

Anderson School District No. 41

FINE ARTS CURRICULUM

The Anderson School Fine Arts Program is designed to provide a comprehensive education in the Arts for every student. The desired result is to prepare aesthetically literate citizens who are lifelong producers and consumers of all of the Arts. The Anderson School District will foster a challenging, nurturing learning environment for every student. We will achieve this through small class sizes, highly trained teaching professionals, innovative use of resources, and high levels of community involvement.

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(Adopted February 10, 2022)

Curriculum Formatting

There are Five **DOMAINS** of Fine Arts:

Dance
Media Arts
Music (general, vocal & instrumental)
Theatre
Visual Arts

Within each domain, there are four **ARTISTIC PROCESSES**:

CREATE
PERFORM/PRESENT
RESPOND
CONNECT

There are 11 **STANDARDS** for each domain:

1. Generate and conceptualize artistic ideas and work
2. Organize and develop artistic ideas and work
3. Refine and complete artistic work
4. Select, analyze, and interpret artistic work for presentation
5. Develop and refine artistic techniques and work for presentation
6. Convey meaning through the presentation of artistic work
7. Perceive and analyze artistic work
8. Interpret intent and meaning in artistic work
9. Apply criteria to evaluate artistic work
10. Synthesize and relate knowledge and personal experiences to make art
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

Each standard has an **ENDURING UNDERSTANDING**
(what the students need to understand)

Each standard has **ESSENTIAL QUESTIONS**
(what needs to be asked to take understanding to proficiency)

Each standard has multiple **PROFICIENCIES**
(how students get to the point of understanding and applying learning)

ACKNOWLEDGMENTS

Superintendent/Principal

Kristi Jacobs

Fine Arts Curriculum Document Preparation

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RESOURCES

Anderson School District #41 Fine Arts Curriculum (1996, 2003, 2012)

Bozeman Public Schools Fine Arts Curriculum (2019) – Andrew Loftus, Supervisor of Music

Missoula County Public Schools Fine Arts Curriculum (2017)

Montana Office of Public Instruction (OPI) – The Montana Model Curriculum Guide for the Arts (2016)

National Association for Music Education (NAfME)

- General Music Curriculum Framework - Debra (Gordon) Hedden, Ed. D. © 2000
- Twenty Important Benefits of Music In Our Schools (2011)

PHILOSOPHY

“WELL-ROUNDED EDUCATION. - The term ‘well-rounded education’ means courses, activities, and programming in subjects such as English, reading or language arts, writing, science, technology, engineering, mathematics, foreign languages, civics and government, economics, arts, history, geography, computer science, music, career and technical education, health, physical education, and any other subject, as determined by the State or local educational agency, with the purpose of providing all students access to an enriched curriculum and educational experience.”

– *Every Student Succeeds Act of 2015*

Knowing and practicing the arts disciplines are fundamental to the healthy development of children’s minds and spirits. That is why, in any civilization (including ours), the arts are inseparable from the very meaning of the term “education.” We know from long experience that no one can claim to be truly educated who lacks the basic knowledge and skills in the Arts. There are many reasons for this assertion:

- The Arts are worth studying simply because of what they are. Their impact cannot be denied. Throughout history, all the arts have served to connect our imaginations with the deepest questions of human experience. Who am I? What must I do? Where am I going? Studying responses to those questions through time and across cultures, as well as acquiring the tools and knowledge to create one’s own responses, is essential not only to understanding life but to living it fully.
- The Arts are used to achieve a multitude of human purposes: to present ideas and issues, to teach or persuade, to entertain, to decorate, or to please. Becoming literate in the arts helps students understand and do these things better.
- The Arts are integral to every person’s daily life. Our personal, social, economic, and cultural environments are shaped by the arts at every turn.
- The Arts offer unique sources of enjoyment and refreshment for the imagination. They explore relationships between ideas and objects and serve as links between thought and action. Their continuing gift is to help us see and grasp life in new ways.
- Research indicates that the Arts help students develop the attitudes, characteristics, and intellectual skills required to participate effectively in today’s society and economy. The Arts teach self-discipline, reinforce self-esteem, and foster thinking skills and creativity so valued in the workplace. They teach the importance of teamwork and cooperation. They demonstrate the direct connection between study, hard work, and high levels of achievement.

Arts education benefits the student because it cultivates the whole child, gradually building many kinds of literacy while developing intuition, reasoning, imagination, and dexterity into unique forms of expression and communication. This process requires not merely an active mind but a trained one. An education in the Arts benefits society because students of the arts gain powerful tools for understanding human experiences, both past and present. They learn to respect the often very different ways others have of thinking, working, and self-expression. They learn to make decisions in situations

where there are no standard answers. By studying the Arts, students stimulate their natural creativity and learn to develop it to meet the needs of a complex and competitive society. And as study and competence in the Arts reinforce one another, the joy of learning becomes real, tangible, and powerful.

Standards drive critical elements of the American educational system — the curricula that schools follow, the textbooks students read, and the tests they take. Similarly, standards establish the levels of performance that students, teachers and schools are expected to meet. The standards and guidelines in this curriculum address competence in the Arts disciplines for students at Anderson School. They are entitled the opportunity to learn the basics in all five arts disciplines, and to develop the skills necessary to communicate at an advanced level in their identified discipline or specialty. This competence in the arts disciplines will provide a firm foundation for connecting arts-related concepts and facts across the art forms, and from them to all other academic subjects and disciplines.

The educational success of our children depends upon creating a society that is both literate and imaginative, both competent and creative. That goal depends, in turn, on providing children with tools not only for understanding that world, but also for contributing to it and shaping it in their own way. Arts education is a crucial element in meeting that goal.

Jeffrey H. Vick
February 2022

WHY THE ARTS CHANGE THE LEARNING EXPERIENCE

Although the researchers behind the Arts Education Partnership's "Champions of Change" report conducted their investigations independently, a remarkable consensus emerged among their findings: Issued in 2000, in conjunction with the President's Committee on the Arts and Humanities, the report made these points about K-12 arts education:

THE ARTS REACH STUDENTS WHO ARE NOT OTHERWISE BEING REACHED.

Young people who are disengaged from schools and other community institutions are at the greatest risk of failure or harm. The arts provided a reason and sometimes the only reason for being engaged with school or other organizations.

THE ARTS REACH STUDENTS IN WAYS THAT THEY ARE NOT OTHERWISE BEING REACHED.

Young people who were considered classroom failures, perhaps "acting out" because conventional classroom practices were not engaging them, often became the high achievers in arts learning settings. Success in the arts becomes a bridge to learning and eventual success in other areas of learning.

THE ARTS CONNECT STUDENTS TO THEMSELVES AND EACH OTHER.

Creating artwork is a personal experience. Students draw upon their personal resources to generate the result. By engaging their whole person, they feel invested in ways that are deeper than "knowing the answer."

THE ARTS TRANSFORM THE ENVIRONMENT FOR LEARNING.

When the arts become central to the learning environment, schools and other setting become places of discovery. The very school culture is changed and the conditions for learning improve. Figurative walls between classrooms and disciplines are broken down. Teachers are renewed. Even the physical appearance of a school building is transformed through the representations of learning.

THE ARTS PROVIDE LEARNING OPPORTUNITIES FOR THE ADULTS IN THE LIVES OF YOUNG PEOPLE.

Those held responsible for the development of children and youth – teachers, parents and other adults – are rarely given sufficient or significant opportunities for their own continuing education. With adults participating in lifelong learning, young people gain an understanding that learning in any field is a never-ending process. The roles of the adults are also changed. In effective programs, the adults become coaches or active facilitators of learning.

THE ARTS PROVIDE NEW CHALLENGES FOR THOSE STUDENTS ALREADY CONSIDERED SUCCESSFUL.

Boredom and complacency are barriers to success. For those young people who outgrow their established learning environments, the arts can offer a chance for unlimited challenge. In some situations, older students may teach and mentor younger student. In others, young people gain from the experience of working with professional artists.

THE ARTS CONNECT LEARNING EXPERIENCES TO THE WORLD OF REAL WORK.

The world of adult work has changed, and the arts learning experiences described in the research show remarkable consistency with the evolving workplace. Ideas are what matter, and the ability to generate ideas, to bring ideas to life and to communicate them is what matters to workplace success. Working in a classroom or a studio as an artist, the young person is learning and practicing future workplace behaviors.

General Music

(K-8)

General Music is comprised of the elements of **melody, harmony, rhythm, and form** to which all other musical elements are related. The general music learning experiences include: **Singing, Moving, Listening, Performing, Composing/Improvising, and Reading/Writing (Literacy)**. When children have had successive years of well planned and delivered general music instruction and have actively participated in these experiences, the outcome can be very substantial in terms of their skill level, knowledge, and competency. They also will demonstrate meaningful learning through their positive attitudes, acquired through skill development related to positive learning experiences. Therefore, the “end product” of that learning should demonstrate that students have acquired a basic and fundamental working knowledge of music.

1. **Musical training helps develop language and reasoning:** Students who have early musical training will develop the areas of the brain related to language and reasoning. The left side of the brain is better developed with music, and songs can help imprint information on young minds.
2. **A mastery of memorization:** Even when performing with sheet music, student musicians are constantly using their memory to perform. The skill of memorization can serve students well in education and beyond.
3. **Students learn to improve their work:** Learning music promotes craftsmanship, and students learn to want to create good work instead of mediocre work. This desire can be applied to all subjects of study.
4. **Increased coordination:** Students who practice with musical instruments can improve their hand-eye coordination. Just like playing sports, children can develop motor skills when playing music.

5. **A sense of achievement:** Learning to play pieces of music on a new instrument can be a challenging, but achievable goal. Students who master even the smallest goal in music will be able to feel proud of their achievement.
6. **Kids stay engaged in school:** An enjoyable subject like music can keep kids interested and engaged in school. Student musicians are likely to stay in school to achieve in other subjects.
7. **Success in society:** Music is the fabric of our society, and music can shape abilities and character. Students in band or orchestra are less likely to abuse substances over their lifetime. Musical education can greatly contribute to children's intellectual development as well.
8. **Emotional development:** Students of music can be more emotionally developed, with empathy towards other cultures. They also tend to have higher self-esteem and are better at coping with anxiety.
9. **Students learn pattern recognition:** Children can develop their math and pattern-recognition skills with the help of musical education. Playing music offers repetition in a fun format.
10. **Better SAT scores:** Students who have experience with music performance or appreciation score higher on the SAT. One report indicates 63 points higher on verbal and 44 points higher on math for students in music appreciation courses.
11. **Fine-tuned auditory skills:** Musicians can better detect meaningful, information-bearing elements in sounds, like the emotional meaning in a baby's cry. Students who practice music can have better auditory attention, and pick out predictable patterns from surrounding noise.
12. **Music builds imagination and intellectual curiosity:** Introducing music in the early childhood years can help foster a positive attitude toward learning and curiosity. Artistic education develops the whole brain and develops a child's imagination.
13. **Music can be relaxing:** Students can fight stress by learning to play music. Soothing music is especially helpful in helping kids relax.
14. **Musical instruments can teach discipline:** Kids who learn to play an instrument can learn a valuable lesson in discipline. They will have to set time aside to practice and rise to the challenge of learning with discipline to master playing their instrument.
15. **Preparation for the creative economy:** Investing in creative education can prepare students for the 21st century workforce. The new economy has created more artistic careers, and these jobs may grow faster than others in the future.
16. **Development in creative thinking:** Kids who study the arts can learn to think creatively. This kind of education can help them solve problems by thinking outside the box and realizing that there may be more than one right answer.
17. **Music can develop spatial intelligence:** Students who study music can improve the development of spatial intelligence, which allows them to perceive the world accurately and form mental pictures. Spatial intelligence is helpful for advanced mathematics and more.
18. **Kids can learn teamwork:** Many musical education programs require teamwork as part of a band or orchestra. In these groups, students will learn how to work together and build camaraderie.
19. **Responsible risk-taking:** Performing a musical piece can bring fear and anxiety. Doing so teaches kids how to take risks and deal with fear, which will help them become successful and reach their potential.
20. **Better self-confidence:** With encouragement from teachers and parents, students playing a musical instrument can build pride and confidence. Musical education is also likely to develop better communication for students.

CREATING - STANDARD 1: Generate and conceptualize artistic ideas and work

IMAGINE

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

ESSENTIAL QUESTION(S): *How do musicians generate creative ideas?*

- K**
- a. With guidance, explore and experience music concepts (such as beat and melodic contour).
 - I can identify high and low pitches.
 - I can identify fast and slow, same and different, loud and quiet and long and short sounds.
 - I can recognize and use whisper, speaking, calling, and singing voices.
 - I can perform the rhythm of words.
 - I can show, say, clap, move, and play a steady beat.
 - b. With guidance, generate musical ideas (such as movements or motives).
 - I can create movement to show the direction of the melody (up/down,) the steady beat, loud and quiet, long and short and same and different.
 - I can use whisper, speaking, calling, and singing voices at the appropriate time.
- 1**
- a. With limited guidance, create musical ideas (such as answering a musical question for a specific purpose).
 - I can recognize, notate, sing, play, and sign so, mi and la.
 - I can show, say, clap, and play quarter and eighth notes and quarter rests.
 - I can recognize and use wood, metal and skin timbre.
 - I can recognize and show AB and ABA forms.
 - b. With limited guidance, generate musical ideas in multiple tonalities (such as major and minor) and meters (such as duple and triple).
 - I can create movement to match the feeling of the music.
 - I can create movement to show AB and ABA form.
 - I can create a story to match the music.
 - I can make up a sung response to a question.
- 2**
- a. Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.
 - I can read, notate, and create patterns using do, re, mi on a three line staff.
 - I can make up a four beat pitch pattern on a barred instrument using Do, Re, Mi, So, La.
 - I can create, say, and play a four beat rhythm using half notes, quarter notes, eighth notes, quarter rests, and half rests.
 - I can label metallophones, glockenspiels, and xylophones.
 - I can create and play a rhythmic ostinato on a classroom instrument while singing a song.
 - b. Generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple).
 - I can improvise on the barred instruments ending on do.
- 3**
- a. Improvise rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social).
 - I can read, notate, and create patterns using low so, low la, high do, and fa on a staff.
 - I can create, say, move, and play a rhythm using whole notes, dotted half notes, half notes, quarter notes, eighth notes, sixteenth notes, quarter rests, and half rests, and whole rests.
 - I can create a 16-beat measure rhythm with teacher guidance.
 - I can use rhythm and pitch to create an introduction, interlude and coda for a piece of music.
 - b. Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter.
 - I can create an eight-beat rhythmic question or answer with a teacher.
 - I can create a four beat pitch pattern using hand signs and solfeggio.

- I can create an eight-beat melody in major and minor.
 - I can create a body percussion pattern for music that moves in two or three.
 - I can create an S-L-M-R-D pattern when given an assigned eight beat rhythm.
- 4**
- a. Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural).
 - I can read, notate, and create patterns using S, L, DRMFSLTD' on a staff.
 - I can read, notate, and create patterns using note names on the treble clef staff.
 - I can create, say, move, and play a rhythm using whole notes, dotted half notes, half notes, quarter notes, eighth notes, sixteenth notes, triplets, syncopation, quarter rests, and half rests, and whole rests.
 - I can create an eight-measure rhythm.
 - I can improvise in swing jazz style on the soprano recorder.
 - b. Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters.
 - I can create and play musical answers to questions on a pitched or unpitched instrument with a partner.
 - I can create and play a melodic ostinato pattern on a pitched instrument.
 - I can create a melodic question ending on so and an answer ending on do.
 - I can create a rhythmic question or answer in compound meter.
- 5-6**
- a. Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical).
 - I can read patterns using sharps and flats on the treble clef staff.
 - I can create, say, move, and play a rhythm using whole notes, dotted half notes, half notes, quarter notes, eighth notes, sixteenth notes, triplets, eighth/sixteenth note combinations, dotted quarter notes, quarter rests, and half rests, and whole rests.
 - I can create an eight-measure melody using suggested rhythm.
 - I can create variations on a theme.
 - b. Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes.
 - I can create and play musical answers to questions that reflect the same style.
 - I can improvise or compose on a recorder using the pentatonic scale.
 - I can improvise or compose a variation on a theme.
- 7-8**
- a. Generate rhythmic, melodic, and harmonic phrases and variations over harmonic accompaniments within AB, ABA, expanded forms (including introductions, transitions, and codas) or theme and variation forms that convey expressive intent.
 - I can perform a musical idea using call and response on my instrument.
 - I can compose a melody (4-8 measure) within a given key on my instrument.
 - I can perform rhythmic variations of my own creation on a simple melody on my instrument.
 - I can improvise and notate a 16 measure rhythm composition.
 - b. Generate musical ideas within specific related tonalities, meters, and simple chord changes. Map out musical ideas using standard notation.

CREATING - STANDARD 2: Organize and develop artistic ideas and work

PLAN AND MAKE

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

ESSENTIAL QUESTION(S): *How do musicians make creative decisions?*

- K**
- a. With guidance, demonstrate and choose favorite musical ideas.
 - With teacher guidance, I can choose sounds to accompany stories and songs using instruments or my voice.
 - b. With guidance, organize personal musical ideas using iconic notation and/or recording technology.
 - I can follow pictures that show the melodic shape, long and short sounds and high and low sounds in music.
 - I can read pictures that show one sound, no sound and two sounds to the beat.
 - I can make music that sounds like a picture (i.e., long shapes = long sounds).
- 1**
- a. With limited guidance, demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent. Create and perform simple forms ABA, using instruments, body percussion and portions of known songs.
 - With teacher guidance, I can choose sounds to accompany stories and songs using instruments or my voice.
 - b. With limited guidance, use iconic or standard notation and/or recording technology to document and organize personal musical ideas.
 - I can make a picture of simple forms such as AB, and ABA.
 - I can write a pattern using ta, ti-ti, and rests.
 - I can write patterns using so, la, and mi.
- 2**
- a. Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent. Create and perform simple forms ABA, using instruments, body percussion and portions of known songs.
 - I can choose sounds to accompany stories and songs using instruments or my voice.
 - I can make and perform a dynamic plan for a song using *piano* and *forte*.
 - I can create a four-note pattern-using do, re, mi.
 - b. Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas.
 - I can make pictures of simple forms such as AB, ABA, and ABC.
 - I can write simple so, la, mi and do, re, mi patterns on a three line staff.
 - I can write a four beat rhythm pattern using half notes, quarter notes, eighth notes, and quarter rests.
- 3**
- a. Demonstrate selected musical ideas for a simple improvisation or composition to express intent, and describe connection to a specific purpose and context. Create and perform simple forms ABA, using instruments, body percussion and portions of known songs.
 - I can choose sounds to accompany stories and songs using instruments, my voice, and found sounds.
 - I can make and perform a dynamic plan for a song using crescendo and decrescendo.
 - I can create a song using the rhythm of a poem on unpitched percussion instruments and barred instruments.
 - I can create music that expresses the mood of a story or poem.
 - b. Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.
 - I can sing folk songs.
 - I can write simple S-L-M-R-D patterns on a treble clef staff.
 - I can write a 16-beat rhythm using quarter notes, eighth notes, half notes, sixteenth notes, whole notes and corresponding rests.

- I can create simple forms such as repetition and contrast, AB, ABA, ABC, and Rondo form.
- 4**
- a. Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context.
 - I can create my own music or make changes to someone else's composition to go with a story or play.
 - I can make and perform a dynamic plan for a song using pianissimo and fortissimo.
 - I can create music that expresses the mood of a story or poem using major or minor.
 - b. Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas.
 - I can make up a song (and write it down) using iconic notation.
 - I can create a piece for an instrument (and write it down) using iconic notation.
 - I can create simple forms such as repetition and contrast, AB, ABA, ABC Rondo form, AA'A.
- 5-6**
- a. Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain connection to purpose and context.
 - I can create a story to accompany my music composition.
 - I can make and perform a dynamic plan for a song using *mezzo-piano* and *mezzo-forte*.
 - b. Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and two-chord harmonic musical ideas.
 - I can create a song (and write it down) using specified guidelines.
 - I can create a piece for an instrument (and write it down) using specified guidelines.
 - I can create simple forms such as repetition and contrast, AB, ABA, ABC Rondo form, AA'A, and theme and variations.
- 7-8**
- a. Select, organize, develop and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, expanded forms, or theme and variation forms that demonstrate tension and release, unity and variety, balance, and convey expressive intent.
 - I can create a rhythm or melody on more than one instrument used in our class.
 - b. Use standard and/or iconic notation and/or audio/ video recording to document personal simple and personal rhythmic phrases, melodic phrases, and harmonic sequences.
 - I can create an original melody of 4-8 measures, using notes from my clef.
 - I can say the note names for my melody.
 - I can speak the rhythm of my composition using a designated counting system or syllables.
 - I can write a 4-8 measure melody and correctly notate it using standard notation.
 - I can show and say what form I used in my composition.
 - I can explain my choices of instruments/sounds in a composition using computers/music apps.

CREATING - STANDARD 3: Refine and complete artistic work

EVALUATE AND REFINE

ENDURING UNDERSTANDING: *Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.*

ESSENTIAL QUESTION(S): *How do musicians improve the quality of their creative work?*

- K**
- a. With guidance, apply personal, peer, and teacher feedback in refining personal musical ideas.
 - I can listen to feedback from my teacher about my musical work.
 - I can wait for my turn to play.
 - b. With guidance, improvise short rhythmic and melodic patterns.
- 1**
- a. With limited guidance, discuss and apply personal, peer, and teacher feedback to refine personal musical ideas.
 - I can use the feedback from my teacher to evaluate the success of my musical work myself.
 - b. Improvise short songs and instrumental pieces using a variety of sound sources. Create new words to familiar melodies and create melodies.
- 2**
- a. Interpret and apply personal, peer, and teacher feedback to revise personal music.
 - I can listen to feedback from my teacher and peers to complete a self-evaluation and integrate their feedback into my musical work.
 - b. Improvise rhythmic and melodic ostinatos and short melodies. Create short pieces vocally and on instruments.
- 3**
- a. Evaluate, refine, and document revisions to personal musical ideas, applying teacher provided and collaboratively-developed criteria and feedback.
 - I can revise my piece to meet the standards given for my creative work by the teacher.
 - b. Improvise rhythmic and melodic ostinatos, short melodies. Create short pieces, new words to existing melodies, and new melodies.
- 4**
- a. Evaluate, refine, and document revisions to personal music, applying teacher - provided and collaboratively-developed criteria and feedback to show improvement over time.
 - I can determine what changes are needed in my piece to meet the standards given for the creative work by the teacher.
 - b. Improvise rhythmic and melodic ostinatos, short melodies, and create music to accompany readings and/or dramatizations.
- 5-6**
- a. Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively-developed criteria and feedback, and explain rationale for changes.
 - I can make rhythmic and melodic revisions to my piece to meet my own standards and explain my rationale for the changes in musical terms.
 - b. Improvise rhythmic and melodic ostinatos and short melodies. Create music to accompany readings and/or dramatizations.
- 7-8**
- a. Evaluate their own work by selecting and applying criteria including appropriate application of compositional techniques, style, form, and use of sound sources.
 - I can identify the form and style of music that I compose or perform.
 - I can demonstrate knowledge of rhythm and meter in music I compose.
 - I can listen to and evaluate a variety of musical offerings.
 - I can evaluate recordings, live music and videos of musical performances of different kinds of music and judge the quality regardless of my own personal tastes.
 - b. Describe the rationale for making revisions to the music based on evaluation criteria

and feedback from others (teacher and peers).

- I can explain my choices of sounds/instruments in a piece of music I have composed.
- I can evaluate the quality and effectiveness of my own and other's performances and compositions by applying specific criteria.
- I can explain my choice of style/genre of my composition.

PRESENT

ENDURING UNDERSTANDING: *Musicians' presentation of creative work is the culmination of a process of creation and communication.*

ESSENTIAL QUESTION(S): *When is creative work ready to share?*

- K** a. With guidance, demonstrate a final version of personal musical ideas to peers.
- I can suggest ways to make my performance better.
- 1** a. With limited guidance, convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.
- I can evaluate both my own and my class's performance using standards set by the teacher.
- 2** a. Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.
- I can evaluate both my own and my class's performance and help create the standards for a successful performance.
- 3** a. Present the final version of personal created music to others, and describe connection to expressive intent.
- I can perform my piece and explain why I made my musical choices after my performance.
- 4** a. Present the final version of personal created music to others, and explain connection to expressive intent.
- I can perform my piece and describe how I met the standards of the creative work assignment.
- 5-6** a. Present the final version of personal created music to others that demonstrates craftsmanship, and explain connection to expressive intent.
- I can perform my piece and explain my musical choices as well as receive feedback on the quality of my performance.
- 7-8** a. Present the final version of their documented personal composition, song, or arrangement, using craftsmanship and originality to demonstrate the application of compositional techniques for creating unity and variety, tension and release, and balance to convey expressive intent.
- I can identify weak and strong parts of my musical performances and compositions.
 - I can perform my work for peers and my teacher.
 - I can explain the mood and expressive intent for my composition.
 - I can explain how the elements of music and instruments choices I have utilized in composing make the style and mood of my created music clear.

PERFORMING - STANDARD 4: Select, analyze, and interpret artistic work for presentation

SELECT

ENDURING UNDERSTANDING: *Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.*

ESSENTIAL QUESTION(S): *How do performers select repertoire?*

- K** a. With guidance, demonstrate and state personal interest in varied musical selections.
- I can sing songs that add on words each time (cumulative songs).
 - I can sing holiday songs.
 - I can sing songs from different countries and people.
 - I can sing folk songs.
 - I can perform singing games.
 - I can perform nursery rhymes.
 - I can select the appropriate vocal tone color (sing, talk, call, whisper) for our performance.
- 1** a. With limited guidance, demonstrate and discuss personal interest in, knowledge about, and purpose of varied musical selections.
- I can perform singing games, cumulative songs, spirituals, patriotic, seasonal, multi-cultural, and folk songs.
- 2** a. Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.
- I can perform singing games, cumulative songs, spirituals, patriotic, seasonal, multi-cultural, and folk songs.
 - I can select instrumental music for a specific purpose based on tempo and tone color (unpitched families- woods, metals, skins).
- 3** a. Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.
- I can identify and perform holiday, patriotic, seasonal, multi-cultural and folk songs.
 - I can select instrumental music for a specific purpose based on tempo, tonality (major and minor) and tone color (unpitched families- woods, metals, skins)
- 4** a. Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context, and technical skill.
- I can identify and perform holiday, patriotic, seasonal, multi-cultural and folk songs and select songs and music for each occasion appropriately.
 - I can select instrumental music for a specific purpose based on tempo, tonality (major and minor) and tone color (instruments families of the orchestra).
- 5-6** a. Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, and context, as well as their personal and others' technical skill.
- I can identify and perform holiday, patriotic, seasonal, multi-cultural, folk songs and popular music and select songs and music for each occasion appropriately.
 - I can select instrumental music for a specific purpose based on tempo, expressive marks (accents, legato, staccato), dynamics, tonality (major and minor) and tone color (instruments families of the orchestra and folk instruments).
- 7-8** a. Apply collaboratively-developed and personally-developed criteria for selecting music of contrasting styles for a program with a specific purpose and/or context, and explain expressive qualities, technical challenges, and reasons for choices.
- I can choose appropriate music for my skill level.
 - I can choose music appropriate for an audience.

- I can describe the expressive qualities and mood of a piece of music.
- I can identify style, instrumentation and mood of two contrasting pieces of music.

ANALYZE

ENDURING UNDERSTANDING: *Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.*

ESSENTIAL QUESTION(S): *How does understanding the structure and context of musical works inform performance?*

- K** a. With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance.
- I can play as loudly or quietly as the other children playing instruments or singing.
 - I can watch the teacher to know how and when to play my instrument or sing.
 - I can respond to same and different.
 - I can identify and use four voices: talking, whispering, calling and singing.
- 1** a. With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.
- I can show changes in loud and quiet using movement.
 - I can show changes in tempo using movement.
 - I can move to AB, ABA, and cumulative songs.
 - I can describe various tempos, dynamics, and timbre.
 - I can identify the number of phrases in a song.
 - I can perform on wood, metal and skin instruments.
- b. When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.
- I can identify ta, ti-ti, and rest in a rhythm pattern.
 - I can clap ta, ti-ti, and rest in a rhythm pattern.
 - I can read rhythms using ta, ti-ti, and rest.
- 2** a. Demonstrate knowledge of music concepts (such as tonality and meter) in music from a variety of cultures selected for performance.
- I can respond to *forte* and *piano* while performing.
 - I can show ABC form through movement.
 - I can perform a Coda.
 - I can identify and perform on unpitched percussion such as wood, metal and skin instruments.
 - I can identify and perform on pitched instruments.
 - I can sing or speak a simple ostinato while others are singing a song.
 - I can recognize and perform music in 2/4, 3/4 and 4/4.
- b. When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.
- I can name and perform quarter, eighth and half notes and rests when I see or hear them.
 - I can identify and notate SLM or MRD on a three line staff.
- 3** a. Demonstrate understanding of the structure in music selected for performance.
- I can identify and perform introduction, interlude and coda.
 - I can identify and perform in Rondo form.
 - I can perform canons/rounds.
 - I can label same and different music with alphabet letters, such as A, B, C, etc.
 - I can perform music in major and minor.
- b. When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.
- I can sing D'- SLMRD-S, L, patterns when my teacher points to steps on the solfege ladder.

- I can name quarter notes, half notes, dotted half notes, eighth notes, sixteenth notes, whole notes, quarter rests, half rests and whole rests when I see or hear them.
 - I can label a melody that moves by step, skip or repeat when I listen to a song or sing a song.
 - I can identify steps, skips and repeats when I see them on a treble clef staff.
 - I can read rhythms with the correct rhythm syllables.
 - I can identify and notate SLMRD on the treble clef staff.
 - I can sing SLMRD patterns on the treble clef staff.
- c. Describe how context (such as personal and social) can inform a performance.
- I can perform holiday, patriotic, seasonal, classical, multi-cultural, and folk songs.
- 4**
- a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.
- I can identify and perform syncopated (eighth-quarter-eighth) rhythms.
 - I can identify and perform triplet rhythms.
 - I can perform rhythms that include an eighth note rest.
 - I can read rhythms in 6/8 meter.
 - I can recognize and label phrase form (aaba').
 - I can sing partner songs.
 - I can perform a 12 bar blues.
 - I can play melodic and rhythmic ostinati on instruments.
 - I can perform questions and answers with body percussion, barred instruments and soprano recorders.
 - I can identify and perform A' in an ABA' form
- b. When analyzing selected music, read and perform using iconic and/or standard notation.
- I can perform BAGEDC' melodies on the soprano recorder.
 - I can read music on the treble clef staff.
 - I can read musical signs and symbols and use them when I play and sing. (bar lines, time signature, D.C. al Fine, repeat signs, dynamic markings, tempo markings)
- c. Explain how context (such as social and cultural) informs a performance.
- I can perform holiday, patriotic, seasonal, classical, multi-cultural, and folk songs and select songs and music for each occasion appropriately.
 - I can perform an Intertribal and round dance with pow-wow music and describe the vocal style used in pow-wow songs.
- 5-6**
- a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance.
- I can perform in Theme and Variations form.
 - I can recognize a first and second ending.
 - I can accompany a song with the roots of I-IV-V chords.
 - I can perform mixed meter songs and pieces.
 - I can sing descant lines.
- b. When analyzing selected music, read and perform using standard notation.
- I can identify and perform dotted quarter note-eighth note rhythms.
 - I can identify and perform eighth-sixteenth note combinations.
 - I can perform music in mixed or compound meter.
 - I can perform BAGED, C'D', F# C F on the soprano recorder using the treble staff.
- c. Explain how context (such as social, cultural, and historical) informs performances.
- I can perform holiday, patriotic, seasonal, classical, multi-cultural, folk songs, and popular music and select songs and music for each occasion appropriately.
- 7-8**
- a. Compare, and demonstrate the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.
- I can listen to a piece of music and describe what I hear (e.g. families of instruments, form, repetition, dynamics, etc.)
- b. When analyzing selected music, read and identify by name or function standard

symbols for rhythm, pitch articulation, dynamics, tempo, and form, including sight reading in treble or bass clef.

- I can play and understand the steady beat in all the music I perform.
 - I can understand differences in time signatures.
 - I can recognize, understand, and play basic notation in treble and bass clef.
 - I can use basic expression marks, such as loud (f) and quiet (p).
 - I can identify high and low sounds and differentiate between different timbres I hear in musical recordings/performances.
 - I can identify and understand different instruments and groups, such as orchestra, band, and choir.
 - I can describe the difference between unison and harmony.
 - I can identify AB, ABA, and theme and variation forms.
 - I can identify what genre of music I am listening to.
 - I can explain after listening to a piece of music how certain elements are utilized to achieve the style/sound.
- c. Identify how cultural and historical context inform performances, and result in different musical interpretations and effects.
- I can identify the role of music in various cultures in my own country, foreign countries and eras of history.
 - I can identify the role of music in different eras of history.
 - I can identify different styles of music that developed during certain eras in history.
 - I can explain how different eras in music history helped encourage newer styles and genres.

INTERPRET

ENDURING UNDERSTANDING: *Performers make interpretive decisions based on their understanding of context and expressive intent.*

ESSENTIAL QUESTION(S): *How do performers interpret musical works?*

- K** a. With guidance, demonstrate awareness of expressive qualities (such as voice quality, dynamics, and tempo) that support the creators' expressive intent.
- I can perform songs using loud/ quiet, fast/slow, and high/low.
 - I can perform music using the four voices: talk, whisper, call and sing.
 - I can show loud/quiet, fast/slow, high/low, long/short through movement.
- 1** a. Demonstrate and describe music's expressive qualities (such as dynamics and tempo).
- I can perform songs using loud/ quiet, fast/slow, and high/low.
 - I can perform music using wood, metal and skin instruments.
 - I can show loud/quiet, fast/slow, high/low, long/short through movement.
 - I can perform a steady beat bordun on the barred instruments.
- 2** a. Demonstrate understanding of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive intent.
- I can demonstrate singing with dynamics. (*forte* and *piano*)
 - I can use accents when performing music.
 - I can sing a suspended pitch to harmonize a song.
- 3** a. Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).
- I can demonstrate singing with dynamics. (*forte* and *piano*; *crescendo* and *decrescendo*).
 - I can play accents.
 - I can play at the appropriate dynamic level with my ensemble.
 - I can respond to *forte* and *piano* following a conductor.
 - I can start a piece watching the cue of a conductor.

- 4** a. Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).
- I can demonstrate singing with dynamics. (forte and piano; crescendo and decrescendo; pianissimo and fortissimo).
 - I can perform music using accelerando and ritardando.
 - I can sing in the correct style in a song.
 - I can play with expression on many kinds of instruments.
 - I can interpret musical signs and symbols and use them when I play and sing.
 - I can show different qualities about music through movement and acting.
- 5-6** a. Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, timbre, and articulation/style).
- I can perform using dynamics (forte and piano; crescendo and decrescendo; pianissimo, fortissimo and mezzo forte).
 - I can select simple, broken, level, rhythmic, or crossover bordun to accompany a piece.
 - I can perform I-V, I-IV-V and I-VII ostinati to accompany a song.
 - I can play instruments in varied ensembles.
 - I can sing with correct diction, pitch and rhythm.
 - I can breathe in the correct places between phrases in a song.
- 7-8** a. Perform contrasting pieces of music, demonstrating as well as explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing).
- I can choose two pieces of music within my repertoire that demonstrate different styles or mood.

PERFORMING - STANDARD 5: Develop and refine artistic techniques and work for presentation

REHEARSE, EVALUATE, AND REFINE

ENDURING UNDERSTANDING: *To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.*

ESSENTIAL QUESTION(S): *How do musicians improve the quality of their performance?*

- K**
- a. With guidance, apply personal, teacher, and peer feedback to refine performances.
 - I can discuss the successes of our performance and share ideas for improving our
 - b. With guidance, use suggested strategies in rehearsal to improve the expressive qualities of music.
 - I can watch the teacher to know how and when to sing.
 - I can play my part even when other children are singing or playing a different part.
- 1**
- a. With limited guidance, apply personal, teacher, and peer feedback to refine performances.
 - I can share specific ideas for refining our performance reflecting on the quality of singing, accuracy of playing instruments and performance etiquette.
 - b. With limited guidance, use suggested strategies in rehearsal to address interpretive challenges of music.
 - I can start a piece watching the cue of a conductor.
 - I can perform a song, breathing before every phrase.
- 2**
- a. Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performances.
 - I can give constructive criticism after participating in whole class performances and viewing small group performances in my class.
 - b. Rehearse, identify and apply strategies to address interpretive, performance, and technical challenges of music.
 - I can perform a song, breathing before each phrase.
 - I can perform the following expressive elements: fast/ slow, piano/forte, crescendo/decrescendo, and changing tempos.
- 3**
- a. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy of ensemble performances.
 - I can give constructive criticism after viewing small group performances in my class.
 - b. Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.
 - I can improve various aspects of my class's performance with teacher directions
- 4**
- a. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances.
 - I can evaluate a small group performance using a teacher-supplied rubric.
 - b. Rehearse to refine technical accuracy and expressive qualities, and address performance challenges.
 - I can identify areas that need to be rehearsed in my class's performance.
- 5-6**
- a. Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances.
 - I can evaluate my small group or solo performance using a teacher supplied rubric.
 - b. Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time.
 - I can identify areas that need improvement and suggest ways to improve my class's performance.

- 7-8** a. Identify and apply collaboratively and personally developed criteria (such as demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, variety, and interest) to rehearse, refine, and determine when the music is ready to perform.
- I can read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4.
 - I can demonstrate a steady beat when playing music on my instrument.
 - I can demonstrate my knowledge of standard notation by playing what is written on my instrument.
 - I can demonstrate my knowledge of standard notation by writing music for my instrument.
 - I can sight read new music that matches my playing ability.
 - I can demonstrate proper playing posture and technique for my instrument. I can demonstrate ability to play fast and slow.
 - I can demonstrate ability to play with dynamic contrasts.
- b. Refine technical performance, developing accuracy and expressive qualities. Collaborate to develop musical presentations.

PERFORMING - STANDARD 6: Convey meaning through the presentation of artistic work

PRESENT

ENDURING UNDERSTANDING: *Musicians judge performance based on criteria that vary across time, place, and cultures.*

ESSENTIAL QUESTION(S): *When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?*

- K**
- a. With guidance, perform music with expression.
 - I can sing loudly and quietly.
 - b. Perform appropriately for the audience.
 - I can sing and play as loudly or quietly as the other performers.
 - I can watch the teacher to know how and when to sing and play my instruments.
- 1**
- a. With limited guidance, perform music for a specific purpose with expression.
 - I can perform using appropriate dynamics (loud and quiet.)
 - b. Perform appropriately for the audience and purpose.
 - I can sing folk songs.
 - I can listen silently and attentively during musical performances, applauding appropriately at the end of the performance.
 - I can respond to loud and quiet following a conductor.
 - I can sing and play at the appropriate time, using the appropriate dynamic level, with good diction and with positive intent during my performance.
- 2**
- a. Perform music for a specific purpose with expression and technical accuracy.
 - I can judge whether a piece is ready for performance by responding to qualities presented by the teacher: appropriate tempo, dynamics and ensemble singing and playing.
 - I can identify the appropriate context to perform patriotic, seasonal, multi-cultural, and folk songs.
 - b. Perform appropriately for the audience and purpose.
 - I can listen silently and attentively during musical performances, supporting the performers with applause and good intent.
 - I can follow the conductor to start and end the piece and to sing and play at the appropriate dynamic level with my ensemble.
- 3**
- a. Perform music with expression and technical accuracy.
 - I can identify the qualities that show that a piece is ready for performance.
 - I can identify the appropriate context to perform patriotic, seasonal, multi-cultural, and folk songs.
 - b. Demonstrate performance decorum and audience etiquette appropriate for the context and venue.
 - I can listen silently and attentively during musical performances.
- 4**
- a. Perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation.
 - I can identify the qualities that show that a solo or ensemble piece ready for performance.
 - I can identify the appropriate context to perform patriotic, seasonal, multi-cultural, including pow wow and 12-bar blues, and folk song.
 - b. Demonstrate performance decorum and audience etiquette appropriate for the context, venue, and genre.
 - I can show appropriate concert behavior when listening to the music performed in a concert hall.
- 5-6**
- a. Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.

- I can compare qualities in different solo and ensemble pieces that show that a piece is ready for performance.
 - I can identify the appropriate context to perform patriotic, seasonal, multi-cultural, folk, and popular songs.
- b. Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.
- I can list the differences in audience etiquette when comparing concert hall and popular music performances.
- 7-8**
- a. Perform the music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator's intent.
- I can perform music at an appropriate skill level with technical accuracy.
 - I can perform music correctly and expressively according to its written notation.
- b. Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue, purpose, context, and style.
- I can demonstrate appropriate audience behavior.
 - I can demonstrate appropriate performance etiquette.

RESPONDING - STANDARD 7: Perceive and analyze artistic work

SELECT

ENDURING UNDERSTANDING: *Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.*

ESSENTIAL QUESTION(S): *How do individuals choose music to experience?*

- K** a. With guidance, list personal interests and experiences and demonstrate why they prefer some music selections over others.
- I can identify why I might sing a song outside of music class (i.e., lullaby, holiday, game song).
- 1** a. With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes.
- I can identify why I might sing a song outside of music class (i.e., lullaby, holiday, game song).
- 2** a. Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.
- I can explain what kind of song to use for stories, holidays, and games.
- 3** a. Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes.
- I can explain why a song is written in major or minor.
 - I can explain why a song is selected for a story, holiday, or game.
 - I can explain why a song uses *p*, *mp*, *mf*, and *f*.
- 4** a. Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.
- I can explain how a song is used in everyday life.
 - I can explain how folksongs originate.
 - I can explain the origin of spirituals.
 - I can explain how pow wow music is used.
- 5-6** a. Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.
- I can give specific examples of how a song may be used (such as coyote songs in the winter, minor songs for a scary story, rhythms/melodies that illustrate a particular non-musical concept).
- 7-8** a. Select or choose contrasting music to listen to and compare the connections to specific interests or experiences for a specific purpose.
- I can listen to various recordings of music and appropriately express its cultural function or purpose.
 - I can choose music to listen to that reflects a certain culture or a personal interest.
- b. Select programs of music (such as a CD mix or live performances) and demonstrate the connections to an interest or experience for a specific purpose.

ANALYZE

ENDURING UNDERSTANDING: *Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.*

ESSENTIAL QUESTION(S): *How do individuals choose music to experience?*

- K** a. With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.
- I can recognize and use fast and slow, same and different, loud and quiet and long and short sounds.

- I can recognize and use whisper, speaking, calling, and singing voices.
 - I can recognize and use the rhythm of words.
 - I can recognize and use a steady beat.
 - I can recognize the difference between kinds of music, including Montana American Indian music.
- 1** a. With limited guidance, demonstrate and identify how specific music concepts (such as beat or pitch) are used in various styles of music for a purpose.
- I can recognize and use so, mi and la.
 - I can recognize quarter and eighth notes and quarter rests.
 - I can recognize and use wood, metal and skin timbres.
 - I can recognize and use AB and ABA forms.
 - I can recognize the difference between kinds of music, including Montana American Indian music.
- 2** a. Describe how specific music concepts are used to support a specific purpose in music.
- I can recognize and use patterns using do, re, mi on a three line staff.
 - I can recognize and use a four beat rhythm using half notes, quarter notes, eighth notes, quarter rests, and half rests.
 - I can recognize and use a rhythmic ostinato on a classroom instrument while singing a song.
 - I can recognize the difference between styles of music, including Montana American Indian music
- 3** a. Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music, and context (such as personal and social).
- I can describe the mood created by a piece of music and list musical characteristics that create that mood.
 - I can recognize and use patterns using low so, low la, high do, and fa on a staff.
 - I can recognize and use a rhythm using whole notes, dotted half notes, half notes, quarter notes, eighth notes, sixteenth notes, quarter rests, and half rests, and whole rests.
 - I can show where an introduction, interlude and coda occur in a piece of music.
 - I can tell about the historical or cultural origins of a song, including Montana American Indian music.
- 4** a. Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural).
- I can describe the mood created by a piece of music and list musical characteristics that create that mood.
 - I can listen to many different styles of music and decide what the original purpose of the music might be based on elements in the music.
 - I can recognize and use patterns using S, L, DRMFSLTD' on a staff.
 - I can recognize and use patterns using note names on the treble clef staff.
 - I can recognize and use rhythms using whole notes, dotted half notes, half notes, quarter notes, eighth notes, sixteenth notes, triplets, syncopation, quarter rests, and half rests, and whole rests.
 - I can recognize and use in swing jazz style on the soprano recorder.
 - I can recognize and describe elements of traditional pow wow music, including Montana American Indian music.
- 5-6** a. Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical).
- I can describe the mood created by a piece of music and list musical characteristics that create that mood.

- I can listen to many different styles of music and decide what the original purpose of the music might be based on elements in the music.
- I can recognize and use patterns using sharps and flats on the treble clef staff.
- I can recognize and use rhythms using whole notes, dotted half notes, half notes, quarter notes, eighth notes, sixteenth notes, triplets, eighth/sixteenth combinations, dotted quarter notes, quarter rests, and half rests, and whole rests.
- I can recognize and use variations on a theme.
- I can recognize and describe elements of Montana American Indian music including traditional powwow music.

7-8 a. Classify, compare and explain how the elements of music and expressive qualities relate to the structure of contrasting pieces.

- I can explain why two pieces of music that I listen to are different or similar.

b. Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.

- I can explain that two different pieces of music that I listen to are from different musical eras and identify the era.
- I can say what instruments or sounds I hear in music of various styles and eras.

RESPONDING - STANDARD 8: Interpret intent and meaning in artistic work

INTERPRET

ENDURING UNDERSTANDING: *Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.*

ESSENTIAL QUESTION(S): *How do we discern the musical creators' and performers' expressive intent?*

- K** a. With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.
- I can tell when to walk, jog, or gallop by listening to the music.
 - I can move to show that I hear the difference between musical timbres.
 - I can respond to the expressive qualities in a piece of music.
- 1** a. With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.
- I can identify changes in tempo using movement.
 - I can identify changes in loud and quiet.
 - I can identify when there is a steady beat or not.
- 2** a. Demonstrate knowledge of music concepts and how they support creators'/performers' expressive intent.
- I can identify and respond when the pulse is even or uneven for expressive intent in a piece of music.
 - I can identify when music uses accents for expressive intent.
- 3** a. Demonstrate and describe how the expressive qualities (such as dynamics and tempo) are used in performers' interpretations to reflect expressive intent.
- I can discuss why composers may use rhythms in their music, such as sixteenth notes, eighth notes, quarter notes, half notes, and whole notes.
 - I can identify when music uses fermatas, decrescendo, and crescendo.
- 4** a. Demonstrate and explain how the expressive qualities (such as dynamics, tempo, and timbre) are used in performers' and personal interpretations to reflect expressive intent.
- I can identify when music uses crescendo, decrescendo, accelerando, ritardando, and accents to express the composers' intent.
- 5-6** a. Demonstrate and explain how the expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers' and personal interpretations to reflect expressive intent.
- I can identify when music uses crescendo, decrescendo, accelerando, ritardando, accents, or legato to express the composer's intent.
- 7-8** a. Describe and support a personal interpretation of contrasting programs of music and explain how creators' or performers' apply the elements of music and expressive qualities, within genres, cultures, and historical periods to convey expressive intent.
- I can choose appropriate music that I prefer to listen to and share it with the class.
 - I can say why I chose music and know its genre.
 - I can say why I chose music and understand its mood.
 - I can explain the composer or performer's expressive intent.

RESPONDING - STANDARD 9: Apply criteria to evaluate artistic work

EVALUATE

ENDURING UNDERSTANDING: *The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.*

ESSENTIAL QUESTION(S): *How do we judge the quality of musical work(s) and performance(s)?*

- K** a. With guidance, apply personal and expressive preferences in the evaluation of music. Identify, through listening, high/low, quiet/loud, short/ long, same/different. Match movement to selected musical style.
- I can tell what I liked about my performance by using phrases such as “I really liked”, “next time”, and “I was surprised”.
 - I can tell if a performer used the correct voice (singing vs speaking voice).
 - I can use words such high/low, fast/slow, loud/quiet to talk about music from all over the world.
 - I can use words such as high/low, fast/slow, loud/quiet to tell what I like about a song.
- 1** a. With limited guidance, apply personal and expressive preferences in the evaluation of music for specific purposes. Demonstrate knowledge of the basic principles of meter and rhythm in analysis of music.
- I can reflect on my own performance by using phrases such as “I really liked”, “next time”, “I was surprised” and “because”.
 - I can show if music has a steady beat.
 - I can compare different pieces and decide which is most appropriate for a specific event or occasion and tell why.
 - I explain why songs in a performance or in class are my favorite using terms such as high/low, fast/slow, loud/quiet.
- 2** a. Apply personal and expressive preferences in the evaluation of music for specific purposes. Evaluate the quality and effectiveness of their own and others. Evaluate the quality and effectiveness of their own and others' performances and offer constructive suggestions for improvement.
- I can reflect on my own performance by using phrases such as “I really liked”, “next time”, “I was surprised” and “because”.
 - I can compare different pieces and decide which is most appropriate for a specific event or occasion and tell why.
 - I can explain why songs in a performance or in class are my favorites using grade appropriate musical terms.
 - I can use grade appropriate musical terms to support my evaluation of music I hear or perform.
- 3** a. Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context. Analyze and use elements of music in aural examples, representing diverse genres and cultures.
- I can reflect on my own performance by using phrases such as “I really liked”, “next time”, “I was surprised” and “because”.
 - I can compare different pieces and decide which is most appropriate for a specific event or occasion and tell why.
 - I can explain why songs in a performance or in class are my favorite using grade appropriate musical terms.
 - I can use grade appropriate musical terms to support my evaluation of music I hear or perform.
- 4** a. Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context. Identify basic concepts of harmonic structure in a key relationship. Classify, by genre and style, a varied body of exemplary musical works.

- I can reflect on my own performance by using phrases such as “I really liked”, “next time”, “I was surprised” and “because”.
 - I can compare different pieces and decide which is most appropriate for a specific event or occasion and tell why.
 - I explain why songs in a performance or in class are my favorite by using musical terms such as grade appropriate musical terms.
 - I can use grade appropriate musical terms to support my evaluation of music I hear or perform.
- 5-6** a. Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music. Identify basic concepts of harmonic structure in a key relationship. Classify, by genre and style, a varied body of exemplary musical works.
- I can reflect on my own performance by using phrases such as “I really liked”, “next time”, “I was surprised” and “because”.
 - I can compare different pieces and decide which is most appropriate for a specific event or occasion and tell why.
 - I explain why songs in a performance or in class are my favorite by using grade appropriate musical terms.
 - I can give positive and constructive comments using musical terms to evaluate music I hear or perform.
- 7-8** a. Apply appropriate personally/ developed criteria to evaluate musical works or performances. Evaluate the quality and effectiveness of their own and others performances and offer constructive suggestions for improvement.
- I can give constructive comments to my peers regarding their performances.
 - I can explain why a performance met criteria or why it did not.
 - I can understand why the teacher chose the music being studied.

CONNECTING - STANDARD 10: Synthesize and relate knowledge and personal experiences to make art

SYNTHESIZE

ENDURING UNDERSTANDING: *Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.*

ESSENTIAL QUESTION(S): *How do musicians make meaningful connections to creating, performing, and responding?*

- K**
- Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
 - I can explain why I like a song.
 - I can explain why to choose a song for a special occasion or person.
 - With guidance, demonstrate a final version of personal musical ideas to peers.
 - With guidance, demonstrate and state personal interest in varied musical selections.
 - With guidance, demonstrate awareness of expressive qualities (such as voice quality, dynamics, and tempo) that support the creators' expressive intent.
- 1**
- Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
 - I can explain why I like a song using words such as high/ low, loud/quiet, beat or rhythm.
 - I can explain why I like to perform one part more than another.
 - I can explain why to choose a song for a special occasion or person
 - With limited guidance, demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent.
 - With limited guidance, convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.
 - Demonstrate and describe music's expressive qualities (such as dynamics and tempo).
 - With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes.
- 2**
- Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
 - I can explain why I like a song using words such as rhythm, melody, faster, or slower.
 - I can explain why I like to perform one part more than another by using words such as fast/slow, piano/forte, rhythm, or pitch.
 - I can explain why to choose a song for a special occasion, person, or purpose.
 - Demonstrate and explain personal reasons for selecting patterns and ideas for their music that represent expressive intent.
 - Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.
 - Demonstrate understanding of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive intent.
 - Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.
- 3**
- Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
 - I can explain why I like a song using words such as major and minor.
 - I can explain why I prefer to perform one part over another addressing areas such as pitch, rhythm, or modality.
 - I can perform in a style that matches the composer's intent.
 - Demonstrate selected musical ideas for a simple improvisation or composition to express intent, and describe connection to a specific purpose and context.

- c. Present the final version of created music for others, and describe connection to expressive intent.
 - d. Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.
 - e. Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).
 - f. Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes.
- 4**
- a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
 - o I can explain why I like a song using words such as syncopation and meter.
 - o I can explain why I prefer to perform one part over another addressing areas such as pitch, rhythm, or modality.
 - o I can choose a performance style and explain why it is a good choice.
 - b. Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context.
 - c. Present the final version of created music for others, and explain connection to expressive intent.
 - d. Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context, and technical skill.
 - e. Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).
 - f. Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.
- 5-6**
- a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
 - o I can explain why I prefer one variation over another in theme and variation form.
 - o I can explain why I prefer one style of music over another.
 - o I can perform in a style and explain why it is a good choice.
 - b. Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain connection to purpose and context.
 - c. Present the final version of created music for others that demonstrates craftsmanship, and explain connection to expressive intent.
 - d. Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context, as well as their personal and others' technical skill.
 - e. Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, timbre, and articulation/style).
 - f. Demonstrate and explain, citing evidence, how selected music connects to, and is influenced by specific interests, experiences, purposes, or contexts.
- 7-8**
- a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
 - o I can explain the intended emotion or event portrayed in my musical compositions and performances.
 - o I can explain how musical elements in the music help evoke my mood or intention in the music.
 - o I can explain my own personal musical preferences including genre, instruments or sounds and eras of music.
 - o I can chose music that is appropriate to my skill level.
 - b. Select, organize, develop and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, theme and variation, and other expanded

- forms that demonstrate tension and release, unity and variety, and balance, and convey expressive intent.
- c. Present the final version of their documented personal composition, song, or arrangement, using craftsmanship and originality to demonstrate the application of compositional techniques for creating unity and variety, tension and release, and balance to convey expressive intent.
 - d. Apply personally and collaboratively developed criteria for selecting music of contrasting styles for a program with a specific purpose and/or context, and explain expressive qualities, technical challenges, and reasons for choices.
 - e. Perform contrasting pieces of music, demonstrating as well as explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing).
 - f. Select or choose programs of contrasting music to listen to (such as a CD mix or live performances) and demonstrate the connections to an interest or experience for a specific purpose.

CONNECTING - STANDARD 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding, including artistic ideas and works by American Indians.

SYNTHESIZE

ENDURING UNDERSTANDING: *Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.*

ESSENTIAL QUESTION(S): *How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?*

- K**
- a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
 - I can add movements to a song to express the meaning of the music.
 - I can tell something important about where a song comes from using ideas that tell who, what, where, how, or why.
 - I know when to listen or to clap.
 - I can sing many kinds of songs, such as singing games, seasonal, multi-cultural, American Indian, and patriotic.
 - b. With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance.
 - c. With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.
 - d. With guidance, apply personal and expressive preferences in the evaluation of music.
- 1**
- a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
 - I can add movements to a song to express the meaning of the music.
 - I can tell something important about where a song comes from using ideas that tell who, what, where, how, or why.
 - I can sing many kinds of songs, such as singing games, patriotic, seasonal, multicultural, and folk songs.
 - I can tell when I'm listening to American Indian music.
 - b. With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose.
 - c. With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.
 - d. With limited guidance, perform music for a specific purpose with expression.
 - e. With limited guidance, demonstrate and identify how specific music concepts (such as beat or pitch) is used in various styles of music for a purpose.
 - f. With limited guidance, apply personal and expressive preferences in the evaluation of music for specific purposes.
- 2**
- a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
 - I can help choose choreography that helps audience understanding of a song when appropriate for the piece.
 - I can tell something important about where a song comes from using ideas that tell who, what, where, how, or why.
 - I can recognize the difference between styles of music, including Montana American Indian music.
 - I can distinguish between a composer, conductor, or performer.
 - b. Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.
 - c. Demonstrate knowledge of music concepts (such as tonality and meter) in music from a variety of cultures selected for performance.
 - d. Perform music for a specific purpose with expression and technical accuracy.

- e. Describe how specific music concepts are used to support a specific purpose in music.
 - f. Apply personal and expressive preferences in the evaluation of music for specific purposes.
- 3**
- a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
 - o I can create choreography that helps audience understanding of a song when appropriate for the piece.
 - o I can describe/write interesting facts about songs, such as who, what, where, how, and why.
 - o I can explain why a song is used for specific purposes.
 - o I can describe the connection between music I hear or perform and experiences in my life.
 - o I can recognize differences between styles of music, including Montana American Indian music.
 - b. Improvise rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social).
 - c. Describe how context (such as personal and social) can inform a performance.
 - d. Demonstrate performance decorum and audience etiquette appropriate for the context and venue.
 - e. Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music, and context (such as personal and social).
 - f. Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context.
- 4**
- a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
 - o I can create choreography that helps audience understanding of a song when appropriate for the piece.
 - o I can describe/write interesting facts about songs, such as who, what, where, how, and why.
 - o I know what audience response is appropriate with different styles of music.
 - o I can describe the connection between music I hear or perform and experiences in my life.
 - o I can find similarities between music and other arts, such as visual art, media art, drama, and dance.
 - o I can describe the connection between music I hear or perform and experiences in my life.
 - o I can recognize differences between styles of music including Montana American Indian music.
 - b. Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural).
 - c. Explain how context (such as social and cultural) informs a performance.
 - d. Demonstrate performance decorum and audience etiquette appropriate for the context, venue, and genre.
 - e. Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural).
 - f. Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context.
- 5-6**
- a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
 - o I can create choreography that helps audience understanding of a song when appropriate for the piece.

- I can describe/write interesting facts about songs, such as who, what, where, how, and why.
 - I know what audience response is appropriate with different styles of music.
 - I can represent themes or sections of music using arts such as drama, visual art, dance, or writing and describe elements of each that are similar.
 - I can describe a connection between music I hear or perform and experiences in my life.
 - I can find similarities between music and other arts, such as visual art, media art, drama, and dance.
 - I can list jobs in music, art, dance, and drama.
 - I can recognize differences between styles of music including Montana American Indian music.
- b. Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical).
 - c. Explain how context (such as social, cultural, and historical) informs performances.
 - d. Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.
 - e. Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical).
 - f. Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.
- 7-8**
- a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
 - I can describe a connection between music I hear or perform and experiences in my life.
 - I can find similarities between music and other arts, such as visual art, media art, drama, and dance.
 - I can list various jobs or careers in music, art, dance, and drama.
 - I can describe the connection between music I hear or perform and experiences in my life.
 - b. Generate rhythmic, melodic and harmonic phrases and harmonic accompaniments within AB, ABA, theme and variation, and other expanded forms (including introductions, transitions, and codas) that convey expressive intent.
 - c. Identify how cultural and historical context inform performance and results in different musical effects.
 - d. Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue, purpose, context, and style.
 - e. Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.
 - f. Apply appropriate teacher-provided and/or personally-developed criteria to evaluate musical works or performances.

Band (5-8)

The Anderson School Instrumental Music Program is designed to develop each student to the extent of his/her fullest potential, musically and intellectually. Through individual work, as well as ensemble rehearsal and performance, the student will develop an understanding and appreciation of music of various styles. Each group meets for at least 90 minutes per week (over 2-3 days) during the school day. This format allows for learning new musical concepts, skills and techniques as well as reinforcing those learned in the general music classroom. Ultimately the program will develop within each student the desire to support music through continued involvement whether within a performing group, independent study or lifelong enjoyment.

We have five primary objectives:

1. To develop better citizenship. Music participation emphasizes the ability to work with other as a member of a team. It teaches the importance of a cooperative effort, acceptance of leadership, and the need for self-discipline and responsibility.
2. To make students aware of the possibilities music offers as a career or vocation.
3. To contribute to and help broaden the cultural life of our community.
4. To help achieve self-realization through participation in the music program. Some results should be aesthetic experience, emotional development, creative attitudes, skill and knowledge, physical and mental health, mental stimulation, leisure time activity, self-expression, spiritual development, and personality development.
5. Our performing ensembles should strive to perform at the highest possible artistic level consistent with the experience and maturity of the group.

CREATING - STANDARD 1: Generate and conceptualize artistic ideas and work

IMAGINE

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

ESSENTIAL QUESTION(S): *How do musicians generate creative ideas?*

- 5** a. Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music studied in rehearsal.
- I can communicate a musical idea using call and response on my instrument.
 - I can complete a melodic phrase within a given key.
 - I can perform rhythmic variations on a simple melody.
 - I can improvise a 4 beat rhythm.
 - I can communicate a musical idea using solo/soli form.
- 6** a. Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music studied in rehearsal.
- I can communicate a musical idea using call and response on my instrument.
 - I can complete a melodic phrase within a given key.
 - I can perform rhythmic variations on a simple melody.
 - I can improvise an 8 beat rhythm.
- 7-8** a. Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music studied in rehearsal.
- I can improvise a 1 measure melody within a designated key center.
 - I can start a melodic phrase within a given key.
 - I can complete a melodic phrase within a given key.
 - I can perform rhythmic variations on a simple melody.
 - I can improvise an 8 beat rhythm.
 - I can create and notate melodic fragments in a designated key center.
 - I can compose a 4 measure melodic phrase within a designated key center and meter.

CREATING - STANDARD 2: Organize and develop artistic ideas and work

PLAN AND MAKE

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

ESSENTIAL QUESTION(S): *How do musicians make creative decisions?*

- 5**
- a. Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music studied in rehearsal.
 - I can practice and record an improvisation using the first 5 notes I have learned on my instrument.
 - I can listen to my improvisation and then record changes to my improvisation.
 - b. Preserve draft compositions and improvisations through standard notation and audio recording.
 - I can create an original melody, using the notes learned in class.
 - I can label the note names for my melody.
 - I can speak the rhythm of my composition using the designated counting system or syllables.
 - I can use and describe the dynamics used in my melody.
 - I can successfully complete the Essential Elements creativity exercises when assigned.
- 6**
- a. Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music studied in rehearsal.
 - I can practice and record an improvisation using a designated scale I have learned on my instrument.
 - I can listen to my improvisation and then record changes to my improvisation.
 - b. Preserve draft compositions and improvisations through standard notation and audio recording.
 - I can create an original melody, using a designated scale.
 - I can label the note names for my melody.
 - I can speak the rhythm of my composition using the designated counting system or syllables.
 - I can notate bar lines within my composition.
 - I can use and describe the dynamics used in my melody.
 - I can successfully complete the Essential Elements creativity exercises when assigned.
- 7-8**
- a. Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music studied in rehearsal.
 - I can practice and record an improvisation using a designated key center.
 - I can listen to my improvisation and then record changes to my improvisation.
 - b. Preserve draft compositions and improvisations through standard notation and audio recording.
 - I can create an original melody, using a designated scale.
 - I can notate my melody on staff paper using traditional notation.
 - I can speak the rhythm of my composition using the designated counting system or syllables.
 - I can notate bar lines within my composition.
 - I can use and describe the dynamics used in my melody.

CREATING - STANDARD 3: Refine and complete artistic work

EVALUATE AND REFINE

ENDURING UNDERSTANDING: *Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.*

ESSENTIAL QUESTION(S): *How do musicians improve the quality of their creative work?*

- 5** a. Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria.
- I can listen to my recording and discuss what I like about my original work using musical vocabulary.
 - I can describe the musical elements that I used in my composition or improvisation.
 - I can identify ways to change my original work to make it sound the way I want.
- 6** a. Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria.
- I can listen to my recording and discuss what I like about my original work.
 - I can describe the musical elements that I used in my composition or improvisation.
 - I can identify ways to change my original work to make it sound the way I want.
- 7-8** a. Evaluate and refine draft compositions and improvisations based on knowledge, skill, and collaboratively-developed criteria.
- I can listen to my recording and describe my creation by referring to the musical elements.
 - I can identify ways to revise my creation to make it sound the way I want.
 - I can use appropriate terminology to give feedback to peers regarding their compositions and improvisation.

PRESENT

ENDURING UNDERSTANDING: *Musicians' presentation of creative work is the culmination of a process of creation and communication.*

ESSENTIAL QUESTION(S): *When is creative work ready to share?*

- 5** a. Share personally-developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.
- I can perform my original music individually or in a group.
 - I can record my original composition or improvisation.
- 6** a. Share personally-developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.
- I can perform my original music individually or in a group.
 - I can record my original composition or improvisation.
- 7-8** a. Share personally-developed melodies and rhythmic passages – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.
- I can effectively rehearse and perform my creation individually or in a group.
 - I can record my original composition or improvisation.
 - I can identify and communicate how my creation relates to the music studied in rehearsal.

PERFORMING - STANDARD 4: Select, analyze, and interpret artistic work for presentation

SELECT

ENDURING UNDERSTANDING: *Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.*

ESSENTIAL QUESTION(S): *How do performers select repertoire?*

- 5** a. Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.
 - I can understand why the music being studied has been chosen.
 - I can provide an appropriate program order from the music selected.

- 6** a. Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.
 - I can understand why the music being studied has been chosen.
 - I can provide an appropriate program order from the music selected.

- 7-8** a. Select a varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.
 - I can understand why the music being studied has been chosen as it relates to my own personal growth.
 - I can understand why the music being studied has been chosen as it relates to a program theme.
 - I can provide an appropriate program order from the music selected.

ANALYZE

ENDURING UNDERSTANDING: *Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.*

ESSENTIAL QUESTION(S): *How does understanding the structure and context of musical works inform performance?*

- 5** a. Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.
 - I know the story behind the composition we are performing.
 - I am aware of who the composer is and what her/his intention within the composition.
 - I can create my own story line for the piece we are performing. (From the title of the work and the way the music feels)

- 6** a. Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.
 - I know the story behind the composition we are performing.
 - I am aware of who the composer is and what her/his intention within the composition.
 - I can create my own story-line for the piece we are performing (from the title of the work and the way the music feels).

- 7-8** a. Demonstrate, using music reading skills where appropriate, how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised pieces.
 - I know the story behind the composition we are performing.
 - I am aware of who the composer is and what her/his intention within the composition.
 - I can create my own story-line for the piece we are performing. (From the title of the work and the way the music feels)

INTERPRET

ENDURING UNDERSTANDING: *Performers make interpretive decisions based on their understanding of context and expressive intent.*

ESSENTIAL QUESTION(S): *How do performers interpret musical works?*

- 5** a. Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.
- I can perform a phrase of music as intended by the composer.
 - I can articulate in the style intended by the composer.
 - I can use dynamics in expressing the meaning of the music.
 - I can improvise basic melodies using set rhythmic and note guidelines.
- 6** a. Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.
- I can perform a phrase of music as intended by the composer.
 - I can articulate in the style intended by the composer.
 - I can use dynamics in expressing the meaning of the music.
- 7-8** a. Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.
- I can perform a phrase of music observing and using the articulations as intended by the composer.
 - I can perform a phrase of music observing and using the dynamics as intended by the composer.
 - I can provide my own interpretation of an ascending/descending line of music.
 - I can demonstrate multiple ways of performing a phrase within music.

PERFORMING - STANDARD 5: Develop and refine artistic techniques and work for presentation

REHEARSE, EVALUATE, AND REFINE

ENDURING UNDERSTANDING: *To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.*

ESSENTIAL QUESTION(S): *How do musicians improve the quality of their performance?*

- 5**
- a. Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.
 - I can assemble my instrument.
 - I can show proper care of my instrument.
 - I can demonstrate the appropriate embouchure.
 - I can perform with proper playing position (hand).
 - I can demonstrate appropriate posture for a wind instrument.
 - I can demonstrate proper breathing techniques.
 - I can demonstrate appropriate tone.
 - I can demonstrate appropriate and varied articulation through a legato approach.
 - I can tune my instrument.
 - b. Develop tone through the strengthening and refining of embouchure, hand position, bowing technique, tonguing, and breathing, reinforcing instrument position and posture. Develop ability to recognize and produce correct pitch.
 - c. Express music through phrasing, dynamics, tempo and articulation, demonstrating musical line and balance.
- 6**
- a. Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.
 - I can assemble my instrument.
 - I can show proper care of my instrument.
 - I can demonstrate the appropriate embouchure.
 - I can perform with proper playing position (hand).
 - I can demonstrate musician posture for a wind instrument.
 - I can demonstrate proper breathing techniques.
 - I can demonstrate appropriate tone.
 - I can demonstrate appropriate and varied articulation through a legato approach.
 - I can tune my instrument.
 - b. Refine tone through review and reinforcement of embouchure, hand position, bowing technique, tonguing, and breathing, further developing instrument position and posture. Develop pitch stability through posture, listening and phrasing.
 - c. Play with extended phrases, awareness of dynamic contrast, and advancing articulation.
- 7-8**
- a. Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.
 - I can assemble my instrument.
 - I can show proper care of my instrument.
 - I can demonstrate the appropriate embouchure.
 - I can perform with proper playing position (hand).
 - I can demonstrate musician posture for a wind instrument.
 - I can demonstrate proper breathing techniques.
 - I can demonstrate appropriate tone.
 - I can demonstrate appropriate and varied articulation through a legato approach.
 - I can tune my instrument.
 - b. Refine tone through review and reinforcement of embouchure, hand position, bowing

- technique, tonguing, and breathing, further developing instrument position and posture. Develop pitch stability through posture, listening and phrasing.
- c. Play with extended phrases, awareness of dynamic contrast, and advancing articulation.

PERFORMING - STANDARD 6: Convey meaning through the presentation of artistic work

PRESENT

ENDURING UNDERSTANDING: *Musicians judge performance based on criteria that vary across time, place, and cultures.*

ESSENTIAL QUESTION(S): *When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?*

- 5**
- a. Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
- I can read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4 using the following strategies:
 - I can physically demonstrate pulse within music as I perform.
 - I can clearly state how to use a metronome as a practice tool.
 - I can demonstrate an accurate conducting pattern for time signatures of 2/4, 3/4, and 4/4 times.
 - I can count out loud using a numeric/syllabic counting system.
 - I can know the order of flats and sharps.
 - I can define the transposition for my instrument.
 - I can identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.
 - I can demonstrate the ability to play fast and slow.
 - I can demonstrate the ability to play loud and soft.
- b. Demonstrate an awareness of the context of the music through prepared and improvised performances.
- I can sight-read, accurately and expressively, music at an appropriate level.
 - I can successfully learn and perform a solo.
 - I can watch my conductor while playing and clearly understand what my conductor is asking me to do while performing.
 - I can demonstrate concert etiquette as a performer and listener:
 - Appropriate attire as specified by the director, timeliness, and courtesy towards the audience and performers.
- 6**
- a. Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
- I can read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4 using the following strategies:
 - I can physically demonstrate pulse within music as I perform.
 - I can clearly state how to use a metronome as a practice tool.
 - I can demonstrate an accurate conducting pattern for time signatures of 2/4, 3/4, 4/4, and 6/8 times.
 - I can count out loud using a numeric/syllabic counting system.
 - I can define the transposition for my instrument.
 - I can identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.
 - I can demonstrate the ability to play fast and slow, and vice versa.
 - I can demonstrate the ability to play loud and soft, and vice versa.
- b. Demonstrate an awareness of the context of the music through prepared and improvised performances.
- I can sight-read, accurately and expressively, music with a level of difficulty of .5 on a scale of 1-6.
 - I can successfully learn and perform a solo.
 - I can watch my conductor while playing and clearly understand what my conductor is asking me to do while performing.
 - I can understand and demonstrate concert etiquette as a performer and listener:

- Appropriate attire as specified by the director, timeliness, and courtesy towards the audience and performers.

7-8 a. Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.

- I can read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8 and alla breve meter signatures using the following strategies:
 - I can physically demonstrate pulse within music as I perform.
 - I can clearly state how to use a metronome as a practice tool.
 - I can demonstrate an accurate conducting pattern for time signatures listed above.
 - I can count out loud using a numeric/syllabic counting system.
 - I can demonstrate an understanding of a variety of meters both simple and compound.
- I can know the order of flats and sharps.
- I can define the transposition for my instrument.
- I can identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.
- I can demonstrate the ability to vary my tempo in performance.
- I can demonstrate the ability to play contrasting dynamics.
- I can blend my sound with other members of the ensemble.

b. Demonstrate an understanding of the context of the music through prepared and improvised performances.

- I can sight-read, accurately and expressively, music with a level of difficulty of 1 on the UIL S/R scale.
- I can successfully learn and perform a solo and/or ensemble.
- I can watch my conductor while playing and clearly understand what my conductor is asking me to do while performing.
- I understand and demonstrate concert etiquette as a performer and listener.

RESPONDING - STANDARD 7: Perceive and analyze artistic work

SELECT

ENDURING UNDERSTANDING: *Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.*

ESSENTIAL QUESTION(S): *How do individuals choose music to experience?*

- 5** a. Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.
- I can understand why the music being studied has been chosen.
 - I can provide an appropriate program order from the music selected.
- 6** a. Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.
- I can understand why the music being studied has been chosen.
 - I can provide an appropriate program order from the music selected.
- 7-8** a. Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.
- I can understand why the music being studied has been chosen as it relates to my own personal growth.
 - I can understand why the music being studied has been chosen as it relates to a program theme.
 - I can provide an appropriate program order from the music selected.

ANALYZE

ENDURING UNDERSTANDING: *Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.*

ESSENTIAL QUESTION(S): *How do individuals choose music to experience?*

- 5** a. Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music.
- I know the story behind the composition we are performing.
 - I am aware of who the composer is and what her/his intention within the composition.
 - I can create my own story line for the piece we are performing. (From the title of the work and the musical elements contained in the piece.)
- b. Analyze notation, reading key signatures, accidentals, rhythm, and symbols (clef signs, bar lines, measures, key, meter, note durations and rests).
- 6** a. Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music.
- I know the story behind the composition we are performing.
 - I am aware of who the composer is and what her/his intention within the composition.
 - I can create my own story-line for the piece we are performing. (From the title of the work and the way the music feels)
- b. Analyze notation, reading increasingly advanced key signatures, accidentals, rhythm, and symbols (clef signs, bar lines, measures, key, meter, note durations and rests).
- 7-8** a. Describe how understanding context and the way the elements of music are manipulated inform the response to music.
- I know the story behind the composition we are performing.
 - I am aware of who the composer is and what her/his intention within the composition.
 - I can create my own story-line for the piece we are performing (from the title of the work and the way the music feels).
- b. Demonstrate an understanding of notation, reading increasingly advanced key signatures, accidentals, rhythm, and symbols (clef signs, bar lines, measures, key, meter, note durations and rests).

RESPONDING - STANDARD 8: Interpret intent and meaning in artistic work

INTERPRET

ENDURING UNDERSTANDING: *Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.*

ESSENTIAL QUESTION(S): *How do we discern the musical creators' and performers' expressive intent?*

- 5** a. 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.
- I can perform a phrase of music as intended by the composer.
 - I can articulate in the style intended by the composer.
 - I can use dynamics in expressing the meaning of the music.
- 6** a. 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.
- I can perform a phrase of music as intended by the composer.
 - I can articulate in the style intended by the composer.
 - I can use dynamics in expressing the meaning of the music.
- 7-8** a. Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text.
- I can perform a phrase of music observing and using the articulations as intended by the composer.
 - I can perform a phrase of music observing and using the dynamics as intended by the composer.
 - I can provide my own interpretation of an ascending/descending line of music.
 - I can demonstrate multiple ways of performing a phrase within music.

RESPONDING - STANDARD 9: Apply criteria to evaluate artistic work

EVALUATE

ENDURING UNDERSTANDING: *The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.*

ESSENTIAL QUESTION(S): *How do we judge the quality of musical work(s) and performance(s)?*

- 5** a. Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.
 - I can draw upon my own experiences when deciding on the quality and effectiveness of music.
 - I can evaluate a performance as a performer within the ensemble.

- 6** a. Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.
 - I can draw upon my own experiences when deciding on the quality and effectiveness of music.
 - I can evaluate a performance as a performer within the ensemble.

- 7-8** a. Explain the influence of experiences, analysis, and context on interest in and evaluation of music.
 - I can evaluate a performance as a performer within the ensemble.
 - I can attend live performances on a regular basis and enjoy listening for musical elements.

CONNECTING - STANDARD 10: Synthesize and relate knowledge and personal experiences to make art

SYNTHESIZE

ENDURING UNDERSTANDING: *Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.*

ESSENTIAL QUESTION(S): *How do musicians make meaningful connections to creating, performing, and responding?*

- 5** a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- I can be open to changing my opinion of a piece of music after I have experienced performing it.
 - I can rate my experience of learning and enjoying a piece of music from initial reading to completed performance.
 - I can find common elements between music I enjoy and music from other cultures, eras, and origins.
 - I can identify opportunities to perform and hear music in the community and beyond.
- 6** a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- I can be open to changing my opinion of a piece of music after I have experienced performing it.
 - I can rate my experience of learning and enjoying a piece of music from initial reading to completed performance.
 - I can connect to music that emulates music from a variety of cultures, eras, and origins.
 - I can identify opportunities to perform and hear music in the community and beyond.
- 7-8** a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- I can be open to changing my opinion of a piece of music after I have experienced performing it.
 - I can perform with appreciation and intent after growing to understand the technical challenges, emotional content and compositional makeup of a selected piece of music.
 - I can rate my experience of learning and enjoying a piece of music from initial reading to completed performance.
 - I can connect to music that emulates music from a variety of cultures, eras, and origins.
 - I can identify opportunities to perform and hear music in the community and beyond.

CONNECTING - STANDARD 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding, including artistic ideas and works by American Indians.

SYNTHESIZE

ENDURING UNDERSTANDING: *Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.*

ESSENTIAL QUESTION(S): *How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?*

- 5**
- a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
 - I can identify different styles of music, including those from Montana American Indian cultures.
 - I can draw connections between music and other art forms.
 - I can compare and contrast my role in music vs the role of musicians from other cultures.
 - b. Demonstrate music concert etiquette, rehearsing procedures and behavior etiquette, as related to performance, in listening and responding to live music.
- 6**
- a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
 - I can identify different styles of music, including those from Montana American Indian cultures.
 - I can draw connections between music and other art forms.
 - I can compare and contrast my role in music vs. the role of musicians from other cultures.
 - b. Demonstrate understanding of concert etiquette through cooperation, attention, listening skills, teamwork, respect and ownership of proper group deportment in listening to and performing music.
- 7-8**
- a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
 - I can identify different styles of music, including those from Montana American Indian cultures.
 - I can draw connections between music and other art forms.
 - I can compare and contrast my role in music vs. the role of musicians from other cultures.
 - b. Demonstrate collaborative concert etiquette through cooperation, attention, listening skills, teamwork, respect and ownership of proper group deportment in listening to and performing music.

Other Instrumental Ensembles

JAZZ ENSEMBLE: Founded in 1996, this group meets before school, once a week from 7:00-8:15 a.m. and is open to anyone in grades 6-8 with at least one year of experience on their instrument. Participation in the regular instrumental music program is **REQUIRED** in order to participate in the Jazz Band, however, your jazz band instrument may be different from your usual instrument (keyboard, guitar, bass).

INSTRUMENTATION: There is no limit to the number of wind and brass players. The maximum size rhythm section is: two keyboards, three guitars, one bass, three percussion. If additional players are interested, auditions will be held for performing positions. If you do not win a spot, you may still attend rehearsals as an observer or perform on your wind instrument (if applicable). If a rhythm section position opens up during the year, auditions will be held for a replacement from the group membership. Guitarists need to provide their own instrument and amplifier. Because of time considerations, not all percussionists will perform drum set on every concert.

Vocal (3-8)

The Anderson School Vocal Program is designed to provide all students in grades 3-8 the opportunity to perform vocal music with their peers in a large ensemble setting. Each group (3-4, 5-6, 7-8) meets once a week for 30 minutes during the school day. This format allows for learning new musical concepts, skills and techniques as well as reinforcing those learned in the general music classroom. This includes posture, tone production, intonation, pitch matching, balance, breath control, flexibility, dynamic control, articulation, diction, reading skills, and music history.

We have five primary objectives:

- 1. Cultural** - To continue the development of music appreciation and understanding through the study and performance of fine choral literature.
- 2. Educational** - To develop interested and discriminating listeners and performers, and provide a well-rounded background of musical knowledge.
- 3. Service** - To lend a meaningful atmosphere to school and community events while promoting the reputation of the Anderson School Music Program at all performance appearances.
- 4. Recreational** - To provide Anderson School students an opportunity for a worthy and lifelong leisure activity, an emotional outlet, and positive social experiences.
- 5. Spiritual** - Through singing music that is significant historically, musically, or in text, students will learn to appreciate the deeper meanings of life.

CREATING - STANDARD 1: Generate and conceptualize artistic ideas and work

IMAGINE

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

ESSENTIAL QUESTION(S): *How do musicians generate creative ideas?*

- 3-4** a. Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.
- 5-6** a. Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.
 - I can improvise simple melodic ideas vocally, using instruments, body percussion, or with movement.
- 7-8** a. Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.
 - I can improvise simple rhythmic ideas vocally, using instruments, body percussion, or with movement.
 - Students improvise simple rhythmic passages based on characteristics of music or texts studied in rehearsal.

CREATING - STANDARD 2: Organize and develop artistic ideas and work

PLAN AND MAKE

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

ESSENTIAL QUESTION(S): *How do musicians make creative decisions?*

- 3-4**
- a. Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.
 - b. Preserve draft compositions and improvisations through standard notation and audio recording.
- 5-6**
- a. Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.
 - I can identify dynamic markings (crescendo, decrescendo, diminuendo, ff, f, mf, mp, and p).
 - I can identify phrase markings (breath marks, slurs, ties).
 - I can identify text within the 8 measure phrase.
 - b. Preserve draft compositions and improvisations through standard notation and audio recording.
 - I can identify and demonstrate quarter, half, and whole notes/rests.
 - I can identify and demonstrate stepwise motion.
 - I can identify the tonic or “do.”
- 7-8**
- a. Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.
 - I can identify dynamic markings (crescendo, decrescendo, diminuendo, ff, f, mf, mp, and p).
 - I can identify phrase markings (breath marks, slurs, ties).
 - I can identify text within the 8-measure phrase.
 - b. Preserve draft compositions and improvisations through standard notation and audio recording.
 - I can identify and demonstrate quarter, half, and whole notes/rests.
 - I can identify and demonstrate stepwise motion.
 - I can identify the tonic or “do.”

CREATING - STANDARD 3: Refine and complete artistic work

EVALUATE AND REFINE

ENDURING UNDERSTANDING: *Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.*

ESSENTIAL QUESTION(S): *How do musicians improve the quality of their creative work?*

- 3-4** a. Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria.
- 5-6** a. Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria.
- I can identify and demonstrate standard notation.
 - I can identify and demonstrate dynamic markings.
 - I can identify and demonstrate phrase markings.
 - I can add or subtract dynamic and phrase markings to create contrasting sounds.
- 7-8** a. Evaluate and refine draft compositions and improvisations based on knowledge, skill, and collaboratively-developed criteria.
- I can identify and demonstrate standard notation.
 - I can identify and demonstrate dynamic markings.
 - I can identify and demonstrate phrase markings.
 - I can add or subtract dynamic and phrase markings to create contrasting sounds.

PRESENT

ENDURING UNDERSTANDING: *Musicians' presentation of creative work is the culmination of a process of creation and communication.*

ESSENTIAL QUESTION(S): *When is creative work ready to share?*

- 3-4** a. Share personally-developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.
- 5-6** a. Share personally-developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.
- I can create a 4 bar original composition using standard notation, dynamic markings, and phrase markings.
 - I can perform a 4 bar original composition alone or in a small ensemble of up to five performers.
- 7-8** a. Share personally-developed melodies and rhythmic passages – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.
- I can create an 8 bar original composition using standard notation, dynamic markings, and phrase markings.
 - I can perform an 8 bar original composition alone or in a small ensemble of up to five performers.

PERFORMING - STANDARD 4: Select, analyze, and interpret artistic work for presentation

SELECT

ENDURING UNDERSTANDING: *Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.*

ESSENTIAL QUESTION(S): *How do performers select repertoire?*

- 3-4** a. Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.
- 5-6** a. Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.
- I can sing a melody in unison with the choir.
 - I can sing and hold my part in a canon or partner song.
 - I can sing and hold my part in two part harmony.
- 7-8** a. Select a varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.
- I can sing a melody in unison with the choir.
 - I can sing and hold my part in a canon or partner song.
 - I can sing and hold my part in two-part harmony.

ANALYZE

ENDURING UNDERSTANDING: *Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.*

ESSENTIAL QUESTION(S): *How does understanding the structure and context of musical works inform performance?*

- 3-4** a. Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.
- 5-6** a. Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.
- I can sing a major scale, ascending and descending, using solfege and Curwen hand signs.
 - I can sing a short melody using solfege, where the solfege syllables are notated below each note.
 - I can sight sing a stepwise, four-measure melody in unison, beginning and ending on "do."
 - Students will read quarter, half, whole, eighth, sixteenth, dotted half, dotted quarter notes and rests in 2/4, 3/4, 4/4 or C, 6/8, and cut time.
 - I can identify the names of the above notes.
 - I can clap rhythmic passages containing the above notes in 2/4 and 4/4.
 - I can identify and explain the above time signatures.
 - Students will define and identify standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.
 - I can define and identify the above vocabulary and/or symbols.
 - I can demonstrate the above vocabulary and/or symbols in my music making.
- 7-8** a. Demonstrate, using music reading skills where appropriate, the setting and formal characteristics of musical works contribute to understanding the context of the music prepared or improvised performances.

- I can sing a major scale, ascending and descending, using solfege and Curwen hand signs.
- I can sing a short melody using solfege, where the solfege syllables are notated below each note.
- I can sing a short melody using solfege, where the solfege syllables are NOT notated below each note.
- I can sight sing a stepwise, eight-measure melody in unison, beginning on “do.”
 - Students read quarter, half, whole, eighth, sixteenth, dotted half, dotted quarter notes and rests in 2/4, 3/4, 4/4 or C, 6/8, and cut time.
- I can identify the names of the above notes.
- I can clap rhythmic passages containing the above notes in 2/4 and 4/4.
- I can identify and explain the above time signatures.
 - Students will define and identify standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.
- I can define and identify the above vocabulary and/or symbols.
- I can demonstrate the above vocabulary and/or symbols in my music making.

INTERPRET

ENDURING UNDERSTANDING: *Performers make interpretive decisions based on their understanding of context and expressive intent.*

ESSENTIAL QUESTION(S): *How do performers interpret musical works?*

- 3-4** a. Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.
- 5-6** a. Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.
- I can identify expressive elements in a piece, including dynamics, articulation, tempo and phrasing.
 - I can accurately perform expressive elements in a piece, including dynamics, articulation, tempo and phrasing.
 - Students will understand the text of a given piece, and apply appropriate dynamics, articulation and phrasing to that text.
 - I can read and understand the meaning of the text.
 - I can identify keywords in the text.
- 7-8** a. Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.
- I can identify expressive elements in a piece, including dynamics, articulation, tempo and phrasing.
 - I can accurately perform expressive elements in a piece, including dynamics, articulation, tempo and phrasing.
 - Students will understand the text of a given piece, and apply appropriate dynamics, articulation and phrasing to that text.
 - I can read and understand the meaning of the text.
 - I can identify keywords in the text.

PERFORMING - STANDARD 5: Develop and refine artistic techniques and work for presentation

REHEARSE, EVALUATE, AND REFINE

ENDURING UNDERSTANDING: *To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.*

ESSENTIAL QUESTION(S): *How do musicians improve the quality of their performance?*

- 3-4**
- a. Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.
 - b. Sing with accuracy, good diction and good breath control throughout their singing ranges in small and large ensembles. Sing music written in two parts.
 - c. Sing with expression and technical accuracy a repertoire of vocal literature in unison and two parts including some songs performed from memory.
- 5-6**
- a. Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.
 - o I can identify aspects of my performance that were successful.
 - o I can identify aspects of my performance that were a challenge.
 - b. Sing with accuracy, good diction and good breath control throughout their singing ranges in small and large ensembles. Sing music written in two parts.
 - c. Sing with expression and technical accuracy a repertoire of vocal literature in unison and two parts including some songs performed from memory.
- 7-8**
- a. Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.
 - o I can identify aspects of my performance that were successful.
 - o I can identify aspects of my performance that were a challenge.
 - o I can identify means to improve the aspects of my performance that were a challenge.
 - b. Sing with accuracy, good diction and good breath control throughout their singing ranges in small and large ensembles. Sing music written in two and three parts including some literature performed from memory.
 - c. Sing with expression and technical accuracy a repertoire of vocal literature in unison, two, three and four parts, including memorized works. Sing music representing diverse genres and cultures, with expression appropriate for the style.

PERFORMING - STANDARD 6: Convey meaning through the presentation of artistic work

PRESENT

ENDURING UNDERSTANDING: *Musicians judge performance based on criteria that vary across time, place, and cultures.*

ESSENTIAL QUESTION(S): *When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?*

- 3-4**
- a. Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
 - b. Demonstrate an awareness of the context of the music through prepared and improvised performances.
- 5-6**
- a. Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
 - I can identify expressive qualities in music (dynamics and phrase markings).
 - I can identify correct and incorrect pitches in a performance.
 - b. Demonstrate an awareness of the context of the music through prepared and improvised performances.
 - I can identify keywords in the text of a piece.
 - I can describe how keywords in the text affect the feeling or mood of the piece.
- 7-8**
- a. Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.
 - I can identify expressive qualities in music (dynamics and phrase markings).
 - I can identify correct and incorrect pitches in a performance.
 - I can identify syncopated rhythms found in music from diverse cultures and styles.
 - b. Demonstrate an understanding of the context of the music through prepared and improvised performances.
 - I can identify keywords in the text of a piece.
 - I can describe how keywords in the text affect the feeling or mood of the piece.

RESPONDING - STANDARD 7: Perceive and analyze artistic work

SELECT

ENDURING UNDERSTANDING: *Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.*

ESSENTIAL QUESTION(S): *How do individuals choose music to experience?*

- 3-4** a. Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.
- 5-6** a. Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.
 - I can recognize and select music that expresses happiness or joy through sound or text.
 - I can recognize and select music that expresses sadness through sound or text.
- 7-8** a. Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.
 - I can recognize and select music that expresses sadness through sound or text.
 - I can recognize and select music that utilizes tempo to create purpose and context.

ANALYZE

ENDURING UNDERSTANDING: *Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.*

ESSENTIAL QUESTION(S): *How do individuals choose music to experience?*

- 3-4** a. Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music.
- 5-6** a. Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music.
 - I can identify the chorus of a piece of music.
 - I can identify the verse of a piece of music.
 - I can identify the "A" section of a piece of music.
 - I can identify the "B" section of a piece of music.
- 7-8** a. Describe how understanding context and the way the elements of music are manipulated inform the response to music.
 - I can identify the chorus of a piece of music.
 - I can identify the verse of a piece of music.
 - I can identify the bridge of a piece of music.
 - I can identify the "A" section of a piece of music.
 - I can identify the "B" section of a piece of music.
 - I can identify a partner song.
 - I can identify a canon or round.

RESPONDING - STANDARD 8: Interpret intent and meaning in artistic work

INTERPRET

ENDURING UNDERSTANDING: *Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.*

ESSENTIAL QUESTION(S): *How do we discern the musical creators' and performers' expressive intent?*

- 3-4** a. 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.
- 5-6** a. 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.
- I can identify expressive qualities in music (dynamics and phrase markings).
 - I can identify keywords in the text that lead to meaning.
- 7-8** a. Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text.
- I can identify expressive qualities in music (dynamics and phrase markings).
 - I can identify keywords in the text that lead to meaning.
 - I can identify the form of a piece of music.

RESPONDING - STANDARD 9: Apply criteria to evaluate artistic work

EVALUATE

ENDURING UNDERSTANDING: *The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.*

ESSENTIAL QUESTION(S): *How do we judge the quality of musical work(s) and performance(s)?*

- 3-4** a. Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.
- 5-6** a. Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.
- I can identify the differences between two performances of the same piece.
 - I can evaluate a live performance.
 - I can evaluate a recorded performance.
- 7-8** a. Explain the influence of experiences, analysis, and context on interest in and evaluation of music.
- I can identify the differences between two performances of the same piece.
 - I can evaluate a live performance.
 - I can evaluate a recorded performance.
 - I can use technology to evaluate a performance.

CONNECTING - STANDARD 10: Synthesize and relate knowledge and personal experiences to make art

SYNTHESIZE

ENDURING UNDERSTANDING: *Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.*

ESSENTIAL QUESTION(S): *How do musicians make meaningful connections to creating, performing, and responding?*

- 3-4** a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- 5-6** a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- I can demonstrate interest when creating music.
 - I can demonstrate knowledge when creating music.
 - I can demonstrate skills when creating music.
 - I can demonstrate interest when performing music.
 - I can demonstrate knowledge when performing music.
 - I can demonstrate skills when performing music.
 - I can demonstrate interest when responding to music.
 - I can demonstrate knowledge when responding to music.
 - I can demonstrate skills when responding to music.
- 7-8** a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- I can demonstrate interest when creating music.
 - I can demonstrate knowledge when creating music.
 - I can demonstrate skills when creating music.
 - I can demonstrate interest when performing music.
 - I can demonstrate knowledge when performing music.
 - I can demonstrate skills when performing music.
 - I can demonstrate interest when responding to music.
 - I can demonstrate knowledge when responding to music.
 - I can demonstrate skills when responding to music.

CONNECTING - STANDARD 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding, including artistic ideas and works by American Indians.

SYNTHESIZE

ENDURING UNDERSTANDING: *Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.*

ESSENTIAL QUESTION(S): *How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?*

- 3-4** a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- 5-6** a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- Students will describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music (e.g., language arts: issues to be considered in setting texts to music; mathematics: frequency ratios of intervals; sciences: the human hearing process and hazards to hearing; social studies: historical and social events and movements chronicled in or influenced by musical works.
 - I can demonstrate the relationship between music and self-expression.
 - I can demonstrate the relationship between music and other art forms.
- 7-8** a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- Students will describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music (e.g., language arts: issues to be considered in setting texts to music; mathematics: frequency ratios of intervals; sciences: the human hearing process and hazards to hearing; social studies: historical and social events and movements chronicled in or influenced by musical works.
 - I can demonstrate the relationship between music and self-expression.
 - I can demonstrate the relationship between music and other art forms.

Vocabulary - Music

Kindergarten

Audience, Beat, Different, Fast, High, Long, Low, Performer, Same, Short, Singing voice, Slow

1st Grade

Conductor, Eighth note, Form, La, Mallet, Mi, Quarter note, Quarter rest, Repeat sign, Rhythm, So

2nd Grade

Accent, Bar lines, Bordun, Do, Forte, Glockenspiel, Half note, Half rest, Metallophone, Meter, Piano, Re, Staff, Xylophone

3rd Grade

Canon, Coda, Crescendo, Crossover bordun, Decrescendo, Dotted half note, High Do, Interlude, Introduction, Low La, Low So, Major, Minor, Phrase, Question/ Answer, Rondo, Round, Sixteenth Notes, Whole note, Whole rest

4th Grade

Accelerando, Compound meter, D.C. al fine, Eighth rest, Fortissimo, Improvise, Instrument families, Musical, Pianissimo, Pow wow, Recorder, Ritardando, Scale, Syncopation, Treble clef, 12 Bar blues

5th – 6th Grade

Chord, Descant, Dotted quarter, Flat, Legato, Mezzo, Mixed meter, Sharp, Sixteenth/Eighth note Combinations, Staccato, Theme, Variation, 1st and 2nd ending

7th – 8th Grade

Beat, Clef, Composer, Eighth note, Eighth rest, Form, Genre, Guitar, Half note, Half rest, Harmony, Keyboard, Key Signature, Measure, Melody, Music Industry, Quarter note, Quarter rest, Repeat, Rhythm, Staff, Technique, Time Signature, Ukulele, Whole note, Whole rest

5th Grade Band

Accent, Allegro, Andante, Articulation, Compositions, Crescendo, Da Capo, Dal Segno, Decrescendo, Diminuendo, Dynamics, Endings, Ensemble, Fine, Forte, Improvise, Largo, Mezzo, Mezzo Forte, Mezzo Piano, Moderato, Piano, Refine, Repertoire, Ritardando, Slur, Slur and Tie, Solo, Staccato, Standard Notation, Style, Teacher-Provided Criteria, Technique, Tempo, Tonguing, Unison

6th Grade Band

Accelerando, Allegro, Andante, A Tempo, Coda, Compositions, Con, Connection, Context, Crescendo, Da Capo, Dal Segno, Decrescendo, Diminuendo, Elements of Music, Endings, Ensemble, Expressive Intent, Expressive Qualities, Fine, Forte, Fortepiano, Fortissimo, Grand Pause, Improvisations, Improvise, Interpretations, Largo, Legato, Marcato, Mezzo, Moderato, Motives, Musical Works, Performances, Pianissimo, Piano, Purpose, Rallentando, Refine, Repertoire, Ritardando, Share, Slur and Tie, Soli, Solo, Staccato, Standard Notation, Structure, Teacher- Provided Criteria, Technical Accuracy, Technical Skill, Tutti, Unison

7th – 8th Grade Band

Accelerando, Accent, Adagio, Allegro, Andante, Articulation, A tempo, Brio, Chorale, Coda, Compositions, Con, Connection, Context, Crescendo, Da Capo, Dal Segno, Decrescendo, Diminuendo, Divisi, Dolce, Dynamics, Elements of Music, Endings, Ensemble, Espressivo, Expression, Expressive Intent, Expressive Qualities, Fine, Form, Forte, Fortepiano, Fortissimo, Grand Pause, Improvise, Improvisations, Interpretations, Largo, Legato, Lento, Maestoso, Marcato, March, Meno Mosso, Mezzo, Mezzo Forte, Mezzo Piano, Moderato, Molto, Morendo, Motives, Musical Works, Overture, Performances, Pianissimo, Piano, Piu mosso, Poco a poco, Presto, Purpose, Rallentando, Refine, Repertoire, Ritardando, Rubato, Sforzando, Share, Simile, Slur, Slur and tie, Soli, Solo, Staccato, Standard Notation, Stringendo, Structure, Style, Subito, Tacet, Teacher-Provided Criteria, Technical Accuracy, Technical Skill, Technique, Tempo, Tenuto, Tonguing, Tutti, Unison, Vivace

5th – 6th Grade Choir

“A” Section, Articulation, Ascending, “B” Section, Body Percussion, Breath Marks, Bridge, Canon, Chorus, Composition, Contrasting Sounds, Crescendo, Curwen Hand Signs, Decrescendo, Descending, Diminuendo, Do, Dynamic Markings, Expression, F, FF, Half and Whole Notes/Rests, Improvise, MF, MP, Major Scales, Melodies, Melody, P, PP, Partner Song, Phrase Markings, Pitch, Quarter, Round, Rhythmic Ideas, Rhythmic Passages, Slurs, Small Ensemble, Solfege, Standard Notation, Stepwise Motion, Syncopated Rhythms, Tempo, Text, Ties, Time Signatures, Tonic, Two-part Harmony, Unison, Verse, 8 Bar Original

7th – 8th Grade Choir

“A” Section, Articulation, Ascending, “B” Section, Body Percussion, Breath Marks, Bridge, Canon, Chorus, Composition, Contrasting Sounds, Crescendo, Curwen Hand Signs, Decrescendo, Descending, Diminuendo, Do, Dynamic Markings, Expression, F, FF, Half and Whole Notes/Rests, Improvise, MF, MP, Major Scales, Melodies, Melody, P, PP, Partner Song, Phrase Markings, Pitch, Quarter, Round, Rhythmic Ideas, Rhythmic Passages, Slurs, Small Ensemble, Solfege, Standard Notation, Stepwise Motion, Syncopated Rhythms, Tempo, Text, Ties, Time Signatures, Tonic, Two-part Harmony, Unison, Verse, 8 Bar Original

Glossary - Music

Terms identified by an asterisk (*) are explained further in the glossary

A tempo: Return to previous tempo.

AB: Musical form consisting of two sections, A and B, which contrast with each other (binary form).

ABA: Musical form consisting of three sections, A, B, and A; two are the same, and the middle one is different (ternary form).

Accelerando: Gradually faster (**accel.**).

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

Accompaniment: Music played or sung to support a melody.

Accompaniment Pattern: A musical part that supports or partners a solo instrument, voice, or group; ranges from simple (drone or bordun) to complex (chord progression) arrangement - Setting or adaptation of an existing musical composition.

Adagio: Slowly.

Alla breve: The *meter signature C indicating the equivalent of 2 / 2 time.

Allargando: Louder and slower.

Allegretto: Moderately fast; slower than *Allegro.

Allegro: Lively; quick; brisk; cheerful.

Andante: Moderately slow; walking.

Andantino: Faster than *Andante.

Animato: With animation; with life.

Arpeggio: Tones of a chord playing one after another.

Articulation: In performance, the characteristics of attack and decay of tones and the manner and extent to which tones in sequence are connected or disconnected.

Audience Etiquette: Social behavior observed by those attending musical performances and which can vary depending upon the type of music performed.

Balance: Use of the elements of music in such a way as to produce an integrated whole.

Band: An instrumental group usually consisting of woodwind, brass, and percussion instruments.

Beat: Underlying steady pulse present in most music.

Blend: How well voices and/or instruments fit and relate to produce a particular quality.

Brass: A family of wind instruments that have a cup-shaped mouthpiece.

Cadence: A melodic or harmonic configuration or sequence that creates a sense of resolution.

Caesura: Sudden stop of indefinite length.

Canon: A composition in which one part is imitated strictly in another part at any pitch or time interval.

Cantabile: In a song-like style.

Chant: Speaking rhythmically.

Chord: Three or more pitches played at the same time.

Chord Progression: series of chords sounding in succession; certain progressions are typical in particular styles/genres of music.

Chord Symbols: Symbols used to identify chords and their qualities (E.g., IV equals a chord built on the fourth note of a scale, major quality; ii equals a chord built on the second note of a scale, minor quality).

Chorus: (1) A group of singers. (2) A section of a song that repeats (see *Refrain).

Chromatic: Refers to movement by half steps.

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

Coda: A supplement to the ending of a composition ; $\text{\textcircled{C}}$

Common Time: Music which has four beats to a measure. Notated as $4/4$ or $\text{\textcircled{C}}$

Composer: A person who writes music.

Composition: Original piece of music that can be repeated, typically developed over time, and preserved either in notation or in a sound recording.

Con brio: With spirit.

Conducting: Directing a performance group.

Con moto: With motion.

Consonance: The combination of two or more tones that are harmonious and pleasing.

Context - Environment that surrounds music, influences understanding, provides meaning, and connects to an event or occurrence.

Context, Cultural: Values, beliefs, and traditions of a group of people that influence musical meaning and inform culturally authentic musical practice.

Context, Historical: Conditions of the time and place in which music was created or performed that provide meaning and influence the musical experience.

Context, personal: Unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interest, and preferences.

Context, social: environment surrounding something or someone's creation or intended audience that reflects and influences how people use and interpret the musical experience.

Contrast: Two or more things that are different.

Crescendo: Gradually louder (**cresc.**).

Culturally Authentic Performance: Presentation that reflects practices and interpretation representative of the style and traditions of a culture.

Culture: Values and beliefs of a particular group of people, from a specific place or time, expressed through characteristics such as tradition, social structure, religion, art, and food. In Montana, culture may apply specifically to Native tribes including but not limited to Salish, Pend d'Oreille, Kootenai, Blackfeet, Chippewa, Plains Cree, Gros Ventre, Assiniboine, Sioux, Northern Cheyenne, Crow, or Little Shell Chippewa.

Cyclical Structure: Musical form characterized by the return or "cycling around" of significantly recognizable themes, motives, and/or patterns across movements.

Da Capo (D.C.): From the beginning.

Dal Segno (D.S.): From the sign.

Decrescendo: Gradually softer (**decresc.**).

Demonstrate: Show musical understanding through observable behavior such as moving, chanting, singing, or playing instruments.

Descant: An independent melody, usually higher than the main melody, which has been designed to provide harmony for the song.

Dictation: The ability to hear and write tonal and rhythmic patterns using notation.

Diction: Clarity of consonants and purity of vowels while singing.

Diminuendo: Gradually diminish sound.

Dissonance: A term used to describe the restless or tense effect produced by certain combinations of tones.

Divisi: Section divides to multiple parts.

Dolce: Sweetly.

Dominant: Pertaining to the fifth tone of a scale.

Duple Meter: Grouping of beats and divisions of beats in music in sets of twos.

Dynamic Levels, Dynamics: Degrees of loudness.

Elements of Music: Basic characteristics of sound (pitch, rhythm, harmony, *dynamics, *timbre, texture, *form, and style/articulation) that are manipulated to create music.

Emerging Ensemble: Group of individuals organized to perform artistic work, featuring instrumentation such as guitar, American Indian, iPad, mariachi, steel drum or pan, Taiko drumming.

Ensemble: Group of individuals organized to perform artistic work: traditional, large groups such as bands, orchestras, and choirs; chamber, smaller groups, such as duets, trios, and quartets; emerging, such as guitar, American Indian, iPad, mariachi, steel drum or pan, Taiko drumming.

Established Criteria: Traits or dimensions for making quality judgments in music of a particular style, genre, cultural context, or historical period that have gained general acceptance and application over time.

Expanded Form: Basic form (such as AB, ABA, rondo or theme and variation) expanded by the addition of an introduction, transition, and/or coda.

Explore: Discover, investigate, and create musical ideas through singing, chanting, playing instruments, or moving to music.

Expression, Expressive, Expressively: With appropriate *dynamics, phrasing, *style, and interpretation and appropriate variations in dynamics and tempo.

Expressive Intent: The emotions, thoughts, and ideas that a performer or composer seeks to convey by manipulating the elements of music.

Expressive Qualities: Qualities such as dynamics, tempo, articulation which – when combined with other elements of music -- give a composition its musical identity.

Fermata: Sustain, out of tempo. ◡

Fine: The end (**fine**).

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

Forte: Strong, loud. **f**

Fortissimo: Very strong, very loud. **ff**

Forzando: With sudden emphasis. **fz**

Four-Part Harmony: Simultaneous sounding of four tones.

Fretted Instruments: Instruments with frets (strips of material across the fingerboard allowing the strings to be stopped at predetermined locations), such a guitar, ukulele, and sitar.

General Music: A class designed to give a general, broad overview of music. There is emphasis on singing, listening, playing *classroom instruments, music reading, rhythmic activities, and creative experiences.

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

Half Step: The smallest interval between two tones in a scale.

Hand Signals: The use of the hand for designating syllables (do, re, mi, etc.).

Harmony: Chordal structure of a music composition in which the simultaneous sounding of pitches produces chords and their successive use produces chord progressions.

Harmony Instruments: Musical instruments used to produce chords such as the autoharp and ukulele.

Home Tone: The tone on which a scale is built. Also known as *key center or *tonic.

Improvising: Spontaneous creation of music while performing it.

Interval: The distance between two tones.

Intonation: The degree to which pitch is accurately produced in performance, particularly among the players in an ensemble.

Introduction: Section which opens a musical work, generally preceding the A or theme section.

Jazz Ensemble: A group of instrumentalists whose repertoire consists primarily of jazz and rock music.

Keyboard Instruments: Instruments having a keyboard such as the piano, organ, harpsichord, and melodic percussion.

Key Center: See *home tone or *tonic.

Key Signature: The sharps or flats at the beginning of a song.

Largo: The slowest tempo marking.

Legato: In a smooth, connected style.

Lento: Slowly, between *Andante and *Largo.

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

Level 1 - Very easy. Easy keys, *meters, and rhythms; limited ranges.

Level 2 - Easy. May include changes of tempo, key, and meter; modest ranges.

Level 3 - Moderately easy. Contains moderate technical demands, expanded ranges, and varied interpretive requirements.

Level 4 - Moderately difficult. Requires well developed *technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys.

Level 5 - Difficult. Requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, unusual meters, complex rhythms, subtle *dynamic requirements.

Level 6 - Very difficult. Suitable for musically mature students of exceptional competence.

(Adapted with permission from NYSSMA Manual, Edition XXIII, published by the New York State School Music Association, 1991.)

Maestoso: Majestically; with dignity.

Major Key: *Tonality using a *major scale.

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

Marcato: Marked; accented.

Marcia: In a march style.

Melodic Line: A series of pitches that move up or down, or stay the same.

Melodic Pattern: A series of pitches that repeats itself.

Melody: Linear succession of sounds (pitches) and silences moving through time; the horizontal structure of music.

Meno mosso: Less movement; slower.

Meter: The grouping in which a succession of rhythmic pulses or beats is organized; indicated by a *meter signature at the beginning of a work.

Meter Signature: An indicator of the *meter of a musical work, usually presented in the form of a fraction, the denominator of which indicates the unit of measurement and the numerator of which indicates the number of units that make up a measure. See *time signature.

Mezzo Forte: Moderately loud. **mf**

Mezzo Piano: Moderately soft. **mp**

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

Minor Scale: Several arrangements of eight tones in a scale according to the following intervals or steps: natural minor (whole, half, whole, whole, half, whole, whole), melodic minor (upward: whole, half, whole, whole, whole, whole, half; downward: whole, whole, half, whole, whole, half, whole), harmonic minor (whole, half, whole, whole, half, one-and a half, half).

Moderato: Moderately.

Molto: Much; very.

Morendo: Dying away.

Musical Idea: Idea expressed in music, which can range in length from the smallest meaningful level (motive or short pattern) through a phrase, a section, or an entire piece.

Musical Pattern - See Musical Idea.

Musical Periods: The most commonly studied eras are: Renaissance (1450-1600), Baroque (1600-1750), Classical (1750-1800), Romantic (1800-1900), Contemporary (1900-present).

Music Theory: The study of the principles of music.

Music Therapist: One who uses music to treat illness.

Non Troppo: Not too much.

Notation: A system of symbols for sound.

Numbers: The names given the tones of a scale, such as 1, 2, 3, etc. See *syllables.

Octave: The *interval between the first and eighth degree of a major or minor scale.

Orchestra: An instrumental group consisting of strings, woodwinds, brass, and percussion.

Ostinato: A short musical pattern that is repeated persistently throughout a composition.

Partner Songs: A pair of songs that can be sung together.

Pentatonic Scale: A five-tone scale.

Percussion: The family of instruments that creates sound by striking.

Performance Etiquette: Aspects of contextually appropriate propriety and proper behavior, conduct, and appearance for a musical performance, such as stage presence, etiquette, and appropriate attire.

Phrase: Musical segment with a clear beginning and ending, comparable to a simple sentence or clause in written text.

Pianissimo: Very soft. **pp**

Piano: (1) A keyboard instrument of both the string and percussion families; (2) soft dynamic level. **p**

Pitch: Highness or lowness of a tone.

Poco a poco: Little by little.

Presto: Very quickly; faster than *Allegro.

Proper Posture: Sitting or standing tall to make maximum use of breath.

Rallentando: Gradually slower (**rall.**).

Range: The span from the lowest to highest note in a melody.

Refrain: A part of a song that repeats. Often called the chorus.

Repetition: Music that is the same or very similar.

Rhythm: The way movement is organized in a piece of music.

Rhythmic Pattern: A series of repeated long and short sounds.

Rhythm Instruments: Simple percussion instruments used to product rhythmic sounds, such as triangle, tambourine, sleigh bells, hand drums, sticks.

Ritardando: Retarding; holding back (**rit.**)

Rondo: A musical form in which a section is repeated with contrasting sections in between.

Segno: Sign. S

Sforzando: Strong accent. **sfz**

Simile: In the same manner (**sim.**).

Skip: Any interval other than a step.

Soli: Section feature.

Sostenuto: Sustained sound.

Solo: For one performer.

Sound Source: - A producer of sound, e.g. instrumental (traditional and non traditional), personal (vocal and body percussion), environmental (found sounds), or electronic.

Staccato: Separated; detached.

Standard Notation: Notation using traditional music symbols.

Staves: Plural of staff (the five parallel lines on which music is written).

Structure: Totality of a musical work; overall organization and sequence of a musical work.

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

Subito: Immediately; suddenly (**sub.**).

Syllables: Refers to the Solfege system (Do, Re, Mi, Fa, etc.).

Syncopation: A shifting of the accent from its normal position within the measure.

Technical Accuracy, Technical Skills: The ability to perform with appropriate *timbre, *intonation, and diction and to play or sing the correct pitches and rhythms.

Tempo: The speed of the music.

Tempo Primo: Return to the original tempo (**Tempo 1**).

Texture: The way melodies fit together.

Theme and Variations: Musical form in which a melody is presented and then followed by two or more sections presenting variations of that melody.

Three-Part Music: Music that has three voices sounding simultaneously.

Timbre: The character or quality of a sound that distinguishes one instrument, voice, or other sound source from another.

Time Signature: See *Meter Signature.

Tonality: Tonic or key tone around which a piece of music is centered; fundamental to much of Western music from ca. 1600.

Tone: A sound with definite pitch.

Tonic: The first and main tone of a scale or key (*home tone or *key center).

Traditional Notation: See *Standard Notation.

Transition: Musical material which provides a bridge from one section to another in a musical work.

Transpose: Rewriting or performing a composition in another key.

Triad: A chord of three notes.

Trill: Rapid oscillation between principal tone and one scale tone higher (**tr**, **tr**↕↕).

Triple Meter: Grouping of beats and divisions of beats in music in sets of three.

Tutti: All; together.

Two-Part Form: Music which has two contrasting sections.

Two-Part Music: Music that has two voices sounding simultaneously.

Valse: Waltz.

Vivace: Lively; sprightly.

Vowels: Vocal sounds such as a, o, u.

Whole Step: An interval of two half steps.

Woodwinds: The family of wind instruments that create sound by a vibrating reed, or that were formerly made from wood (such as the flute).

Theatre

Anderson School has an optional Theatre program. Students have the opportunity to participate in Theatre in the middle school through extensions and electives.

CREATING - STANDARD 1: Generate and conceptualize artistic ideas and work

ENDURING UNDERSTANDING: *Theatre artists rely on intuition, curiosity, and critical inquiry.*

ESSENTIAL QUESTION(S): *What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?*

- K** a. Identify ways in which movement may be used to create or retell a story.
- 1** a. Identify ways in which gestures and movement may be used to create or retell a story.
- 2** a. Identify ways in which voice and sounds may be used to create or retell a story.
- 3** a. Experiment with character choices in creative drama.
- 4** a. Design technical elements that support the story and drama experiences.
- 5** a. Implement design ideas that support the story in a drama or theatre work.
- 6-8** a. Develop a character in a drama or theatre work.

CREATING - STANDARD 2: Organize and develop artistic ideas and work

ENDURING UNDERSTANDING: *Theatre artists work to discover different ways of communicating meaning.*

ESSENTIAL QUESTION(S): *How, when, and why do theatre artists' choices change?*

- K** a. Express original ideas in guided creative drama.
- 1** a. Contribute to the development of a sequential plot in guided creative drama.
- 2** a. Identify ways in which voice and sounds may be used to create or retell a story.
- 3** a. Devise original ideas for a creative drama experience.
- 4** a. Develop original ideas for characters and plot in a theatre performance.
- 5** a. Participate in specific responsibilities required to present a drama or theatre work informally to an audience.
- 6-8** a. Demonstrate leadership and collaboration when developing a drama or theatre work.

CREATING - STANDARD 3: Refine and complete artistic work

ENDURING UNDERSTANDING: *Theatre artists refine their work and practice their craft through rehearsal.*

ESSENTIAL QUESTION(S): *How do theatre artists transform and edit their initial ideas?*

- K** a. Identify plot details in guided creative drama.
- 1** a. Contribute to the adaptation of the plot in guided creative drama.
- 2** a. Contribute to the adaptation of dialogue in a creative drama.
- 3** a. Collaborate to revise ideas of creative drama.
- 4** a. Revise an improvised or scripted theatre work.
- 5** a. Evaluate choices to improve an improvised or scripted drama or theatre work.
- 6-8** a. Analyze scripted drama and theatre works.

PERFORMING - STANDARD 4: Select, analyze, and interpret artistic work for presentation

ENDURING UNDERSTANDING: *Theatre artists make strong choices to effectively convey meaning.*

ESSENTIAL QUESTION(S): *Why are strong choices essential to interpreting a drama or theatre piece?*

- K** a. Use facial expressions to communicate character and emotions in guided creative drama.
- 1** a. Use body, face, gesture, and voice to communicate character and emotions in guided creative drama.
- 2** a. Alter voice and body to expand and articulate character in creative drama experiences.
- 3** a. Determine how movement and voice are incorporated into creative drama experiences.
- 4** a. Make physical and vocal choices to develop a character in a drama experience.
- 5** a. Experiment with physical and vocal choices to create meaning in drama and theatre works.
- 6-8** a. Identify the essential events in a story or script that make up the dramatic structure.

PERFORMING - STANDARD 5: Develop and refine artistic techniques and work for presentation

ENDURING UNDERSTANDING: *Theatre artists develop personal processes and skills for a performance or design.*

ESSENTIAL QUESTION(S): *What can I do to fully prepare a performance or technical design?*

- K** a. Identify various design elements in guided creative drama.
- 1** a. Experiment with design elements in creative drama.
- 2** a. Identify the basic design elements in creative drama experiences.
- 3** a. Describe design elements in a creative drama experience.
- 4** a. Discuss the use of technical elements to enhance a drama experience.
- 5** a. Demonstrate the use of technical elements in drama and theatre works.
- 6-8** a. Analyze how technical elements enhance drama and theatre works.

PERFORMING - STANDARD 6: Convey meaning through the presentation of artistic work

ENDURING UNDERSTANDING: *Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.*

ESSENTIAL QUESTION(S): *What happens when theatre artists and audiences share a creative experience?*

- K** a. Use voice and sound in guided creative drama.
- 1** a. Use movement and gesture to communicate emotions in guided creative drama.
- 2** a. Contribute original ideas or choices to group creative drama experiences.
- 3** a. Rehearse and discuss reflections about a drama experience.
- 4** a. Perform small-group drama and theatre works to an audience.
- 5** a. Present drama and theatre works informally for an audience.
- 6-8** a. Perform a rehearsed drama or theatre work for an audience.

RESPONDING - STANDARD 7: Perceive and analyze artistic work

ENDURING UNDERSTANDING: *Theatre artists reflect to understand the impact of drama processes and theatre experiences.*

ESSENTIAL QUESTION(S): *How do theatre artists comprehend the essence of drama processes and theatre experiences?*

- K** a. Describe a response to characters in guided creative drama.
- 1** a. Discuss an emotional response to guided creative drama.
- 2** a. Describe the artistic choices made in creative drama experiences.
- 3** a. Discuss artistic choices and how they shape reactions to drama and theatre works.
- 4** a. Identify artistic choices made through participation in and observation of drama and theatre works.
- 5** a. Explain personal reactions to artistic choices made in drama and theatre works.
- 6-8** a. Evaluate the artistic choices in drama and theatre works.

RESPONDING - STANDARD 8: Interpret intent and meaning in artistic work

ENDURING UNDERSTANDING: *Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.*

ESSENTIAL QUESTION(S): *How can the same work of art communicate different messages to different people?*

- K** a. Describe a setting in creative drama.
- 1** a. Discuss how setting can influence character actions in creative drama.
- 2** a. Describe how setting influences character actions and consequences in creative drama.
- 3** a. Discuss ways to develop a character for a creative drama.
- 4** a. Compare character qualities in drama or theatre works.
- 5** a. Explain how cultural perspectives influence personal responses to characters in drama and theatre works.
- 6-8** a. Analyze how cultural perspectives influence the evaluation of drama and theatre work.

RESPONDING - STANDARD 9: Apply criteria to evaluate artistic work

ENDURING UNDERSTANDING: *Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.*

ESSENTIAL QUESTION(S): *How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?*

- K** a. Identify design elements in guided creative drama.
- 1** a. Describe design elements in guided creative drama.
- 2** a. Discuss design elements in guided creative drama.
- 3** a. Compare design elements in creative drama.
- 4** a. Propose criteria to evaluate drama and theatre works.
- 5** a. Implement criteria to evaluate drama and theatre works.
- 6-8** a. Evaluate drama and theatre works using supporting evidence.

CONNECTING - STANDARD 10: Synthesize and relate knowledge and personal experiences to make art

ENDURING UNDERSTANDING: *Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.*

ESSENTIAL QUESTION(S): *What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?*

- K** a. Identify similarities between characters and oneself in guided creative drama.
- 1** a. Describe similarities between characters and oneself in a guided creative drama.
- 2** a. Compare character experiences to personal experiences in creative drama.
- 3** a. Discuss personal experiences and knowledge to make connections to community and culture in creative drama.
- 4** a. Identify the ways drama and theatre work reflect the perspectives of a community or culture.
- 5** a. Explain how drama and theatre work connects one to a community or culture.
- 6-8** a. Research how cultural perspectives, community ideas, and personal beliefs impact a drama or theatre work.

CONNECTING - STANDARD 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding, including artistic ideas and works by American Indians.

ENDURING UNDERSTANDING: *Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.*

ESSENTIAL QUESTION(S): *What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?*

- K** a. Identify similarities and differences in stories from multiple cultures.
- 1** a. Describe similarities and differences in stories from multiple cultures.
- 2** a. Compare similarities and differences in stories from multiple cultures through creative drama experiences.
- 3** a. Describe how stories are adapted from literature to become drama or theatre works.
- 4** a. Discuss cross- cultural approaches to storytelling in drama and theatre works.
- 5** a. Investigate historical, global, and cultural issues in drama and theatre works.
- 6-8** a. Use different forms of drama and theatre work to examine contemporary, social, cultural, or global issues.

Glossary - Theatre

Terms identified by an asterisk (*) are explained further in the glossary

Acting techniques: Specific skills, pedagogies, theories, or methods of investigation used by an actor to prepare for a drama experience or theatre performance.

Actor: A person who performs in a drama, theatre, film or video work.

Action: The core of a theatre piece; the sense of forward movement created by the sense of time and/or the physical and psychological motivations of characters.

Aesthetic criteria: Criteria developed about the visual, aural, and oral aspects of the witnessed event, derived from cultural and emotional values and cognitive meaning.

Aesthetic qualities: The emotional values and cognitive meanings derived from interpreting a work of art; the symbolic nature of art.

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

Blocking: The precise movement of actors on a stage in order to tell a story in a play, ballet, film or opera.

Character: The features and traits that form the individual nature of a person, real or fictional, in a drama or theatre work.

Classical: A dramatic form and production techniques considered of significance in earlier times, in any culture or historical period.

Classroom dramatizations: The act of creating character, dialogue, action, and environment for the purpose of exploration, experimentation, and study in a setting where there is no formal audience observation except for that of fellow students and teachers.

Conflict: The problem, confrontation, or struggle in a scene or play; conflict may be internal or external.

Constructed meaning: The personal understanding of dramatic/artistic intentions and *actions and their social and personal significance, selected and organized from the aural, oral, and visual symbols of a dramatic production.

Costume: A particular style of clothing worn to portray a character.

Creative drama: A process-centered, non-exhibitional approach to drama intended to benefit the performers themselves; story drama and process drama are two types of creative drama.

Creative process: The process through which theatre artists explore, discover and convey meaning in a devised or scripted performance.

Design: A plan or drawing to show the look and function of the design elements in a drama or theatre work.

Designer: The person(s) in charge of creating the look of the scenic, costume, lighting, sound, and properties, often these elements are designed by different people who form the design team.

Devise: The process of creating an original performance piece with an ensemble of theatre artist (e.g. performers, writers, directors, designers, technicians).

Dialogue: A conversation between two or more characters.

Director: The facilitator of the creative and collaborative process; determines the concept of a drama or theatre work and leads the collaborative team.

Drama: From the Greek word *dram* meaning *action*, drama describes the literary components of a play. In theatre education, the term is also used to describe a process-oriented exploration of story and character.

Dramatic concept: A plan or intention that guides the initial phase of development of a drama or theatre work.

Dramatic media: Means of telling of stories by way of stage, film, television, radio, or computer discs.

Dramatic structure: The sequence a play, with five elements that include exposition, rising action, climax or turning point, falling action, and denouement.

Electronic media: Means of communication characterized by the use of technology, e.g., radio, computers, virtual reality.

Ensemble: The dynamic interaction and harmonious blending of the efforts of the many artists involved in the dramatic activity of theatrical production.

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

Focus: Commitment by a participant (an actor, technician, director) to remain in the scope of the project or to stay within the world of the play.

Formal production: The staging of a dramatic work for presentation for an audience.

Front of house: Box office and lobby.

Genre: Relating to a specific kind or type of drama and theatre such as a tragedy, drama, melodrama, comedy, or farce.

Gesture: An expressive and planned movement of the body or limbs.

Given circumstances: The environment or accepted reality and conventions of the story, including the choices made by the playwright.

Improvisation: The spontaneous use of movement and speech to create a character or object in a particular situation.

Improvise: The spontaneous, intuitive, and immediate response of movement and speech in a drama experience or theatre performance.

Imagined worlds: A set of imagined circumstances created collectively by participants in a drama experience.

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

New art forms: The novel combination of traditional arts and materials with emerging technology (such as performance art, videodiscs, virtual reality).

Objective: A goal or particular need or want that a character has within a scene or play.

Obstacle: The character, object, or circumstance preventing a character from achieving their objective.

Physiological: Relating to the physical; a character's or performer's physical actions or reactions to events in a drama or theatre work.

Playwright: A person who writes dramatic literature and plays; also referred to as dramatists, scriptwriter, screenwriter.

Plot: A narrative as revealed through the action and/or dialogue; traditionally, a plot has the elements of exposition, inciting incident, conflict, rising action, climax, and resolution or falling action.

Process drama: A non-linear, episodic, process-centered and improvised form of drama in which teacher and students are in-role exploring and reflecting on an issue, story, theme, problem or idea in a non-exhibitional format that is intended to benefit the performers themselves.

Production elements: Technical elements selected for use in a specific production, including sets, sound, costumes, lights, music, props, and make-up, as well as elements specific to the production such as puppets, masks, special effects, or other storytelling devices/concepts.

Properties (Props): Articles handled or carried by the actor on stage.

Role: The characteristic and expected social behavior of an individual in a given position (E.g., mother, employer). Role portrayal is likely to be more predictable and one-dimensional than character portrayal.

Scene: A portion of a larger play or story.

Scenery: The background and larger objects such as furniture to represent a location or setting in a drama or theatre work.

Script: The written dialogue, description, and directions provided by the playwright.

Scripted drama: A piece of writing for the theatre that includes a description of the setting, a list of the characters, the dialogue, and the action of the characters.

Social pretend play: When two or more children engage in unsupervised enactments; participants use the play to explore social knowledge and skills.

Stagecraft: The technical aspect of theatrical, film, and video production; includes constructing and rigging scenery, hanging and focusing lighting, design and procurement of costumes and makeup, procurement or building of props and recording and mixing of sound; considered a technical rather than an artistic field, it is primarily the practical implementation of a designer's artistic vision.

Staging: Patterns of movement in a scene or play including, for example, stage crosses, entrances, and exits which help to convey meaning.

Story drama: An episodic, process-centered and improvised form of drama that uses existing literature as a starting point for drama exploration; explores implied moments (before, after, or within) that may not exist in the story and is a non-exhibitional format that is intended to benefit the performers themselves.

Story elements: Characters, setting, dialogue, and plot that create a story in a work of drama or theatre.

Tactic: The means by which a character seeks to achieve their objective, the selection of tactics are based on the obstacle presented; in acting and directing a tactic refers to a specific action verb.

Teacher-guided drama experience: A drama experience that is led by the classroom teacher, through side-coaching, narration, and prompting; the action of the drama does not stop in order for the leader to support the students; teacher may guide participants in or out of role.

Technical elements: The elements that contribute to the look of a drama or theatre work such as furniture and scenery, properties, lights, costumes and make-up, music and sound, which working together create a unified and meaningful design for a theatrical production.

Tension: The atmosphere created by unresolved, disquieting, or inharmonious situations that human beings feel compelled to address.

Text: The basis of dramatic activity and performance; a written script or an agreed upon structure and content for an improvisation.

Theatre: From the Greek word *theatron*, "seeing place," involves actors performing a story in front of a live audience, also a place, especially a building, where plays, opera, music, or films are presented.

Theatre conventions: Practices and/or devices that the audience and actors accept in the world of the play even when it is not realistic, such as a narrator, flashback, or an aside.

Theatre literacy: The ability to create, perform, perceive, analyze, critique, and understand dramatic performances.

Theme: The aspect of the human condition under investigation in the drama; it can be drawn from unifying topics or questions across content areas.

Traditional forms: Forms that use time-honored theatrical practices.

Unified production concept: A brief statement, metaphor, or expression of the essential meaning of a play that orders and patterns all the play's parts; a perceptual device used to evoke associated visual and aural presuppositions serving to physicalize and unify the production values of a play.

Visual Arts

CREATING - STANDARD 1: Generate and conceptualize artistic ideas and work

ENDURING UNDERSTANDING: *Creativity and innovative thinking are essential life skills that can be developed.*

ESSENTIAL QUESTION(S): *What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?*

- K**
- a. Engage in creative play with art materials.
 - I can come up with more than one way to make an art project.
 - I can listen to others ideas and share my own.
 - I can explore creating with a variety of art materials.
 - b. Engage collaboratively in creative art-making in response to an artistic problem.
 - I can tell the difference between different art materials.
 - I can choose the best materials to show my ideas.
 - I can come up with more than one way to make an art project.
 - I can work with others to solve art-making problems through trial and error.
- 1**
- a. Engage and collaborate in creative investigation of art materials.
 - I can work with others to create and share ideas.
 - I can explore a variety of new processes and materials when creating.
 - b. Use observation and investigation in preparation for making a work of art.
 - I can choose my subject by seeing examples of artwork and watching teacher demonstrations.
 - I can identify the subject in a piece of artwork.
 - I can come up with more than one way to make an art project.
 - I can describe and make texture in my artwork.
 - I can identify and create circles, squares, rectangles, ovals, and triangles.
 - I can identify and create patterns in a piece of artwork.
- 2**
- a. Discover multiple approaches and solutions to an art or design problem.
 - I can share my ideas and listen to ideas of others.
 - I can come up with multiple ideas and select one to develop.
 - b. Make art or design with various materials and tools to explore personal interests, questions, and curiosity.
 - I can tell the difference between different art materials.
 - I can choose the best materials to show my ideas.
- 3**
- a. Apply knowledge of available resources to enhance personal ideas through the art-making process.
 - I can tell the difference between many art materials.
 - I can choose the best materials to express my thoughts and ideas.
 - I can use images and symbols to show my ideas.
 - b. Elaborate on an imaginative idea.
 - I can come up with more than one way to make an art project.
 - I can decide which idea is best and why.
- 4**
- a. Collaborate on multiple approaches to a creative art or design problem and develop a plan from concept to completion for an artwork.
 - I can come up with more than one way to make an art piece.
 - I can decide which idea is the best and why.
 - I can solve art-making problems through trial and error.
 - b. Collaboratively set goals and create artwork that is meaningful and has purpose to the makers.
 - I can create art that shares a message.
 - I can consider other students opinions on a piece of artwork and compare them to my own.

- 5-6**
- a. Combine diverse concepts and artistic methods to choose an approach and create an artwork.
 - I can analyze ideas to determine the best solution in a creative process.
 - I can tell the difference between various art media.
 - I can choose the best materials to express my thoughts and ideas.
 - I can use images and symbols to show my ideas.
 - b. Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.
 - I can analyze and apply ideas to determine the best solution in a creative process.
 - I can tell the difference between various art media.
 - I can choose the best materials to express my thoughts and ideas.
 - I can use images and symbols to show my ideas.
 - I can demonstrate the use of various symbols to create meaning in a work of art.
 - I can select a course of action using two-dimensional processes to create a work of art.
 - I can select a course of action using three-dimensional processes to create a work of art.
 - c. Combine concepts collaboratively to generate innovative ideas for creating art.
 - I can generate ideas with other students.
 - I can devise multiple solutions to any given art problem.
 - I can use improvisation/experimentation to determine solutions.
- 7-8**
- a. Design project steps and criteria to reach an identified goal and investigate personally relevant content for art making.
 - I can explore multiple ways to express my ideas as I plan a work of art.
 - I can create an artwork from original ideas based on identified themes, symbols, events, and personal experiences.
 - I can choose a course of action using two-dimensional processes to create a work of art.
I can choose a course of action using three-dimensional processes to create a work of art.
 - I can explore multiple ways to express my ideas as I plan a work of art.
 - I can collaborate with others to make artistic choices.
 - I can choose a course of action using two-dimensional processes to create a work of art.
 - I can choose a course of action using three-dimensional processes to create a work of art.
 - b. Apply methods to overcome creative blocks.
 - I can devise multiple solutions to any given art problem.
 - I can use improvisation/experimentation to determine solutions.
 - I can collaborate with others to generate ideas for a work of art.

CREATING - STANDARD 2: Organize and develop artistic ideas and work

ENDURING UNDERSTANDING:

- (a) Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.*
- (b) Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.*
- (c) People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.*

ESSENTIAL QUESTION(S):

- (a) How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error?*
- (b) How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create?*
- (c) How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?*

- K**
 - a. Create artworks or design that represent natural and constructed objects.
 - I can create art based on my surroundings.
 - I can create art from my imagination.
 - b. Identify safe and non-toxic art materials, tools, and equipment.
 - I can perform art activities while keeping myself and classmates safe.
 - I can follow the teacher's instructions on the right way to use and clean up art materials.
 - c. Through experimentation, build skills in various media and approaches to art-making.
 - I can draw shapes and lines in a variety of sizes.
 - I can name primary colors and mix secondary colors.
 - I can hold a paintbrush the right way, control where my paint goes, and create purposeful shapes.
 - I can cut out shapes with scissors and glue shapes with the right amount of glue.
 - I can recognize repeated shapes and make prints through repeated motions.
 - I can identify and create patterns in a piece of artwork.
- 1**
 - a. Create artwork that identify uses of everyday objects.
 - I can identify circles, squares, rectangles, ovals, and triangles in my surroundings.
 - I can describe and make texture in my artwork.
 - b. Demonstrate safe and proper procedures for using materials, tools, and equipment while making art.
 - I can perform art activities while keeping myself and classmates safe.
 - I can follow the teacher's instructions on the right way to use art materials.
 - c. Explore uses of materials and tools to create works of art or design.
 - I can hold a paintbrush the right way, control where my paint goes, and create purposeful shapes.
 - I can use images and symbols to show my ideas.
 - I can cut out shapes with scissors and glue shapes with the correct amount of glue.
 - I can carve a foam plate to make a print, or make a print using repeated motions.
 - I can make a clay form using the pinch-pot or slab technique.
 - I can tell the difference between art materials.
 - I can choose the best art material to show my ideas.
 - I can draw shapes and lines in a variety of sizes.
- 2**
 - a. Demonstrate personal interest in an artwork or design using various materials, tools, and everyday objects.
 - I can show mood in a piece of artwork through color.
 - I understand how the size of one shape relates to another and use overlap to show space.

- I can cut out complicated shapes with scissors and glue shapes with the correct amount of glue.
 - I can use printmaking to create multiple images.
 - I know how to slip and score to join two pieces of clay together.
- b. Demonstrate safe procedures for using and cleaning art tools, equipment, and studio materials.
- I can perform art activities while keeping myself and classmates safe.
 - I can follow the teacher's instructions on the right way to use and clean up art
- c. Repurpose objects to make something new.
- I can recognize objects to be reused in art.
 - I can use a variety of materials to make art.
 - I can use materials in a new or unconventional way.
- 3**
- a. Create artwork using a variety of artistic processes and materials.
- I can draw shapes and lines to make other objects.
 - I understand how the size of one shape relates to another.
 - I can recognize primary colors and mix secondary colors.
 - I can properly hold a paintbrush, control where my paint goes, and create purposeful shapes.
- b. Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes.
- I can perform art activities while keeping myself and classmates safe.
 - I can follow the teacher's instructions on the right way to use art materials.
- c. Individually or collaboratively construct representations, diagrams, or maps of places that are part of everyday life.
- I can create a work of art that communicates an idea about things and places in my everyday life.
 - I can collaborate with others to create art that shares a message.
- 4**
- a. Apply research to art-making for the purpose of communicating about constructed environments.
- I can create a work of art based on my surroundings.
 - I can describe artwork found in my community.
- b. When making works of art, utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself and others.
- I can perform art activities while keeping myself and classmates safe.
 - I can follow the teacher's instructions on the right way to use art materials.
- c. Explore and invent art-making techniques and approaches.
- I can draw a portrait that shows my understanding of facial proportion.
 - I can paint purposeful shapes as well as thin and thick lines with a paintbrush.
 - I can cut out complicated shapes with scissors and layer shapes to create a collage.
 - I can make a clay form using the pinch-pot or slab technique.
 - I know how to slip and score to join two pieces of clay together.
 - I understand how the size of one shape relates to another (basic proportion).
- 5-6**
- a. Create artworks that document places or objects of personal significance.
- I can choose a significant place in my environment to recreate in my artwork.
 - I can communicate my ideas through my artwork.
 - I can use art materials, techniques, technologies, and processes to create specific responses.
 - I can experiment and practice with a variety of media to achieve clarity of expression.
 - I can create an artwork based on a specific set of design requirements.
 - I can explore and examine possible audience responses to a collection of artwork.
 - I can apply the rules of one point perspective to create the illusion of 3-D space.
- b. Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment.
- I can follow my teacher's instructions for the right way to use art materials.

- I can perform art activities while keeping myself and classmates safe.
 - I can demonstrate responsible behavior regarding clean-up and care of art supplies.
 - I can exhibit safety with tools and materials in the art room.
 - I can demonstrate respectful behavior regarding the protection of personal belongings and those of others.
- c. Experiment and develop skills in multiple art-making techniques and approaches through practice.
- I can make a painting with a clear foreground, middle ground, and background.
 - I can cut out complicated shapes with scissors and layer shapes to create a collage.
 - I can solve art-making problems through trial and error.
 - I can apply the elements of art and principles of design to an original work of art.
 - I can exhibit craftsmanship when creating various types of drawings, paintings, printmaking and sculpture.
 - I can formulate art products with my peers.
 - I can use various forms of technology and processes to convey meanings in art.
- 7-8**
- a. Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.
- I can demonstrate understanding of the elements of art and principles of design in a variety of media.
 - I can use art materials, techniques, technologies and processes to create specific responses.
 - I can create an original artwork based on personal ideas, experiences, themes, symbols and events.
 - I can demonstrate my ability to use conceptual ideas.
 - I can apply the rules of 2-point perspective to create the illusion of 3-D space.
 - I can communicate conceptual ideas or meaning based on my own ideas and other sources.
- b. Demonstrate awareness of ethical responsibility to oneself and others when posting and sharing images and other materials through the Internet, social media, and other communication formats.
- I can demonstrate responsible behavior regarding my safety and the safety of others when online.
 - I can convey intended meaning using various forms of technology and processes.
 - I can explore and examine possible viewer responses presented by various images, media and techniques.
 - I can demonstrate responsible behavior regarding image appropriation and re- use.
 - I can use various forms of technology and processes to convey intended meanings in art.
 - I can examine the breadth and depth of possible responses presented by media and media techniques.
- c. Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.
- I can apply the elements of art and principles of design to an original work of art.
 - I can select appropriate materials and sources to demonstrate various types of drawings, painting printmaking, graphic arts and sculpture.
 - I can achieve clarity of expression by experimenting and practicing with a variety of media.
 - I can build a collection of artwork that represents a range/variety of experiences.
 - I can demonstrate my ability to use conceptual ideas in an original work of art.

CREATING - STANDARD 3: Refine and complete artistic work

ENDURING UNDERSTANDING: *Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.*

ESSENTIAL QUESTION(S): *What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?*

- K** a. Explain the artistic process while making artworks.
 - I can describe shapes found in artwork.
 - I can recognize the primary and secondary colors.
 - I can recognize and draw straight, zigzag, and curvy lines.
 - I can discuss choices I made in my art.

- 1** a. Use art vocabulary to describe choices while creating art.
 - I can decide which idea is best and why, using art vocabulary.
 - I can name primary colors and mix secondary colors.
 - I can identify and create circles, squares, rectangles, ovals, and triangles.

- 2** a. Discuss choices made in creating artwork.
 - I can share observations with my peers artwork using PQP (praise, question, polish).
 - I can explain choices made in my own artwork.
 - I can use ideas from peers to make changes to my artwork.

- 3** a. Elaborate on artwork by adding details to enhance meaning.
 - I can share my ideas and observations with my peers using PQP.
 - I can use ideas from my peers to make changes in my artwork.

- 4** a. Revise artwork on the basis of insights gained through discussion.
 - I can make changes based on the advice of others.
 - I can use PQP to evaluate my own work and the work of my peers.
 - I can explain choices made in my own artwork.

- 5-6** a. Create artist statements using art vocabulary to describe personal choices in art making.
 - I can use ideas and critique of my peers to revise a piece of art.
 - I can write about the process of creating a work of art using art vocabulary.
 - I can explain my ideas that are expressed in an original artwork.
 - I can evaluate the quality and effectiveness of my own artwork.
 - I can apply criticism to my own artwork.
 - I can predict and evaluate potential responses to my own artwork.

- 7-8** a. Improve the technical quality of media artworks by selecting expressive and stylistic elements to reflect an understanding or purpose, audience, and place.
 - I can describe how my ideas relate to various subject matter, symbols or media in an original work of art.
 - I can evaluate the quality and effectiveness of my own artwork.
 - I can apply criticism to my own artwork.
 - I can predict and evaluate potential responses to my own artwork.
 - I can describe how my ideas relate to various subject matter, symbols or media in an original work of art.
 - I can analyze artistic choices in my art and revise for clarity of expression.

PRESENTING - STANDARD 4: Select, analyze, and interpret artistic work for presentation

ENDURING UNDERSTANDING: *Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation.*

ESSENTIAL QUESTION(S): *How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?*

- K** a. Choose art objects for a personal portfolio and display.
 - I can choose a piece of artwork that I am proud of and explain why.
 - I can share a piece of artwork that represents my ideas.

- 1** a. Explain why objects, artifacts, and artwork are valued differently by different audiences.
 - I can explain why I am proud of my work.
 - I can describe qualities of objects made by hand.

- 2** a. Categorize artwork based on a theme or concept for an exhibit.
 - I can recognize and classify work with similar themes.
 - I can describe connections between different works of art.

- 3** a. Research and discuss the possibilities and limitations of physical and digital spaces for exhibiting artwork.
 - I can select a work of art for presentation in a certain space.
 - I can choose a piece of art that fits a theme.

- 4** a. Describe how past, present, and emerging technologies impact the preservation and presentation of artwork.
 - I can choose a work of art for a collaborative presentation.
 - I can explain my artwork through an artist statement.

- 5-6** a. Explain the role of a curator.
 - I can think about and discuss the best way to display a work of art.
 - I can select a work of art based on a theme.
 - I can explain the how experiencing an artwork in person might differ from experiencing the same artwork as a reproduction.
 - I can explain why an artist might choose to work with certain media and processes over others.
 - I can analyze a variety of possible presentation options presented by specific media and techniques.

- 7-8** a. Integrate multiple content areas and forms into media artwork productions that convey perspectives, themes, and narratives.
 - I can explain the how experiencing an artwork in person might differ from experiencing the same artwork as a reproduction.
 - I can explain why an artist might choose to work with certain media and processes over others.
 - I can compare and contrast examples of cultural, political, communication, expressive, commercial, and environmental visual arts.
 - I can explain how emotion and expression are implicit in creating art.
 - I can describe a similar theme, concept or mood in a collection of artwork.

PRESENTING - STANDARD 5: Develop and refine artistic techniques and work for presentation

ENDURING UNDERSTANDING: *Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.*

ESSENTIAL QUESTION(S): *What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?*

- K** a. Explain the purpose of a portfolio or collection.
 - I can discuss how artwork can be displayed.
 - I can recognize how my art has improved.

- 1** a. Identify how artwork should be prepared for a presentation.
 - I can select art to be presented.
 - I can describe methods of preparing work to be presented.

- 2** a. Describe different materials or artistic techniques for preparing artwork for presentation.
 - I can select art to be presented.
 - I can describe methods of preparing work to be presented.

- 3** a. Prepare artworks for presentation.
 - I can select art to be presented for a certain venue.
 - I can write a statement about how and why a piece of art was made.

- 4** a. Analyze considerations for presenting and protecting artworks.
 - I can mat and sign artwork for presentation.
 - I can identify locations for presenting my art to protect it.

- 5-6** a. Discuss responsible and effective use of materials and techniques for preparing, presenting, and preserving artwork.
 - I can refine a work of art to prepare for presentation.
 - I can explain why some art materials would be more successful than others for presentation.
 - I can explain how viewers interact with the artwork in different exhibit spaces within our school.
 - I can exhibit craftsmanship and completion as I prepare and revise works for presentation.
 - I can exhibit my artwork that demonstrates my understanding of art concepts.

- 7-8** a. Demonstrate a range of skills and roles in creating and performing media arts presentations.
 - I can exhibit craftsmanship and completion as I prepare and revise works for presentation.
 - I can exhibit my artwork that demonstrates my understanding of art concepts.
 - I can explain my choices in completing and individualizing my artwork for presentation.
 - I can organize works for presentation based on common visual and conceptual themes.
 - I can explore and examine possible responses presented by various media and media techniques.
 - I can contribute original ideas and concepts from other sources to support a theme in a collaborative artwork.
 - I can exhibit craftsmanship and completion as I prepare and revise group works for presentation.
 - I can contribute to the development of a narrative that clearly communicates the intended meaning of an art exhibition.

PRESENTING - STANDARD 6: Convey meaning through the presentation of artistic work

ENDURING UNDERSTANDING: *Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.*

ESSENTIAL QUESTION(S): *What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?*

- K** a. Explain the purpose of an art museum.
- I can recognize the purpose of an art museum.
 - I can identify places in my community that I see artwork.
 - I can discuss the importance of art.
- 1** a. Identify the roles and responsibilities of people who visit and work in museums.
- I can describe the role of a curator in a museum.
 - I can identify a variety of reasons for visiting a museum.
- 2** a. Describe how exhibited art, in a variety of venues, contributes to communities.
- I can identify art in my community.
 - I can explain how a specific artwork positively affects my community.
- 3** a. Explain how and where different cultures record and illustrate stories and history of life through art.
- I can explain different ways time and culture has influenced art.
 - I can identify a piece of artwork that was created in a different time or culture
- 4** a. Compare purposes of art museums, art galleries, and other venues with the types of experiences they provide.
- I can explain why art is presented in a certain location.
 - I can explain the difference between a museum and a gallery.
- 5-6** a. Cite evidence to explain how an exhibition presents ideas and provides information about a specific concept or topic.
- I can begin to explain what an artist may have been thinking when creating a work of art.
 - I can look at the artwork of others and compare it to my own.
 - I can identify multiple venues in which a viewer might experience visual art.
 - I can identify and compare collections of artworks in various eras and cultures including American Indian art.
 - I can demonstrate appropriate audience behavior for the context and style of art presented.
 - I can identify and classify examples of cultural, political, expressive, commercial, and environmental visual arts.
- 7-8** a. Analyze results of and improvements for presenting media artworks.
- I can compare and contrast various types of art viewing experiences in galleries, public spaces, museums or places of worship.
 - I can compare and contrast examples and collections of historical, contemporary, and traditional arts, including American Indian art.
 - I can compare and contrast examples of cultural, political, expressive, commercial, and environmental arts.
I can demonstrate appropriate audience behavior for the context and style of art being presented.

RESPONDING - STANDARD 7: Perceive and analyze artistic work

ENDURING UNDERSTANDING: *Visual imagery influences understanding of and responses to the world.*

ESSENTIAL QUESTION(S): *What is an image? Where and how do we encounter images in our world?*

How do images influence our views of the world? How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?

- K**
 - a. Identify uses of artwork within one's personal environment.
 - I can identify a variety of textures within my environment.
 - I can find the elements of art in my environment.
 - b. Describe what an image represents.
 - I can identify the subject in a piece of art.
 - I can explain how a work of art makes me feel.
- 1**
 - a. Select and describe artworks that illustrate daily life comparing different images that represent the same subject.
 - I can identify mood in a piece of art.
 - I can find connections between others artwork and my life.
 - b. Compare images that represent the same subject.
 - I can compare and contrast symbolic images.
 - I can describe how different styles of art making affect an image.
- 2**
 - a. Describe aesthetic characteristics of the natural world and constructed environments based on expressive properties.
 - I can identify and create shapes in my artwork and surroundings.
 - I can describe and make texture in my artwork.
 - I can recognize when objects in a picture look close to me and far away.
 - b. Categorize images based on expressive properties.
 - I can use images and symbols to show my ideas.
 - I can describe where my eye goes first in a piece of art.
 - I can explain contrast in a piece of art.
- 3**
 - a. Identify processes an artist uses to create artwork.
 - I understand that artists can make artwork in a variety of different ways including musically, theatrically, and through dance.
 - I can share something I have learned about an artist after viewing their work.
 - b. Determine messages communicated by an image.
 - I can identify the subject in a piece of artwork.
 - I can begin to think about what a piece of art means.
- 4**
 - a. Compare components of visual imagery.
 - I can describe how different expressive features in a work of art cause different responses.
 - I can use visual structures and functions of art to communicate my ideas.
 - b. Compare responses to a work of art before and after working in similar media.
 - I can recognize strengths in my own artwork and in the artwork of others.
 - I can express my opinion of an art piece and defend it with examples.
- 5-6**
 - a. Compare personal interpretations of artwork to others' interpretations.
 - I can engage in a discussion and critique of various artworks.
 - I can recognize strengths in my own artwork and in the artwork of others.
 - I can express my opinion of an art piece and defend it with examples.
 - I can compare various reasons for creating works of art.
 - I can describe artistic choices in the work of others.
 - I can identify and compare stylistic approaches in a variety of artworks.
 - I can differentiate a variety of art objects in historical and cultural contexts.
 - b. Identify and analyze cultural associations suggested by visual imagery.

- I can begin to understand what the artist may have been thinking when creating his/her artwork.
 - I can look for clues about an artist's background by what their artwork looks like.
 - I can describe how emotion and expression are implicit in creating art.
 - I can describe a variety of individual responses to works of art.
 - I can analyze how artworks communicate meaning using problem solving, personal decisions and expression.
 - I can interpret contemporary and historical meaning in specific art works through critical and aesthetic inquiry process.
- 7-8**
- a. Explain how the method of display, the location, and the experience of an artwork influence how it is perceived and valued.
- I can compare and contrast multiple venues in which a viewer might experience works of art.
 - I can determine and describe how a work of art shows connection to societal, cultural change or preservation, including American Indian culture and art.
 - I can describe and analyze artistic choices in my own artwork and the artwork of others.
 - I can describe the influence of personal experience on the interpretation of works of art.
- b. Analyze multiple ways that images influence specific audiences.
- I can describe how emotion and expression are implicit in creating art.
 - I can describe how people's emotions and experiences influence the development of specific art works.
 - I can describe and compare a variety of individual responses to works of art.
 - I can describe the influence of personal experience on the interpretation of works of art.
 - I can analyze contemporary and historical meanings in specific artworks through critical and aesthetic inquiry process.
 - I can examine the breadth and depth of possible viewer responses presented by media and media techniques.

RESPONDING - STANDARD 8: Interpret intent and meaning in artistic work

ENDURING UNDERSTANDING: *People gain insights into meanings of artworks by engaging in the process of art criticism.*

ESSENTIAL QUESTION(S): *What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art?*

- K** a. Identify subject matter and details in artworks.
- I can be part of a discussion about various artworks.
 - I can identify the subject in a piece of art.
 - I can begin to understand what the artist was thinking when making his/her artwork.
- 1** a. Describe characteristics of artworks.
- I can think about what a piece of art means by looking at it.
 - I can describe where my eye goes first in a piece of art.
 - I can explain contrast in a piece of art.
 - I can begin to understand what the artist was thinking when making his/her artwork.
 - I can look for clues about an artist's background by what their artwork looks like.
 - I can define the three dimensions: length, width, and depth.
 - I know that sculpture can be made with clay, paper, wood, metal, or paper mache.
- 2** a. Describe the mood suggested by an artwork.
- I can identify mood based on subject and use of color.
 - I can identify a focal point and how my eye moves through a work of art.
- 3** a. Discuss the use of media to create subject matter, form, and mood in artwork.
- I can think about where a piece of art came from.
 - I can begin to understand what the artist may have been thinking when creating his/her artwork.
- 4** a. Analyze subject matter, form, and use of media in artwork.
- I can explain how history, culture, and the visual arts can influence each other in making and studying works of art, including Montana American Indian art.
 - I can identify the subject in a piece of artwork.
 - I can begin to determine meaning in a piece of art.
 - I can recognize notable artists and their styles.
 - I can differentiate historical and contemporary artwork.
- 5-6** a. Analyze use of structure, context, and visual elements to convey ideas and mood in artworks.
- I can think about what artwork means based on what I see.
 - I can describe where my eye goes first in a piece of art.
 - I can recognize and classify the elements of art and principles of design in a work of art.
 - I can differentiate components of various subject matter in art.
 - I can compare multiple purposes for creating works of art.
 - I can analyze artistic choices in my own artwork and the artwork of others.
- 7-8** a. Compare and contrast the intent of a variety of media artworks and how they impact understanding of one's own and other cultures.
- I can analyze artistic choices in my own artwork and the artwork of others.
 - I can recognize and classify the elements of art and principles of design in a work of art.
 - I can interpret the purpose of art objects in historical and cultural contexts.
 - I can compare various reasons for creating works of art.
 - I can analyze how artworks communicate meaning using problem solving, personal decisions and expression.

RESPONDING - STANDARD 9: Apply criteria to evaluate artistic work

ENDURING UNDERSTANDING: *People evaluate art based on various criteria.*

ESSENTIAL QUESTION(S): *How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?*

- K** a. Explain reasons for selecting a preferred artwork.
 - I can explain strengths in my own artwork.
 - I can express my opinion of an art piece and defend it with examples.
 - I can use art vocabulary to share what I like about another student's artwork.

- 1** a. Classify artwork based on reasons for preferences.
 - I can take part in a discussion and critique of various artworks.
 - I can recognize strengths in my own artwork and in the artworks of others.
 - I can express my opinion of an art piece and defend it with examples.

- 2** a. Use art vocabulary to express preferences about artwork.
 - I can describe the elements of art in an artwork.
 - I can explain what is happening in a piece of artwork.

- 3** a. Evaluate artwork based on criteria.
 - I can see strengths in my own artwork and in other students' artwork.
 - I can express my opinion of an art piece and defend it with examples.
 - I can think about my opinions on a piece of artwork and compare them with other students' ideas.

- 4** a. Apply criteria to analyze artworks.
 - I can engage in a discussion and critique of various artworks.
 - I can use PQP (praise, question, polish) to discuss my art and the art of my peers.

- 5-6** a. Evaluate artworks based on styles, genres, and media.
 - I can recognize notable artists and their styles.
 - I can think about where a piece of art came from.
 - I can describe artistic choices in my own artwork and the artwork of others.
 - I can describe the influence of personal experience on the interpretation of works of art.
 - I can differentiate a variety of art objects in historical and cultural contexts.
 - I can develop and apply criteria to evaluate the quality and effectiveness of the work of others.

- 7-8** a. Compare and contrast media artworks and production processes to context and artistic goals.
 - I can evaluate the quality and effectiveness of my artwork and the work of others.
 - I can analyze historical meanings in specific artworks through critical and aesthetic inquiry process.
 - I can develop and apply criteria for evaluating quality and effectiveness of a work of art.
 - I can explain how specific criteria are appropriate to analyze a given style of an artwork.
 - I can offer suggestions for improvement that reflect specific criteria appropriate to the style of work.

CONNECTING - STANDARD 10: Synthesize and relate knowledge and personal experiences to make art

ENDURING UNDERSTANDING: *Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.*

ESSENTIAL QUESTION(S): *How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?*

- K** a. Create art that tells a story about a personal experience.
 - I can use images and symbols to show my ideas.
 - I can create art around a theme.

- 1** a. Identify reasons to create art outside of school.
 - I can discuss places where I make art outside of school.
 - I can describe and connect a variety personal art making experiences.

- 2** a. Create artworks about events in home, school, or community life.
 - I can tell a story through art.
 - I can create a self-portrait.

- 3** a. Develop artwork based on observations and details of surroundings.
 - I can create a work of art based on observations from my surroundings.
 - I can make a work of art about my personal experiences.

- 4** a. Create artworks that reflect community cultural traditions.
 - I can recognize my environment and create artwork based on it.
 - I can begin to understand what the artist may have been thinking when creating his/her artwork.
 - I can think about why an artist would have made their artwork the way they did.

- 5-6** a. Apply formal and conceptual knowledge of art and design to make artwork.
 - I can explain and identify elements of art in my surroundings.
 - I can recognize and explain similarities and differences between my artwork and the artwork of my peers.
 - I can explain the process of creating a work of art.
 - I can help build a collection of artwork that reflects a range/variety of experiences.
 - I can explain how a body of artwork reflects the personal experiences of an artist.
 - I can propose a body of artwork that reflects a personal investigation of a theme.

- 7-8** a. Analyze how media artworks expand meaning and knowledge, create cultural experiences and influence local and global events.
 - I can help build a collection of artwork that reflects a range/variety of experiences.
 - I can explain how works of art reflect the environment in which they were created.
 - I can compare similar art-making traditions across different times, places and cultures.
 - I can collaborate with others to create various theme-based drawings, paintings, printmaking and sculpture.
 - I can combine multiple perspectives to create a singular work of art that reinforces group identity.

CONNECTING - STANDARD 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding, including artistic ideas and works by American Indians.

ENDURING UNDERSTANDING: *People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.*

ESSENTIAL QUESTION(S): *How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?*

- K** a. Identify a purpose of an artwork.
- I can think about where a piece of art came from.
 - I can think about what an artist was thinking when creating his/her artwork.
- 1** a. Describe the reasons that people from different places and times create artwork.
- I am respectful of other people and their culture.
 - I can start to think about where a piece of art came from.
 - I can recognize notable artists and their styles.
 - I know that artists make artwork for many reasons.
 - I can look for clues about an artist's background by what their artwork looks like.
 - I understand that an artist can create in a variety of ways including music, theater, and through dance.
- 2** a. Discuss cultural uses of artwork from different times and places.
- I am respectful of other people and their culture.
 - I can think about where a piece of art came from.
 - I can begin to understand what the artist was thinking when making his/her artwork.
 - I can recognize notable artists and their styles.
 - I can think about where a piece of art came from.
- 3** a. Compare how responses to art change based on knowledge of the artwork's cultural and historical context.
- I can look for clues about an artist's background by what their artwork looks like.
 - I can think about where a piece of art came from.
 - I can think about what an artist may have been thinking when creating his/her artwork.
- 4** a. Interpret artworks through observation and information about context.
- I am respectful of other people and their culture.
 - I can think about where a piece of art came from.
 - I know that artists make artwork for many different reasons.
 - I can look for clues about an artist's background by what their artwork looks like.
- 5-6** a. Identify how artworks are used to inform or change beliefs, values, or behaviors of an individual or society.
- I can create a work of art based on my culture.
 - I can create a work of art to spread a message.
 - I can explain how works of art reflect the environment in which they are created.
 - I can explain how history/culture and the Arts influence each other.
 - I can analyze characteristics of works of art as belonging to particular cultures, times, and places in the context in which they were created.
 - I can determine the connection of a work of art to societal and cultural change or preservation, including American Indian culture and art.
- 7-8** a. Compare how media artworks and ideas relate to various contexts, purposes, and values.
- I can explain how works of art reflect the environment in which they are created.
 - I can explain how history/culture and the Arts influence each other.

- I can analyze characteristics of works of art in relation to particular cultures, times, and places in the context in which they were created.
- I can determine the connection of a work of art to societal and cultural change or preservation, including American Indian culture and art.

Vocabulary - Visual Arts

5th – 6th Grade

Abstract, Additive, Analogous, Art Criticism, Asymmetry, Background, Balance, Collage, Color, Color Relationships, Composition, Contemporary Art, Contour Line Drawings, Contrast, Cool Colors, Design, Distortion, Elements of Art, Emphasis, Expressive Content, Figurative, Foreground, Focal Point, Form, Function, Geometric, Hue, Installation Art, Intensity, Line, Linear Perspective, Media, Middle Ground, Mixed Media, Monochromatic, Motif, Movement, Negative Space, Neutral Colors, One-point Perspective, Organic, Pattern, Point of View, Portfolio, Positive Space, Printmaking, Primary Colors, Principles of Design, Proportion, Reflection, Rhythm, Rubric, Scale, Secondary Colors, Shade, Shape, Space, Still Life, Structure, Style, Subtractive, Symmetry, Texture, Three-dimensional, Tint, Traditional Art, Two-dimensional, Two-point Perspective, Unity, Value, Variety, Visual Metaphor, Volume, Warm Colors.

7th – 8th Grade

Abstract, Acrylics, Additive, Analogous, Art Criticism, Asymmetry, Background, Balance, Collage, Color, Color Relationships, Composition, Contemporary Art, Contour Line Drawings, Contrast, Cool Colors, Design, Distortion, Elements of Art, Emphasis, Expressive Content, Figurative, Foreground, Focal Point, Form, Function, Geometric, Hue, Installation Art, Intensity, Line, Linear Perspective, Media, Middle Ground, Mixed Media, Monochromatic, Motif, Movement, Negative Space, Neutral Colors, One-point Perspective, Organic, Pattern, Point of View, Portfolio, Positive Space, Printmaking, Primary Colors, Principles of Design, Proportion, Reflection, Rhythm, Rubric, Scale, Secondary Colors, Shade, Shape, Space, Still Life, Structure, Style, Subtractive, Symmetry, Texture, Three-dimensional, Tint, Tone, Traditional Art, Two-dimensional, Two-point Perspective, Three-point Perspective, Unity, Value, Variety, Visual Metaphor, Volume, Warm Colors.

Glossary - Visual Arts

Terms identified by an asterisk (*) are explained further in the glossary

Visual Arts, as defined by the National Art Education Association, include the traditional fine arts such as drawing, painting, printmaking, photography, and sculpture; media arts including film, graphic communications, animation, and emerging technologies; architectural, environmental, and industrial arts such as urban, interior, product, and landscape design; folk arts; and works of art such as ceramics, fibers, jewelry, works in wood, paper, and other materials.

Aesthetics: critical judgments concerning works of art and the principles underlying or justifying such judgments. These are based on the senses, emotions, intellectual opinions, will, desires, culture, preferences, values, subconscious behavior, conscious decision, training, instinct, sociological institutions (or some combination of these) depending on exactly which theory one employs, and derive their meaning from the experience of engaging with the art in some way.

Analysis: Identifying and examining separate parts as they function independently and together in creative works and studies of the visual arts.

Art: In everyday discussions and in the history of aesthetics, multiple (and sometimes contradictory) definitions of art have been proposed. In a classic article, "The Role of Theory in Aesthetics," Morris Weitz (1956) recommended differentiating between classificatory (classifying) and honorific (honoring) definitions of art. In the Next Generation Core Visual Arts Standards, the word art is used in the classificatory sense to mean "an artifact or action that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated." An important component of a quality visual arts education is for students to engage in discussions about honorific definitions of art—identifying the wide range of significant features in art-making approaches, analyzing why artists follow or break with traditions and discussing their own understandings of the characteristics of "good art."

Appropriation: Intentional borrowing, copying, and alteration of preexisting images and objects.

Artist Statement: Information about context, explanations of process, descriptions of learning, related stories, reflections, or other details in a written or spoken format shared by the artist to extend and deepen understanding of his or her artwork; an artist statement can be didactic, descriptive, or reflective in nature.

Artistic Investigations: Forms of inquiry and exploration in making art. Through artistic investigation artists go beyond illustrating pre-existing ideas or following directions and students generate fresh insight with new ways of seeing and knowing.

Art-Making Approaches: Diverse strategies and procedures by which artists initiate and pursue making a work.

Artwork: Artifact or action that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated.

Art Criticism: Describing and evaluating the media, processes, and meanings of works of visual art, and making comparative judgments.

Art Elements: Visual arts components, such as line, texture, color, form, value, and space.

Art History: A record of the visual arts, incorporating information, interpretations, and judgments about art objects, artists, and conceptual influences on developments in the visual arts.

Art Materials: Resources used in the creation and study of visual art, such as paint, clay, cardboard, canvas, film, videotape, models, watercolors, wood, and plastic.

Art Media: Broad categories for grouping works of visual art according to the *art materials used.

Assess: To analyze and determine the nature and quality of achievement through means appropriate to the subject.

Brainstorm: Technique for the initial production of ideas or ways of solving a problem by an individual or group in which ideas are spontaneously contributed without critical comment or judgment.

Characteristics of Form (and structure): Terms drawn from traditional, modern and contemporary sources that identify the range of attributes that can be used to describe works of art and design to aid students in experiencing and perceiving the qualities of artworks, enabling them to create their own work and to appreciate and interpret the work of others.

Collaboration: Joint effort of working together to formulate and solve creative problems.

Collaboratively: Joining with others in attentive participation in an activity of imagining, exploring, and/or making.

Concepts: Ideas, thoughts, schemata; art arising out of conceptual experimentation that emphasizes making meaning through ideas rather than through materiality or form.

Constructed Environment: Human-made or modified spaces and places; art and design-related disciplines, such as architecture, urban planning, interior design, game design, virtual environment and landscape design, that shape the places in which people live, work, and play.

Contemporary Artistic Practice: Processes, techniques, media, procedures, behaviors, actions and conceptual approaches by which an artist or designer makes work using methods that, though they may be based on traditional practices, reflect changing contextual, conceptual, aesthetic, material and technical possibilities; examples include artwork made with appropriated images or materials, social practice artworks that involve the audience, performance art, new media works, installations, and artistic interventions in public spaces.

Context: Interrelated conditions surrounding the creation and experiencing of an artwork, including the artist, viewer/audiences, time, culture, presentation and location of the artwork's creation and reception.

Copyright: Form of protection grounded in the U.S. Constitution and granted by law for original works of authorship fixed in a tangible medium of expression, covering both published and unpublished works.

Create: To produce works of visual art using materials, techniques, processes, elements, and analysis; the flexible and fluent generation of unique, complex, or elaborate ideas.

Creative Commons: Copyright license templates that provide a simple, standardized way to give the public permission to share and use creative work on conditions of the maker's choice (<http://creativecommons.org/>).

Creativity: Ability to conceive and develop rich, original ideas, discover unexpected connections and invent or make new things.

Criteria: In art and design, principles that direct attention to significant aspects of a work and provide guidelines for evaluating its success.

Contemporary Criteria: Principles by which a work of art or design is understood and evaluated in contemporary contexts which, for example, include judging not necessarily on originality, but rather on how the work is re-contextualized to create new meanings.

Established Criteria: Identified principles that direct attention to significant aspects of various types of artwork in order to provide guidelines for evaluating the work these may be commonly accepted principles that have been developed by artists, curators, historians, critics, educators and others or principles developed by an individual or group to pertain to a specific work of art or design.

Personal Criteria: Principles for evaluating art and design based on individual preferences.

Relevant Criteria: Principles that apply to making, revising, understanding, and evaluating a particular work of art or design that are generated by identifying the significant characteristics of a work.

Critique: Individual or collective reflective process by which artists or designers experience, analyze, and evaluate a work of art or design.

Cultural Contexts: Ideas, beliefs, values, norms, customs, traits, practices and characteristics shared by individuals within a group that form the circumstances surrounding the creation, presentation, preservation and response to art.

Cultural Traditions: Pattern of practices and beliefs within a societal group.

Curate: Collect, sort, and organize objects, artworks, and artifacts; preserve and maintain historical records and catalogue exhibits.

Curator: Person responsible for acquiring, caring for, and exhibiting objects, artworks, and artifacts.

Culture: The beliefs, customs, arts, etc., of a particular society, place, or time.

Design: Application of creativity to planning the optimal solution to a given problem and communication of that plan to others.

Digital Format: Anything in electronic form including photos, images, video, audio files, or artwork created or presented through electronic means; a gallery of artwork viewed electronically through any device.

Environment: The conditions that surround someone or something.

Ethics: A branch of philosophy investigating what is morally right or wrong.

Exhibition Narrative: Written description of an exhibition intended to educate viewers about its purpose.

Expressive Features: Elements evoking affects such as joy, sadness, or anger.

Expression: A process of conveying ideas, feelings, and meanings through selective use of the communicative possibilities of the visual arts.

Expressive Properties: Moods, feelings, or ideas evoked or suggested through the attributes, features, or qualities of an image or work of art.

Fair Use: Limitation in copyright law which sets out factors to be considered in determining whether or not a particular use of one's work is "fair," such as the purpose and character of the use, the amount of the work used, and whether the use will affect the market for the work.

Formal and Conceptual Vocabularies: Terms, methods, concepts, or strategies used to experience, describe, analyze, plan, and make works of art and design drawn from traditional, modern, contemporary, and continually emerging sources in diverse cultures.

Formulate: To create, invent, or produce something by careful thought and effort.

Genre: Category of art or design identified by similarities in form, subject matter, content, or technique.

Ideas: A formulated thought, opinion, or concept that can be represented in visual or verbal form.

Identity: A person or group's beliefs, cultural, economic, and political affiliations, interests, and predilections, made salient and defined in relation to other individuals or groups.

Image: Visual representation of a person, animal, thing, idea or concept.

Imaginative Play: Experimentation by children in defining identities and points of view by developing skills in conceiving, planning, making art and communicating.

Interpret: To conceive in the light of an individual belief, judgment or circumstance.

Materials: Substances out of which art is made or composed, ranging from the traditional to "non-art" material and virtual, cybernetic and simulated materials.

Medium/media: Mode(s) of artistic expression or communication; material or other resources used for creating art.

Observation: To use the senses to learn about something in detail.

Open Source: Computer software for which the copyright holder freely provides the right to use, study, change and distribute the software to anyone for any purpose (<http://opensource.org/>).

Organizational Principles: Underlying characteristics in the visual arts, such as repetition, balance, emphasis, contrast, and unity.

Perception: Visual and sensory awareness, discrimination, and integration of impressions, conditions, and relationships with regard to objects, images, and feelings.

Play: Spontaneous engaged activity through which children learn to experience, experiment, discover and create.

Portfolio: Actual or virtual collection of artworks and documentation demonstrating art and design knowledge and skills organized to reflect an individual's creative growth and artistic literacy.

Preservation: Activity of protecting, saving, and caring for objects, artifacts and artworks through a variety of means Preserve protect, save and care for (curate) objects, artifacts, and artworks.

Process: A complex operation involving a number of methods or techniques, such as the addition and subtraction processes in sculpture, the etching and intaglio processes in printmaking, or the casting or constructing processes in making jewelry.

Structures: Means of organizing the components of a work into a cohesive and meaningful whole, such as sensory qualities, organizational principles, expressive features, and functions of art.

Style: Recognizable characteristics of art or design that are found consistently in historical periods, cultural traditions, schools of art or works of an individual artist.

Synthesis: To create a new whole.

Techniques: Specific methods or approaches used in a larger process; for example, graduation of value or hue in painting or conveying linear perspective through overlapping, shading, or varying size or color.

Technologies: Tools, techniques, crafts, systems and methods to shape, adapt and preserve artworks, artifacts, objects and natural and human-made environments.

Tools: Instruments and equipment used by students to create and learn about art, such as brushes, scissors, brayers, easels, knives, kilns, and cameras.

Traditional Artistic Practice: Processes, techniques, media, procedures, behaviors, actions and approaches by which a producer (artist, designer, craftsperson, etc.) uses methods that have been developed over time and/or are learned through sustained study, family members, apprenticeship or from a community of like-producers. Traditional practices may reflect current social, political or cultural events and technological advances; however, the approach does not significantly deviate from the core of inherited or learned knowledge. Examples include: artwork that reflects a high degree of craft developed out of a long tradition (e.g. ceramics, carving, weaving, painting, hide work, bead work, quill work and Regalia items).

Venue: Place or setting for an art exhibition, either a physical space or a virtual environment.

Visual arts problems: Specific challenges based in thinking about and using visual arts components.

Visual Components: Properties of an image that can be perceived.

Visual Imagery: Group of images; images in general.

Visual Plan: Drawing, picture, diagram, or model of the layout of an art exhibit where individual works of art and artifacts are presented along with interpretive materials within a given space or venue.