clarify artistic intent.	<b>8.D.CR.3.1</b> Revise choreography collaboratively or independently based on artistic criteria, self-reflection, and the feedback from others. Articulate the reasons for choices and revisions and explain how they clarify and enhance the artistic intent.
<b>6.D.CR.3.2</b> Explore or invent a system to record a dance sequence through writing, symbols, or a form of media technology.	<b>7.D.CR.3.2</b> Investigate a recognized system to document a dance sequence by using words, symbols, or media technologies.	<b>8.D.CR.3.2</b> Experiment with aspects of a recognized system to document a section of a dance by using words, symbols, or media technologies.

## Responding (RE)

Sixth Grade	Seventh Grade	Eighth Grade
<b>D.RE.1: Perceive and analyze dance.</b>		
<b>6.D.RE.1.1</b> Describe recurring patterns of movement and their relationships in dance.	<b>7.D.RE.1.1</b> Compare, contrast, and discuss patterns of movement and their relationships in dance.	<b>8.D.RE.1.1</b> Describe and discuss patterns of movement and their relationships in dance in context of artistic intent.
<b>6.D.RE.1.2</b> Explain how the elements of dance are used in a variety of dance styles or cultural movement practices using appropriate terminology.	<b>7.D.RE.1.2</b> Compare and contrast how the elements of dance are used in a variety of styles or cultural movement practices using appropriate terminology.	<b>8.D.RE.1.2</b> Explain how the elements of dance are used in a variety of dance styles or cultural movement practices to communicate intent using appropriate terminology.
<b>D.RE.2: Construct meaningful interpretations of dance.</b>		
<b>6.D.RE.2.1</b> Explain how the artistic expression of a dance is achieved through the elements of dance, use of body, dance technique, dance structure, and context. Use appropriate terminology.	<b>7.D.RE.2.1</b> Compare the meaning of different dances. Explain how the artistic expression of each dance is achieved through the elements of dance, use of body, dance technique, and context, using appropriate terminology.	<b>8.D.RE.2.1</b> Select a dance and explain how artistic expression is achieved through relationships among the elements of dance, use of body, dance technique and context. Cite evidence in the dance to support your interpretation, using appropriate terminology.



<b>D.RE.3: Apply criteria to evaluate dance.</b>		
<b>6.D.RE.3.1</b> Discuss the characteristics and artistic intent of a dance from a genre, style, or cultural movement practice and develop artistic criteria to critique the dance, using appropriate terminology.	<b>7.D.RE.3.1</b> Compare artistic intent, content, and context from different dances to examine the qualities of genre, style, or cultural movement practice. Based on the comparison, develop artistic criteria, using appropriate terminology.	<b>8.D.RE.3.1</b> Use artistic criteria to determine what makes an effective performance. Consider content, context, genre, style, or cultural movement practice to comprehend artistic expression. Use appropriate terminology.

<b>Connecting (CN)</b>		
<b>Sixth Grade</b>	<b>Seventh Grade</b>	<b>Eighth Grade</b>
<b>D.CN.1: Synthesize and relate knowledge and personal experiences to make dance.</b>		
<b>6.D.CN.1.1</b> Observe the movement characteristics or qualities in a specific dance genre. Explain differences and similarities to one's attitudes and movement preferences.	<b>7.D.CN.1.1</b> Compare and contrast the movement characteristics or qualities found in a variety of dance genres. Analyze how the movement characteristics or qualities differ from one's own movement preferences and perspectives.	<b>8.D.CN.1.1</b> Relate connections found between different dances and describe the relevance of the connections to the development of one's personal perspectives.
<b>6.D.CN.1.2</b> Choose a topic, concept, or content from another subject of interest and research how other art forms have expressed the topic. Create and explain a dance study expressing the idea.	<b>7.D.CN.1.2</b> Conduct research using a variety of resources to find information about a social issue. Use the information to create a dance study expressing a specific point of view on the topic. Discuss whether the experience of creating and sharing the dance reinforces personal views or offers new knowledge and perspectives.	<b>8.D.CN.1.2</b> Research the historical development of a dance form or style. Use knowledge gained from the research and create a dance study to evoke the essence of the style or genre. Share the dance study and research with peers.
<b>D.CN.2: Relate dance ideas and works with societal, cultural and historical contexts to deepen understanding.</b>		
<b>6.D.CN.2.1</b> Interpret and demonstrate how the movement and qualities of a dance communicate its cultural, historical, and/or community purpose or meaning, including those of Oklahoma American Indian Tribes and communities.	<b>7.D.CN.2.1</b> Compare, contrast, and discuss dances performed by people in various localities or communities, including the contributions of Oklahoma American Indian Tribes and communities. Formulate possible reasons why similarities and differences developed in relation to the ideas and perspectives important to each community.	<b>8.D.CN.2.1</b> Analyze and discuss how dances from a variety of cultures, societies, historical periods, or communities reveal the ideas and perspectives of the people, including those of Oklahoma American Indian Tribes and communities.



## High School

### Performing (PR)

Proficient (I)

Advanced (II)

Accomplished (III)

#### D.PR.1: Develop and refine dance techniques and work for presentation.

**I.D.PR.1.1** Embody technical dance skills (e.g., functional alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion) to retain and execute dance choreography.

**II.D.PR.1.1** Dance with sensibility toward other dancers while executing complex spatial, rhythmic, and dynamic sequences.

**III.D.PR.1.1** Apply body-mind principles to technical dance skills in complex choreography when performing solo, partnering, or dancing in ensemble works in a variety of dance genres and styles. Self-evaluate performances and explain and analyze performance ability with others.

**I.D.PR.1.2** Articulate performance goals and justify reasons for selecting particular practice strategies. Discuss implementation of the plan and how it supports personal performance goals.

**II.D.PR.1.2** Plan and execute collaborative and independent practice and rehearsal processes with attention to technique and artistry informed by personal performance goals. Reflect on personal achievements.

**III.D.PR.1.2** Initiate, plan, and direct rehearsals with attention to technical details. Use a range of rehearsal strategies to achieve performance excellence.

**I.D.PR.1.3** Develop a plan for healthy practices in dance activities and everyday life, including nutrition and injury prevention. Discuss implementation of the plan and how it supports personal health goals.

**II.D.PR.1.3** Apply anatomical principles and healthy practices to a range of technical dance skills. Follow a personal nutrition plan supporting health for everyday life.

**III.D.PR.1.3** Research healthy and safe practices for dancers and modify personal practice based on findings. Discuss how the research informs personal practice.

#### D.PR.2: Select, analyze, and interpret dance for presentation.

**I.D.PR.2.1** Develop partner and ensemble skills that enable contrasting level changes through lifts, balances, or other means while maintaining a sense of spatial design and relationship. Use space intentionally during phrases and through transitions between phrases.

**II.D.PR.2.1** Expand solo, partner, and ensemble skills to greater ranges and skill levels. Execute complex movement sequences with others while maintaining relationships through focus and intention.

**III.D.PR.2.1** Modulate and use the broadest range of movement in space for artistic and expressive clarity. Use varied focus to clarify movement and intent. Perform in various relationships with other dancers and audience as appropriate to the dance.



## Oklahoma Academic Standards for Fine Arts Dance (D)

<p><b>I.D.PR.2.2</b> Use syncopation and accent movements related to different tempi. Take rhythmic cues from different aspects of accompaniment. Integrate breath phrasing with metric and kinesthetic phrasing.</p>	<p><b>II.D.PR.2.2</b> Perform dance studies and compositions using time and tempo in unpredictable ways. Use internal rhythms and dynamics as phrasing tools.</p>	<p><b>III.D.PR.2.2</b> Demonstrate time complexity in phrasing with and without musical accompaniment. Work with and against rhythm of accompaniment or sound environments.</p>
<p><b>I.D.PR.2.3</b> Connect energy and dynamics to movements by applying them in and through all parts of the body. Develop total body awareness and control so movement phrases demonstrate variances of energy and dynamics.</p>	<p><b>II.D.PR.2.3</b> Initiate movement phrases by applying energy and dynamics. Vary energy and dynamics over the length of a phrase and transition smoothly out of the phrase and into the next phrase.</p>	<p><b>III.D.PR.2.3</b> Perform movement sequences expressively within the choreographic intent using a broad dynamic range and employ dynamic skills for establishing relationships with other dancers and projecting to the audience.</p>
<p><b>D.PR.3: Convey meaning through the presentation of dance.</b></p>		
<p><b>I.D.PR.3.1</b> Demonstrate character-based skills (e.g., commitment, dependability, responsibility, cooperation) when preparing for performances. Demonstrate performance etiquette and performance practices during class, rehearsal, and performance.</p>	<p><b>II.D.PR.3.1</b> Demonstrate character-based skills when preparing for performances. Model performance etiquette and performance practices during class, rehearsal, and performance.</p>	<p><b>III.D.PR.3.1</b> Integrate character-based skills into daily practice and when preparing for performances. Model performance etiquette and performance practices during class, rehearsal, and performance.</p>
<p><b>I.D.PR.3.2</b> Accept notes from the choreographer post-performance and apply corrections to future performances.</p>	<p><b>II.D.PR.3.2</b> Implement performance strategies to reach choreographic intent. Accept and apply feedback from the choreographer to future performances.</p>	<p><b>III.D.PR.3.2</b> Enhance performance using performance practices during a broad repertoire of strategies to achieve choreographic intent.</p>
<p><b>I.D.PR.3.3</b> Document the rehearsal and performance process and evaluate methods and strategies, using dance and production terminology.</p>	<p><b>II.D.PR.3.3</b> Document the rehearsal and performance process by maintaining a record (e.g., journal, video, etc.) and evaluate methods and strategies, using dance and production terminology.</p>	<p><b>III.D.PR.3.3</b> Develop a professional portfolio (e.g., resume, head shot) and exhibit fluency in professional dance and production terminology.</p>
<p><b>I.D.PR.3.4</b> Evaluate possible designs for the production elements of a performance and select and execute the ideas to intensify and heighten the artistic intent of the dances.</p>	<p><b>II.D.PR.3.4</b> Use dance performance production knowledge to work collaboratively and learn the elements necessary to fulfill the artistic intent of the dance works.</p>	<p><b>III.D.PR.3.4</b> Work collaboratively to produce dance performances in a variety of venues and design and organize the production elements necessary to fulfill the artistic intent of the dance works in each of the venues.</p>



### Creating (CR)

Proficient (I)

Advanced (II)

Accomplished (III)

#### D.CR.1: Generate and conceptualize dance ideas and work.

**I.D.CR.1.1** Explore a variety of stimuli for generating movement to develop an improvisational or choreographed dance study. Analyze the process and the relationship between the stimuli and the movement.

**II.D.CR.1.1** Synthesize content generated from a variety of stimuli to choreograph dance studies or dances using original or codified movement.

**III.D.CR.1.1** Demonstrate content generated from a variety of stimuli to discover a personal voice with clear artistic intent.

**I.D.CR.1.2** Experiment with elements of dance to explore personal movement preferences and strengths. Select movements to challenge skills and build on strengths in an original dance composition.

**II.D.CR.1.2** Apply personal movement preferences and strengths with the movement vocabulary of several dance forms to choreograph an original dance study. Compare and contrast personal choices to those made by well-known choreographers.

**III.D.CR.1.2** Expand personal movement preferences and strengths to discover unexpected solutions and communicate the artistic intent of an original dance. Analyze the unexpected solutions and explain why they were effective in expanding artistic intent.

#### D.CR.2: Organize and develop dance work.

**I.D.CR.2.1** Design a dance using choreographic devices and structures to support a clear artistic intent. Explain how the dance structures clarify the artistic intent.

**II.D.CR.2.1** Work individually and collaboratively to design and implement a variety of choreographic devices and dance structures.

**III.D.CR.2.1** Demonstrate fluency and personal voice in designing and choreographing original dances. Justify choreographic choices and explain how they are used to intensify the artistic intent.

**I.D.CR.2.2** Develop an artistic statement for an original dance study. Discuss how the use of movement elements, choreographic devices, and structures serve to communicate the artistic intent.

**II.D.CR.2.2** Develop an artistic statement to reflect a personal style for an original dance study. Select and demonstrate movements supporting the artistic intent.

**III.D.CR.2.2** Construct an artistic philosophy to communicate a personal and/or cultural artistic perspective.





<b>D.CR.3: Refine and complete dance work.</b>		
<b>I.D.CR.3.1</b> Clarify the artistic intent of a dance by manipulating choreographic devices and dance structures based on established artistic criteria and feedback from others. Analyze and evaluate the impact of choices made in the revision process.	<b>II.D.CR.3.1</b> Clarify the artistic intent of a dance by refining choreographic devices and dance structures. Work collaboratively or independently, using established artistic criteria, self-reflection, and feedback from others. Analyze and evaluate the impact of choices made in the revision process.	<b>III.D.CR.3.1</b> Clarify the artistic intent of a dance by manipulating and refining choreographic devices, dance structures, and artistic criteria using self-reflection and the feedback from others. Document choices made in the revision process and justify how the refinements support artistic intent.
<b>I.D.CR.3.2</b> Demonstrate knowledge of recognized systems used to document a section of a dance (e.g., writing, a form of notation symbols, using media technologies).	<b>II.D.CR.3.2</b> Develop a strategy to record a dance using recognized systems of dance documentation.	<b>III.D.CR.3.2</b> Document a dance using recognized systems of dance documentation.

## Responding (RE)

Proficient (I)	Advanced (II)	Accomplished (III)
<b>D.RE.1: Perceive and analyze dance.</b>		
<b>I.D.RE.1.1</b> Analyze dance works and recognize recurring patterns, themes, and qualities of movement to create structure and meaning in a dance.	<b>II.D.RE.1.1</b> Analyze dance works and provide examples of recurring patterns, themes, and qualities of movement and their relationships to create well-structured and meaningful choreography.	<b>III.D.RE.1.1</b> Analyze dance works from a variety of dance styles and explain how recurring patterns, themes, and qualities of movement relate to the artistic intent.
<b>I.D.RE.1.2</b> Analyze movement patterns and their relationships in a variety of dance styles or cultural movement practices and demonstrate how their differences impact the meaning of the dance. Use appropriate terminology.	<b>II.D.RE.1.2</b> Analyze and compare movement patterns and their relationships in a variety of dance styles or cultural movement practices and explain how their differences impact communication and intent within a cultural context. Use appropriate terminology.	<b>III.D.RE.1.2</b> Analyze and explain how dance communicates aesthetic and cultural values in a variety of dance styles or cultural movement practices. Use appropriate terminology.



**D.RE.2: Construct meaningful interpretations of dance.**

<p><b>I.D.RE.2.1</b> Select and compare different dances and discuss their intent and artistic expression. Use appropriate terminology to explain how the relationships among the elements of dance, use of body, dance technique, and context enhance meaning and support artistic intent.</p>	<p><b>II.D.RE.2.1</b> Analyze and discuss how the elements of dance, execution of dance movement principles, and context contribute to artistic expression. Use appropriate terminology.</p>	<p><b>III.D.RE.2.1</b> Analyze and interpret how the elements of dance, execution of dance movement principles, and context contribute to artistic expression across different dance styles, or cultural movement practices. Use appropriate terminology.</p>
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**D.RE.3: Apply criteria to evaluate dance.**

<p><b>I.D.RE.3.1</b> Discuss insights of artistic expression used in a dance. Utilizing evaluative criteria, consider societal values and a range of perspectives. Use appropriate terminology.</p>	<p><b>II.D.RE.3.1</b> Compare and contrast two or more dances using evaluative criteria to critique artistic expression. Consider societal values and a range of perspectives. Use appropriate terminology.</p>	<p><b>III.D.RE.3.1</b> Define personal artistic preferences to critique a dance. Consider societal and personal values and a range of artistic expression. Compare perspectives with peers and justify views. Use appropriate terminology.</p>
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**Connecting (CN)**

Proficient (I)	Advanced (II)	Accomplished (III)
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**D.CN.1: Synthesize and relate knowledge and personal experiences to make dance.**

<p><b>I.D.CN.1.1</b> Analyze a dance to determine the ideas expressed by the choreographer. Explain how the perspectives expressed by the choreographer may impact interpretation. Provide evidence to support an analysis.</p>	<p><b>II.D.CN.1.1</b> Analyze a dance and research its context. Synthesize information learned and share new ideas about its impact on personal perspective.</p>	<p><b>III.D.CN.1.1</b> Review original choreography with respect to its content and context. Reflect and analyze its relationship to personal perspectives and growth.</p>
<p><b>I.D.CN.1.2</b> Conduct research using a variety of resources about a social issue of great interest and use the information to create a dance study expressing a specific point of view on the topic. Summarize whether the experience of creating and sharing the dance reinforces personal views or offers new knowledge and perspectives.</p>	<p><b>II.D.CN.1.2</b> Use established research methods to investigate a topic and collaborate to create a piece of choreography based on the topic. Explain (orally or in writing) the insights relating to knowledge gained through the research process, the synergy of collaboration, and the transfer of learning from this project to other situations.</p>	<p><b>III.D.CN.1.2</b> Investigate various dance-related careers and college readiness through a variety of research methods and techniques. Select options of most interest. Develop and implement a capstone project to reflect opportunities in dance.</p>



**D.CN.2: Relate dance ideas and works with societal, cultural and historical contexts to deepen understanding.**

<p><b>I.D.CN.2.1</b> Analyze and discuss dances from selected genres, styles and historical periods, including those of Oklahoma American Indian Tribes and communities. Formulate reasons for the similarities and differences between them in relation to the ideas from which the dances originate.</p>	<p><b>II.D.CN.2.1</b> Analyze and discuss dances from selected genres, styles, historical periods, and world dance forms, including those of Oklahoma American Indian Tribes and communities. Explain how dance movement characteristics, techniques, and artistic criteria relate to the ideas and perspectives from which the dances originate.</p>	<p><b>III.D.CN.2.1</b> Analyze and discuss dances from selected genres, styles, historical periods, and world dance forms, including those of Oklahoma American Indian Tribes and communities. Analyze how dance movement characteristics, techniques, and artistic criteria relate to the ideas and perspectives from which the dances originate. Analyze the impact on one's dance literacy.</p>
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## Drama/Theatre Overview

Drama and theatre are essential to the education of all students because they lay the foundation for a critical understanding of human culture. Drama and theatre are uniquely qualified for this purpose. Drama and theatre comment on our world—history, philosophy, science—and understanding of our fellow human beings. Drama and theatre integrate knowledge, understanding, and lead to cross-curricular engagement. Drama and theatre result in countless positive educational outcomes and support college and career preparedness.

The terms drama and theatre are paired together in the standards to represent two ends of a continuum in theatre education. Drama is the informal study of dramatic elements for the sake of experience or educational value. Theatre is a more formal study of the discipline which culminates in dramatic interpretation by actors and technicians on a stage before an audience.

The Drama/Theatre Standards are intended to inspire educators to integrate drama/theatre into other academic programming and allow the subject to stand on its own as a component of a comprehensive education. The standards also prepare students for a life-long immersion in drama/theatre, as well as the learning and enjoyment creating, performing, and viewing drama/theatre can bring.

### Drama/Theatre Artistic Processes

The Drama/Theatre Standards emerge from the artistic processes of creating, presenting, responding, and connecting. Each artistic process branches into multiple anchor standards. The anchor standards further divide into objectives, which describe student learning in drama/theatre.

#### **Creating**

Drama/theatre gives students a chance to create and interact with others through the art form. Students are able to generate, organize, develop, and rehearse dramatic ideas that may culminate in an organized activity within the classroom or a performance for peers or an audience.

#### **Performing**

Drama/theatre experiences require students to interpret and share dramatic work. They are able to analyze and select work for presentation. As they work toward performance, they develop and refine techniques and convey meaning through the presentation.

#### **Responding**

In drama/theatre, students work to understand and evaluate how the arts convey meaning. This process begins with students perceiving and analyzing dramatic work. Students then interpret the work and use criteria to evaluate performance.

#### **Connecting**

Students connect in drama/theatre by relating dramatic ideas with personal meaning and external context. This is accomplished by synthesizing and relating knowledge and personal experiences to drama/theatre. Students also relate dramatic works with societal, cultural, and historical context to deepen understanding.



**Creating (CR)**

Pre-Kindergarten	Kindergarten	First Grade	Second Grade	Third Grade	Fourth Grade	Fifth Grade
<b>DT.CR.1: Generate and conceptualize dramatic ideas and work.</b>						
<b>PK.DT.CR.1.1</b> Tell stories, and/or imagine variations of existing stories, utilizing a variety of literature.	<b>K.DT.CR.1.1</b> Engage in planning a series of events for dramatic play or a guided drama experience (e.g., play plans, creative drama, story drama, process drama) based on existing stories or creating new stories.	<b>1.DT.CR.1.1</b> Conceptualize a unified piece of drama/theatre by imagining variations of classroom literature or creating new, independent stories.	<b>2.DT.CR.1.1</b> Conceptualize and sequence a unified piece of drama/theatre by imagining variations of classroom literature or creating new, independent stories.	<b>3.DT.CR.1.1</b> Conceptualize and sequence a unified piece of drama/theatre by engaging in guided drama experiences using developmentally appropriate literature and proposing choices to enrich and help unify dramatic play or a guided drama experience.	<b>4.DT.CR.1.1</b> Use developmentally appropriate literature to conceptualize and sequence a unified piece of drama/theatre and demonstrate an understanding of plot, character, and main idea/theme.	<b>5.DT.CR.1.1</b> Use developmentally appropriate literature to conceptualize and sequence a unified piece of drama/theatre to demonstrate an understanding of plot, character, main idea/theme, action, and dialogue.



## Oklahoma Academic Standards for Fine Arts Drama/Theatre (DT)

<b>PK.DT.CR.1.2</b> Imagine technical elements for a unified drama/theatre concept by using simple everyday objects to create costumes, props, and puppets.	<b>K.DT.CR.1.2</b> Imagine technical elements for a unified drama/theatre concept by using non-representational materials to create props, puppets, masks, and/or costume pieces for dramatic play or guided drama experiences (e.g., creative drama, story drama, process drama).	<b>1.DT.CR.1.2</b> Imagine technical elements for a unified drama/theatre concept by using non-representational materials to create props, puppets, etc., for dramatic play or guided drama experiences and describing, illustrating, and/or physically arranging playing spaces.	<b>2.DT.CR.1.2</b> Imagine and collaborate with peers to conceptualize technical elements for a unified drama/theatre concept by using non-representational materials to create props, puppets, etc., and describing, illustrating, and/or physically arranging playing spaces.	<b>3.DT.CR.1.2</b> Imagine and collaborate with peers to conceptualize technical elements for a unified drama/theatre concept; use non-representational materials to create props, puppets, etc., and describe, illustrate, and/or physically arrange playing spaces.	<b>4.DT.CR.1.2</b> Imagine and collaborate with peers to conceptualize technical elements for a unified drama/theatre concept; use non-representational materials to create props, puppets, masks, costume pieces, etc., and describe, illustrate, and/or physically arrange playing spaces for drama/theatre experiences.	<b>5.DT.CR.1.2</b> Imagine and collaborate with peers to conceptualize detailed technical elements for a unified drama/theatre concept; use non-representational materials to create props, puppets, masks, costume pieces, etc., and describe, illustrate, physically arrange or create playing spaces for drama/theatre experiences.
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Oklahoma Academic Standards for Fine Arts Drama/Theatre (DT)

<p><b>PK.DT.CR.1.3</b> Develop characters authentic to drama/theatre work by using the body and voice to create vivid characters appropriate to the story.</p>	<p><b>K.DT.CR.1.3</b> Develop characters authentic to the drama/theatre work by demonstrating ideas concerning voice, gestures, and movements appropriate to the characters and story developed.</p>	<p><b>1.DT.CR.1.3</b> Develop characters authentic to the drama/theatre work by expressing and demonstrating voice, body language, gestures, and movements and clear speaking rate and expression for the characters developed.</p>	<p><b>2.DT.CR.1.3</b> Develop characters authentic to the drama/theatre work by demonstrating voice, body language, gestures, movements, and using clear speaking, rate, expression, and appropriate vocabulary to impact the development of characters and story.</p>	<p><b>3.DT.CR.1.3</b> Develop characters authentic to the drama/theatre work by demonstrating voice, body language, gestures, movements and using clear speaking, rate, fluency, expression, and appropriate vocabulary to impact the development of characters and story.</p>	<p><b>4.DT.CR.1.3</b> Develop characters authentic to the drama/theatre work by demonstrating voice, body language, gestures, movements and using clear speaking, rate, fluency, expression, and appropriate vocabulary to impact the development of characters. Express ideas concerning character through a combination of drawing, writing, and/or discussion.</p>	<p><b>5.DT.CR.1.3</b> Develop characters authentic to the drama/theatre work by demonstrating voice, body language, gestures, facial expressions, movements and using clear speaking, rate, fluency, expression, and appropriate vocabulary to impact the development of characters. Express ideas concerning character through a combination of drawing, writing, and/or discussion.</p>
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**DT.CR.2: Organize, develop, and rehearse dramatic ideas and work.**

<p><b>PK.DT.CR.2.1</b> Sequence plot events in dramatic play or guided drama experience.</p>	<p><b>K.DT.CR.2.1</b> Create and communicate ideas to advance the beginning, middle, end (plot) and use words and actions to refine characters contributing to a completed story in a guided drama experience (e.g., process drama, story drama, creative drama).</p>	<p><b>1.DT.CR.2.1</b> Create and communicate ideas, sequence events/plot, propose details, and use words and actions to refine characters contributing to a completed story in a guided drama experience.</p>	<p><b>2.DT.CR.2.1</b> Create and communicate ideas, sequence events/plot, propose details, contribute dialogue, and use words and actions to refine characters contributing to a completed story in a guided drama experience.</p>	<p><b>3.DT.CR.2.1</b> Create and communicate ideas, sequence events/plot, propose details, contribute dialogue, and use words and actions to refine characters contributing to a completed story in a guided drama experience.</p>	<p><b>4.DT.CR.2.1</b> Create and communicate ideas, sequence events/plot, propose details and design elements, and develop words/dialogue and actions to gradually develop a completed story.</p>	<p><b>5.DT.CR.2.1</b> Create and communicate ideas, sequence events/plot and synthesize ideas to create plot points, propose details and design elements, and create words/dialogue and actions to refine characters and develop a completed story.</p>
<p><b>PK.DT.CR.2.2</b> Demonstrate collaborative skills and interdisciplinary skills by engaging in unstructured free play and playing appropriately with others.</p>	<p><b>K.DT.CR.2.2</b> Demonstrate collaborative and interdisciplinary skills by engaging in unstructured free play and playing appropriately with others.</p>	<p><b>1.DT.CR.2.2</b> Demonstrate collaborative and interdisciplinary skills by engaging in unstructured free play and plan setting and/or technical elements for dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).</p>	<p><b>2.DT.CR.2.2</b> Demonstrate collaborative and interdisciplinary skills by working with peers and accepting the ideas of others to plan setting and/or technical elements for dramatic play or a guided drama experience.</p>	<p><b>3.DT.CR.2.2</b> Demonstrate collaborative and interdisciplinary skills by working with peers and accepting the ideas of others to plan setting, technical elements, and other details for dramatic play or a guided drama experience.</p>	<p><b>4.DT.CR.2.2</b> Demonstrate collaborative and interdisciplinary skills by cooperating with others to plan setting, technical elements, and other details for drama/theatre experience by engaging with peers, defining roles/responsibilities, and participating in group decision making.</p>	<p><b>5.DT.CR.2.2</b> Demonstrate collaborative and interdisciplinary skills by cooperating with others to plan setting, technical elements, and other details for drama/theatre experience by engaging with peers, defining roles/responsibilities, and participating in group decision making to develop and practice an original piece of drama/theatre.</p>



**DT.CR.3: Revise, refine, and complete dramatic work.**

<p><b>PK.DT.CR.3.1</b> Prepare a unified drama/theatre work for presentation by demonstrating imagination, focus, and concentration.</p>	<p><b>K.DT.CR.3.1</b> Prepare a unified drama/theatre work for presentation by demonstrating imagination, focus, concentration.</p>	<p><b>1.DT.CR.3.1</b> Prepare a unified drama/theatre work for presentation and convey meaning by using basic theatre vocabulary and demonstrating imagination, focus, and concentration.</p>	<p><b>2.DT.CR.3.1</b> Prepare a unified drama/theatre work for presentation and convey meaning by using basic theatre vocabulary and demonstrating imagination, focus, and concentration.</p>	<p><b>3.DT.CR.3.1</b> Prepare a unified drama/theatre work for presentation and convey meaning by using basic theatre vocabulary and demonstrating imagination, focus, concentration.</p>	<p><b>4.DT.CR.3.1</b> Prepare a unified drama/theatre work for presentation and convey meaning by using basic theatre vocabulary and demonstrating imagination, focus, concentration.</p>	<p><b>5.DT.CR.3.1</b> Prepare a unified drama/theatre work for presentation and convey meaning by using theatre vocabulary, creating, revising, and appropriately adding to ideas, and demonstrating imagination, focus, concentration.</p>
<p><b>PK.DT.CR.3.2</b> Use the body to create a vivid character with energy and movement and use the voice to create a vivid character with volume, pitch, and tone.</p>	<p><b>K.DT.CR.3.2</b> Use the body to create a vivid character with energy, movement, and gestures and use voice to create a vivid character by changing volume, pitch, tone, rate, and clarity.</p>	<p><b>1.DT.CR.3.2</b> Use the body to create a vivid character using energy, gestures, shape, body language, and movement and use voice to create a vivid character by manipulating volume, pitch, tone, rate, and clarity.</p>	<p><b>2.DT.CR.3.2</b> Use the body to create a vivid character using energy, gestures, shape, body language, and movement and use voice to create a vivid character by manipulating volume, pitch, tone, rate, and clarity, and justify character choices.</p>	<p><b>3.DT.CR.3.2</b> Use the body to create and refine a vivid character by manipulating energy, gestures, shape, body language, and movement; use voice to create and refine a vivid character by manipulating volume, pitch, tone, rate, and clarity; and justify character choices.</p>	<p><b>4.DT.CR.3.2</b> Use the body to create and refine a vivid character by manipulating energy, gestures, etc.; use voice to create and refine a vivid character by manipulating volume, pitch, etc.; justify character choices and identify similarities between characters and oneself in a drama/theatre experience.</p>	<p><b>5.DT.CR.3.2</b> Use the body to create and refine a vivid character by manipulating energy, gestures, etc.; use voice to create and refine a vivid character by manipulating volume, pitch, etc.; justify character choices and identify similarities between characters and oneself in a drama/theatre experience.</p>



<p><b>PK.DT.CR.3.3</b> Integrate technical elements to create an emotional impact or convey meaning by imaginatively transforming common objects (e.g., fabric, blocks, kitchen utensils, etc.) into scenery and props supporting the story.</p>	<p><b>K.DT.CR.3.3</b> Integrate technical elements to create an emotional impact or convey meaning by choosing a single object for multiple, imaginative representations and creating puppets, masks, and costume pieces to support the story.</p>	<p><b>1.DT.CR.3.3</b> Integrate technical elements to create an emotional impact or convey meaning in play plans, dramatic play, or guided drama by creating puppets, masks, costume pieces, and sound effects to support the story.</p>	<p><b>2.DT.CR.3.3</b> Integrate technical elements to create an emotional impact or convey meaning by creating puppets, masks, props, scenery, and sound effects to support the story.</p>	<p><b>3.DT.CR.3.3</b> Integrate technical elements to create an emotional impact or convey meaning by creating puppets, masks, and costume pieces to help define characters and selecting or creating materials to be used for scenery, props, costumes, and sound effects supporting the story.</p>	<p><b>4.DT.CR.3.3</b> Integrate technical elements to create an emotional impact or convey meaning by creating puppets, masks, and costume pieces to help define characters, creating scenery, props, sound effects, and multimedia supporting the story.</p>	<p><b>5.DT.CR.3.3</b> Integrate technical elements to create an emotional impact or convey meaning by working creatively and collaborating with others to conceptualize and create drama/theatre experiences.</p>
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### Performing (PR)

Pre-Kindergarten	Kindergarten	First Grade	Second Grade	Third Grade	Fourth Grade	Fifth Grade
<b>DT.PR.1: Select, analyze, and interpret dramatic work for presentation.</b>						
<p><b>PK.DT.PR.1.1</b> Explore choices for movement and speaking voice and select the most supportable choice for the moment through identification of essential events.</p>	<p><b>K.DT.PR.1.1</b> Understand and demonstrate multiple choices for an aspect of drama/theatre work (e.g., movement, speaking voice) and select the most supportable choice for the moment through identification of essential events.</p>	<p><b>1.DT.PR.1.1</b> Understand and demonstrate multiple choices for an aspect of drama/theatre work (e.g., movement, speaking voice, facial expressions) and select the most supportable choice for the moment through identification of essential events.</p>	<p><b>2.DT.PR.1.1</b> Demonstrate multiple choices for an aspect of drama/theatre work (e.g., character, character traits, locomotor/non-locomotor movement, speaking voice, facial expressions, set, props, costumes) and select the most supportable choice for the moment.</p>	<p><b>3.DT.PR.1.1</b> Demonstrate that there are multiple choices for aspects of drama/theatre work (movement, voice, set, etc.) and select supportable choices for setting, character, and technical elements.</p>	<p><b>4.DT.PR.1.1</b> Demonstrate that there are multiple choices for every drama/theatre work and select supportable choices for story/plot, character, setting, design and technical elements (e.g., playing space, audience space, props, sound).</p>	<p><b>5.DT.PR.1.1</b> Select and demonstrate supportable choices for plot, character, setting, design and technical elements, and listen to, accept, and build on the ideas of others to incorporate the most supportable choices for each aspect of drama/theatre work.</p>



**DT.PR.2: Develop and refine dramatic techniques and work for presentation.**

<p><b>PK.DT.PR.2.1</b> Assume roles in a variety of dramatic forms (e.g., dramatic play, guided drama, pantomime, tableau, puppetry, story enactment, etc.) and observe, listen, and respond to the work of others.</p>	<p><b>K.DT.PR.2.1</b> Assume roles in a variety of dramatic forms, modifying body (energy, body language, etc.) and voice (volume, pitch, etc.) to convey meaning and create an emotional impact.</p>	<p><b>1.DT.PR.2.1</b> Assume roles in a variety of dramatic forms, modifying body (energy, body language, etc.) and voice (volume, pitch, etc.) to convey meaning and create an emotional impact.</p>	<p><b>2.DT.PR.2.1</b> Assume roles in a variety of dramatic forms, modifying body (energy, body language, etc.) and voice (volume, pitch, etc.) to convey meaning and create an emotional impact.</p>	<p><b>3.DT.PR.2.1</b> Develop expertise by assuming roles in a variety of dramatic forms (e.g., dramatic play, guided drama, pantomime, tableau, puppetry, story enactment, reader’s theatre, musical theatre, developing and voicing characters using animation).</p>	<p><b>4.DT.PR.2.1</b> Assume roles in a variety of dramatic forms of drama/theatre work (e.g., dramatic play, guided drama, pantomime, tableau, puppetry) and manipulate the body and voice to create an emotional impact.</p>	<p><b>5.DT.PR.2.1</b> Assume roles in a variety of dramatic forms and manipulate the body and voice while developing and defending choices for multiple aspects of drama/theatre work to convey meaning and create an emotional impact.</p>
<p><b>PK.DT.PR.2.2</b> Make choices for multiple aspects of drama/theatre work (including technical elements of playing space).</p>	<p><b>K.DT.PR.2.2</b> Explore and experiment with various technical elements for multiple aspects of drama/theatre work.</p>	<p><b>1.DT.PR.2.2</b> Identify technical elements that can be used in a guided drama experience to create the most effective emotional impact and to convey meaning.</p>	<p><b>2.DT.PR.2.2</b> Explore the basic technical elements that can be used in a drama/theatre work to create the most effective emotional impact and to convey meaning.</p>	<p><b>3.DT.PR.2.2</b> Identify the basic technical elements used in a drama/theatre work to create the most effective emotional impact and to convey meaning.</p>	<p><b>4.DT.PR.2.2</b> Propose the use of technical elements in a drama/theatre work to create the most effective emotional impact and to convey meaning.</p>	<p><b>5.DT.PR.2.2</b> Demonstrate the use of technical elements in a drama/theatre work to create the most effective emotional impact and to convey meaning.</p>



<b>DT.PR.3: Convey meaning through the presentation of a dramatic work.</b>						
<b>PK.DT.PR.3.1</b> Perform a non-exhibitional drama/theatre work (dramatic play and guided drama) with characters that are part of recognizable and shared human experiences (e.g., family, workers, community helpers, etc.).	<b>K.DT.PR.3.1</b> Perform a non-exhibitional drama/theatre work (dramatic play and guided drama) with characters that are part of recognizable and shared human experiences (e.g., family, workers, community helpers, etc.).	<b>1.DT.PR.3.1</b> Perform a non-exhibitional drama/theatre work (dramatic play and guided drama) with characters that are recognizable and part of shared human experiences; use personal and partner space to convey meaning about characters, relationships, and mood.	<b>2.DT.PR.3.1</b> Present a non-exhibitional drama work with a defined purpose or intent with characters representing various people/cultures; use personal and partner space to convey meaning about characters, relationships, mood, and story.	<b>3.DT.PR.3.1</b> Present a non-exhibitional drama/theatre work with a defined purpose or intent.	<b>4.DT.PR.3.1</b> Present a non-exhibitional drama/theatre work with a defined purpose or intent.	<b>5.DT.PR.3.1</b> Present a drama/theatre work informally to an audience with a defined purpose or intent.



**Responding (RE)**

Pre-Kindergarten	Kindergarten	First Grade	Second Grade	Third Grade	Fourth Grade	Fifth Grade
<b>DT.RE.1: Perceive and analyze dramatic work.</b>						
<p><b>PK.DT.RE.1.1</b> Identify choices in a drama/theatre work to understand personal reactions as a participant in a drama/theatre event (e.g., play plans, dramatic play, guided drama, and/or in developmentally appropriate theatrical performances) through discussion or drawing.</p>	<p><b>K.DT.RE.1.1</b> Understand personal reactions as a participant in a drama/theatre work by recalling an emotional response in dramatic play or guided drama experiences; and/or, in developmentally appropriate theatrical performances during which there was active and appropriate engagement as an audience member.</p>	<p><b>1.DT.RE.1.1</b> Demonstrate audience skills of observing attentively and responding appropriately while viewing the work of classmates in guided drama experiences (e.g., process drama, story drama, creative drama) and/or developmentally appropriate theatrical performances viewed.</p>	<p><b>2.DT.RE.1.1</b> Demonstrate audience skills of observing attentively, responding appropriately, and sharing personal responses about artistic choices made in classroom dramatizations and developmentally appropriate theatrical performances viewed.</p>	<p><b>3.DT.RE.1.1</b> Demonstrate audience skills of observing attentively, responding appropriately, understanding why artistic choices are made, and sharing personal responses in classroom dramatizations and developmentally appropriate theatrical performances viewed.</p>	<p><b>4.DT.RE.1.1</b> Demonstrate audience skills of observing attentively, responding appropriately, identifying artistic choices made, and sharing personal responses in classroom dramatizations and developmentally appropriate theatrical performances.</p>	<p><b>5.DT.RE.1.1</b> Demonstrate audience skills of observing attentively, responding appropriately, and explaining personal reactions to artistic choices in classroom dramatizations and developmentally appropriate theatrical performances, clearly stating opinions supported with details.</p>



**DT.RE.2: Interpret intent and meaning in dramatic work.**

<p><b>PK.DT.RE.2.1</b> Discuss feelings about and reactions to what was enacted, seen, heard, and felt in dramatic play, guided drama, and/or in developmentally appropriate theatrical performances viewed.</p>	<p><b>K.DT.RE.2.1</b> Ask questions, answer questions, and reflect upon dramatic play, guided drama, and/or developmentally appropriate theatrical performances viewed.</p>	<p><b>1.DT.RE.2.1</b> Explore, express, and explain personal preferences about the content of dramatic play, guided drama, and/or developmentally appropriate theatrical performances viewed.</p>	<p><b>2.DT.RE.2.1</b> Interact with others to compare and contrast personal feelings about the content of dramatic play, guided drama, and/or developmentally appropriate theatrical performances viewed.</p>	<p><b>3.DT.RE.2.1</b> Identify the similarities and differences shared about what was enacted, seen, heard, and felt in dramatic play, guided drama, and/or in developmentally appropriate theatrical performances viewed.</p>	<p><b>4.DT.RE.2.1</b> Compare and contrast characters and events and describe the similarities and differences between them in dramatic play, guided drama, and/or in developmentally appropriate theatrical performances viewed.</p>	<p><b>5.DT.RE.2.1</b> Apply critical thinking and examine multiple perspectives to explain why different people enacted, saw, heard, and felt similar/different things in dramatic play, guided drama, and/or in developmentally appropriate theatrical performances viewed.</p>
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**DT.RE.3: Apply criteria to evaluate dramatic work.**

<p><b>PK.DT.RE.3.1</b> Identify favorite or least favorite parts of a drama/theatre experience (dramatic play, guided drama, and/or developmentally appropriate theatrical performances viewed).</p>	<p><b>K.DT.RE.3.1</b> Identify favorite or least favorite parts of a drama/theatre experience and explain why these parts elicited those responses.</p>	<p><b>1.DT.RE.3.1</b> Develop and apply criteria to evaluate a drama/theatre work by describing and analyzing favorite or least favorite parts of a drama/theatre experience.</p>	<p><b>2.DT.RE.3.1</b> Develop and implement a plan for making informed evaluations of a drama/theatre work.</p>	<p><b>3.DT.RE.3.1</b> Decide as a classroom community what makes a successful performance by developing and applying criteria to evaluate a drama/theatre work.</p>	<p><b>4.DT.RE.3.1</b> Decide as a small group or as an individual what makes a successful performance by exploring the application of criteria for making informed evaluations and dramatic and theatrical choices in a drama/theatre work.</p>	<p><b>5.DT.RE.3.1</b> Make informed evaluations of and recommendations for drama/theatre work by applying criteria to evaluate dramatic and theatrical choices.</p>
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Oklahoma Academic Standards for Fine Arts Drama/Theatre (DT)

<p><b>PK.DT.RE.3.2</b> Describe and recognize technical elements (e.g., costumes, props, sets, sound effects, etc.).</p>	<p><b>K.DT.RE.3.2</b> Describe and recognize technical elements (e.g., costumes, props, sets, sound effects, etc.) and discuss likes/dislikes.</p>	<p><b>1.DT.RE.3.2</b> Describe and recognize technical elements (e.g., costumes, props, sets, sound effects, etc.) and analyze how those elements helped define a character.</p>	<p><b>2.DT.RE.3.2</b> Analyze the appropriateness and effectiveness of the technical elements (e.g., costumes, props, sets, sound effects, etc.) in a drama/theatre work.</p>	<p><b>3.DT.RE.3.2</b> Investigate how technical elements (e.g., costumes, props, sets, sound effects, etc.) may support a theme or idea in a drama/theatre work.</p>	<p><b>4.DT.RE.3.2</b> Ask questions about what is seen and heard as a result of the design and execution of technical elements (e.g., costumes, props, sets, sound effects, etc.) in a drama/theatre work.</p>	<p><b>5.DT.RE.3.2</b> Evaluate the contributions and effectiveness of the technical elements in supporting environment, mood, and meaning in a drama/theatre work.</p>
<p><b>PK.DT.RE.3.3</b> Practice audience etiquette and appropriate audience behavior for a variety of drama/theatre experiences.</p>	<p><b>K.DT.RE.3.3</b> Recognize and practice appropriate audience or performer behavior for a variety of drama/theatre experiences.</p>	<p><b>1.DT.RE.3.3</b> Identify, discuss, and demonstrate appropriate audience or performer etiquette for a variety of drama/theatre experiences.</p>	<p><b>2.DT.RE.3.3</b> Identify, discuss, and demonstrate appropriate audience or performer etiquette and analyze problems and situations for a variety of drama/theatre experiences.</p>	<p><b>3.DT.RE.3.3</b> Identify, discuss, and demonstrate appropriate audience or performer etiquette and give/receive constructive feedback for a variety of drama/theatre experiences.</p>	<p><b>4.DT.RE.3.3</b> Observe and discuss how characters' circumstances and choices impact audience members' perspectives and reactions in a drama/theatre work.</p>	<p><b>5.DT.RE.3.3</b> Observe, discuss, and assess how characters' circumstances and choices impact audience members' perspectives and reactions in a drama/theatre work.</p>



**Connecting (CN)**

Pre-Kindergarten	Kindergarten	First Grade	Second Grade	Third Grade	Fourth Grade	Fifth Grade
<b>DT.CN.1: Synthesize and relate knowledge and personal experiences to drama/theatre.</b>						
<p><b>PK.DT.CN.1.1</b> Identify similarities between characters and stories and personal experiences in dramatic play, guided drama, and/or in developmentally appropriate theatrical performances viewed.</p>	<p><b>K.DT.CN.1.1</b> Identify similarities between characters, oneself, and classmates in dramatic play, guided drama, and/or in developmentally appropriate theatrical performances viewed.</p>	<p><b>1.DT.CN.1.1</b> Identify similarities between stories, personal experiences and classmates' experiences through dramatic play or guided drama experiences, and/or in developmentally appropriate theatrical performances viewed.</p>	<p><b>2.DT.CN.1.1</b> Relate character experiences and emotions to personal experiences and emotions through dramatic play or guided drama experiences, and/or in developmentally appropriate theatrical performances viewed.</p>	<p><b>3.DT.CN.1.1</b> Use personal experiences and knowledge to make connections to community by reading, listening to, and performing stories from a variety of cultures through dramatic play or guided drama experiences, and/or in developmentally appropriate theatrical performances viewed.</p>	<p><b>4.DT.CN.1.1</b> Identify similarities between story elements and personal experiences, peer experiences, and culture comparisons (e.g., Oklahoma culture compared with other cultures) in dramatic play or guided drama experiences, and/or in developmentally appropriate theatrical performances viewed.</p>	<p><b>5.DT.CN.1.1</b> Identify and explain similarities between story elements and personal experiences, peer experiences, and culture comparisons (e.g., Oklahoma culture compared with other cultures) in dramatic play or guided drama experiences, and/or in developmentally appropriate theatrical performances viewed.</p>
<b>DT.CN.2: Relate dramatic ideas and works with societal, cultural, and historical context to deepen understanding.</b>						
<p><b>PK.DT.CN.2.1</b> Recognize the reciprocal influence that drama/theatre works have on personal and societal contexts, such as family, workers, and</p>	<p><b>K.DT.CN.2.1</b> Identify connections between drama/theatre and personal and societal contexts, such as family, workers, and community helpers.</p>	<p><b>1.DT.CN.2.1</b> Recognize the reciprocal influence that drama/theatre works have on personal, societal, cultural, and historical context.</p>	<p><b>2.DT.CN.2.1</b> Explore drama/theatre works, connecting artistic ideas to personal, societal, cultural, or historical context.</p>	<p><b>3.DT.CN.2.1</b> Identify and explain connections between drama/theatre works and personal, societal, cultural, and historical context.</p>	<p><b>4.DT.CN.2.1</b> Create drama/theatre works by connecting artistic ideas to personal, societal, cultural, or historical contexts.</p>	<p><b>5.DT.CN.2.1</b> Create drama/theatre works by connecting artistic ideas to personal, societal, cultural, or historical contexts and incorporating other content areas</p>



community helpers.						in drama/theatre work.
<b>PK.DT.CN.2.2</b> With prompting and support, explore the stories of Oklahoma American Indian Tribes.	<b>K.DT.CN.2.2</b> Explore the stories of Oklahoma American Indian Tribes.	<b>1.DT.CN.2.2</b> Explore the stories and storytelling abilities of Oklahoma American Indian Tribes.	<b>2.DT.CN.2.2</b> Recognize that the stories and storytelling contributions of Oklahoma American Indian Tribes can influence the creation and understanding of drama/theatre works.	<b>3.DT.CN.2.2</b> Identify and explain connections between the history and culture of others to Oklahoma history and culture, including the stories and storytelling contributions of the Oklahoma American Indian Tribes.	<b>4.DT.CN.2.2</b> Analyze connections between the history and culture of others to Oklahoma history and culture, including the stories and storytelling contributions of the Oklahoma American Indian Tribes.	<b>5.DT.CN.2.2</b> Contribute to drama/theatre works to develop connections between the history and culture of others to Oklahoma history and culture, including the stories and storytelling contributions of the Oklahoma American Indian Tribes.
<b>DT.CN.3: Research and relate dramatic ideas/works and societal, cultural, and historical context to deepen understanding.</b>						
<b>PK.DT.CN.3.1</b> Identify pictures, grade-appropriate stories, and real people or fictional characters as sources for dramatic play or guided drama.	<b>K.DT.CN.3.1</b> Identify and dramatize recognizable universal experiences from grade-appropriate stories and texts.	<b>1.DT.CN.3.1</b> Identify similarities and differences in grade-appropriate stories and texts for guided drama, devised drama, and theatrical works.	<b>2.DT.CN.3.1</b> Research and identify grade-appropriate stories and texts as sources for guided drama, devised drama, and theatrical works.	<b>3.DT.CN.3.1</b> Adapt grade-appropriate stories, texts, pictures, and real people or fictional characters as sources for guided drama, devised drama, and theatrical works.	<b>4.DT.CN.3.1</b> Adapt grade-appropriate stories, texts, pictures, real people, or fictional characters, and research Oklahoma history and culture as sources for guided drama, devised drama, and theatrical works.	<b>5.DT.CN.3.1</b> Research societal, historical, and cultural context for a performance by analyzing similarities and differences between stories/ plays set in different cultures in preparation for a drama/theatre work.



**Creating (CR)**

Sixth Grade	Seventh Grade	Eighth Grade
<b>DT.CR.1: Generate and conceptualize dramatic ideas and work.</b>		
<b>6.DT.CR.1.1</b> Conceptualize a unified piece of drama/theatre by articulating creative ideas in playwriting, improvisation, and staging.	<b>7.DT.CR.1.1</b> Conceptualize a unified piece of drama/theatre by experimenting with possible solutions to playwriting, improvisation, and staging.	<b>8.DT.CR.1.1</b> Conceptualize a unified piece of drama/theatre by elaborating upon creative ideas and devising possible solutions to playwriting, improvisation, and staging.
<b>6.DT.CR.1.2</b> Conceptualize and craft technical elements for a unified drama/theatre concept and use theatre vocabulary to describe the most appropriate and meaningful choices.	<b>7.DT.CR.1.2</b> Conceptualize and craft technical elements for a unified drama/theatre concept and use theatre vocabulary to describe the most appropriate and meaningful choices.	<b>8.DT.CR.1.2</b> Conceptualize and craft technical elements for a unified drama/theatre concept by analyzing elements (e.g., set, lights, costumes, props, sound, make up, special effects, media, and marketing/publicity) for an improvised or scripted work.
<b>6.DT.CR.1.3</b> Develop characters authentic to the drama/theatre work by: developing physical and vocal character traits; exploring characters' inner thoughts and their impact on character traits, relationships, and story development; and formulating dialogue and actions.	<b>7.DT.CR.1.3</b> Develop characters authentic to the drama/theatre work by: demonstrating physical and vocal character traits; engaging in character analysis; and formulating or interpreting dialogue and actions.	<b>8.DT.CR.1.3</b> Develop characters authentic to the drama/theatre work by: demonstrating physical and vocal character traits; engaging in character analysis to determine how characters' inner thoughts impact character back-story, character traits, relationships, and story development; and formulating or interpreting dialogue and actions.
<b>DT.CR.2: Organize, develop, and rehearse dramatic ideas and work.</b>		
<b>6.DT.CR.2.1</b> Imagine and refine ideas and artistic choices through exploration and critical analysis in an original or scripted drama/theatre work.	<b>7.DT.CR.2.1</b> Imagine, develop, and refine artistic choices through research and the application of Aristotle's six elements of drama during the dramatic writing process.	<b>8.DT.CR.2.1</b> Through critical analysis, refine artistic choices through research and the application of Aristotle's six elements of drama during the dramatic writing process.
<b>6.DT.CR.2.2</b> Demonstrate collaborative skills by working effectively and respectfully with a diverse team to incorporate a variety of artistic ideas in an original or scripted drama/theatre work.	<b>7.DT.CR.2.2</b> Demonstrate collaborative skills by assuming roles, identifying responsibilities, and being receptive to a variety of artistic ideas in an original or scripted drama/theatre work.	<b>8.DT.CR.2.2</b> Demonstrate collaborative skills by working effectively with a diverse team and modeling actor etiquette in an original or scripted drama/theatre work.



<b>DT.CR.3: Revise, refine, and complete dramatic work.</b>		
<b>6.DT.CR.3.1</b> Examine choices (performance, design, tech) contributing to a unified drama/theatre work.	<b>7.DT.CR.3.1</b> Prepare choices (performance, design, tech) contributing to a unified drama/theatre work.	<b>8.DT.CR.3.1</b> Prepare, refine, and justify choices (performance, design, tech) contributing to a unified drama/theatre work.
<b>6.DT.CR.3.2</b> Develop characters through imagination, research, observation, physical movement, gesture, sound, word choice, dialogue, rate, pitch, volume, etc.	<b>7.DT.CR.3.2</b> Develop and identify effective physical and vocal traits of characters through the use of acting techniques (character analysis, character morgue, Stanislavski, Strasberg, Meisner, Hagen, etc.).	<b>8.DT.CR.3.2</b> Refine effective physical, vocal, and physiological traits of characters through the use of acting techniques (character analysis, character morgue, Stanislavski, Strasberg, Meisner, Hagen, etc.).
<b>6.DT.CR.3.3</b> Integrate technical elements to create emotional impact or convey meaning by working creatively and collaboratively to conceptualize and create settings, costumes, and props for drama/theatre experiences.	<b>7.DT.CR.3.3</b> Integrate technical elements to have emotional impact or convey meaning by considering multiple elements to communicate mood, period, culture, and locale.	<b>8.DT.CR.3.3</b> Conceptualize, design, and implement solutions to technical challenges in a drama/theatre experience.

## Performing (PR)

Sixth Grade	Seventh Grade	Eighth Grade
<b>DT.PR.1: Select, analyze, and interpret dramatic work for presentation.</b>		
<b>6.DT.PR.1.1</b> Demonstrate that there are multiple technical and performance choices for every drama/theatre work and select the most supportable choice for the moment.	<b>7.DT.PR.1.1</b> Develop performance and technical choices (e.g., dramatic structure/plot, characters, setting, theme, design elements, props, sound, etc.) contributing to the most supportable and convincing drama/theatre work.	<b>8.DT.PR.1.1</b> Develop and select performance and technical elements contributing to the most supportable and convincing drama/theatre work.
<b>6.DT.PR.1.2</b> Experiment with meaningful, effective, and appropriate physical and vocal traits of characters in improvised, original, or scripted drama/theatre work and select the most supportable choices.	<b>7.DT.PR.1.2</b> Evaluate and apply meaningful, effective, and appropriate physical and vocal traits of characters in improvised, original, or scripted drama/theatre work and select the most supportable choices.	<b>8.DT.PR.1.2</b> Evaluate and apply meaningful, effective, and appropriate physical and vocal traits of characters and react and respond appropriately in character with awareness of verbal and non-verbal cues in improvised, original, or scripted drama/theatre work.



<b>DT.PR.2: Develop and refine dramatic techniques and work for presentation.</b>		
<b>6.DT.PR.2.1</b> Develop expertise by participating in a variety of dramatic and theatre forms (e.g., pantomime, tableau, puppetry, story enactment, reader's theatre, musical theatre, documentary theatre, etc.).	<b>7.DT.PR.2.1</b> Assume roles (performance and technical) in a variety of dramatic and theatrical forms and develop expertise through a personalization of techniques.	<b>8.DT.PR.2.1</b> Assume roles (performance and technical) in a variety of dramatic and theatrical forms to refine the approaches and requirements demanded by each style and form and develop expertise through a personalization of techniques.
<b>6.DT.PR.2.2</b> Through script analysis, determine the technical elements necessary for a drama/theatre work.	<b>7.DT.PR.2.2</b> Incorporate available technology and technical elements (e.g., music, sound effects, images, text, etc.) to convey or enhance meaning in a drama/theatre work.	<b>8.DT.PR.2.2</b> Assess the effectiveness of technical elements at creating emotional impact and conveying meaning in a drama/theatre work.
<b>DT.PR.3: Convey meaning through the presentation of a dramatic work.</b>		
<b>6.DT.PR.3.1</b> Present a rehearsed original or scripted drama/theatre work for a classroom or community audience and engage in shared reflection.	<b>7.DT.PR.3.1</b> Present a rehearsed original or scripted drama/theatre work for a classroom or community audience and engage in shared reflection.	<b>8.DT.PR.3.1</b> Present a rehearsed original or scripted drama/theatre work for a classroom or community audience and engage in shared reflection.

## Responding (RE)

Sixth Grade	Seventh Grade	Eighth Grade
<b>DT.RE.1: Perceive and analyze dramatic work.</b>		
<b>6.DT.RE.1.1</b> Model audience skills of observing attentively; analyze reactions to a read, live, or recorded performance; and develop criteria necessary to analyze a drama/theatre work.	<b>7.DT.RE.1.1</b> Employ a variety of self-evaluation processes (including journaling, rubrics, and aesthetic responses) to analyze choices made in live or recorded drama/theatre work.	<b>8.DT.RE.1.1</b> Evaluate live or recorded drama/theatre presentations using a created rubric.
<b>DT.RE.2: Interpret intent and meaning in dramatic work.</b>		
<b>6.DT.RE.2.1</b> Discuss related personal experiences relevant to plot events in a performance.	<b>7.DT.RE.2.1</b> Identify the artistic choices made based on personal experiences relevant to plot events in a performance.	<b>8.DT.RE.2.1</b> Identify the artistic choices made based on personal experiences relevant to plot events in a performance and identify how the intended purpose of a drama/theatre work appeals to specific audiences.



<b>6.DT.RE.2.2</b> Discuss responses to character and technical elements based on cultural perspectives when participating in, contributing to, or observing drama/theatre.	<b>7.DT.RE.2.2</b> Identify and explain responses to character and technical elements based on cultural perspectives when participating in, contributing to, or observing drama/theatre.	<b>8.DT.RE.2.2</b> Analyze how culture influences a performance by identifying, researching, and explaining responses to character and technical elements based on cultural perspectives when participating in, contributing to, or observing drama/theatre.
<b>6.DT.RE.2.3</b> Recognize and share artistic and aesthetic preferences when contributing to or observing drama/theatre works.	<b>7.DT.RE.2.3</b> Research the concept of a personal aesthetic and recognize and share artistic preferences when contributing to or observing drama/theatre works.	<b>8.DT.RE.2.3</b> Formulate a personal aesthetic and how to apply it to a drama/theatre work.
<b>DT.RE.3: Apply criteria to evaluate dramatic work.</b>		
<b>6.DT.RE.3.1</b> Collaboratively develop criteria to evaluate a variety of aspects of drama/theatre work.	<b>7.DT.RE.3.1</b> Determine the similarities and differences between criteria necessary for the evaluation of various genres and styles of theatre produced in a variety of historical periods and cultures.	<b>8.DT.RE.3.1</b> Respond to a drama/theatre work using supporting evidence, personal aesthetics, and artistic criteria.
<b>6.DT.RE.3.2</b> Evaluate the contributions and effectiveness of the technical elements in supporting environment, mood, and meaning in a drama/theatre work.	<b>7.DT.RE.3.2</b> Evaluate the contributions and effectiveness of the technical elements, while keeping in mind the limitations and/or possibilities inherent in the architecture, stage types, and staging, in a drama/theatre work.	<b>8.DT.RE.3.2</b> Observe and discuss how technical elements and choices impact audience members' perspectives and reactions in a drama/theatre work.
<b>6.DT.RE.3.3</b> Observe and analyze formal and informal audience response.	<b>7.DT.RE.3.3</b> Observe and analyze formal and informal audience response and identify the moments in drama/theatre work that elicited an audience reaction.	<b>8.DT.RE.3.3</b> Define and discuss actor/audience relationship and synergy.
<b>6.DT.RE.3.4</b> Develop respect for theatre, its practitioners, and conventions such as copyright law.	<b>7.DT.RE.3.4</b> Develop respect for theatre, its practitioners, and conventions such as copyright law.	<b>8.DT.RE.3.4</b> Develop respect for theatre, its practitioners, and conventions such as copyright law.





**Connecting (CN)**

Sixth Grade	Seventh Grade	Eighth Grade
<b>DT.CN.1: Synthesize and relate knowledge and personal experiences to drama/theatre.</b>		
<b>6.DT.CN.1.1</b> Read plays/stories from a variety of cultures and historical periods and identify the characters, settings, plots, themes, and conflicts to understand how these connect to oneself, community, and world at large.	<b>7.DT.CN.1.1</b> Research and dramatize stories from Oklahoma culture or history and stories of other histories and cultures to discover similarities and differences.	<b>8.DT.CN.1.1</b> Identify common or shared social concerns and issues and choose or create a drama/theatre work to explore those connections.
<b>DT.CN.2: Relate dramatic ideas and works with societal, cultural, and historical context to deepen understanding.</b>		
<b>6.DT.CN.2.1</b> Analyze how drama/theatre works, plays, and characters relate to real life.	<b>7.DT.CN.2.1</b> Identify universal themes or common social issues and express them through a drama/theatre work.	<b>8.DT.CN.2.1</b> Identify common or shared social concerns and issues that appear throughout history, and choose or create a drama/theatre work to realistically or metaphorically explore those connections.
<b>6.DT.CN.2.2</b> Create drama/theatre works to connect the history and culture of Oklahoma (including the stories and storytelling contributions of the Oklahoma American Indian Tribes) and other cultures.	<b>7.DT.CN.2.2</b> Evaluate the overall impact on drama/theatre as influenced by the history and culture of Oklahoma (including the stories and storytelling contributions of the Oklahoma American Indian Tribes) and other cultures.	<b>8.DT.CN.2.2</b> Use different forms of drama/theatre to explore the history and culture of Oklahoma (including the stories and storytelling contributions of the Oklahoma American Indian Tribes) and other cultures.
<b>DT.CN.3: Research and relate dramatic ideas/works and societal, cultural, and historical context to deepen understanding.</b>		
<b>6.DT.CN.3.1</b> Analyze commonalities and uniqueness between stories/plays set in different cultures/historical contexts in preparation for drama/theatre work.	<b>7.DT.CN.3.1</b> Research and discuss how the historical and cultural context influenced the perception of the work.	<b>8.DT.CN.3.1</b> Research the story elements of a drama/theatre work and compare them to another production of the same work.
<b>6.DT.CN.3.2</b> Research visual elements from a societal, historical, and cultural context to create a unified drama/theatre design.	<b>7.DT.CN.3.2</b> Examine artifacts from a time period and geographic location to better understand performance and design choices in a drama/theatre work.	<b>8.DT.CN.3.2</b> Analyze the visual similarities and differences between Oklahoma history and culture and other histories and cultures to inform design choices.



## High School

### Creating (CR)

Proficient (I)	Advanced (II)	Accomplished (III)
<b>DT.CR.1: Generate and conceptualize dramatic ideas and work.</b>		
<p><b>I.DT.CR.1.1</b> Conceptualize a unified piece of drama/theatre by investigating the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a drama/theatre work.</p>	<p><b>II.DT.CR.1.1</b> Conceptualize a unified piece of theatre by exploring performance and technical choices to develop a drama/theatre work that is believable, authentic, and relevant.</p>	<p><b>III.DT.CR.1.1</b> Conceptualize a unified piece of theatre by synthesizing knowledge from a variety of dramatic forms, drama/theatre conventions, and technologies.</p>
<p><b>I.DT.CR.1.2</b> Imagine technical elements for a unified drama/theatre concept by exploring the impact of technology on choices in a drama/theatre work.</p>	<p><b>II.DT.CR.1.2</b> Imagine technical elements for a unified drama/theatre concept by exploring technology and conducting research to inform the design of sets, costumes, sound, etc., in a drama/theatre work.</p>	<p><b>III.DT.CR.1.2</b> Develop technical elements for a unified drama/theatre concept by creating and implementing a major technical element for a production.</p>
<p><b>I.DT.CR.1.3</b> Develop a character authentic to the work through application of vocal techniques, employing movement techniques, and engaging in character analysis.</p>	<p><b>II.DT.CR.1.3</b> Develop a character authentic to the work through application of vocal techniques, employing movement techniques, and demonstrating knowledge of motivation through the recall of emotional experience, blocking, and observations of the external world.</p>	<p><b>III.DT.CR.1.3</b> Develop a character authentic to the work by: applying fundamental vocal techniques such as knowledge of dialects and accents, the International Phonetic Alphabet, increased range and control, intonation, and connotation; applying fundamental movement techniques and show increased poise and flexibility; and connecting and defending internal and external work to fully realize the character.</p>
<b>DT.CR.2: Organize, develop, and rehearse dramatic ideas and work.</b>		
<p><b>I.DT.CR.2.1</b> Develop a unified drama/theatre work by refining a dramatic concept to demonstrate a critical understanding of historical and cultural influences of original ideas.</p>	<p><b>II.DT.CR.2.1</b> Develop a unified drama/theatre work by generating ideas from research (historical and cultural) and script analysis to devise a performance.</p>	<p><b>III.DT.CR.2.1</b> Develop a unified drama/theatre work by generating ideas from research and script analysis and applying meaningful cultural, literary, and historical influences to acting choices, technical choices, or directorial concepts.</p>



## Oklahoma Academic Standards for Fine Arts Drama/Theatre (DT)

<b>I.DT.CR.2.2</b> Demonstrate collaborative and interdisciplinary skills by investigating the collaborative nature of the actor, director, playwrights, and designers and exploring their interdependent roles in a drama/theatre work.	<b>II.DT.CR.2.2</b> Demonstrate collaborative and interdisciplinary skills by cooperating as a creative team to make interpretive choices for a drama/theatre work.	<b>III.DT.CR.2.2</b> Demonstrate collaborative and interdisciplinary skills by working to develop theatrical production concepts, discover artistic solutions, and make interpretive choices in a drama/theatre work.
<b>DT.CR.3: Revise, refine, and complete dramatic work.</b>		
<b>I.DT.CR.3.1</b> Practice and revise a unified devised or scripted drama/theatre work using varied theatrical styles (e.g., realism, mime, vaudeville, etc.).	<b>II.DT.CR.3.1</b> Use the rehearsal process to analyze the dramatic concept and technical design elements of devised or scripted drama/theatre work.	<b>III.DT.CR.3.1</b> Refine, transform, and demonstrate the unifying concept in a devised or scripted drama/theatre work using the rehearsal process.
<b>I.DT.CR.3.2</b> Explore the connection to a character through physical, vocal, and psychological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.	<b>II.DT.CR.3.2</b> Explore the connection to a character through mind/body/voice and use research and script analysis to revise dramatic choices and create a vivid character.	<b>III.DT.CR.3.2</b> Explore the connection to a character through mind/body/voice to create a vivid character and apply appropriate acting techniques and styles in performances of characters from a variety of dramatic genres and historical periods.
<b>I.DT.CR.3.3</b> Collaborate with peers to create a technical design using simple technology for devised or scripted drama/theatre work.	<b>II.DT.CR.3.3</b> Revise and improve technical design choices to create an emotional impact and support the story of a devised or scripted drama or theatre work.	<b>III.DT.CR.3.3</b> Integrate, refine, and apply technical design elements to enhance the unified concept and create an emotional impact or convey meaning in a devised or scripted drama/theatre work.
<b>I.DT.CR.3.4</b> Select a scene from literature, original, or scripted material, and contribute to the development of a scene as a member of an ensemble.	<b>II.DT.CR.3.4</b> Interpret drama using scripted material, literature, original material, and use improvisation to create extended theatrical pieces as a solo actor or as a member of an ensemble.	<b>III.DT.CR.3.4</b> Interpret drama using scripted material by independently writing a one-act play with correct form and structure including full character development, believable dialogue, and logical plot outcomes.



**Performing (PR)**

**Proficient (I)**

**Advanced (II)**

**Accomplished (III)**

**DT.PR.1: Select, analyze, and interpret dramatic work for presentation.**

**I.DT.PR.1.1** Explore various technical elements contributing to the most supportable and convincing drama/theatre work.

**II.DT.PR.1.1** Develop and select technical elements contributing to the most supportable and convincing drama/theatre work.

**III.DT.PR.1.1** Demonstrate the ability to utilize the fundamental conventions and the following styles: non-realism, commedia dell'arte, Shakespeare, absurdism, mask work, improvisation, environmental drama, and other theatre arts styles.

**I.DT.PR.1.2** Understand that there are multiple choices for each character and select the most supportable choices for the moment.

**II.DT.PR.1.2** Research and apply the development of acting skills for character creation and performance including historical movements, personal experience, and cultural influences utilizing various acting methods and techniques (e.g., Stanislavski, Uta Hagen, sense memory, emotional recall).

**III.DT.PR.1.2** Apply a variety of researched acting techniques as an approach to character in a drama/theatre work.

**DT.PR.2: Develop and refine dramatic techniques and work for presentation.**

**I.DT.PR.2.1** Develop experience through practice and a personalization of acting techniques to expand skills in a rehearsal or drama/theatre performance.

**II.DT.PR.2.1** Develop proficiency through practice and implement the voice, body, observation, and imagination to expand skills in a rehearsal or drama/theatre performance.

**III.DT.PR.2.1** Develop expertise through practice, use and justify a collection of acting exercises from reliable resources, and implement the voice, body, observation, and imagination to expand skills in a rehearsal or drama/theatre performance.

**I.DT.PR.2.2** Integrate technical elements to create an emotional impact or convey meaning by researching elements to increase the impact of a design, introduce technical knowledge of safety procedures, and participating as a member of a technical crew and management team for a production.

**II.DT.PR.2.2** Integrate technical elements to create an emotional impact or convey meaning by researching elements to increase the impact of a design, applying technical knowledge of safety procedures, and participating as a member of a technical crew and management team for a production.

**III.DT.PR.2.2** Integrate technical elements to create an emotional impact or convey meaning by developing a plan for the coordination of all aspects of a theatrical production from a technical leadership perspective.



**DT.PR.3: Convey meaning through the presentation of a dramatic work.**

<p><b>I.DT.PR.3.1</b> Present a drama/theatre work with a defined purpose or intent through selection and use of performance spaces, drama and theatre conventions, and technical elements appropriate to an audience.</p>	<p><b>II.DT.PR.3.1</b> Present a drama/theatre work using creative processes to shape the technical elements for a specific audience.</p>	<p><b>III.DT.PR.3.1</b> Present a drama/theatre work for a specific audience, employing research and analysis grounded in the creative perspectives of the playwright, director, designer, and dramaturg.</p>
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**Responding (RE)**

Proficient (I)	Advanced (II)	Accomplished (III)
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**DT.RE.1: Perceive and analyze dramatic work.**

<p><b>I.DT.RE.1.1</b> Analyze and evaluate theatrical works of extended length and complexity, demonstrating an understanding of the protocols of audience etiquette appropriate to the style of the performance.</p>	<p><b>II.DT.RE.1.1</b> Analyze and critique a performance work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria.</p>	<p><b>III.DT.RE.1.1</b> Compare and debate the connection between a performance and contemporary issues that may affect audiences.</p>
<p><b>I.DT.RE.1.2</b> Identify choices in a drama/theatre work to understand and explain personal reactions as a participant in a drama/theatre event.</p>	<p><b>II.DT.RE.1.2</b> Identify choices in a drama/theatre work and demonstrate the ability to receive and act upon coaching, feedback, and constructive criticism.</p>	<p><b>III.DT.RE.1.2</b> Identify choices in a drama/theatre work to understand multiple interpretations of a drama/theatre event and demonstrate the ability to receive and act upon coaching and feedback.</p>

**DT.RE.2: Interpret intent and meaning in dramatic work.**

<p><b>I.DT.RE.2.1</b> Use personal experience and background knowledge to create or interpret a drama/theatre work by identifying and comparing artistic choices developed from personal experiences, textual evidence, and appropriate criteria in a drama/theatre work.</p>	<p><b>II.DT.RE.2.1</b> Use personal experience and background knowledge to create or interpret a drama/theatre work by analyzing artistic choices developed from personal experience, textual evidence, and appropriate criteria to reinforce artistic choices when participating in or observing a drama/theatre work.</p>	<p><b>III.DT.RE.2.1</b> Use personal experience and background knowledge to create or interpret a drama/theatre work by analyzing artistic choices developed from personal experience, textual evidence, and appropriate criteria to reinforce artistic choices when participating in or observing a drama/theatre work.</p>
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<b>I.DT.RE.2.2</b> Interpret how culture influences a performance by identifying and comparing cultural perspectives and contexts influencing the interpretation of a drama/theatre work.	<b>II.DT.RE.2.2</b> Interpret how culture influences a performance by applying cultural perspectives and contexts influencing the interpretation of a drama/theatre work.	<b>III.DT.RE.2.2</b> Interpret how culture influences a performance by demonstrating and articulating understandings of culture contexts to interpret a drama/theatre work.
<b>I.DT.RE.2.3</b> Identify personal aesthetics by researching the concept of a personal aesthetic, recognizing and sharing artistic/aesthetic preferences and choices, and forming a personal aesthetic when contributing to or observing drama/theatre works.	<b>II.DT.RE.2.3</b> Identify personal aesthetics by justifying a personal aesthetic when contributing to or observing drama/theatre works.	<b>III.DT.RE.2.3</b> Identify personal aesthetics by debating and distinguishing multiple aesthetics when contributing to or observing drama/theatre works.
<b>I.DT.RE.2.4</b> Evaluate and critique elements of drama, dramatic techniques, and theatrical conventions using guidelines for evaluating a theatrical production.	<b>II.DT.RE.2.4</b> Critique various aspects of theatre using appropriate supporting evidence, analyze why artistic choices are made in drama /theatre work, and develop and utilize meaningful, structured criteria for assessing the work of an actor.	<b>III.DT.RE.2.4</b> Use critical analysis to make an informed decision about the quality of a theatrical production.
<b>DT.RE.3: Apply criteria to evaluate dramatic work.</b>		
<b>I.DT.RE.3.1</b> Develop and apply group-generated criteria to evaluate and assess one’s own work and the work of others.	<b>II.DT.RE.3.1</b> Citing evidence, develop and apply group-generated criteria to evaluate and assess one’s own work and the work of others and receive/act upon coaching feedback and constructive criticism.	<b>III.DT.RE.3.1</b> Synthesize evidence and appropriate criteria to revise personal work and interpret the work of others when participating in or observing a drama/theatre work.
<b>I.DT.RE.3.2</b> Evaluate the effectiveness of technical elements in conveying the theme of the drama/theatre work while respecting others’ interpretations.	<b>II.DT.RE.3.2</b> Citing evidence, evaluate the effectiveness of technical elements in conveying the theme of the drama/theatre work while respecting others’ interpretations.	<b>III.DT.RE.3.2</b> Analyze and evaluate varied aesthetic interpretations of technical elements for drama/theatre work.
<b>I.DT.RE.3.3</b> Establish an active relationship between audience and performer by observing and discussing how characters’ circumstances impact audience members’ perspectives and reactions in a drama/theatre work.	<b>II.DT.RE.3.3</b> Establish an active relationship between audience and performer and evaluate audience responses based on personal experiences to critique a drama/theatre work.	<b>III.DT.RE.3.3</b> Establish an active relationship between audience and performer by evaluating/synthesizing evidence from audience responses to revise personal work and interpret the work of others.





<p><b>I.DT.RE.3.4</b> Develop respect for theatre, its practitioners, and conventions such as copyright law.</p>	<p><b>II.DT.RE.3.4</b> Develop respect by creating a personal code of theatre etiquette and ethics and respecting theatre practitioners and conventions such as copyright law.</p>	<p><b>III.DT.RE.3.4</b> Develop respect by creating a personal code of theatre etiquette and ethics, demonstrating awareness of professional ethics as a cast or crew member, and respecting theatre practitioners and conventions such as copyright law.</p>
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### Connecting (CN)

Proficient (I)	Advanced (II)	Accomplished (III)
<b>DT.CN.1: Synthesize and relate knowledge and personal experiences to drama/theatre.</b>		
<p><b>I.DT.CN.1.1</b> Choose and interpret a drama/theatre work and identify similarities and differences between the characters' experiences and student's personal experiences.</p>	<p><b>II.DT.CN.1.1</b> Develop a drama/theatre work identifying and investigating culture, global, and historic belief systems.</p>	<p><b>III.DT.CN.1.1</b> Explore the relationship between theatre and other non-arts disciplines to synthesize concepts and skills and develop a drama/theatre work.</p>
<p><b>I.DT.CN.1.2</b> Identify and analyze theatrical works from a variety of historical periods, cultures, and playwrights.</p>	<p><b>II.DT.CN.1.2</b> Demonstrate a basic understanding of theatre history through the study of playwrights, theatrical styles, genres, and historical periods.</p>	<p><b>III.DT.CN.1.2</b> Synthesize and apply critical research on a historical time period to develop a drama/theatre work.</p>
<b>DT.CN.2: Relate dramatic ideas and works with societal, cultural, and historical context to deepen understanding.</b>		
<p><b>I.DT.CN.2.1</b> Explore how cultural, global, and historic belief systems (including Oklahoma culture/history and the stories and storytelling contributions of the Oklahoma American Indian Tribes) affect/have affected creative choices in drama/theatre work.</p>	<p><b>II.DT.CN.2.1</b> Examine contemporary social, cultural, or global issues through different forms of drama/theatre work.</p>	<p><b>III.DT.CN.2.1</b> Collaborate on a drama/theatre work examining an issue using multiple personal, community, and cultural perspectives.</p>
<b>DT.CN.3: Research and relate dramatic ideas/works and societal, cultural, and historical context to deepen understanding.</b>		
<p><b>I.DT.CN.3.1</b> Use basic theatre research methods (dramaturgy) to better understand the social and cultural background of a drama/theatre work.</p>	<p><b>II.DT.CN.3.1</b> Research societal, historical, and cultural context for a performance and present an opinion about the drama/theatre design based on those contexts.</p>	<p><b>III.DT.CN.3.1</b> Synthesize and apply critical research on a historical time period to create a design for a modern drama/theatre space.</p>





**DT.CN.4: Examine how theatre connects to life experiences, careers, and other content.**

**I.DT.CN.4.1** Explore how theatre connects to life experiences, careers, and other content through exploration of various careers in the theatre arts (e.g., performance, tech, production, administrative, education, marketing, etc.).

**II.DT.CN.4.1** Explore how theatre connects to life experiences, careers, and other content, and examine methods of pursuing various careers (including demonstrating audition etiquette and techniques) and theatre/theatre-based careers.

**III.DT.CN.4.1** Explore how theatre connects to life experiences and careers through participation in various production roles and activities found in commercial, professional, amateur, and/or educational theatre.



## Media Arts Overview

The artistic discipline of media arts is well known to us through film, television, and digital media. For more than a century, film has been the primary medium for storytelling, exploring the world, engaging and shaping emotions, memory, and imagination. Recent developments in virtual design, interactive design, and augmented reality are able to immerse us in entirely different realms, where programmed phenomena can significantly alter and even totally replace actual experience. Media arts are almost ubiquitous in our lives—from the shows we watch to the devices we carry.

Media arts is a unique medium of artistic expression that can also amplify and integrate the four traditional arts disciplines by incorporating technological advances with artistic abilities. Students should gain fluency in the evolving languages of interfaces and conventions, as well as explore issues of power, persuasion, and collaboration, enabling them to critically investigate and use various media.

The Media Arts Standards are divided into two grade spans: Elementary (Pre-K-8th) and High School. They are intended to address the diverse forms and categories of media arts, including: animation, graphic design, film, video and audio production, etc. The standards are generalized, do not specify particular technologies or techniques, and contain very few examples of terminology and activities. This generalization allows for flexibility and adaptation to the wide range of media arts conditions existing across the state.

### Media Arts Artistic Processes

The Media Arts Standards emerge from the artistic processes of creating, producing, responding, and connecting. Each artistic process branches into multiple anchor standards. The anchor standards further divide into objectives, which describe student learning in media arts.

#### Creating

The creative process in media arts begins with generating ideas, exploring tools, and organizing content. Students learn vocabulary, practice and refine techniques, make creative choices, and practice individual expression while creating media arts.

#### Producing

Media arts presentations are the synthesis of learned techniques and expression of ideas. Students utilize a variety of strategies and media, develop their skills in different roles, and revise and refine work in the production of media arts.

#### Responding

Students interpret intent and meaning in media arts, including messages communicated, audience experience of those messages, and understanding the original intent of the creator. They use criteria to evaluate media arts and the production process.

#### Connecting

As students connect in media arts, they use various resources (including personal resources) to make art. They also relate artistic ideas with societal, cultural, and historical context to understand media arts. In addition, students learn about legal and ethical media arts concerns.



## Creating

### Elementary (PK-8)

### High School (9-12)

#### MA.CR.1: Generate and conceptualize media art ideas and work.

**E.MA.CR.1.1** Use appropriate vocabulary, develop, and share multiple ideas for media art using a variety of tools, methods, and/or materials.

**HS.MA.CR.1.1** Use appropriate vocabulary when generating ideas, developing artistic goals, and problem solving in media arts creation processes.

#### MA.CR.2: Organize and develop media art ideas and work.

**E.MA.CR.2.1** Create, share, and test ideas, plans, and models to prepare for media arts productions.

**HS.MA.CR.2.1** Apply aesthetic criteria in developing processes for media arts productions, considering original inspirations, goals, and presentation context.

#### MA.CR.3: Refine and complete media arts productions.

**E.MA.CR.3.1** Create, organize, and edit content into unified, meaningful media art utilizing discipline-specific elements and principles (e.g., movement, force, time, space, etc.).

**HS.MA.CR.3.1** Organize and integrate content and stylistic conventions in media arts productions, demonstrating associated principles, such as emphasis and tone.

**HS.MA.CR.3.2** Refine and modify media art productions, honing aesthetic quality and accentuating stylistic elements according to stated student goals and preferences.

## Producing

#### MA.P.1: Select, analyze, and interpret media art for presentation.

**E.MA.P.1.1** Combine varied academic media content into unified media art.

**HS.MA.P.1.1** Integrate various art forms into media art, considering the intended audience.

#### MA.P.2: Develop and refine media arts techniques and work for presentation.

**E.MA.P.2.1** Exhibit developing ability in a variety of artistic roles, such as making compositional decisions, using competency tools and techniques, and collaborating with others to produce media art.

**HS.MA.P.2.1** Demonstrate growth in artistic skills, technical skills, and soft skills by working in specified roles in the production of a variety of media art.



<b>E.MA.P.2.2</b> Use creative and innovative strategies to develop media art.	<b>HS.MA.P.2.2</b> Develop and refine various creative abilities when addressing challenges within media art.
<b>E.MA.P.2.3</b> Use tools and techniques to communicate in the production of media art.	<b>HS.MA.P.2.3</b> Demonstrate innovation, through the use of tools, techniques, and content, to communicate intent in the production of media art.
<b>MA.P.3: Convey meaning through the presentation of media art.</b>	
<b>E.MA.P.3.1</b> Take on roles and processes in preparing, presenting, and distributing media art.	<b>HS.MA.P.3.1</b> Design presentations for an audience.
<b>E.MA.P.3.2</b> Analyze the presentation experience and share improvements for presenting media art.	<b>HS.MA.P.3.2</b> Evaluate and make improvements in media art while considering the intended audience.

<b>Responding</b>	
<b>MA.R.1: Perceive and analyze media art.</b>	
<b>E.MA.R.1.1</b> Identify and describe how messages are created through the components of media art.	<b>HS.MA.R.1.1</b> Analyze the qualities of, and relationships between, components, style, and preferences communicated by media art and artists.
<b>E.MA.R.1.2</b> Recognize and share how meaning and style in media art affect audience experience.	<b>HS.MA.R.1.2</b> Analyze how a variety of media art manage audience experience and create intention through multimodal perception.
<b>MA.R.2: Interpret intent and meaning in media art.</b>	
<b>E.MA.R.2.1</b> Identify and discuss the purpose and meaning of various media art considering the context in which they were made.	<b>HS.MA.R.2.1</b> Analyze the intent, meaning, and reception of a variety of media art focusing on personal and cultural contexts.
<b>MA.R.3: Apply criteria to evaluate media art.</b>	
<b>E.MA.R.3.1</b> Identify basic criteria for evaluating media art, considering possible improvements and context.	<b>HS.MA.R.3.1</b> Evaluate media art and production processes at decisive stages, using identified criteria and considering context and artistic goals.



## Connecting

### MA.CN.1: Synthesize and relate knowledge and personal experiences to make media art.

**E.MA.CN.1.1** Use personal and external resources, such as interests, information, and models, to create media art.

**HS.MA.CN.1.1** Access, evaluate, and integrate personal and external resources, (e.g., experiences, interests, and cultural influences) to inform the creation of original media art.

**E.MA.CN.1.2** Identify and show how media art form meanings, impact and shape culture, and provide opportunities for self-expression.

**HS.MA.CN.1.2** Expand connections and demonstrate the use of media art to derive new meaning, gain knowledge, and create cultural experiences.

### MA.CN.2: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

**E.MA.CN.2.1** Identify how media art and ideas relate to everyday life and can influence values and behavior.

**HS.MA.CN.2.1** Demonstrate and explain how media art and ideas relate to various contexts, purposes, and values (e.g., social trends, fads, cultural or national identity).

**E.MA.CN.2.2** Examine and interact appropriately with media arts tools and environments, considering safety, rules (such as copyright), and fairness, including the personal and social responsibility of media creation and sharing.

**HS.MA.CN.2.2** Critically evaluate and effectively interact with legal, technological, systemic, and vocational contexts of media arts, considering ethics, copyright, fair use, media literacy, social media, virtual worlds, and digital identity.



## Music Overview

Every human culture has used music to educate, communicate, celebrate, and live. When we come together for graduations, weddings, parties, sports events, and worship, music is part of the occasion. Music permeates our media world through video games, advertising, movies, and television shows. Students today have earbuds or headphones within reach at all times. They have discovered music helps us cope with our everyday lives. It makes us feel less alone and guides us as we process complex emotions. Music heals.

A comprehensive public school music program that provides every PK-12 student a solid and permanent relationship with music can result in a lifelong interest and involvement in music. Students explore and have an outlet in creativity and self-expression by taking classes in general music, vocal music, band, orchestra, modern band, mariachi, piano, guitar, music theory, hip hop, and music appreciation.

The Music Standards are divided into two grade spans: Elementary Standards (Pre-K-6th) and Ensemble and/or Secondary Standards (upper elementary, middle, and high school). The Ensemble and/or Secondary Standards encompass five proficiency levels and apply to ensembles such as choir, band, orchestra, and secondary music classes such as music history, music theory, etc.

## Music Artistic Processes

The Music Standards emerge from the artistic processes of creating, performing, responding, and connecting. Each artistic process branches into multiple anchor standards. The anchor standards further divide into objectives, which describe student learning in music.

### Creating

Music is a creative art providing students the opportunity to create, compose, and improvise. Students use notation to organize, develop, refine, and complete musical ideas. Creating a simple musical idea or a composition gives students autonomy and self-efficacy in the music classroom.

### Performing

Music offers students an opportunity to realize artistic ideas and work through interpretation and presentation. Students analyze music, refine technical skills, develop and express personal interpretations, and use self-reflection or peer feedback to refine the performance. Students may also select music for performance based on their interest, knowledge, skill, and context.

### Responding

Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music. Musical response may be physical or emotional. Students develop their understanding of how music conveys meaning by listening to and evaluating musical works.

### Connecting

Students connect in music by relating artistic ideas and work with personal meaning and external context. This is accomplished through synthesizing and relating knowledge and personal experiences in making/understanding music. Students also relate music with societal, cultural, and historical context to deepen understanding.



**Creating (CR)**

Pre-Kindergarten	Kindergarten	First Grade	Second Grade	Third Grade	Fourth Grade	Fifth Grade	Sixth Grade
<b>M.CR.1: Generate musical ideas through reading, notating, and/or interpreting music.</b>							
<p><b>PK.M.CR.1.1</b> Explore the elements of music, including: A. Beat/Meter (steady beat) B. Pitch (high/low) C. Tempo (fast/slow) D. Dynamics (loud/quiet)</p>	<p><b>K.M.CR.1.1</b> Explore the elements of music, including: A. Beat/Meter (steady beat, strong/weak beats, long/short sounds) B. Pitch (high/low) C. Tempo (fast/slow) D. Dynamics (loud/quiet) E. Melody (up/down) F. Harmony (sing in unison, accompanied using pitched and unpitched instruments) G. Form (same/different) H. Tone Color (four voices: whisper, talk, shout/calling, sing, as well as</p>	<p><b>1.M.CR.1.1</b> Recognize the elements of music, including: A. Beat/Meter (steady beat, strong/weak beats, long/short sounds, 2/4 and 4/4 meters) B. Pitch (high/low) C. Tempo (fast/slow, allegro/largo) D. Dynamics (forte/piano) E. Melody (upward/downward, steps/skips, and repeats) F. Harmony (sing in unison, accompanied using pitched and unpitched instruments) G. Form (introduction, call/response,</p>	<p><b>2.M.CR.1.1</b> Recognize the elements of music, including: A. Beat/Meter (2/4 and 4/4 meter and rhythm patterns in songs and ostinati) B. Pitch (high/middle/low) C. Tempo (allegro, moderato, largo) D. Dynamics (fortissimo/pianissimo and crescendo/decrescendo) E. Melody (steps/skips/leaps) F. Harmony (sing accompanied, using ostinati, chordal accompaniment, and body percussion)</p>	<p><b>3.M.CR.1.1</b> Identify the elements of music, including: A. Beat/Meter (meter in 2/4, 3/4, and 4/4) B. Pitch (high/middle/low) C. Tempo (andante, presto, accelerando, and ritardando) D. Dynamics (mezzo forte/mezzo piano) E. Melody (steps/skips/leaps and melodic contour) F. Harmony (rhythmic and melodic ostinati, canons/rounds, major/minor, and partner songs) G. Form (rondo and D.C. al fine)</p>	<p><b>4.M.CR.1.1</b> Identify the elements of music, including: A. Beat/Meter (meter in 2/4, 3/4, 4/4, and syncopation) B. Pitch (high/middle/low) C. Tempo (vivace, adagio, grave) D. Dynamics (sforzando) E. Melody (octave leap and melodic contour) F. Harmony (layered ostinati, both rhythmic and melodic, canons/rounds, and partner songs) G. Form (interlude and first/second ending) H. Tone Color (classroom</p>	<p><b>5.M.CR.1.1</b> Define and use correct terminology to identify and discuss the elements of music, including: A. Beat/Meter (meter in 2/4, 3/4, 4/4, 6/8, and syncopation) B. Pitch (high/middle/low) C. Tempo (diatonic scale) D. Dynamics (diatonic scale) E. Melody (diatonic scale) F. Harmony - descant and chordal changes (e.g., tonic, dominant and subdominant) G. Form (D.S. al Coda) H. Tone Color (duet, trio, quartet)</p>	<p><b>6.M.CR.1.1</b> Define and use correct terminology to identify and discuss the elements of music, including: A. Beat/Meter (mixed meter) B. Pitch (high/middle/low) C. Tempo (diatonic scale) D. Dynamics (diatonic scale) E. Melody (diatonic scale) F. Harmony (major/minor chords) G. Form (theme and variations) H. Tone Color (duet, trio, quartet)</p>





Oklahoma Academic Standards for Fine Arts Music (M)

	the sounds around us: sounds from nature, machines, and environment)	Question/Answer, verse/refrain, and AB) H. Tone Color (classroom percussion and instrument families of the orchestra)	G. Form (coda and ABA) H. Tone Color (classroom percussion instruments, identify instrument families of the orchestra, as well as some individual instruments, and the timbre of a solo verses an ensemble)	H. Tone Color (classroom percussion instruments, identify instrument families of the orchestra, as well as some individual instruments, and timbre of solo versus an ensemble)	percussion instruments, identify instruments and instrument families of the orchestra, timbre of solo versus ensemble, as well as soprano, alto, tenor and bass)		
<b>PK.M.CR.1.2</b> Explore melodic and rhythmic answers using voice and classroom instruments.	<b>K.M.CR.1.2</b> Explore melodic and rhythmic answers using voice and classroom instruments.	<b>1.M.CR.1.2</b> Improvise melodic and rhythmic answers with or without a system of syllables, numbers or basic notation using voice, classroom instruments, or technology to demonstrate basic notation.	<b>2.M.CR.1.2</b> Improvise melodic and rhythmic answers with or without a system of syllables, numbers or basic notation using voice, classroom instruments, or technology to demonstrate basic notation.	<b>3.M.CR.1.2</b> Improvise melodic and rhythmic answers with or without a system of syllables, numbers, or basic notation using voice, classroom instruments, or technology to demonstrate basic notation.	<b>4.M.CR.1.2</b> Improvise melodic and rhythmic answers with or without a system of syllables, numbers or basic notation using voice, classroom instruments, or technology to demonstrate basic notation.	<b>5.M.CR.1.2</b> Improvise melodic and rhythmic answers with or without a system of syllables, numbers or basic notation using voice, classroom instruments, or technology to demonstrate basic notation.	<b>6.M.CR.1.2</b> Improvise melodic and rhythmic answers with or without a system of syllables, numbers or basic notation using voice, classroom instruments, or technology to demonstrate basic notation.



Oklahoma Academic Standards for Fine Arts Music (M)

<p><b>PK.M.CR.1.3</b> Explore movement (non-locomotor and locomotor) appropriate for the musical elements heard in various listening examples.</p>	<p><b>K.M.CR.1.3</b> Improvise movement (non-locomotor and locomotor) appropriate for the musical elements heard in various listening examples.</p>	<p><b>1.M.CR.1.3</b> Improvise movement (non-locomotor and locomotor) appropriate for the musical elements heard in various listening examples.</p>	<p><b>2.M.CR.1.3</b> Improvise movement (non-locomotor and locomotor) appropriate for the musical elements heard in various listening examples.</p>	<p><b>3.M.CR.1.3</b> Improvise movement (non-locomotor and locomotor) appropriate for the musical elements heard in various listening examples.</p>	<p><b>4.M.CR.1.3</b> Improvise movement (non-locomotor and locomotor) appropriate for the musical elements heard in various listening examples with and without partners or groups.</p>	<p><b>5.M.CR.1.3</b> Improvise movement (non-locomotor and locomotor) appropriate for the musical elements heard in various listening examples with and without partners or groups.</p>	<p><b>6.M.CR.1.3</b> Improvise movement (non-locomotor and locomotor) appropriate for the musical elements heard in various listening examples with and without partners or groups.</p>
<p><b>PK.M.CR.1.4</b> With guidance, explore rhythmic and melodic notation through icons and pictures.</p>	<p><b>K.M.CR.1.4</b> Explore rhythmic and melodic notation through icons and pictures.</p>	<p><b>1.M.CR.1.4</b> Use an identified system of syllables, numbers, or letters to demonstrate basic notation: A. Rhythmic (quarter note, quarter rest, paired eighth notes) B. Melodic (sol mi la)</p>	<p><b>2.M.CR.1.4</b> Use an identified system of syllables, numbers, or letters to demonstrate basic notation on a staff: A. Rhythmic (half note, half rest, and beamed sixteenth) B. Melodic (sol mi la do re)</p>	<p><b>3.M.CR.1.4</b> Use an identified system of syllables, numbers, or letters to demonstrate basic notation on a staff: A. Rhythmic (dotted half note, whole note, and whole rest) B. Melodic (Pentatonic Scale)</p>	<p><b>4.M.CR.1.4</b> Use an identified system of syllables, numbers, or letters to demonstrate basic notation on a staff: A. Rhythmic (syncopation and single eighth note and rest) B. Melodic (high do, low la, low sol, and treble clef)</p>	<p><b>5.M.CR.1.4</b> Use an identified system of syllables, numbers, or letters to demonstrate basic notation on a staff: A. Rhythmic (combination of sixteenth and eighth notes and dotted rhythms) B. Melodic (diatonic scale and treble clef)</p>	<p><b>6.M.CR.1.4</b> Use an identified system of syllables, numbers, or letters to demonstrate basic notation on a staff: A. Rhythmic (triplets) B. Melodic (bass clef, grand staff, and minor scale)</p>



**Performing (PR)**

Pre-Kindergarten	Kindergarten	First Grade	Second Grade	Third Grade	Fourth Grade	Fifth Grade	Sixth Grade
<b>M.PR.1: Present or demonstrate an existing musical work, formally or informally, with appropriate expressive and technical skills.</b>							
<p><b>PK.M.PR.1.1</b> Participate in music through singing (individually and in groups, as well as accompanied and unaccompanied) and playing instruments.</p>	<p><b>K.M.PR.1.1</b> Participate in music through singing (individually and in groups, as well as accompanied and unaccompanied) and playing instruments.</p>	<p><b>1.M.PR.1.1</b> Participate in music through singing (individually and in groups, as well as accompanied and unaccompanied) and playing traditional and/or non-traditional instruments (i.e., found sounds).</p>	<p><b>2.M.PR.1.1</b> Participate in music through singing (individually and in groups, as well as accompanied and unaccompanied) and playing traditional and/or non-traditional instruments (i.e., found sounds).</p>	<p><b>3.M.PR.1.1</b> Participate in music through singing (individually and in groups, as well as accompanied and unaccompanied) and playing traditional and/or non-traditional instruments (i.e., found sounds).</p>	<p><b>4.M.PR.1.1</b> Participate in music through singing (individually and in groups, as well as accompanied and unaccompanied) and playing traditional and/or non-traditional instruments (i.e., found sounds).</p>	<p><b>5.M.PR.1.1</b> Participate in music through singing (individually and in groups, as well as accompanied and unaccompanied) and playing traditional and/or non-traditional instruments (i.e., found sounds).</p>	<p><b>6.M.PR.1.1</b> Participate in music through singing (individually and in groups, as well as accompanied and unaccompanied) and playing traditional and/or non-traditional instruments (i.e., found sounds).</p>
<p><b>PK.M.PR.1.2</b> Experience matching pitches, approach singing in tune, and use appropriate tone and expression.</p>	<p><b>K.M.PR.1.2</b> Experience matching pitches, approach singing in tune, and use appropriate tone and expression.</p>	<p><b>1.M.PR.1.2</b> Match pitches, sing in tune, and use appropriate tone and expression.</p>	<p><b>2.M.PR.1.2</b> Match pitches, sing in tune (C, D, F, or G-pentatone), and use appropriate tone and expression.</p>	<p><b>3.M.PR.1.2</b> Match pitches, sing in tune (C, D, F, or G-pentatone), and use appropriate tone and expression.</p>	<p><b>4.M.PR.1.2</b> Match pitches, sing in tune (C, D, F, or G-pentatone), and use appropriate tone and expression.</p>	<p><b>5.M.PR.1.2</b> Match pitches, sing in tune (C, D, F, or G-pentatone), and use appropriate tone and expression.</p>	<p><b>6.M.PR.1.2</b> Demonstrate the ability to match pitch and read music from basic notation in treble or bass clef (e.g., folk songs and patriotic songs).</p>



## Oklahoma Academic Standards for Fine Arts Music (M)

<b>PK.M.PR.1.3</b> Explore steady beat using instruments or body percussion to accompany songs and rhythm activities.	<b>K.M.PR.1.3</b> Experience steady beat using instruments or body percussion to accompany songs and rhythm activities.	<b>1.M.PR.1.3</b> Play steady beat and simple ostinati using instruments or body percussion to accompany songs and rhythm activities.	<b>2.M.PR.1.3</b> Perform simple ostinati using instruments or body percussion to accompany songs and rhythm activities.	<b>3.M.PR.1.3</b> Perform simple ostinati using instruments or body percussion to accompany songs and rhythm activities.	<b>4.M.PR.1.3</b> Perform simple ostinati using instruments or body percussion to accompany songs and rhythm activities.	<b>5.M.PR.1.3</b> Perform ostinati using instruments or body percussion to accompany songs and rhythm activities.	<b>6.M.PR.1.3</b> Perform created ostinati using instruments or body percussion to accompany songs and rhythm activities.
	<b>K.M.PR.1.4</b> Recognize simple patterns on pitched or unpitched traditional or non-traditional instruments.	<b>1.M.PR.1.4</b> Perform simple patterns with voice or on pitched or unpitched traditional or non-traditional instruments.	<b>2.M.PR.1.4</b> Perform simple patterns with voice or on pitched or unpitched traditional or non-traditional instruments.	<b>3.M.PR.1.4</b> Perform simple patterns with voice or on pitched or unpitched traditional or non-traditional instruments.	<b>4.M.PR.1.4</b> Perform simple patterns or melodies in group ensembles with voice or on pitched or unpitched traditional or non-traditional instruments.	<b>5.M.PR.1.4</b> Perform simple patterns or melodies in group ensembles with voice or on pitched or unpitched traditional or non-traditional instruments.	<b>6.M.PR.1.4</b> Perform and create simple melodies and accompaniments in solo or group ensembles through singing and playing traditional or non-traditional instruments, demonstrating knowledge of tonal and rhythmic elements.
				<b>3.M.PR.1.5</b> Sing two-part rounds, partner songs, and ostinatos.	<b>4.M.PR.1.5</b> Sing two-part rounds, partner songs, and ostinatos.	<b>5.M.PR.1.5</b> Sing two-part rounds, partner songs, and ostinatos.	<b>6.M.PR.1.5</b> Sing two- or three-part rounds, partner songs, and ostinatos.



Oklahoma Academic Standards for Fine Arts Music (M)

				<b>3.M.PR.1.6</b> Sing or play an instrument in an appropriate range with acceptable tone quality.	<b>4.M.PR.1.6</b> Sing or play an instrument in an appropriate range with acceptable tone quality.	<b>5.M.PR.1.6</b> Sing or play an instrument in an appropriate range with acceptable tone quality.	<b>6.M.PR.1.6</b> Sing or play an instrument in an appropriate range with acceptable tone quality.
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**Responding (RE)**

Pre-Kindergarten	Kindergarten	First Grade	Second Grade	Third Grade	Fourth Grade	Fifth Grade	Sixth Grade
<b>M.RE.1: Respond to music while demonstrating respect for others' music preferences and music performances.</b>							
<b>PK.M.RE.1.1</b> Respond to the beat or rhythm in music by using non-locomotor or locomotor movement, body percussion, and playing classroom instruments.	<b>K.M.RE.1.1</b> Respond to the beat or rhythm in music by using non-locomotor or locomotor movement, body percussion, and playing classroom instruments.	<b>1.M.RE.1.1</b> Respond to the beat or rhythm in music by using non-locomotor or locomotor movement, body percussion, and playing classroom instruments.	<b>2.M.RE.1.1</b> Respond to the beat or rhythm in music by using non-locomotor or locomotor movement, body percussion, and playing classroom instruments.	<b>3.M.RE.1.1</b> Respond to the beat or rhythm in music by using non-locomotor or locomotor movement, body percussion, and playing classroom instruments.	<b>4.M.RE.1.1</b> Respond to the beat or rhythm in music by using non-locomotor or locomotor movement, body percussion, and playing classroom instruments.	<b>5.M.RE.1.1</b> Respond to the beat or rhythm in music by using non-locomotor or locomotor movement, body percussion, and playing classroom instruments.	<b>6.M.RE.1.1</b> Respond to the beat or rhythm in music by using non-locomotor or locomotor movement, body percussion, and playing classroom instruments.



## Oklahoma Academic Standards for Fine Arts Music (M)

<b>PK.M.RE.1.2</b> Recognize and practice appropriate audience and performer behavior appropriate for the context and style of music performed.	<b>K.M.RE.1.2</b> Recognize and practice appropriate audience and performer behavior appropriate for the context and style of music performed.	<b>1.M.RE.1.2</b> Recognize and practice appropriate audience and performer behavior appropriate for the context and style of music performed.	<b>2.M.RE.1.2</b> Recognize and practice appropriate audience and performer behavior appropriate for the context and style of music performed.	<b>3.M.RE.1.2</b> Recognize and practice appropriate audience and performer behavior appropriate for the context and style of music performed.	<b>4.M.RE.1.2</b> Recognize and practice appropriate audience and performer behavior appropriate for the context and style of music performed and demonstrate respect for music performed by others.	<b>5.M.RE.1.2</b> Recognize and practice appropriate audience and performer behavior appropriate for the context and style of music performed and demonstrate respect for music performed by others.	<b>6.M.RE.1.2</b> Recognize and practice appropriate audience and performer behavior appropriate for the context and style of music performed and demonstrate respect for music performed by others.
<b>PK.M.RE.1.3</b> With guidance, respond, using directional movements or manipulatives, to the melodic contour of familiar songs.	<b>K.M.RE.1.3</b> Respond, using directional movements or manipulatives, to the melodic contour of familiar and unfamiliar songs.	<b>1.M.RE.1.3</b> Respond, using directional movements or manipulatives, to the melodic contour of familiar and unfamiliar songs.	<b>2.M.RE.1.3</b> Respond, using directional movements or manipulatives, to the melodic contour of familiar and unfamiliar songs.	<b>3.M.RE.1.3</b> Respond with movement to basic features (dynamics, tempo, form, etc.) of familiar and unfamiliar songs.	<b>4.M.RE.1.3</b> Respond with movement to basic features (dynamics, tempo, form, etc.) of familiar and unfamiliar songs.	<b>5.M.RE.1.3</b> Respond with movement to basic features (dynamics, tempo, form, etc.) of familiar and unfamiliar songs.	<b>6.M.RE.1.3</b> Respond with movement to basic features (dynamics, tempo, form, etc.) of familiar and unfamiliar songs.
		<b>1.M.RE.1.4</b> Discuss likes and dislikes of music in different styles.	<b>2.M.RE.1.4</b> Discuss likes and dislikes of music in different styles.	<b>3.M.RE.1.4</b> Compare students' likes and dislikes of music of different styles while using appropriate terms to explain opinions.	<b>4.M.RE.1.4</b> Compare students' likes and dislikes of music of different styles while using appropriate terms to explain opinions.	<b>5.M.RE.1.4</b> Compare students' likes and dislikes of music of different styles and identify criteria for evaluating a musical composition or a music performance.	<b>6.M.RE.1.4</b> Compare and contrast different music styles and identify criteria for evaluating a musical composition or a music performance.



Connecting (CN)

Pre-Kindergarten	Kindergarten	First Grade	Second Grade	Third Grade	Fourth Grade	Fifth Grade	Sixth Grade
<b>M.CN.1: Recognize the development of music from a social, cultural, and historical context.</b>							
<b>PK.M.CN.1.1</b> Sing and perform songs, chants, rhymes, singing games, and dances from a variety of cultures.	<b>K.M.CN.1.1</b> Sing and perform songs, chants, rhymes, singing games, and dances from a variety of cultures.	<b>1.M.CN.1.1</b> Sing and perform songs, chants, rhymes, singing games, and dances from a variety of cultures.	<b>2.M.CN.1.1</b> Sing and perform songs, chants, rhymes, singing games, and dances from a variety of cultures.	<b>3.M.CN.1.1</b> Sing and perform songs, chants, rhymes, singing games, and dances from a variety of cultures.	<b>4.M.CN.1.1</b> Sing and perform songs, chants, rhymes, singing games, and dances from a variety of cultures.	<b>5.M.CN.1.1</b> Sing and perform songs, chants, rhymes, singing games, and dances from a variety of cultures.	<b>6.M.CN.1.1</b> Sing and perform songs, chants, rhymes, singing games, and dances from a variety of cultures.
		<b>1.M.CN.1.2</b> Experience American music, including work songs, holiday songs, and patriotic music.	<b>2.M.CN.1.2</b> Recognize American music, including work songs, holiday songs, and patriotic music.	<b>3.M.CN.1.2</b> Recognize American music, including work songs, holiday songs, and patriotic music.	<b>4.M.CN.1.2</b> Recognize American music, including work songs, holiday songs, and patriotic music.	<b>5.M.CN.1.2</b> Recognize, describe, and listen to music from a variety of styles, periods, and cultures.	<b>6.M.CN.1.2</b> Recognize, describe, and listen to music from a variety of styles, periods, and cultures.
		<b>1.M.CN.1.3</b> Identify music and instruments from different cultures.	<b>2.M.CN.1.3</b> Identify music and instruments from different cultures.	<b>3.M.CN.1.3</b> Identify music and instruments from different cultures.	<b>4.M.CN.1.3</b> Identify music and instruments from different cultures.	<b>5.M.CN.1.3</b> Identify music and instruments from different cultures.	<b>6.M.CN.1.3</b> Identify and differentiate the use of musical elements and instruments from other parts of the world, and compare them to the use of musical elements in American music.





## Oklahoma Academic Standards for Fine Arts Music (M)

					<b>4.M.CN.1.4</b> Introduce the various roles musicians have in various musical settings and cultures.	<b>5.M.CN.1.4</b> Identify and describe the various roles musicians have in various musical settings and cultures.	<b>6.M.CN.1.4</b> Explore and research the various roles and careers musicians have in various musical settings and cultures.
					<b>4.M.CN.1.5</b> Explore uses of music in everyday life (e.g., film, television, background music, commercials, and video games).	<b>5.M.CN.1.5</b> Identify uses of music in everyday life (e.g., film, television, background music, commercials, and video games).	<b>6.M.CN.1.5</b> Explore and research uses of music in everyday life (e.g., film, television, background music, commercials, and video games).
						<b>5.M.CN.1.6</b> Identify ways in which music evokes sensory, emotional, personal, and intellectual responses, including ways in which music can be persuasive.	<b>6.M.CN.1.6</b> Identify ways in which music evokes sensory, emotional, personal, and intellectual responses, including ways in which music can be persuasive.



## Ensemble and/or Secondary Music

### Creating (CR)

Novice (N)	Intermediate (I)	Proficient (P)	Advanced (AD)	Accomplished (AC)
<b>M.CR.1: Generate musical ideas for various purposes and contexts.</b>				
<b>N.M.CR.1</b> Discover and experiment with melodic and rhythmic ideas or motives that reflect characteristics of music or texts.	<b>I.M.CR.1</b> Discover and experiment with short melodic and rhythmic passages based on characteristics of music or texts studied.	<b>P.M.CR.1</b> Compose and/or improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes to reflect characteristics of music studied.	<b>AD.M.CR.1</b> Compose and improvise ideas for arrangements, sections, and short compositions for specific purposes to reflect characteristics of music from a variety of cultures or historical periods studied.	<b>AC.M.CR.1</b> Compose and improvise musical ideas for a variety of purposes and contexts.
<b>M.CR.2: Select and develop musical ideas for defined purposes and contexts.</b>				
<b>N.M.CR.2</b> Develop melodic and rhythmic ideas or motives incorporating the characteristics of music or texts studied.	<b>I.M.CR.2</b> With guidance, select and develop melodic and rhythmic passages incorporating the characteristics of music or texts studied while preserving them through notation and/or audio/video recording.	<b>P.M.CR.2</b> Select and develop melodic and rhythmic passages and arrangements incorporating the characteristics of music or texts studied while preserving them through notation and/or audio/video recording.	<b>AD.M.CR.2</b> Select and develop extended melodic and rhythmic compositions, demonstrating the characteristics of music from a variety of cultures and genres while preserving them through notation and/or audio/video recording.	<b>AC.M.CR.2</b> Select and develop composed and improvised ideas to construct musical works organized for a variety of purposes and contexts while preserving them through notation and/or audio/video recording.
<b>M.CR.3: Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.</b>				
<b>N.M.CR.3</b> Evaluate and refine compositions and improvisations based on knowledge, skill, and teacher-provided criteria.	<b>I.M.CR.3</b> Evaluate and refine compositions and improvisations based on knowledge, skill, and teacher-student developed criteria.	<b>P.M.CR.3</b> Evaluate and refine melodies, rhythmic passages, arrangements, and improvisations based on established criteria.	<b>AD.M.CR.3</b> Evaluate and refine arrangements, sections, short compositions, and improvisations based on personally-developed criteria.	<b>AC.M.CR.3</b> Evaluate and refine varied musical works based on appropriate, context-specific criteria.



<b>M.CR.4: Share creative musical work to convey intent, demonstrate craftsmanship, and exhibit originality.</b>				
<b>N.M.CR.4</b> Share personally-developed melodic and rhythmic ideas or motives (individually or as an ensemble) demonstrating characteristics of music or texts studied.	<b>I.M.CR.4</b> Share personally-developed melodies and rhythmic passages (individually or as an ensemble) demonstrating characteristics of music or texts studied.	<b>P.M.CR.4</b> Share personally-developed melodies, rhythmic passages, and arrangements (individually or as an ensemble) addressing identified purposes.	<b>AD.M.CR.4</b> Share personally-developed arrangements, sections, and short compositions (individually or as an ensemble) addressing identified purposes.	<b>AC.M.CR.4</b> Share varied, personally-developed musical works (individually or as an ensemble) addressing identified purposes and contexts.

### Performing (P)

Novice (N)	Intermediate (I)	Proficient (P)	Advanced (AD)	Accomplished (AC)
<b>M.PR.1: Select varied musical works to present based on interest, knowledge, technical skill, and context.</b>				
<b>N.M.PR.1</b> Select varied repertoire with guidance based on interest, music reading skills (where appropriate), the structure of the music, context, and the technical skill of the individual or ensemble.	<b>I.M.PR.1</b> Select varied repertoire with limited guidance based on interest, music reading skills (where appropriate), the structure of the music, context, and the technical skill of the individual or ensemble.	<b>P.M.PR.1</b> Explain the criteria used to select a varied repertoire based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.	<b>AD.M.PR.1</b> Develop and apply criteria to select a varied repertoire based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.	<b>AC.M.PR.1</b> Develop and apply criteria to select varied programs based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.
<b>M.PR.2: Analyze varied musical works and their implications for performance.</b>				
<b>N.M.PR.2</b> Identify elements of musical works to inform prepared or improvised performances.	<b>I.M.PR.2</b> Describe how the setting and formal characteristics of musical works inform prepared or improvised performances.	<b>P.M.PR.2</b> Analyze how compositional devices of musical works inform prepared or improvised performances.	<b>AD.M.PR.2</b> Document and demonstrate how compositional devices impact and inform prepared and improvised performances using appropriate music literacy skills.	<b>AC.M.PR.2</b> Examine, evaluate, and critique how compositional devices impact and inform prepared and improvised performances using appropriate music literacy skills.



**M.PR.3: Develop and express personal interpretations that consider creators' intent.**

<b>N.M.PR.3</b> Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.	<b>I.M.PR.3</b> Apply expressive qualities in a varied repertoire of music through prepared and improvised performances.	<b>P.M.PR.3</b> Utilize context(s) to inform interpretation in a varied repertoire of music through prepared and improvised performances.	<b>AD.M.PR.3</b> Utilize style, genre, technical skill, and context(s) of a varied repertoire of music to influence prepared and improvised performances.	<b>AC.M.PR.3</b> Utilize style, genre, technical skill, and context(s) of a varied repertoire of music to Inform prepared and improvised performances to connect with the audience.
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**M.PR.4: Use self-reflection and peer feedback to refine individual and ensemble performances of varied music repertoire.**

<b>N.M.PR.4</b> Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.	<b>I.M.PR.4</b> Develop strategies and evaluate success using feedback from ensemble peers and other sources to address technical challenges in a varied repertoire of music.	<b>P.M.PR.4</b> Develop strategies and evaluate success using feedback from ensemble peers and other sources to address challenges in a varied repertoire of music.	<b>AD.M.PR.4</b> Develop and apply appropriate rehearsal strategies to refine performance(s) while addressing individual and ensemble challenges in a varied repertoire of music.	<b>AC.M.PR.4</b> Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.
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**M.PR.5: Perform expressively with appropriate interpretation and technical accuracy.**

<b>N.M.PR.5</b> Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.	<b>I.M.PR.5</b> Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.	<b>P.M.PR.5</b> Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.	<b>AD.M.PR.5</b> Demonstrate developing fluency of the technical demands and expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.	<b>AC.M.PR.5</b> Demonstrate fluency and command of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.
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Responding (RE)

Novice (N)	Intermediate (I)	Proficient (P)	Advanced (AD)	Accomplished (AC)
<b>M.RE.1: Choose music appropriate for a specific purpose or context.</b>				
<b>N.M.RE.1</b> Identify reasons for selecting music based on characteristics found in the music, connections to personal interest, and purpose or context.	<b>I.M.RE.1</b> Discuss reasons for selecting music, citing characteristics found in the music and connections to personal interest, purpose, and context.	<b>P.M.RE.1</b> Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to personal interest, purpose, and context.	<b>AD.M.RE.1</b> Develop personal criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.	<b>AC.M.RE.1</b> Use research and personally-developed criteria to justify choices made when selecting music, citing knowledge of the music, and individual and ensemble purpose and context.
<b>M.RE.2: Analyze how the structure and context of varied musical works inform the response.</b>				
<b>N.M.RE.2</b> Identify how knowledge of context and the use of repetition, similarities, and contrasts affect musical response.	<b>I.M.RE.2</b> Describe how understanding context and the way the elements of music are manipulated affect musical response.	<b>P.M.RE.2</b> Explain how the analysis of passages and understanding the way the elements of music are manipulated affect musical response.	<b>AD.M.RE.2</b> Explain how the analysis of musical structures and contexts affect musical response.	<b>AC.M.RE.2</b> Analyze and evaluate the musical structures, contexts, and performance decisions of a musical work.
<b>M.RE.3: Support the reasons for an interpretation of musical works reflecting creators' or performers' expressive intent.</b>				
<b>N.M.RE.3</b> Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text.	<b>I.M.RE.3</b> Identify and support the reasons for the interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text.	<b>P.M.RE.3</b> Explain and support the reasons for interpretations of expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text.	<b>AD.M.RE.3</b> Explain and support, using research, the reasons for interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text.	<b>AC.M.RE.3</b> Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources that can include reference to other art forms.



<b>M.RE.4: Evaluate musical works and performances based on analysis, interpretation, and established criteria.</b>				
<b>N.M.RE.4</b> Identify and describe the effect of personal interest, experience, analysis, and context on the perceived value of a musical work or performance.	<b>I.M.RE.4</b> Explain the influence of experiences, analysis, and context on the perceived value of a musical work or performance.	<b>P.M.RE.4</b> Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.	<b>AD.M.RE.4</b> Evaluate works and performances based on research as well as personally- and collaboratively-developed criteria, including analysis and interpretation of the structure and context.	<b>AC.M.RE.4</b> Evaluate music, programs of music, and performances based on standardized criteria, personal decision-making, research, and understanding of contexts.

**Connecting (CN)**

Novice (N)	Intermediate (I)	Proficient (P)	Advanced (AD)	Accomplished (AC)
<b>M.CN.1: Synthesize and relate knowledge and personal experiences in making/understanding music.</b>				
<b>N.M.CN.1</b> Describe how current personal interests or concerns impact music making/musical understanding.	<b>I.M.CN.1</b> Generate a collection of personal ideas reflecting current interests and concerns that could be investigated in music making/musical understanding.	<b>P.M.CN.1</b> Reflect upon and critique musical experiences and the effects personal interests and concerns have on the outcome for both performer(s) and the audience.	<b>AD.M.CN.1</b> Analyze the effect of personal interests and concerns on musical experiences and their impact and value on both the performers and the audience.	<b>AC.M.CN.1</b> Synthesize knowledge related to the effects of personal interests and concerns with musical experiences to create meaningful works of art.
<b>M.CN.2: Relate music ideas and works with societal, cultural, and historical context to deepen personal understanding.</b>				
<b>N.M.CN.2</b> Generate ideas about how music reflects changing times, traditions, resources, and cultural uses.	<b>I.M.CN.2</b> Identify different ways music is used to represent, establish, reinforce, and reflect group identity.	<b>P.M.CN.2</b> Describe how knowledge of culture, traditions, and history influences personal responses to music.	<b>AD.M.CN.2</b> Compare and contrast uses of music in a variety of societal, cultural, and historical contexts while making connections to uses of music in contemporary and local contexts.	<b>AC.M.CN.2</b> Analyze and evaluate the impact of a musician or a group of musicians on the beliefs, values, and behaviors of a society.



## Visual Arts Overview

Visual arts are a significant expression of human culture. Art carries ideas from generation to generation, enhances cultural understandings, provides visual records of the past, and gives form to contemporary ideas and events. Through visual arts, students develop skills for perceiving, analyzing, appreciating, and responding to their environment.

Quality visual arts programs help students develop skills to express themselves visually and understand the visual expression of others. As students work individually through an art project, there is constant decision-making, and they learn to make adjustments to the work as it progresses. Through the study of art they learn about art products, artists, history, art materials, and art processes, which develop skills related to college and career preparedness.

The Visual Arts Standards are designed to extend from pre-kindergarten through grade 12. The standards guide students through art skills in sequential order as they relate to the cognitive, psychomotor, and affective aspects of art. The standards prepare students for life-long experiences in visual arts, as well as the learning and enjoyment that creating, producing, and viewing art can bring.

### Visual Arts Artistic Processes

The Visual Arts Standards emerge from the artistic processes of creative process, production, cultural and historical perspectives, and aesthetic response and critique methodologies. The processes correspond to creating, producing, connecting and responding in the other disciplines. Each artistic process branches into multiple anchor standards. The anchor standards further divide into objectives, which describe student learning in visual art.

#### **Creative Process**

The creative process in art begins with learning the language of art and developing visual literacy to identify and/or communicate artistic concepts and techniques. Students learn art vocabulary, practice and refine techniques, make creative choices, and practice individual expression in creating art.

#### **Production**

Art production demonstrates the learned techniques and expression of ideas. Students utilize a variety of ideas and different media, supplies, and tools in an appropriate and safe manner to create original artworks. They also demonstrate an appropriate skill level and revise and refine artworks to create finished works of art.

#### **Cultural and Historical Perspectives**

Visual arts students learn about art in relation to history and culture. They connect artistic ideas and works with societal, cultural, and historical context to deepen understanding.

#### **Aesthetic Response and Critique Methodologies**

This reflective process includes art critique and assessment, preparation of the student's artwork portfolio, and the exploration and study of visual arts careers and pathways.





Creative Process (CP)						
Pre-Kindergarten	Kindergarten	First Grade	Second Grade	Third Grade	Fourth Grade	Fifth Grade
<b>VA.CP.1: Learn and use vocabulary and concepts related to visual arts.</b>						
<p><b>PK.VA.CP.1.1</b> With guidance, show and describe personal artwork using introductory art vocabulary (e.g., basic language and materials - shape, color, draw, paint, collage, primary, secondary, texture, etc.).</p>	<p><b>K.VA.CP.1.1</b> Talk about personal artwork using introductory art vocabulary (e.g., shape, color, draw, paint, collage, primary, secondary, texture, etc.), including describing creative choices (e.g., color or shape choices).</p>	<p><b>1.VA.CP.1.1</b> Describe personal artwork while referencing introductory art vocabulary (e.g., various elements of art and principles of design).</p>	<p><b>2.VA.CP.1.1</b> With support, discuss and explain multiple approaches to an imaginative idea referencing various elements of art and basic principles of design.</p>	<p><b>3.VA.CP.1.1</b> Discuss and explain an imaginative idea using elements of art and principles of design.</p>	<p><b>4.VA.CP.1.1</b> Discuss and compare imaginative ideas using elements of art and principles of design.</p>	<p><b>5.VA.CP.1.1</b> Discuss approaches and combine concepts to generate innovative ideas for creating art using elements of art and principles of design.</p>
<p><b>PK.VA.CP.1.2</b> Share observations of others' artwork.</p>	<p><b>K.VA.CP.1.2</b> Describe others' artwork using art vocabulary (e.g., shape, color, texture, etc.).</p>	<p><b>1.VA.CP.1.2</b> Describe the content of works of art while referencing various elements of art and principles of design.</p>	<p><b>2.VA.CP.1.2</b> Describe the visual qualities and content of works of art while referencing various elements of art and principles of design.</p>	<p><b>3.VA.CP.1.2</b> Demonstrate understanding of the importance of the elements of art in the development of artwork.</p>	<p><b>4.VA.CP.1.2</b> Collaboratively discuss the elements of art and their relationship to the principles of design.</p>	<p><b>5.VA.CP.1.2</b> Demonstrate understanding of the importance of the elements of art and their relationship to the principles of design in the creation of artwork.</p>



<b>VA.CP.2: Practice and refine techniques and skills related to visual arts.</b>						
<b>PK.VA.CP.2.1</b> Engage in self-directed creative play with art materials.	<b>K.VA.CP.2.1</b> Engage in directed exploration and imaginative play with art materials.	<b>1.VA.CP.2.1</b> Engage collaboratively in exploration and imaginative play with materials.	<b>2.VA.CP.2.1</b> Experiment with various materials and tools to explore personal interests in a work of art or design.	<b>3.VA.CP.2.1</b> Explore and invent a variety of art-making techniques and approaches.	<b>4.VA.CP.2.1</b> Explore and invent a variety of art-making techniques and approaches.	<b>5.VA.CP.2.1</b> Experiment and demonstrate developing skills in multiple art-making techniques, methods, and approaches through practice.
<b>PK.VA.CP.2.2</b> Identify common tools and materials in art making (e.g., scissors, rulers, etc.).	<b>K.VA.CP.2.2</b> Practice the use of common tools and materials in art making (e.g., cutting lines, curves, etc.).	<b>1.VA.CP.2.2</b> Practice the use of common tools and materials in art making (e.g., cutting lines and curves, using a ruler to draw straight lines, using stencils, etc.).	<b>2.VA.CP.2.2</b> Practice the use of common tools and materials in art making (e.g., cutting lines and curves, measuring with a ruler, using stencils, etc.).	<b>3.VA.CP.2.2</b> Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment in a manner preventing danger to oneself and others.	<b>4.VA.CP.2.2</b> Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment in a manner preventing danger to oneself and others.	<b>5.VA.CP.2.2</b> Demonstrate proper and safe handling of materials, tools, and equipment through their care, storage, and use.
<b>VA.CP.3: Apply concepts, vocabulary, techniques, and skills to make creative choices and practice individual expression.</b>						
<b>PK.VA.CP.3.1</b> Describe choices involved in creating artwork through imaginative play.	<b>K.VA.CP.3.1</b> Describe steps involved in creating personal artwork.	<b>1.VA.CP.3.1</b> Describe steps involved in creating artwork using art vocabulary (the elements of art and principles of design).	<b>2.VA.CP.3.1</b> Discuss and reflect with peers about choices made in creating artwork.	<b>3.VA.CP.3.1</b> Elaborate and revise artwork on the basis of insights gained through reflection and/or discussion.	<b>4.VA.CP.3.1</b> Elaborate and revise artwork on the basis of insights gained through reflection and/or discussion.	<b>5.VA.CP.3.1</b> Elaborate and revise artwork on the basis of insights gained through reflection and/or discussion.



<b>PK.VA.CP.3.2</b> Express feelings involved in creating personal work.	<b>K.VA.CP.3.2</b> Explain emotions depicted in personal work.	<b>1.VA.CP.3.2</b> Use appropriate vocabulary to express how art can portray emotions.	<b>2.VA.CP.3.2</b> Use appropriate vocabulary to express how art can portray emotions.	<b>3.VA.CP.3.2</b> The student will identify creative thinking in artmaking. Identify techniques artists use to portray emotion.	<b>4.VA.CP.3.2</b> The student will apply creative thinking to artmaking. Identify techniques artists use to portray emotion.	<b>5.VA.CP.3.2</b> The student will apply creative thinking to demonstrate artmaking techniques. Express emotions, personal ideas, images, and themes through artistic choices of media, techniques, and subject matter.
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**Production (P)**

Pre-Kindergarten	Kindergarten	First Grade	Second Grade	Third Grade	Fourth Grade	Fifth Grade
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**VA.P.1: Utilize a variety of ideas and subject matter in creation of original works of visual art.**

<b>PK.VA.P.1.1</b> Practice creating works from selected ideas.	<b>K.VA.P.1.1</b> Select specific ideas for creative exploration through original artworks.	<b>1.VA.P.1.1</b> Gather references from diverse sources and create works using various subject matter.	<b>2.VA.P.1.1</b> Gather references from diverse sources and create works using various subject matter utilizing a concept or theme.	<b>3.VA.P.1.1</b> Investigate and discuss diverse resources in creating works of art using a variety of subject matter utilizing a concept or theme.	<b>4.VA.P.1.1</b> Investigate and apply diverse resources and media (materials) for creating themed works of art.	<b>5.VA.P.1.1</b> Apply diverse media (materials), including available technology, for creating themed works of art.
<b>PK.VA.P.1.2</b> Create and tell about art that communicates a story about a familiar place or object.	<b>K.VA.P.1.2</b> Create art that represents natural and constructed environments.	<b>1.VA.P.1.2</b> Identify and classify uses of everyday objects through drawings, diagrams, sculptures, or other visual means.	<b>2.VA.P.1.2</b> Repurpose objects to make something new.	<b>3.VA.P.1.2</b> Individually or collaboratively create works that represent places or objects that are part of everyday life.	<b>4.VA.P.1.2</b> Identify, describe, and visually document places and/or objects of personal significance.	<b>5.VA.P.1.2</b> Design, redesign, or visually document places or everyday objects.



<b>VA.P.2: Use different media, supplies, and tools in an appropriate and safe manner in the creation of original visual artworks.</b>						
<b>PK.VA.P.2.1</b> Practice creative exploration using a variety of art materials, supplies, and tools.	<b>K.VA.P.2.1</b> Begin to create original works of art using a variety of art materials, supplies, and tools.	<b>1.VA.P.2.1</b> Explore using a variety of art materials, supplies, and tools in various media (materials).	<b>2.VA.P.2.1</b> Demonstrate using a variety of art materials, supplies, and tools in various media (materials).	<b>3.VA.P.2.1</b> Gain knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process.	<b>4.VA.P.2.1</b> Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process.	<b>5.VA.P.2.1</b> Plan and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.
<b>PK.VA.P.2.2</b> Use supplies and tools in a safe and responsible manner to create original art.	<b>K.VA.P.2.2</b> Use supplies and tools in a safe and responsible manner to create original art.	<b>1.VA.P.2.2</b> Use supplies and tools in a safe and responsible manner to create original art.	<b>2.VA.P.2.2</b> Use supplies and tools in a safe and responsible manner to create original art.	<b>3.VA.P.2.2</b> Use supplies and tools in a safe and responsible manner to create original art.	<b>4.VA.P.2.2</b> Use supplies and tools in a safe and responsible manner to create original art.	<b>5.VA.P.2.2</b> Use supplies and tools in a safe and responsible manner to create original art.
<b>VA.P.3: Demonstrate appropriate skill level in the application of knowledge, techniques, skills, and concepts, through the creation of original visual artworks.</b>						
<b>PK.VA.P.3.1</b> Engage in safe, creative exploration of art materials.	<b>K.VA.P.3.1</b> Engage in creative art-making using a variety of art materials.	<b>1.VA.P.3.1</b> Engage in art-making, exploring knowledge of art vocabulary, materials, techniques, and skills.	<b>2.VA.P.3.1</b> Engage in art-making, applying knowledge of art vocabulary, materials, techniques, and skills.	<b>3.VA.P.3.1</b> Engage in art-making, applying knowledge of art-related vocabulary, materials, techniques, skills, and tools/technology.	<b>4.VA.P.3.1</b> Explore and experiment with materials and techniques to expand personal interests and skills.	<b>5.VA.P.3.1</b> Experiment and invent multiple art making techniques and approaches through practice.
<b>VA.P.4: Revise and refine artworks to create finished works of art.</b>						
<b>PK.VA.P.4.1</b> Follow teacher established criteria to decide when a piece of original artwork is complete.	<b>K.VA.P.4.1</b> Follow teacher established criteria to decide when a piece of original artwork is complete.	<b>1.VA.P.4.1</b> Use observation and teacher established criteria to refine a piece of original artwork until its completion.	<b>2.VA.P.4.1</b> Use observation and teacher established criteria to refine a piece of original artwork until its completion.	<b>3.VA.P.4.1</b> Demonstrate thoughtfulness and care in the process of refining original artwork, determining when the work is complete.	<b>4.VA.P.4.1</b> Demonstrate thoughtfulness and care in the process of revising and refining original artwork, determining when the work is complete.	<b>5.VA.P.4.1</b> Discuss processes of personal artistic choices during creating and revising original works of art, determining when the work is complete.



Cultural and Historical Perspectives (CHP)						
Pre-Kindergarten	Kindergarten	First Grade	Second Grade	Third Grade	Fourth Grade	Fifth Grade
<b>VA.CHP.1: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.</b>						
<b>PK.VA.CHP.1.1</b> Recognize that people make art.	<b>K.VA.CHP.1.1</b> Recognize that people make art.	<b>1.VA.CHP.1.1</b> Understand that people from different places and times have made art for a variety of reasons.	<b>2.VA.CHP.1.1</b> Compare and contrast cultural uses of an artwork from different times and places.	<b>3.VA.CHP.1.1</b> Compare and contrast works of art from various times, places, and cultures.	<b>4.VA.CHP.1.1</b> Through observation, infer information about time, place and culture in which a work of art was created.	<b>5.VA.CHP.1.1</b> Analyze how art reflects changing times, traditions, resources, and cultural uses.
<b>PK.VA.CHP.1.2</b> Interpret art by identifying and describing subject matter (e.g., color, shape, size, etc.).	<b>K.VA.CHP.1.2</b> Interpret art by identifying and describing subject matter (e.g., color, shape, size, etc.).	<b>1.VA.CHP.1.2</b> Explore the variety of motivations and materials used to create art.	<b>2.VA.CHP.1.2</b> Explore the variety of motivations and materials used to create art.	<b>3.VA.CHP.1.2</b> Explore ways that people have created artwork using available resources.	<b>4.VA.CHP.1.2</b> Explore ways that people have created artwork using available resources.	<b>5.VA.CHP.1.2</b> Explore how artists and cultures used media (materials) to express themselves.
						<b>5.VA.CHP.1.3</b> Introduce global works of art that represent various cultures, societies, and historical periods.



## Aesthetic Response & Critique Methodologies (ARCM)

Pre-Kindergarten	Kindergarten	First Grade	Second Grade	Third Grade	Fourth Grade	Fifth Grade
<b>VA.ARCM.1: Perceive, analyze, interpret, and evaluate artistic work.</b>						
<b>PK.VA.ARCM.1.1</b> Demonstrate respect for personal artwork and the artwork of others.	<b>K.VA.ARCM.1.1</b> Demonstrate respect for personal artwork and the artwork of others.	<b>1.VA.ARCM.1.1</b> Demonstrate respect for personal artwork and the artwork of others.	<b>2.VA.ARCM.1.1</b> Demonstrate respect for personal artwork and the artwork of others.	<b>3.VA.ARCM.1.1</b> Demonstrate care and respect for personal artwork and the artwork of others.	<b>4.VA.ARCM.1.1</b> Demonstrate care and respect for personal artwork and the artwork of others.	<b>5.VA.ARCM.1.1</b> Demonstrate care and respect for personal artwork and the artwork of others.
<b>PK.VA.ARCM.1.2</b> With guidance, identify choices made in personal works of art.	<b>K.VA.ARCM.1.2</b> Identify choices made in personal works of art.	<b>1.VA.ARCM.1.2</b> Describe choices made in personal works of art.	<b>2.VA.ARCM.1.2</b> Describe choices made in personal works of art.	<b>3.VA.ARCM.1.2</b> Reflect on choices made in personal works of art and/or artworks from various periods and cultures.	<b>4.VA.ARCM.1.2</b> Critique personal art based on teacher-established criteria and/or artworks from various periods and cultures.	<b>5.VA.ARCM.1.2</b> Critique personal art based on teacher-established criteria and/or artworks from various periods and cultures.
<b>PK.VA.ARCM.1.3</b> With guidance, explore potential art-related careers.	<b>K.VA.ARCM.1.3</b> With guidance, explore potential art-related careers.	<b>1.VA.ARCM.1.3</b> Explore potential art-related careers.	<b>2.VA.ARCM.1.3</b> Explore potential art-related careers.	<b>3.VA.ARCM.1.3</b> Explore potential art related careers.	<b>4.VA.ARCM.1.3</b> Explore potential art related careers.	<b>5.VA.ARCM.1.3</b> Explore potential art related careers.
		<b>1.VA.ARCM.1.4</b> Select and collect personal works of art in a portfolio.	<b>2.VA.ARCM.1.4</b> Select and collect personal works of art in a portfolio.	<b>3.VA.ARCM.1.4</b> Select and collect personal works of art in a portfolio.	<b>4.VA.ARCM.1.4</b> Select and collect personal works of art in a portfolio.	<b>5.VA.ARCM.1.4</b> Select and collect personal works of art in a portfolio.



Creative Process (CP)		
Sixth Grade	Seventh Grade	Eighth Grade
<b>VA.CP.1: Learn and use vocabulary and concepts related to visual arts.</b>		
<b>6.VA.CP.1.1</b> Brainstorm approaches and combine concepts to generate innovative ideas for creating art using elements of art and principles of design.	<b>7.VA.CP.1.1</b> Apply knowledge of elements of art (e.g., line, color, form, shape, texture, value, and space) and principles of design (e.g., rhythm, balance, contrast, movement, center of interest, and repetition) to the early stages of the creative process.	<b>8.VA.CP.1.1</b> Apply knowledge of elements of art and principles of design throughout the creative process and completion of works of art.
<b>6.VA.CP.1.2</b> Research and demonstrate diverse methods for approaching the beginning of an artwork.	<b>7.VA.CP.1.2</b> Develop criteria to guide making a work of art or design to communicate an identified goal.	<b>8.VA.CP.1.2</b> Develop criteria to guide making a work of art or design and evaluate progress to meet the identified criteria.
<b>VA.CP.2: Practice and refine techniques and skills related to visual arts.</b>		
<b>6.VA.CP.2.1</b> Experiment and practice skills in multiple art-making techniques, methods, and approaches.	<b>7.VA.CP.2.1</b> Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings emerging in the art making process.	<b>8.VA.CP.2.1</b> Experiment, innovate, and take risks using developed skills to pursue ideas, forms, and meanings emerging throughout the art making process.
<b>6.VA.CP.2.2</b> Practice proper and safe handling of materials, tools, and equipment through their care, storage, and use.	<b>7.VA.CP.2.2</b> Refine proper and safe handling of materials, tools, and equipment through their care, storage, and use.	<b>8.VA.CP.2.2</b> Show consistent use of proper and safe handling of materials, tools, and equipment through their care, storage, and use.
<b>VA.CP.3: Apply concepts, vocabulary, techniques, and skills to make creative choices and practice individual expression.</b>		
<b>6.VA.CP.3.1</b> Explore relevant criteria to examine, reflect, and plan revisions for a work of art or design in progress.	<b>7.VA.CP.3.1</b> Develop relevant criteria to examine, reflect, and plan revisions for a work of art or design in progress.	<b>8.VA.CP.3.1</b> Apply personal criteria to examine, reflect, and plan revisions for a work of art or design in progress.





<p><b>6.VA.CP.3.2</b> The student will explore creative thinking in artmaking.  a) Communicate emotions, ideas, experiences, and narratives through the creation of original works of art, using self-selected media.  b) Synthesize prior knowledge and experience to develop a personal investigation by creating a series of works of art.</p>	<p><b>7.VA.CP.3.2</b> The student will develop creative thinking to artmaking.  a) Communicate emotions, ideas, experiences, and narratives through the creation of original works of art, using self-selected media.  b) Synthesize prior knowledge and experience to develop a personal investigation by creating a series of works of art.</p>	<p><b>8.VA.CP.3.2</b> The student will develop creative thinking to artmaking.  a) Communicate emotions, ideas, experiences, and narratives through the creation of original works of art, using self-selected media.  b) Synthesize prior knowledge and experience to develop a personal investigation by creating a series of works of art.</p>
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**Production (P)**

Sixth Grade	Seventh Grade	Eighth Grade
<b>VA.P.1: Utilize a variety of ideas and subject matter in creation of original works of visual art.</b>		
<p><b>6.VA.P.1.1</b> Explore and develop art making techniques and approaches.</p>	<p><b>7.VA.P.1.1</b> Experiment and develop skills in multiple art making techniques and approaches through practice.</p>	<p><b>8.VA.P.1.1</b> Demonstrate persistence in developing personal skills with various materials, methods, and available technology.</p>
<p><b>6.VA.P.1.2</b> Design or redesign objects, places, or systems that meet the identified needs of diverse users.</p>	<p><b>7.VA.P.1.2</b> Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.</p>	<p><b>8.VA.P.1.2</b> Select, organize, and design images and words to make visually clear and compelling presentations.</p>
<b>VA.P.2: Use different media, supplies, and tools in an appropriate and safe manner in the creation of original visual artworks.</b>		
<p><b>6.VA.P.2.1</b> Demonstrate care and safe handling through the storage and use of materials, tools, and equipment.</p>	<p><b>7.VA.P.2.1</b> Demonstrate care and safe handling through the storage and use of materials, tools, and equipment.</p>	<p><b>8.VA.P.2.1</b> Demonstrate care and safe handling through the storage and use of materials, tools, and equipment.</p>
<p><b>6.VA.P.2.2</b> Explore practices, issues, and ethics of appropriation, fair use, and copyright as they apply to using different media.</p>	<p><b>7.VA.P.2.2</b> Develop awareness of practices, issues, and ethics of appropriation, fair use, and copyright as they apply to using different media.</p>	<p><b>8.VA.P.2.2</b> Demonstrate awareness of practices, issues, and ethics of appropriation, fair use, and copyright as they apply to using different media.</p>



<b>VA.P.3: Demonstrate appropriate skill level in the application of knowledge, techniques, skills, and concepts, through the creation of original visual artworks.</b>		
<b>6.VA.P.3.1</b> Understand risk-taking and demonstrate openness in trying new ideas, materials, and methods.	<b>7.VA.P.3.1</b> Demonstrate an openness to artistic challenges while developing skills with new ideas, materials, methods, and approaches.	<b>8.VA.P.3.1</b> Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings emerging in the process of art making or design.
<b>VA.P.4: Revise and refine artworks to create finished works of art.</b>		
<b>6.VA.P.4.1</b> Reflect on whether one’s artwork conveys the intended meaning and revise accordingly.	<b>7.VA.P.4.1</b> Reflect on and explain important information about personal artwork in an artist statement or another format.	<b>8.VA.P.4.1</b> Examine and reflect on relevant criteria to plan and implement revisions on a work of art or design in progress.

<b>Cultural and Historical Perspectives (CHP)</b>		
<b>Sixth Grade</b>	<b>Seventh Grade</b>	<b>Eighth Grade</b>
<b>VA.CHP.1: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.</b>		
<b>6.VA.CHP.1.1</b> Analyze how art reflects changing times, traditions, resources, and cultural uses.	<b>7.VA.CHP.1.1</b> Explore different ways art is used to represent, establish, reinforce, and reflect cultural characteristics.	<b>8.VA.CHP.1.1</b> Distinguish different ways art is used to represent, establish, reinforce, and reflect cultural characteristics.
<b>6.VA.CHP.1.2</b> Explore how artists and cultures used media (materials) to express themselves.	<b>7.VA.CHP.1.2</b> Explore connections between art production and imagery relative to social and political climates.	<b>8.VA.CHP.1.2</b> Identify connections between art production and imagery relative to social and political climates.
<b>6.VA.CHP.1.3</b> Understand artistic movements from a global perspective on a timeline to represent historical periods and cultures.	<b>7.VA.CHP.1.3</b> Place works of art from a global perspective on a timeline to represent specific movements, historical periods, and cultures.	<b>8.VA.CHP.1.3</b> Identify works of art and artists in relation to specific movements, historical periods, and cultures.



## Aesthetic Response & Critique Methodologies (ARCM)

Sixth Grade	Seventh Grade	Eighth Grade
<b>ARCM.1: Perceive, analyze, interpret, and evaluate artistic work.</b>		
<b>6.ARCM.1.1</b> Identify concepts while maintaining respect for personal artwork and the artwork of others.	<b>7.ARCM.1.1</b> Demonstrate respect for personal artwork and the artwork of others.	<b>8.ARCM.1.1</b> Consistently apply respect for personal artwork and the artwork of others.
<b>6.ARCM.1.2</b> Critique personal art based on teacher established criteria.	<b>7.ARCM.1.2</b> Analyze and reflect upon personal artwork based on formative and summative evaluations.	<b>8.ARCM.1.2</b> Develop statements to reflect upon personal artwork based on formative and summative evaluations.
<b>6.ARCM.1.3</b> Explore art skills that contribute to success in other areas of study.	<b>7.ARCM.1.3</b> Identify skills developed through the arts that contribute to success in visual arts and non-arts careers.	<b>8.ARCM.1.3</b> Analyze abilities developed in the arts needed to be successful in a variety of visual arts and non-arts careers.
<b>6.ARCM.1.4</b> Preserve and collect personal works of art.	<b>7.ARCM.1.4</b> Preserve and collect personal works of art, organizing based on teacher-identified criteria.	<b>8.ARCM.1.4</b> Preserve and collect personal works of art, organizing based on student-identified criteria to show concepts and student growth.



## High School

### Creative Process (CP)

Proficient (I)	Advanced (II)	Accomplished (III)
<b>VA.CP.1: Learn and use vocabulary and concepts related to visual arts.</b>		
<b>I.VA.CP.1.1</b> Use the elements of art and principles of design to develop multiple approaches to create art.	<b>II.VA.CP.1.1</b> Use the elements of art and principles of design to create artwork for the development of a portfolio.	<b>III.VA.CP.1.1</b> Plan, theorize, experiment, and generate art using the elements of art and principles of design to complete a portfolio.
<b>I.VA.CP.1.2</b> Shape a personal artistic vision using a contemporary practice of art and design.	<b>II.VA.CP.1.2</b> Choose from a range of materials and methods of traditional and contemporary artistic practices to plan personal works of art and design.	<b>III.VA.CP.1.2</b> Follow or break established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.
	<b>II.VA.CP.1.3</b> Reflect on artistic choices through written response.	<b>III.VA.CP.1.3</b> Reflect on artistic choices through written response.
<b>VA.CP.2: Practice and refine techniques and skills related to visual arts.</b>		
<b>I.VA.CP.2.1</b> Experiment and practice skills and knowledge of various art forms.	<b>II.VA.CP.2.1</b> Experiment to demonstrate acquisition of skills and knowledge in a chosen art form.	<b>III.VA.CP.2.1</b> Plan and make multiple works of art to explore a personally meaningful theme, idea, or concept.
<b>VA.CP.3: Apply concepts, vocabulary, techniques, and skills to make creative choices and practice individual expression.</b>		
<b>I.VA.CP.3.1</b> Apply relevant criteria from cultural contexts to examine, reflect, and plan for works of art and design.	<b>II.VA.CP.3.1</b> Reflect, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.	<b>III.VA.CP.3.1</b> Engage in constructive critique with peers, then reflect, revise, and refine works of art and design consistent with personal artistic vision.



<p><b>I.VA.CP.3.2</b> The student will apply creative thinking to artmaking.  a) Communicate emotions, ideas, experiences, and narratives through the creation of original works of art, using self-selected media.  b) Synthesize prior knowledge and experience to develop a personal investigation by creating a series of works of art.</p>	<p><b>II.VA.CP.3.2</b> The student will apply creative thinking to original artistic works.  a) Communicate personal emotions and ideas in works of art by selecting media and incorporating appropriate elements of art and principles of design.  b) Employ a variety of subject matter, including symbols and metaphors, to represent ideas about personal, cultural, or social concepts.</p>	<p><b>III.VA.CP.3.2</b> The student will apply creative thinking to original artistic works.  a) Communicate a style and point of view in expressing personal emotions and ideas in artwork.  b) Select materials, media, and processes of personal interest to communicate ideas in artworks.</p>
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Production (P)		
Proficient (I)	Advanced (II)	Accomplished (III)
<b>VA.P.1: Utilize a variety of ideas and subject matter in creation of original works of visual art.</b>		
<p><b>I.VA.P.1.1</b> Document process of developing ideas from early stages to fully elaborated ideas and originality.</p>	<p><b>II.VA.P.1.1</b> Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through original art making.</p>	<p><b>III.VA.P.1.1</b> Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create original, meaningful works of art or design.</p>
<p><b>I.VA.P.1.2</b> Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.</p>	<p><b>II.VA.P.1.2</b> Redesign an object, system, place, or design in response to contemporary issues.</p>	<p><b>III.VA.P.1.2</b> Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.</p>
<b>VA.P.2: Use various media, supplies, and tools in an appropriate and safe manner in the creation of original visual artworks.</b>		
<p><b>I.VA.P.2.1</b> Explain how materials used in art making may impact human health and the environment, and demonstrate safe handling of materials, tools, and equipment.</p>	<p><b>II.VA.P.2.1</b> Demonstrate awareness of ethical implications and social responsibility in the making and distribution of creative work, while demonstrating safe handling of materials, tools, and equipment.</p>	<p><b>III.VA.P.2.1</b> Demonstrate understanding of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work, while demonstrating safe handling of materials, tools, and equipment.</p>



<b>I.VA.P.2.2</b> Understand the legal consequences of appropriation, fair use, copyright, open source, social media, and creative commons as they apply to works of art and design.	<b>II.VA.P.2.2</b> Understand the legal consequences of appropriation, fair use, copyright, open source, social media, and creative commons as they apply to works of art and design.	<b>III.VA.P.2.2</b> Understand the legal consequence of using copyrighted materials in the creation and circulation of creative work.
<b>VA.P.3: Demonstrate appropriate skill level in the application of knowledge, techniques, skills, and concepts, through the creation of original visual artworks.</b>		
<b>I.VA.P.3.1</b> Use multiple approaches to begin creative endeavors.	<b>II.VA.P.3.1</b> Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.	<b>III.VA.P.3.1</b> Experiment, plan, and make a series of works of art and design to explore a personally meaningful theme, idea, or concept.
<b>VA.P.4: Revise and refine artworks to create finished works of art.</b>		
<b>I.VA.P.4.1</b> Apply relevant criteria from traditional and contemporary contexts to examine, reflect on, and plan revisions for works of art and design in progress.	<b>II.VA.P.4.1</b> Engage in constructive critique with peers, then reflect on, revise, and refine works of art and design in response to personal artistic vision.	<b>III.VA.P.4.1</b> Reflect on, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

<b>Cultural and Historical Perspectives (CHP)</b>		
<b>Proficient (I)</b>	<b>Advanced (II)</b>	<b>Accomplished (III)</b>
<b>VA.CHP.1: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.</b>		
<b>I.VA.CHP.1.1</b> Describe how knowledge of cultures, traditions, and history may influence personal responses to art.	<b>II.VA.CHP.1.1</b> Analyze works of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.	<b>III.VA.CHP.1.1</b> Evaluate the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.
<b>II.VA.CHP.1.2</b> Describe how an artist or culture uses media (materials) to identify social, cultural, or political beliefs and actions.	<b>II.VA.CHP.1.2</b> Analyze, explain, and justify why artists or cultures use specific media (materials) to record their social, cultural, and political history.	<b>III.VA.CHP.1.2</b> Utilize contextual and visual knowledge of historical and contemporary art making to defend why media (materials) are used by an artist or culture.
<b>I.VA.CHP.1.3</b> Describe basic ideas underlying major art movements and their historical periods and attribute works of art to specific artists, cultures, and movements.	<b>II.VA.CHP.1.3</b> Analyze issues related to chronological art history and the development of an art movement.	<b>III.VA.CHP.1.3</b> Research the context of and defend positions related to historical or contemporary movements in art and their social impact.



<b>Aesthetic Response &amp; Critique Methodologies (ARCM)</b>		
<b>Proficient (I)</b>	<b>Advanced (II)</b>	<b>Accomplished (III)</b>
<b>VA.ARCM.1: Perceive, analyze, interpret, and evaluate artistic work.</b>		
<b>I.VA.ARCM.1.1</b> Develop a personal artistic style in a portfolio or body of personal artwork, including an artist statement.	<b>II.VA.ARCM.1.1</b> Develop and improve a personal artistic style in a portfolio or body of personal artwork, including an artist statement.	<b>III.VA.ARCM.1.1</b> Refine a personal artistic style in a portfolio or body of personal artwork, including an artist statement.
<b>I.VA.ARCM.1.2</b> Critique personal artwork based on a thoughtful inquiry.	<b>II.VA.ARCM.1.2</b> Discuss and critique personal and peer created artwork using correct terminology.	<b>III.VA.ARCM.1.2</b> Construct persuasive and reasonable arguments, individually, or collaboratively to defend or critique works of art.
<b>I.VA.ARCM.1.3</b> Reflect on personal critiques to improve current or future work.	<b>II.VA.ARCM.1.3</b> Incorporate peer critique to improve current or future work.	<b>III.VA.ARCM.1.3</b> Demonstrate continual refinement of artwork based on formative critique.
<b>I.VA.ARCM.1.4</b> Document and preserve personal works of art in a portfolio.	<b>II.VA.ARCM.1.4</b> Select and prepare finished artwork for presentation.	<b>III.VA.ARCM.1.4</b> Curate and showcase work for a specific purpose.
<b>I.VA.ARCM.1.5</b> Discuss and explore necessary preparations for entering careers, college programs, exhibits, competitions, and pathways in the visual arts.	<b>II.VA.ARCM.1.5</b> Discuss and explore necessary preparations for entering careers, college programs, exhibits, competitions, and pathways in the visual arts.	<b>III.VA.ARCM.1.5</b> Prepare and submit personal work for evaluation in competitions, exhibits, college evaluation, or advanced assessment credit.