

Montessori Cultural Curriculum Map: Interdisciplinary Visual and Performing Arts

Sussex Montessori School Revised Curriculum

***This Curriculum is based on:
Montessori Cultural Curriculum
Delaware Content Standards for Visual and Performing Arts***

This document is a revision to the original Sussex Montessori Application of 1/2/2017. It addresses the curriculum requirements in the CSAC review of 1/24/2018. The document is a replacement for attachment F4 - Music, 4G- Visual Arts, and FH- Dance and Theatre. The revision reflects an interdisciplinary approach to the Visual and Performing arts per the revised standards. This approach is a unique opportunity to view the visual and performing arts as an integral part of the day to day life of the Montessori Classroom.

Introduction to the Visual and Performing Arts Cultural Curriculum Framework

The Montessori Cultural Curriculum requires that teachers have knowledge of “Over-Arching Big Ideas and Thought Processes,” related to their course areas. They also need tools to assess when students demonstrate the development of the big ideas, human potentials, and thought processes as they work within various integrated projects and classroom experiences. Teachers also need a clear understanding of the knowledge goals for thinking within the various content strands of the Visual and Performing Arts. The Montessori Cultural Curriculum Framework provides teachers with goals for each of these strands at each multi-age stage of development (5-7, 7-9, and 9-12 year-olds). Consistent with the goals of the Delaware Recommended Curriculum (2006), the framework is designed to support a learning environment in which students will:

- Be engaged in authentic and purposeful activities.
- Be instructed using materials appropriate to their individual and developmental needs.
- Be active participants in gathering information from a variety of sources.
- Be engaged in integrated and meaningful communication
- Be assessed through ongoing instructional activities which require them to solve problems, gather and use resources, work collaboratively, and assume responsibility for their learning.
- Access, organize, and communicate information using modern technology.
- Experience a multicultural perspective.
- Reflect on their own development and set goals for learning.
- Be constructive and critical members of a community of life-long learners.

Teachers use **Understanding by Design (UbD)** model of instructional planning, teachers use that framework to develop specific long-term studies connected around “enduring understandings” of the Montessori Cultural Curriculum. These are explained on the charts that follow, and include the “unity of humans,” the “unity of all living things on earth,” and the “unity of the earth itself.” Embedded in these enduring understandings is the role that the arts places in the unity of humans, of all living things, and the earth as a system. For the K-1st (ages 5-7) and the 2nd-3rd (ages 7-9) multi-age programs, the children focus on two essential questions that arise from these three enduring understandings. This creates two-year-long cycles for each two-year multi-age program integrating

the visual and performing arts content standards with the academic content areas as a means for demonstrating their children's understanding of these enduring understandings. This integration extends the opportunity for students to demonstrate their understanding of ideas using the visual and performing arts as tools to communicate and evaluate their understandings of the world.

The first year, or cycle, is devoted to the concept of "What does it mean to be Human?" and the second year, or cycle, to "How does the World Work?" During the K-3 years, students study these questions within the context of continent studies. In other words, they explore what it means to be human and how the world works through the lens of various cultures on each continent. In the 4th-6th (ages 9-12) multi-age program, the children focus on three cycles, adding a third essential question, "What is Culture?" Children learn to use language, mathematics, scientific inquiry, and research to develop their inquiry-based studies.

This Visual and Performing Arts Curriculum Framework provides the Montessori teacher with the standards and essential questions that enhance the integrated Social Studies and Sciences document (attachment 4E). Each of these units suggests that students could demonstrate their understanding in a variety of ways including through Visual Arts, Drama, and Music. In order to do this well, the Visual and Performing Arts instructors will need to have an understanding of 1) the content of the interdisciplinary classroom units and 2) the various possibilities for students to create, perform, present, produce, respond, and connect to that content through the visual and performing arts.

Small group lessons, individual lessons, and projects provide opportunities for teachers to observe children and to evaluate their progress towards the goals for learning across the Visual and Performing Arts, as well as their understanding and demonstration of the "Over-arching Big Ideas and Thought Processes."

The development of the child in the interdisciplinary Montessori Cultural Curriculum is embedded within the context of a classroom that supports the best educational practices. It is generally accepted that the workforce of the future will require skills such as creative and innovative thinking, comfort with ideas and abstraction, as well as a global worldview and vibrant imagination. Research (Adams, 2005) shows that children develop these skills in classrooms designed to promote intrinsic motivation, classrooms that provide choice, time for focus and deep study in areas of interest, opportunities to experiment and discover, and a focus on "what did you learn?" rather than "how well did you do?" The overall Montessori Program is designed to support the following:

- Focus on big ideas and essential questions with extended work periods that allow for depth of understanding and development of habits of mind.

- Child-centered inclusive learning environments that utilize differentiated instruction and flexible grouping to meet individual children's learning needs.
- Classroom-based assessment and observation that informs instructional decision making as the basis for RTI.
- Hands-on interactive curricular materials and classroom environment that supports children developing from concrete to abstract thinking.
- Academic development supported by an emphasis on the social/emotional development of the child within a multi-age community of learners.
- Collaborative learning and community service leading to mutual respect of others and the development of the child's global perspective.

This kind of teaching and learning allows for the meaningful integration of the Visual and Performing Arts as teachers with various expertise work side by side watching children's development, supporting their affinities, and providing multiple ways for children to demonstrate their understanding of ideas and experiences.

References

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Montessori Great Lessons

The Montessori Great lessons are impressionistic lessons which provide a —whole for the integrated academic curriculum. These lessons are shared each year with various levels of detail according to the children’s development. Particular emphasis should be given to the parts of the story that reinforce the content standards being developed in a given year.

The First Great Lesson - Coming of the Universe and the Earth

The First Great Lesson focuses on the origins of the universe and our own planet. Using impressionistic charts and experiments directly related to the basic physical properties of matter, a foundation is made for the future study of physics, chemistry, astronomy and geology.

This lesson leads to the study of:

- Astronomy: solar system, stars, galaxies, comets, constellations
- Meteorology: wind, currents, weather, fronts, erosion, water cycle, clouds, glaciers
- Chemistry: states of matter, changes, mixtures, reactions, elements, atoms, periodic table, compounds, molecules, chemical formulas, equations, lab work, experimentation
- Physics: magnetism, electricity, gravity, energy, light, sound, heat, friction, motion, experimentation
- Geology: types of rocks, minerals, land forms, volcanoes, earthquakes, plate tectonics, ice ages, eras of the earth
- Geography: maps, globes, latitude/longitude, climates, land/water form names, continent and country research

The Second Great Lesson: Coming of Life

The Second Great Lesson involves the coming of life. This lesson revolves around the Timeline of Life, a long chart with pictures and information about microorganisms, plants, and animals that have lived (or now live) on the earth. The great diversity and interconnectedness of various organisms is emphasized.

This lesson leads to the study of:

- Biology: cells, organized groups, five kingdoms, specimens, dissection, observation, use of microscope
- Botany: study of plants, classification, functions, parts of plants (seed, fruit, leaf, stem, root, flower), types of plants
- Habitats: location, characteristics, food chains/webs, symbiosis, adaptation, ecosystems, conservation

- Ancient Life: eras of the earth, evolution, extinction, fossil records, excavation
- Animals: classification, needs, similarities/differences, human systems, nutrition, hygiene

The Third Great Lesson: Coming of Human Beings

The next Great Lesson is the Coming of Human Beings. This focuses on the three gifts that make humans special: a mind to imagine, a hand to do work, and a heart that can love. This lesson will lead children to explore the beginning of civilizations and the needs of early humans.

This lesson leads to the study of:

- History: timelines, prehistory, ancient civilizations, world history, history of specific countries and continents
- Culture: art, artists, music, composers, dance, drama, architecture, design, philosophy, religion, grace and courtesy
- Social Studies: current events, government, economics, commerce, volunteering & charity
- Discovery & Invention: scientists, inventors, scientific method, inventions, simple machines

The Fourth Great Lesson: The Story of Writing—The Fourth Great Lesson is the Story of Writing, sometimes called Communication in Signs. In this lesson, the story of the development of the written alphabet is told, with an emphasis on the incredible ability that humans have of committing their thoughts to paper. Included in the story are pictographs, symbols, hieroglyphs, early alphabets, and the invention of the printing press.

This lesson leads to the study of:

- Reading: literature, poetry, non-fiction, myths and folk tales, authors, reading comprehension, reading analysis, literary terms
- Writing: elements of style, function, voice, composition, letter writing, research, study skills
- Language: origins of spoken language, foreign languages, history of languages, speech, drama
- Structure: alphabets, bookmaking, grammar, punctuation, sentence analysis, word study, figures of speech

The Fifth Great Lesson: The Story of Numbers—The last of the lessons is the Fifth Great Lesson: The Story of Numbers, also called the History of Mathematics. This lesson begins with the earliest civilizations, who often only had "one", "two", and "more than two"

as their numeric system. It continues with a look at different numbering systems throughout the centuries, culminating in the decimal system that we use today.

This lesson leads to the study of:

- Mathematics: operations, fractions, decimals, multiples, squares, cubes, percentages, ratio, probability, intro to algebra
- Numbers: origins of numbers and systems, bases, types of numbers, scientific notation, mathematicians
- Geometry: congruency, similarity, nomenclature of lines, angles, shapes, solids, measurement, theorems
- Application: story problems, measurement, estimation, graphs, patterning, rounding, money concepts

Clearly, these five stories encompass an enormous amount of information about the origins of the world around us. When each story is shared, it is never left alone - the story becomes the springboard to further study but not the focus. The stories are referred to throughout the year when new topics are introduced, as a way of providing unity and cohesion to such a wide variety of studies. More information may be found on the Montessori For Everyone Website: http://www.montessoriforeveryone.com/The-Five-Great-Lessons_ep_66-1.html

Montessori Cultural Curriculum Transfer Knowledge – The chart below provides a framework for the essential ideas across the curriculum that are core to the Montessori Cultural Curriculum across all age groups. Children in a Montessori School are continually focused on these outcomes as the learning experiences spiral building on each other so that children leave the school with a strong understanding of these essential ideas.

Interdisciplinary Curriculum Transfer Knowledge Transfer knowledge in the general Montessori Curriculum, are not based on the transfer of a specific body of knowledge, but rather of key conceptual understandings and the development of what Maria Montessori called the human potential. These understandings are potentials transfer throughout the child's school and later life experience. These skills are described in the following chart. Please see the complete curriculum guide for transfer knowledge related to each content area.			
Montessori Great Lessons tied to what it means to live in the world.	Human Potentials	Research Skills	Self-Expression
<ul style="list-style-type: none"> • Unity of Human Beings: Students understand the similarities and differences of cultures across the world; that people interact with the natural world in distinct ways that produce cultural uniqueness; that people, places, and environments are integrated; that life involves producing and consuming. • Unity of all Living Things on Earth: Students will show respect for the beauty and wonder of nature. They develop an understanding of how, through science, we learn how nature works. They 	Students will: Understand the role the human potentials play in both their school community and their everyday lives. <ul style="list-style-type: none"> • Character – Students are trustworthy, compassionate, and demonstrate integrity. • Leadership – Students combine vision, ethics, and courage to empower others to make a difference in the community. • Thinking Skills – Students develop flexibility, perseverance, curiosity, imagination, inventiveness, wonder, and the ability to reflect on process and 	Students will: <ul style="list-style-type: none"> • Understand what makes a question which leads to inquiry and investigation. • Plan investigations to address a question or problem. • Use mathematics, reading, writing, and technology when conducting an investigation and communicating the results. • Synthesize information from various resources and experiences to develop inquiries about the world around them. • Determine ways to gather data and use various tools 	Students will: <ul style="list-style-type: none"> • Discover and express ideas, feelings, beliefs and values. • Reflect on how these ideas effect the way they interact with the world. • Acquire the skills necessary to successfully participate in groups, which includes defining the objective, dividing responsibilities, and working cooperatively. • Demonstrate cooperation, assertion, responsibility, empathy and self-control when communicating with others.

<p>understand that all people use natural resources to meet a variety of human needs. This use of resources defines many cross cultural human interactions.</p> <p>• Unity of the Universe Itself: Students develop an understanding of their relationship and place in the development of the universe, how the earth has changed over time through physical, chemical, and geological processes.</p>	<p>product which support lifelong and collaborative learning in order to address real life challenges.</p> <p>• Life Management – Students develop self-awareness so that in the long run they make responsible, healthy and balanced life/ work choices.</p> <p>• Creative and Artistic – Students discover and develop creative gifts so that in the long run they will be able to express themselves creatively and artistically, recognize and respect creativity in others, utilize the creativity of others, and preserve flexibility of thought and open-mindedness to look at and meet challenges.</p> <p>• Service and Responsibility – Students learn the value of service and responsibility so that in the long run they will be able to demonstrate empathy, compassion, social responsibility, and appreciation for others and the world around them.</p>	<p>(experiments, surveys, logs, journals, etc.).</p> <ul style="list-style-type: none"> • Understand what constitutes evidence. • Understand when you have enough evidence. • Interpret evidence and present logical inferences and conclusions to others from the evidence. 	<ul style="list-style-type: none"> • Utilize and explore their own creativity. • Learn to appreciate the aesthetic • Use various technology tools to gather, organize, and communicate with others. • Use various visual print and artistic mediums to communicate with others. • Adapt presentation style and speech for the audience. • Present claims and findings in a logically sequenced way, developing concepts to support a position.
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Sussex Montessori School
Interdisciplinary Visual and Performing Arts
Curriculum
K-1st Grade

***The K-1st (ages 5-7) Cultural Curriculum
(Visual and Performing Arts)***

This document is the core of the curriculum plan for the K-1st (ages 5-7) child. This document allows teachers to plan rich interdisciplinary units to ensure that the content standards are addressed, to determine where children are on the continuum of learning, to match instruction to learning goals, and to use assessment as a tool to monitor progress.

Year One: What Does It Mean to Be Human? K-1st (Ages 5-7) Continent Study of North and South America in September, October, November		
Study One - Membership in Groups / Diversity and Continuity of Living Things/ Children understand that everyone holds membership in a variety of groups, beginning with the family. They consider how groups shape our lives, how we, in turn, can shape groups, and they develop a sense of civic and social responsibility. Through this study, children will see themselves as holding membership in a variety of groups from their family, to the classroom, to the larger community. As children explore the diversity and continuity of all living things, they understand that all species belong to groups based on their characteristics; these characteristics are hereditary. All species, including humans, have cycle of life. In the visual and performing arts, children explore how people various forms of artistic expression to communicate stories about their history, communities, and experiences.		
Enduring Understandings	Essential Questions	Visual/Performing Arts Standards
Creating Anchor Standard 1: Generate and conceptualize artistic ideas and work.	Creating Anchor Standard 1: Generate and conceptualize artistic ideas and work.	Creating Anchor Standard 1: Generate and conceptualize artistic ideas and work.
Choreographers use a variety of sources as inspiration and transform concepts and ideas	Where do choreographers get ideas for dances?	DA:Cr1.1.K a. Respond in movement to a variety of

into movement for artistic expression.		<p>stimuli</p> <p>b. Explore different ways to do basic locomotor and non-locomotor movements by changing at least one of the elements of dance.</p> <p>DA:Cr1.1.1</p> <p>a. Explore movement inspired by a variety of stimuli and identify the source.</p> <p>b. Explore a variety of locomotor and non-locomotor movements by experimenting with and changing the elementary of dance.</p>
Media arts ideas, works, and processes are shaped by the imagination, creative processes, and by experiences, both within and outside of the arts.	How do media artists generate ideas? How can ideas for media arts productions be formed and developed to be effective and original?	<p>MA:Cr1.1K Discover and share ideas for media artworks using play and experimentation.</p> <p>MA:Cr1.1.1 Express and share ideas for media artworks through sketching and modeling.</p>
The Creative Ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.	How do musicians generate creative ideas?	<p>MU:CR1.1.K</p> <p>a. With guidance, explore and experience a variety of music.</p> <p>b. With guidance, generate musical ideas (such as movements or motives)</p> <p>MU:Cr1.1.1</p> <p>a. With limited guidance, create musical ideas for a specific purpose.</p> <p>b. With limited guidance, generate</p>

		musical ideas in multiple tonalities and meters.
Theatre artists rely on intuition, curiosity, and critical inquiry.	What happens when theater artists use their imaginations and/or learned skills while engaging in creative exploration and inquiry?	<p>TH:Cr1.1.K</p> <ul style="list-style-type: none"> a. Propose potential choices characters could make in a guided drama experience. b. With prompting and support use non-representational materials to create props, puppets, and costume pieces for dramatic play or a guided drama experience. <p>TH:Cr1.1.1</p> <ul style="list-style-type: none"> a. Propose potential choices characters could make in a guided drama experience. b. Collaborate with peers to conceptualize costumes and props in a guided drama experience. c. Identify ways gestures and movement may be used to create or retell a story in guided drama experiences.
Creativity and innovative thinking are essential life skills that can be developed.	<p>What conditions, attitudes, and behaviors support creativity and innovative thinking?</p> <p>What factors prevent or encourage people to take creative risks?</p> <p>How does collaboration expand the creative process?</p>	<p>VA:Cr1.1KA Engage in exploration and imaginative play with materials.</p> <p>VA:Cr1.1.1a Engage collaboratively in exploration and imaginative play with materials.</p>

Perform/ Present/Produce Anchor Standard 4: Select, analyze and interpret artistic work for presentation	Perform/ Present/Produce Anchor Standard 4: Select, analyze and interpret artistic work for presentation	Perform/ Present/Produce Anchor Standard 4: Select, analyze and interpret artistic work for presentation
<p>Space, time, and energy are basic elements of dance.</p>	<p>How do dancers work with space, time, and energy to communicate artistic expression?</p>	<p>DA:Pr4.1.K a. Make still and moving body shapes that show lines (for example, straight, bent, and curved), changes level, and vary in size (large/small). Join with others to make a circle formation and work with others to change its dimensions.</p> <p>DA:Pr4.1.1 a. Demonstrate locomotor and non-locomotor movements that change body shapes, levels, and facings. Move in straight, curved, and zig-zagged pathways. Find and return to place in space. Move with others to form straight lines and circles.</p>
<p>Media artist integrate various forms and contents to develop complex, unified artworks.</p>	<p>How are complex media arts experience constructed?</p>	<p>MA:Pr4.1.K With guidance, combine arts forms and media content, such as dance and video, to form media artworks.</p> <p>MA:Pr4.1.1 Combine varied academic, arts, and media content in media artworks, such as an illustrated story.</p>

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.	How do performers select repertoire?	MU:Pr4.1.K With guidance demonstrate and sate personal interest in varied musical selections. MU:PR4.1.1 With limited guidance, demonstrate and discuss personal interest in, knowledge about, and purpose of varied musical selections.
Theatre artists refine their work and practice their craft through rehearsal.	How do theatre artists transform and edit their initial ideas?	TH:Cr3.1.K a. With prompting and support, ask and answer questions in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama). TH:Cr3.1.1 a. Contribute to the adaptation of the plot in a guided drama experience (e.g., process drama, story drama, creative drama). b. Identify similarities and differences in sounds and movements in a guided drama experience (e.g., process drama, story drama, creative drama). c. Collaborate to imagine multiple representations of a single object in a guided drama experience (e.g., process drama, story drama, creative drama).
Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for	How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation?	VA:Pr4.1Ka Select art objects for personal portfolio and display, explaining why they were. chosen. VA:Pr4.1.1a

preservation and presentation.	Why do people value objects, artifacts, and artworks, and select them for presentation?	Explain why some objects, artifacts, and artwork are valued over others.
Responding Anchor Standard 7: Perceive and analyze artistic work.	Responding Anchor Standard 7: Perceive and analyze artistic work.	Responding Anchor Standard 7: Perceive and analyze artistic work.
Dance is perceived and analyzed to comprehend its meaning.	How is dance understood?	DA:Re7.1.K <ul style="list-style-type: none"> a. Find a movement that repeats in a dance. b. Demonstrate or describe observed or performed dance movements. DA:Re.7.1.1 <ul style="list-style-type: none"> a. Find a movement that repeats in a dance to make a pattern. b. B. Demonstrate and describe observed or performed dance movements from a specific genre or culture.
Identifying the qualities and characteristics of media artworks improves one's artistic appreciation and production.	How do we 'read' media artworks and discern their relational components? How do media artworks function to convey meaning and manage audience experience?	MA:Re7.1.K <ul style="list-style-type: none"> a. Recognize and share components and messages in media artworks. b. Recognize and share how a variety of media artworks create different experiences. MA:Re7.1.1 <ul style="list-style-type: none"> a. Identify components and messages in media artworks. b. With guidance, identify how a variety of media artworks create different experiences.

<p>Individual's selection of musical works is influenced by their interests, experiences, understandings and purposes.</p> <p>Response to music is informed by analyzing context and how creators and performers manipulate the elements of music.</p>	<p>How do Individuals choose music to experience?</p>	<p>MU:Re7.1.K With guidance list personal interests and experiences and demonstrate why they prefer some music selections over others.</p> <p>MU: RE7.1.1 With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes.</p> <p>MU:RE7.2.K With guidance demonstrate how a specific music concept (such as beat or melodic direction) is used in music.</p> <p>MU:RE7.2.i 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.</p>
<p>Theatre artists reflect to understand the impact of drama processes and theatre experiences.</p>	<p>How do theatre artist comprehend the essence of drama processes and theatre experiences?</p>	<p>TH:Re7.1.K</p> <ol style="list-style-type: none"> With prompting and support, express an emotional response to charters in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama). <p>TH:Re7.1.1</p> <ol style="list-style-type: none"> Recall choices made in a guided drama experience (e.g., process drama, story drama, creative drama).
<p>Individual aesthetic and empathetic awareness developed through engagement with art can lead to understand and</p>	<p>How do life experiences influence the way your relate to art? How does learning about art impact how we</p>	<p>VA:Re7.1.Ka</p> <p>Identify uses of art within one's personal environment.</p>

appreciation of self, others, the natural world, and constructed environments. Visual imagery influence understand of and responses to the world.	perceive the world? What can we learn from our responses to art? What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?	VA:Re7.2.Ka Describe what an image represents. VA:Re7.1.1a Select and describe works of art that illustrate daily life experiences of one's self and others. VA:Re.7.2.1a Compare images that represent the same subject.
Connecting: Anchor Standards 10 and 11 <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. 	Connecting: Anchor Standards 10 and 11 <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. 	Connecting: Anchor Standards 10 and 11 <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesize to interpret meaning.	How does dance deepen our understanding of ourselves, other knowledge, and events around us?	DA:Cn10.1.K <ol style="list-style-type: none"> recognize and name an emotion that is experienced when watching, improvising, or performing dance and related it to a personal experience. Observe a work of visual art. Describe and then express through movement something of interest about the artwork, and ask questions for discussion concerning the artwork. DA:Cn10.1.1 <ol style="list-style-type: none"> Find an experience expressed or portrayed in a dance that relates to a

		<p>familiar experience. Identify the movements that communicate this experience.</p> <p>b. Observe illustrations from a story. Discuss observations and identify ideas for dance movement and demonstrate the big ideas of the story.</p>
Media artworks synthesize meaning and form cultural experience.	How do we relate knowledge and experiences to understand and making media artworks: How do we learn about and create meaning through producing media artworks?	<p>MA:CN10.1.K</p> <p>a. Use personal experiences and choices in making media artworks.</p> <p>b. Share memorable experiences of media artworks.</p> <p>MA:Cn10.1.1</p> <p>a. use personal experiences, interests, and models in creating media artworks.</p> <p>b. share meaningful experiences of media artworks.</p>
Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.	How do musicians make meaningful connections to creating, performing, and responding?	<p>MU:Cn10.0.K</p> <p>a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music?</p> <p>MU:Cn:10.0.1</p> <p>a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when</p>

		creating, performing, and responding to music.
<p>Theatre artists allow awareness of interrelationships between self and others to influence and inform their work. Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.</p>	<p>What happens when theatre artists allow awareness of interrelationships between self and others through critical awareness, social responsibility, and the exploration of empathy?</p> <p>What happens when theatre artists allow an understanding of themselves and the world to inform perceptions and about theatre and the purpose of work?</p>	<p>TH:Cn10.1.K</p> <ul style="list-style-type: none"> a. With prompting and support, identify similarities between characters and oneself in dramatic play or a guided dram experience (e.g., process drama, story drama, creative drama). <p>TH:Cn11.1.K</p> <ul style="list-style-type: none"> a. With prompting and support, identify skills and knowledge from other areas in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama). <p>TH:Cn10.1.1</p> <ul style="list-style-type: none"> a. Identify character emotions in a guided drama experience (e.g., process drama, story drama, creative drama) and relate it to personal experience. <p>TH:Cn11.1.1</p> <ul style="list-style-type: none"> a. Apply skills and knowledge from different art forms and content areas in guided drama experience (e.g., process drama, story drama, creative drama).
Through art-making, people make meaning by investigating and developing awareness of	How does engaging in creating art enrich people's lives?	<p>VA:Cn101.Ka</p> <p>Create art that tells a story about a life</p>

perceptions, knowledge, and experiences. People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.	<p>How does making art attune people to their surroundings?</p> <p>How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?</p> <p>How does art help us understand the lives of people of different times, places, and cultures?</p> <p>How is art used to impact the views of society?</p> <p>How does art preserve aspects of life?</p>	<p>experience.</p> <p>VA:Cn11.Ka</p> <p>Identify a purpose of an artwork.</p> <p>VA:Cn10.1.1a</p> <p>Identify times, places and reasons by which students make art outside of school.</p> <p>VA:Cn11.1.1a</p> <p>Understand that people from different places and times have made art for a variety of reasons.</p>
Year One: What Does It Mean to Be Human? K-1st (Ages 5-7) Continent Study of North and South America in December to March		
Study Two - Fundamental Needs - All species, including humans have basic fundamental needs. Children distinguish wants from needs and that due to scarcity, individuals, families, communities, and societies as a whole, must make choices in their activities and consumption of their goods and services. Science has provided ways that humans can better meet their needs. As humans use natural resources to meet their needs, they may have long term impacts on the environment and the future availability of resources. Children discover the importance of carefully using the precious resources of our earth, becoming responsible producers, consumers and conservers.		
Enduring Understanding in Study Two	Essential Question in Study Two	Visual/Performing Arts Standards
Creating Anchor Standard 2: Organize and develop artistic ideas and work.	Creating Anchor Standard 2: Organize and develop artistic ideas and work.	Creating Anchor Standard 2: Organize and develop artistic ideas and work.
The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.	What influences choice-making in creating choreography?	<p>DA:CR2.1.K</p> <ul style="list-style-type: none"> a. Improvise dance that has a beginning, middle, and end. b. Express an idea, feeling, or image, through improvised movement moving

		<p>alone or with a partner.</p> <p>DA:Cr2.1.1</p> <ol style="list-style-type: none"> Improvise a series of movements that have a beginning, middle, and end and describe movement choices. Choose movements that express an idea or emotion, or follow a musical phrase.
Media artists plan, organize, and develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea.	How do media artists organize and develop ideas and models into process structures to achieve the desired end product?	<p>MA:Cr2.1.K</p> <p>With guidance, use ideas to form plans or models for media arts productions.</p> <p>MA:Cr2.1.1</p> <p>With guidance, use identified ideas to form plans and models for media arts productions.</p>
Musicians' creative choices are influenced by their expertise, context, and expressive intent.	How do musicians make creative decisions?	<p>MU:Cr.2.1.K</p> <ol style="list-style-type: none"> With guidance, demonstrate and choose favorite musical ideas. With guidance, organize personal musical ideas using iconic notation and/or recording technology. <p>MU:Cr2.1.1</p> <ol style="list-style-type: none"> With limited guidance, demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent. With limited guidance, use iconic or standard notation and/or recording technology to document and organize

		personal musical ideas.
Theatre artists work to discover different ways of communicating meaning.	How, when, and why do theatre artists' choices change?	<p>TH:Cr2-K</p> <ul style="list-style-type: none"> a. With prompting and support, interact with peers and contribute to dramatic play or guided drama experience (e.g., process drama, story drama, creative drama). b. With prompting and support, express original ideas in dramatic play or a guided drama experience (e.g., creative drama, process drama, story drama). <p>TH:Cr2-1</p> <ul style="list-style-type: none"> a. Contribute to the development of a sequential plot in a guided drama experience (e.g., process drama, story drama, creative drama). b. With prompting and support, participate in group decision making in a guided drama experience (e.g., process drama, story drama, creative drama).
<p>Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.</p> <p>Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.</p> <p>People create and interact with objects, places,</p>	<p>How do artists work?</p> <p>How do artists and designers determine whether a particular direction in their work is effective?</p> <p>How do artists and designers learn from trial and error?</p> <p>How do artists and designers care for and</p>	<p>VA:Cr2.1.Ka</p> <p>Through experimentation, build skills in various media and approaches to art-making.</p> <p>VA:Cr2.2.Ka</p> <ul style="list-style-type: none"> a. Identify safe and non-toxic art materials, tools, and equipment. <p>VA:Cr2.1.1a</p>

and design that define, shape, enhance, and empower their lives.	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? 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?	Explore uses of materials and tools to create works of art or design. VA:Cr2.2.1a Demonstrate safe and proper procedures for using materials, tools, and equipment while making art. VA:Cr2.3.1a Identify and classify uses of everyday objects through drawings, diagrams, sculptures, or other visual means.
Performing/Presenting and Producing Anchor Standard 5: Develop and refine artistic techniques and work for presentation	Performing/Presenting and Producing Anchor Standard 5: Develop and refine artistic techniques and work for presentation	Performing/Presenting and Producing Anchor Standard 5: Develop and refine artistic techniques and work for presentation
Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.	What must a dancer do to prepare the mind and body for artistic expression?	DA:Cr5.1.K a. Demonstrate same-side and cross-body locomotor and non-locomotor movements, body patterning movements, and body shapes. b. Move safely in general space and start and stop on cue during activities, group formations, and creative explorations while maintaining personal space. DA:CR.5.1.2

		<ul style="list-style-type: none"> a. Demonstrate a range of locomotor and non-locomotor movements, body patterning, body shapes, and directionality. b. Move safely in general space through a range of activities and group formations while maintaining personal space.
Media artists require a range of skills and abilities to creatively solve problems within and through media arts productions.	What skills are required for creating effective media artworks and how are they improved? How are creativity and innovation developed within and through media arts productions? How do media artists use various tools and techniques?	<p>MA:Pr.5.1.K</p> <ul style="list-style-type: none"> a. Identify and demonstrate basic skills, such as handling tools, making choices, and cooperating in creating media artworks. b. Identify and demonstrate creative skills, such as performing, within media arts productions. c. Practice, discover, and share how media arts creation tools work. <p>MA:Pr5.1.1</p> <ul style="list-style-type: none"> a. Describe and demonstrate various artistic skills and roles, such as technical steps, planning, and collaborating in media arts productions. b. Describe and demonstrate basic creative skills within media arts productions, such as varying techniques. c. Experiment with and share different

		ways to use tools and techniques to construct media artworks.
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.	How do musicians improve the quality of their performance?	<p>MU:Pr5.1.K</p> <ul style="list-style-type: none"> a. With guidance, apply personal, peer, and teacher feedback to refine performances. b. With guidance, use suggested strategies in rehearsal to improve the expressive qualities of music. <p>MU:Pr5.1.1</p> <ul style="list-style-type: none"> a. With limited guidance, apply personal, teacher, and peer feedback to refine performances. a. With limited guidance, use suggested strategies in rehearsal to address interpretive challenges of music.
Theatre artists develop personal processes and skills for a performance or design.	What can I do to fully prepare a performance or technical design?	<p>TH:PR5.1.K</p> <ul style="list-style-type: none"> a. With prompting and support, understand that voice and sound are fundamental to dramatic play and guided drama experiences (e.g., process drama, story drama, creative drama). b. With prompting and support, explore and experiment with various technical elements in dramatic play or a guided drama experience(e.g., process drama, story drama, creative drama). <p>TH:Pr5.1.1</p>

		<ul style="list-style-type: none"> a. With prompting and support, identify and understand that physical movement is fundamental to guided drama experiences (e.g., process drama, story drama, creative drama). b. With prompting and support, identify technical elements that can be used in a guided drama experience (e.g., process drama, story drama, creative drama).
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.	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?	VA:Pr5.1.Ka Explain the purpose of a portfolio or collection. VA:Pr5.1.1a Ask and answer questions such as where, when, why, and how artwork should be prepared for presentation or preservation.
Responding Anchor Standard 8: Interpret intent and meaning in artistic work.	Responding Anchor Standard 8: Interpret intent and meaning in artistic work.	Responding Anchor Standard 8: Interpret intent and meaning in artistic work.
Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.	How is dance interpreted?	DA:Re8.1.K <ul style="list-style-type: none"> a. Observe movement and describe it using simple dance terminology. DA:Ee8.1.1 <ul style="list-style-type: none"> a. Select movements from a dance that suggest ideas and explain how the

		movement captures the idea using simple dance terminology.
Interpretation and appreciation require consideration of the intent, form, and context of the media and artwork.	How do people relate to and interpret media artworks?	MA:Re8.1.K With guidance, share observations regarding a variety of media artworks. MA:Re8.1.1 With guidance, identify the meanings of a variety of media artworks.
Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.	How do we discern the musical creators' and performers' expressive intent?	MU:Re8.1.K a. With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent. MU:Re8.1.1 a. With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.
Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.	How can the same work of art communicate different messages to different people?	TH:Re8.1.K a. With prompting and support, identify preferences in dramatic play, a guided drama experience (e.g., process drama, story drama, creative drama), or age-appropriate theatre performance.

		<p>b. With prompting and support, name and describe settings in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).</p> <p>TH:Re8.1.1</p> <p>a. Explain preference and emotions in a guided drama experience (e.g., process drama, story drama, creative drama), or age-appropriate theatre performance.</p> <p>b. Identify causes of character actions in a guided drama experience (e.g., process drama, story drama, or creative drama).</p> <p>c. Explain or use text and pictures to describe how personal emotions and choices compare to the emotions and choices of characters in a guided drama experience (e.g., process drama, story drama, creative drama).</p>
People gain insights into meanings of artworks by engaging in the process of art criticism.	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?	<p>VA:Re8.1.Ka Interpret art by identifying subject matter and describing relevant details.</p> <p>VA:Re8.1.1a Interpret art by categorizing subject matter and identifying the characteristics of form.</p>
Connecting: Anchor Standards 10 and 11	Connecting: Anchor Standards 10 and 11	Connecting: Anchor Standards 10 and 11

<ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. 	<ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. 	<ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
<p>As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.</p> <p>Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.</p>	<p>How does dance deepen our understanding of ourselves, other knowledge, and events around us?</p> <p>How does knowing about societal, cultural, historical and community experiences expand dance literacy?</p>	<p>DA:Cn10.1.K</p> <ol style="list-style-type: none"> Recognize and name an emotion that is experienced when watching, improvising, or performing dance and related it to a personal experience. Observe work of visual art. Describe and then express through movement something of interest about the artwork, and ask questions for discussion concerning the artwork. <p>DA:Cn10.1.1</p> <ol style="list-style-type: none"> Find an experience expressed or portrayed in a dance that relates to a familiar experience. Identify the movements that communicate this experience. Observe illustrations from a story. Discuss observations and identify ideas for dance movement and demonstrate the big ideas of the story. <p>DA:Cn11.1.K</p> <ol style="list-style-type: none"> Describe or demonstrate the movements in a dance that was watched or performed.

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		safety, rules, and fairness.
<p>Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p> <p>Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.</p>	<p>How do musicians make meaningful connections to creating, performing, and responding?</p> <p>How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p>	<p>MU:Cn10.0.1</p> <p>a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cn10.0.1</p> <p>a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cn11.0.K</p> <p>a. Demonstrate understanding of relationships between music and other arts, other disciplines, varied contexts, and daily life.</p> <p>MU:Cn11.0.1</p> <p>a. Demonstrate understanding of relationships between music and other arts, other disciplines, varied contexts, and daily life.</p>
<p>Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.</p>	<p>What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?</p>	<p>TH:Cn10.1.K</p> <p>a. With prompting and support, identify similarities between characters and oneself in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).</p>

<p>Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.</p>	<p>What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?</p>	<p>TH:Cn10.1.1 a. Identify character emotions in a guided drama experience (e.g., process drama, story drama, creative drama) and relate it to a personal experience.</p> <p>TH:Cn11.1.K a. With prompting and support, identify skills and knowledge from other areas in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).</p> <p>TH:Cn11.1.1 a. Apply skills and knowledge from different art forms and content areas in a guided drama experience (e.g., process drama, story drama, creative drama).</p>
<p>Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.</p> <p>People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.</p>	<p>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?</p> <p>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?</p>	<p>VA:Cn10.1.Ka Create art that tells a story about a live experience.</p> <p>VA:Cn10.1.1a Identify times, places, and reasons by which students make art outside of school.</p> <p>VA:Cn11.1.Ka Identify a purpose of an artwork.</p> <p>VA:Cn11.1.1a Understand that people from different places and times have made art for a variety of reasons.</p>

Year One: What Does It Mean to Be Human? K-1 st (Ages 5-7) Continent Study of North and South America in April, May, June		
Study Three - Place in Time and Space - Humans have always had a capacity to place themselves in time and space. Students explore the intergenerational connections of the various groups they belong to. They learn about the history and traditions of their own cultures. They gain perspective about where they are located spatially on the planet and in the universe.		
Enduring Understandings in Study Three	Essential Questions in Study Three	Visual/Performing Arts Standards
Creating: Anchor Standard 3: Refine and complete Artistic Work	Creating: Anchor Standard 3: Refine and complete Artistic Work	Creating: Anchor Standard 3: Refine and complete Artistic Work
Choreographers analyze, evaluate, refine, and document their work to communicate meaning.	How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?	DA:Cr3.1.K a. Apply suggestions for changing movement through guided improvisational experiences. b. Depict a dance movement by drawing a picture or using a symbol. DA:Cr3.1.1 a. Explore suggestions to change movement from guided improvisation and/or short remembered sequences. b. Depict several different types of movements of a dance by drawing a picture or using a symbol)for example, jump, turn, slide, bend, reach).
The forming, integration, and refinement of aesthetic components, principles, and	What is required to produce a media artwork that conveys purpose, meaning, and artistic	MA:CR.1.K a. Form and capture media arts

processes creates purpose, meaning, and artistic quality in media artworks.	quality? How do media artists improve/refine their work?	content for expression and meaning in media arts productions. b. Make changes to the content, form, or presentation of media artworks and share results. MA:Cr3.1.1 a. Create, capture, and assemble media arts content for media arts productions, identifying basic principles, such as pattern and repetition. b. Practice and identify the effects of making changes to the content, form, or presentation, in order to refine and finish media artworks.
Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.	How do musicians improve the quality of their creative work?	MU:Cr.1.K a. With guidance, apply personal, peer, and teacher feedback in refining personal musical ideas. MU:Cr3.1.1 a. With limited guidance, discuss and apply personal, peer, and teacher feedback to refine personal musical ideas.
Musicians' presentation of creative work is the culmination of a process of creation and communication.	When is creative work ready to share?	MU:Cr3.2.K a. With guidance demonstrate final version of personal musical ideas to peers. MU:Cr3.2.1 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.
Theatre artists refine their work and practice their craft through rehearsal.	How do theatre artists transform and edit their initial ideas?	<p>TH:Cr3.1.K</p> <p>a. With prompting and support, ask and answer questions in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).</p> <p>TH:Cr3.1.1</p> <p>a. Contribute to the adaptation of the plot in a guided drama experience (e.g., process drama, story drama, creative drama).</p> <p>b. Identify similarities and differences in sounds and movements in a guided drama experience (e.g., process drama, story drama, creative drama).</p> <p>c. Collaborate to imagine multiple representations of a single object in a guided drama experience (e.g., process drama, story drama, creative drama).</p>
Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.	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	<p>VA:Cr1.1.Ka</p> <p>Explain the process of making art while creating.</p> <p>VA:Cr3.1.1a</p>

	help us experience it more completely?	Use art vocabulary to describe choices while creating art.
Performing/Presenting/Producing Anchor Standard 6: Convey meaning through the presentation of artistic work.	Performing/Presenting/Producing Anchor Standard 6: Convey meaning through the presentation of artistic work.	Performing/Presenting/Producing Anchor Standard 6: Convey meaning through the presentation of artistic work.
Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.	How does a dancer heighten artistry in a public performance?	DA:Pr6.1.K a. Dance for and with others in a designated space. DA:Pr6.1.1 a. Dance for others in a space where audience and performers occupy different areas.
Media artists purposefully present, share, and distribute media artworks for various contexts.	How does time, place, audience, and context affect presenting or performing choices for media artworks? How can presenting or sharing media artworks in a public format help a media artist learn and grow?	MA:Pr6.1.K a. With guidance, identify and share roles and the situation in presenting media artworks. b. With guidance, identify and share reactions to the presentation of media artworks. MA:Pr6.1.1 a. With guidance, discuss presentation conditions and perform a task in presenting media artworks. b. With guidance, discuss the experience of the presentation of media artworks.

<p>Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.</p>	<p>When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</p>	<p>MU:Pr6.1.K</p> <ul style="list-style-type: none"> a. With guidance, perform music with expression. b. Perform appropriately for the audience. <p>MU:Pr6.1.1</p> <ul style="list-style-type: none"> a. With limited guidance, perform music for a specific purpose with expression. b. Perform appropriately for the audience and purpose.
<p>Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.</p>	<p>What happens when theatre artists and audiences share a creative experience?</p>	<p>TH:Pr6.1.K</p> <ul style="list-style-type: none"> a. With prompting and support, use voice and sound in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama). <p>TH:Pr6.1.1</p> <ul style="list-style-type: none"> a. With prompting and support, use movement and gestures to communicate emotions in dramatic play or a guided drama experience (e.g., process drama, story drama creative drama).
<p>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</p>	<p>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,</p>	<p>VA:Pr6.1.Ka</p> <p>Explain what an art museum is and distinguish how an art museum is different from other buildings.</p> <p>VA:PR6.1.1a</p>

of appreciation and understanding.	or presented, cultivate appreciation and understanding?	Identify the roles and responsibilities of people who work in and visit museums and other art venues.
Responding: Anchor Standard 9: Apply criteria to evaluate artistic work.	Responding: Anchor Standard 9: Apply criteria to evaluate artistic work.	Responding: Anchor Standard 9: Apply criteria to evaluate artistic work.
Criteria for evaluating dance vary across genres, styles, and cultures.	What criteria are used to evaluate dance?	DA:Re9.1.K a. Find a movement that was noticed in a dance. Demonstrate the movement that was noticed and explain why it attracted attention. DA:Re9.1.1 a. Identify and demonstrate several movements in a dance that attracted attention. Describe the characteristics that make the movements interesting and talk about why they were chosen.
Skillful evaluation and critique are critical components of experiencing, appreciating, and producing media artworks.	How and why do media artists value and judge media artworks? When and how should we evaluate and critique media artworks to improve them?	MA:Re9.1.K Share appealing qualities and possible changes in media artworks. MA:Re9.1.1 Identify the effective parts of and possible changes to media artworks, considering viewers.
The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.	How do we judge the quality of musical work(s) and performance(s)?	MU:Re9.1.K b. With guidance, apply personal and expressive preferences in the

		<p>evaluation of music.</p> <p>MU:Re9.1.1</p> <p>a. With limited guidance, apply personal and expressive preferences in the evaluation of music for specific purposes.</p>
<p>Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.</p>	<p>How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?</p>	<p>TH:Re9.1.K</p> <p>a. With prompting and support, actively engage with others in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).</p> <p>TH:Re9.1.1</p> <p>a. Build on others' ideas in a guided drama experience (e.g., process drama, story drama, creative drama).</p> <p>b. Identify props and costumes that might be used in a guided drama experience (e.g., process drama, story drama, creative drama).</p> <p>c. Compare and contrast the experiences of characters in a guided drama experience (e.g., process drama, story drama, creative drama).</p>
<p>People evaluate art based on various criteria.</p>	<p>How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different</p>	<p>VA:Re9.1.Ka</p> <p>Explain reasons for selecting a preferred artwork.</p>

	from an evaluation?	VA:Re9.1.1a Classify artwork based on different reasons for preferences.
Connecting: Anchor Standards 10 and 11 <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. 	Connecting: Anchor Standards 10 and 11 <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. 	Connecting: Anchor Standards 10 and 11 <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.	How does dance deepen our understanding of ourselves, other knowledge, and events around us?	DA:Cn10.1.K <ol style="list-style-type: none"> Recognize and name an emotion that is experienced when watching, improvising, or performing dance and related it to a personal experience. Observe work of visual art. Describe and then express through movement something of interest about the artwork, and ask questions for discussion concerning the artwork. DA:Cn10.1.1 <ol style="list-style-type: none"> Find an experience expressed or portrayed in a dance that relates to a familiar experience. Identify the movements that communicate this experience.

<p>Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts</p>	<p>How does knowing about societal, cultural, historical and community experiences expand dance literacy?</p>	<ul style="list-style-type: none"> b. Observe illustrations from a story. Discuss observations and identify ideas for dance movement and demonstrate the big ideas of the story. <p>DA:Cn11.1.K</p> <ul style="list-style-type: none"> a. Describe or demonstrate the movements in a dance that was watched or performed. <p>DA:Cn11.1.1</p> <ul style="list-style-type: none"> a. Watch and/or perform a dance from a different culture and discuss or demonstrate the types of movement danced.
<p>Media artworks synthesize meaning and form cultural experience.</p> <p>Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts.</p>	<p>How do we relate knowledge and experiences to understanding and making media artworks? How do we learn about and create meaning through producing media artworks?</p> <p>How does media arts relate to its various contexts, purposes, and values? How does investigating these relationships inform and deepen the media artist's understanding and</p>	<p>MA:Cn10.1.K</p> <ul style="list-style-type: none"> a. Use personal experiences and choices in making media artworks. b. Share memorable experience of media artworks. <p>MA:Cn10.1.1</p> <ul style="list-style-type: none"> a. Use personal experiences, interests, and models in creating media artworks. b. Share meaningful experiences of media artworks. <p>MA:Cn11.1.K</p> <ul style="list-style-type: none"> a. With guidance, share ideas in relating media artworks and everyday life, such as daily

	work?	activities. b. With guidance, interact safely and appropriately with media arts tools and environments. MA:Cn11.1.1 a. Discuss and describe media artworks in everyday life, such as popular media, and connections with family and friends. b. Interact appropriately with media arts tools and environments, considering safety, rules, and fairness.
Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.	How do musicians make meaningful connections to creating, performing, and responding?	MU:Cn10.0.1 a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. MU:Cn10.0.1 a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.	How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?	MU:Cn11.0.K a. Demonstrate understanding of relationships between music and other arts, other disciplines, varied contexts, and daily life.

		<p>MU:Cn11.0.1</p> <p>a. Demonstrate understanding of relationships between music and other arts, other disciplines, varied contexts, and daily life.</p>
<p>Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.</p> <p>Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.</p>	<p>What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?</p> <p>What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?</p>	<p>TH:Cn10.1.K</p> <p>a. With prompting and support, identify similarities between characters and oneself in dramatic play or a guided dram experience (e.g., process drama, story drama, creative drama).</p> <p>TH:Cn10.1.1</p> <p>a. Identify character emotions in a guided drama experience (e.g., process drama, story drama, creative drama) and relate it to personal experience.</p> <p>TH:Cn11.1.K</p> <p>a. With prompting and support, identify skills and knowledge from other areas in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).</p> <p>TH:Cn11.1.1</p> <p>a. Apply skills and knowledge from different art forms and content areas in guided drama experience</p>

		(e.g., process drama, story drama, creative drama).
Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.	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?	VA:Cn10.1.Ka Create art that tells a story about a live experience. VA:Cn10.1.1a Identify times, places, and reasons by which students make art outside of school.
People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.	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?	VA:Cn11.1.Ka Identify a purpose of an artwork. VA:Cn11.1.1a Understand that people from different places and times have made art for a variety of reasons.

Instructional Strategies and Performance Projects/Assessments
Year One K-1st (Ages 5-7) - What Does It Mean to Be Human?

Montessori Great Lessons

The Montessori Great lessons are impressionistic lessons which provide a “whole” for the three studies of What Does It Mean to Be Human? These lessons are shared each year with various levels of details according to the children’s development. Particular emphasis should be given to the parts of the story that reinforce the content standards being developed in the K-1st (Ages 5-7) study

of What Does It Mean to Be Human. The same lessons will be shared in the 2nd - 3rd (Ages 7-9) program expanding on concepts introduced at the K-1st (Ages 5-7) level. (See page 5 for full details of Montessori Great Lessons)

First Great Lesson - Coming of the Universe and the Earth

The Second Great Lesson: Coming of Life

The Third Great Lesson: Coming of Human Beings

The Fourth Great Lesson: The Story of Language

The Fifth Great Lesson: The Story of Numbers

Continent studies

Montessori classrooms focus on a study of each continent and the various cultures and geography of those continents as children discover what it means to be human, how geography impacts how cultures meet their human needs, and how the various cultures interact. While presented separately in this document, the concepts of what it means to be human and the Delaware Content standards are closely interwoven throughout the year through the continent studies. These Integrated units developed through the **Understanding by Design (UbD) process** (see planning sheet page 30). Possible instructional materials and strategies teachers may use are listed below.

Montessori lessons and materials related to:

- Responsive Classroom lessons and activities to build community and teach social skills, responsibilities, rights and privileges
- Create fair classroom rules
- Timelines of Individual lives
- Set up the process to carry out a mock election within the classroom
- Working in Groups
- Fundamental needs of man and how various cultures meet these needs (food, clothing, shelter, water, communication, spirituality)
- Geography maps, globes, landform models
- Cultural traditions and celebrations
- Set up the process to carry out a mock election within the classroom
- Hands on materials developing concepts of time, quantity, linear measurement, volume, weight, and money
- Specific lessons on the earth, sun and moon
 - Describe the shape of the Earth as being like a sphere and describe how a globe models this shape.

- Name and identify objects that can be observed in the sky including the Sun, Moon, and stars and man-made objects such as airplanes.
- Describe the repeating cyclic pattern of day and night and include in this description that we can see the Sun only during the daytime.
- List objects that can be observed in the sky in the daytime and objects that can be observed in the sky at nighttime. Discuss which objects are on which lists (e.g., the Moon can be observed sometimes in the day and sometimes at night).
- Safely observe the location of the Sun at the same time in the morning, noon, and afternoon over several days. Describe the sun's movement across the sky over the course of the day.
- Observe the Moon in the day sky over several months. Draw a sequence of pictures that shows the repeating cyclic pattern of the moon.
- Use simple models to demonstrate how Earth's rotation causes day and night.

Science Kits

As related to the UBD Units, Teachers will utilize the following science kits to address the science standards across the two year cycle of the 5-7 program.

- Trees - Exploring how trees are alive and different from non-living things, their basic needs, and functions of structures.
- Five Senses - Using the five senses to observe and describe the world
- Wood and Paper - Examining the properties of wood and paper
- Weather and Me - Weather patterns and their influence on living things
- Solids and Liquids - Comparing/Testing the Properties of Solids and Liquids
- Organisms - Requirements of living things to survive in their habitats

Delaware Recommended Curriculum units that might be used in the studies.

Participating in a Group (Word) (PDF) December 15, 2009

Schedules (Word) (PDF)

Thinking About Maps and Globes (Word)

Classroom projects leading to the performance assessments as listed below:

- Using a world migration map, identify migration patterns around the world determining Americas roots, while tracking students' family migration path to the US or within the US

- Compare/contrast the migration paths of student's families to the migration patterns on the world map.
- Through a family interview, identify reasons ancestors migrated to the U.S. and traditions they brought with them to their new home/country.
- Photojournalism project - students will photograph people and places that represent cultural markers in our community,
- Create a dramatic enactment depicting the migratory path of a selected species
- Create a recycling and composting program for the classroom
- Create a structured market place wherein students will buy and sell chosen materials with all profits donated to a charity to be determined by the group's consensus

Resources

Montessori Albums - Resources obtained through MACTE approved Montessori training courses

<http://missbarbara.net/> - Web sites related to each area of the Montessori Great lessons and the Delaware Content Standards.

<http://www.thinkfinity.org/> -

<http://education.nationalgeographic.com/education/>

<http://sciencenetlinks.com/>

<http://www.econedlink.org/>

<http://historyexplorer.americanhistory.si.edu/>

www.nsta.org

PALS is an on-line, standard-based, continually updated resource bank of science performance assessment tasks indexed via the National Science Education Standards (NSES) and various other standards frameworks.

Kindergarten/ First Grade - Year Two How Does the World Work? Continent Study – Africa and Australia		
<p>Children understand that humans think in various ways through their use of language, mathematics, scientific inquiry and research. Thinking like a scientist or a geographer, a historical or a social scientist, they use methods of scientific inquiry and research tools to learn about the natural and human world around them within the context of continent studies. Each program year is comprised of three time-periods or studies which spiral, building complexity throughout the subsequent grade levels. These studies are laid out in this document by use of color coding for each study.</p>		
Study One - September, October, November		
<p>K-1st (Ages 5-7) Man's Impact on Life Cycles and Systems</p> <p>The natural world works in a series of cycles and systems. Children understand that human life has a beginning, a time of growth, and an ending. They acquire a basic knowledge of the body's needs and its functions and adopt personal habits that promote wellness. Extending this concept, children learn that species within an ecosystem have unique structures that allow them to survive in that ecosystem. Children will see the cycle of life around them in nature. This understanding extends to an understanding that all organisms are all connected as a part of the larger ecosystem. Children develop an understanding that</p>	<p>2nd-3rd (Ages 7-9) Life Cycles and Systems/ Historian's perspective</p> <p>The natural world works in a series of cycles and systems. This understanding extends to an understanding that we are all connected as a part of the larger ecosystem. This ecosystem depends on a system of consumers and producers. Species within an ecosystem have unique structures that allow them to survive in that ecosystem. As one part of the ecosystem changes, other parts will be affected. Children develop an understanding that man's decisions can impact the balance of the larger ecosystems and the sustainability of resources. The perspective of the historian can help us to</p>	<p>4th-6th (Ages 9-12) Energy exchanges and Systems / The Historical Perspective Science</p> <p>Children discover that the flow of energy drives processes of change in all biological, chemical, and physical systems. In this study children learn that energy stored in a variety of systems can be transformed into their energy forms, which influence many facets of daily life. People use a variety of resources to meet the basic energy needs of life. Some of these resources cannot be replaced and others exist in vast quantities. The structure of materials influences their physical properties, chemical reactivity, and use. The exchange of energy can change matter from one form to another making a material more</p>

man's decisions can impact the balance of the larger ecosystems and the sustainability of resources. Beginning with their families and classrooms, children understand that people have a civic and global responsibility to use the earth's resources wisely.	understand how man has impacted the regions around them and how the resulting changes in ecosystems have impacted communities.	suitable for a specific purpose. Many scientists have contributed to our understandings of the biological, chemical and physical nature of energy. Historians contribute to our understanding of how these scientists worked, their culture, society's responses to their work, and the resources they had for their work.
Study Two – December, January, February, March		
<p>K-1st (Ages 5-7) Earth Systems and Human Interactions Weather/Soils</p> <p>Children discover that the flow of energy drives processes of change and all biological, chemical, physical and geological systems. Earth's dynamic systems are made up of the solid earth (geosphere), the oceans, lakes, rivers, glaciers and ice sheets (hydrosphere), the atmosphere, and organisms. Interactions and changes in these spheres have resulted in ongoing changes to the system. These changes also impact human groups and their survival. Some of the changes can be measured on a human time scale, but others occur so slowly that they must be inferred from geological evidence.</p>	<p>2nd-3rd (Ages 7-9) Producing and Consuming</p> <p>All people engage in making and using things. Children recognize the value and dignity of work. They learn that human economic systems serve to provide a method for people to distribute goods and services to meet their wants and needs. They understand that due to scarcity, individuals, families, and communities and societies as a whole must make choices in their activities and consumption of their goods and services. Life for all of us involves producing and consuming. Knowledge of materials and their properties helps man to match materials to products for consumption.</p>	<p>4th-6th (Ages 9-12) Producing and Consuming</p> <p>Production and consumption occurs as a human interaction among humans and as a natural interaction in ecosystems. All people engage in making and using things. Children learn the various ways that different cultures produce goods, what they value for production, how they structure economic systems that support production and consumption, and how cultures use the regional resources and trade globally to meet various needs of different societies. They understand that due to scarcity, communities and societies must make choices in their activities and consumption of goods and services. Various aspects of science contribute to decisions about production and consumption. The ecosystem is dependent on the concept of producers and consumers. When man utilizes</p>

		the natural resources around him, he may impact the balance of the ecosystem impacting his long-term ability to meet man's needs. The production and consumption of energy impacts the ability of a society to produce goods and services to meet their needs. Knowledge of materials and their properties helps man to match materials to products.
Study Three – April, May, June		
<p>K-1st (Ages 5-7) The Flow of Energy and Human Needs</p> <p>Children discover that the flow of energy drives processes of change and all biological, chemical, physical and geological systems. In this study, children understand that energy takes many forms. People use energy to do work. There are various sources of energy that people can harness to use. Some are renewable sources and others will be depleted at some point. People also seek to understand materials and their properties. The transfer of energy can change materials into different forms (water, ice, steam). Different materials are best suited to various uses by man because of their properties.</p>	<p>2nd-3rd (Ages 7-9) Earth's Energy and Geological Systems</p> <p>Children discover that the flow of energy drives processes of change and all biological, chemical, physical and geological systems. Earth's dynamic systems are made up of the solid earth (geosphere), the oceans, lakes, rivers, glaciers and ice sheets (hydrosphere), the atmosphere, and organisms. Interactions and changes in these spheres have resulted in ongoing changes to the system. Some of the changes can be measured on a human time scale, but others occur so slowly that they must be inferred from geological evidence. These changes also impact human groups and the energy and mineral resources in various regions available to humans to meet their needs.</p>	<p>4th-6th (Ages 9-12) Study Three</p> <p>In the 4th – 6th (ages 9-12) children are able to use their skills to delve more deeply into an academic study. As such, there are two focus studies in the course of a year not three.</p>

Year Two: How Does the World Work? K-1st (Ages 5-7) Continent Study – Africa and Australia: September, October, November		
<p style="text-align: center;">Study One – Man’s Impact on Life Cycles and Systems</p> <p>The natural world works in a series of cycles and systems. Children understand that human life has a beginning, a time of growth, and an ending. They acquire a basic knowledge of the body’s needs and its functions, and adopt personal habits that promote wellness. Extending this concept, children learn that species within an ecosystem have unique structures that allow them to survive in that ecosystem. Children will see the cycle of life around them, in nature. This understanding extends to an understanding that all organisms are all connected as a part of the larger ecosystem. Children develop and understanding that man’s decisions can impact the balance of the larger ecosystems and the sustainability of resources. Beginning with their families and classrooms, children understand that people have a civic and global responsibility to use the earth’s resources wisely.</p>		
Enduring Understandings	Essential Questions	Visual/Performing Arts Standards
Creating Anchor Standard 1: Generate and conceptualize artistic ideas and work.	Creating Anchor Standard 1: Generate and conceptualize artistic ideas and work.	Creating Anchor Standard 1: Generate and conceptualize artistic ideas and work.
Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.	Where do choreographers get ideas for dances?	DA:Cr1.1.K a. Respond in movement to a variety of stimuli b. Explore different ways to do basic locomotor and non-locomotor movements by changing at least one of the elements of dance. DA:Cr1.1.1 a. Explore movement inspired by a variety of stimuli and identify the source. b. Explore a variety of locomotor and

		non-locomotor movements by experimenting with and changing the elementary of dance.
Media arts ideas, works, and processes are shaped by the imagination, creative processes, and by experiences, both within and outside of the arts.	How do media artists generate ideas? How can ideas for media arts productions be formed and developed to be effective and original?	MA:Cr1.1K Discover and share ideas for media artworks using play and experimentation. MA:Cr1.1.1 Express and share ideas for media artworks through sketching and modeling.
The Creative Ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.	How do musicians generate creative ideas?	MU:Cr1.1.K a. With guidance, explore and experience a variety of music. b. With guidance, generate musical ideas (such as movements or motives) MU:Cr1.1.1 a. With limited guidance, create musical ideas for a specific purpose. b. With limited guidance, generate musical ideas in multiple tonalities and meters.
Theatre artists rely on intuition, curiosity, and critical inquiry.	What happens when theater artists use their imaginations and/or learned skills while engaging in creative exploration and inquiry?	TH:Cr1.1.K a. Propose potential choices characters could make in a guided drama experience. b. With prompting and support use non-representational materials to create props, puppets, and costume pieces

		<p>for dramatic play or a guided drama experience.</p> <p>TH:Cr1.1.1</p> <ol style="list-style-type: none"> Propose potential choices characters could make in a guided drama experience. Collaborate with peers to conceptualize costumes and props in a guided drama experience. Identify ways gestures and movement may be used to create or retell a story in guided drama experiences.
Creativity and innovative thinking are essential life skills that can be developed.	<p>What conditions, attitudes, and behaviors support creativity and innovative thinking?</p> <p>What factors prevent or encourage people to take creative risks?</p> <p>How does collaboration expand the creative process?</p>	<p>VA:Cr1.1KA Engage in exploration and imaginative play with materials.</p> <p>VA:Cr1.1.1a Engage collaboratively in exploration and imaginative play with materials.</p>
<p>Perform/ Present/Produce</p> <p>Anchor Standard 4:</p> <p>Select, analyze and interpret artistic work for presentation</p>	<p>Perform/ Present/Produce</p> <p>Anchor Standard 4:</p> <p>Select, analyze and interpret artistic work for presentation</p>	<p>Perform/ Present/Produce</p> <p>Anchor Standard 4:</p> <p>Select, analyze and interpret artistic work for presentation</p>
Space, time, and energy are basic elements of dance.	How do dancers work with space, time, and energy to communicate artistic expression?	<p>DA:Pr4.1.K</p> <ol style="list-style-type: none"> Make still and moving body shapes that show lines (for example, straight, bent, and curved), changes level, and vary in size (large/small). Join with others to make a circle

		<p>formation and work with others to change its dimensions.</p> <p>DA:Pr4.1.1 Demonstrate locomotor and non-locomotor movements that change body shapes, levels, and facings. Move in straight, curved, and zig-zagged pathways. Find and return to place in space. Move with others to form straight lines and circles.</p>
Media artist integrate various forms and contents to develop complex, unified artworks.	How are complex media arts experience constructed?	<p>MA:Pr4.1.K With guidance, combine arts forms and media content, such as dance and video, to form media artworks.</p> <p>MA:Pr4.1.1 Combine varied academic, arts, and media content in media artworks, such as an illustrated story.</p>
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.	How do performers select repertoire?	<p>MU:Pr4.1.K With guidance demonstrate and state personal interest in varied musical selections.</p> <p>MU:PR4.1.1 With limited guidance, demonstrate and discuss personal interest in, knowledge about, and purpose of varied musical selections.</p>
Theatre artists refine their work and practice their craft through rehearsal.	How do theatre artists transform and edit their initial ideas?	<p>TH.Cr3.1.K With prompting and support, ask and answer questions in dramatic play or a guided drama</p>

		<p>experience (e.g., process drama, story drama, creative drama).</p> <p>TH:Cr3.1.1</p> <p>a. Contribute to the adaptation of the plot in a guided drama experience (e.g., process drama, story drama, creative drama).</p> <p>b. Identify similarities and differences in sounds and movements in a guided drama experience (e.g., process drama, story drama, creative drama).</p> <p>c. Collaborate to imagine multiple representations of a single object in a guided drama experience (e.g., process drama, story drama, creative drama).</p>
Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation.	<p>How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation?</p> <p>Why do people value objects, artifacts, and artworks, and select them for presentation?</p>	<p>VA:Pr4.1Ka</p> <p>Select art objects for personal portfolio and display, explaining why they were chosen.</p> <p>VA:Pr4.1.1a</p> <p>Explain why some objects, artifacts, and artwork are valued over others.</p>
Responding Anchor Standard 7: Perceive and analyze artistic work.	Responding Anchor Standard 7: Perceive and analyze artistic work.	Responding Anchor Standard 7: Perceive and analyze artistic work.
Dance is perceived and analyzed to comprehend its meaning.	How is dance understood?	<p>DA:Re7.1.K</p> <p>a. Find a movement that repeats in a dance.</p> <p>b. Demonstrate or describe observed or performed dance movements.</p> <p>DA:Re.7.1.1</p>

		<ul style="list-style-type: none"> a. Find a movement that repeats in a dance to make a pattern. b. Demonstrate and describe observed or performed dance movements from a specific genre or culture.
Identifying the qualities and characteristics of media artworks improves one's artistic appreciation and production.	<p>How do we 'read' media artworks and discern their relational components?</p> <p>How do media artworks function to convey meaning and manage audience experience?</p>	<p>MA:Re7.1.K</p> <ul style="list-style-type: none"> a. Recognize and share components and messages in media artworks. b. Recognize and share how a variety of media artworks create different experiences. <p>MA:Re7.1.1</p> <ul style="list-style-type: none"> a. Identify components and messages in media artworks. b. With guidance, identify how a variety of media artworks create different experiences.
<p>Individual's selection of musical works is influenced by their interests, experiences, understandings and purposes.</p> <p>Response to music is informed by analyzing context and how creators and performers manipulate the elements of music.</p>	How do Individuals choose music to experience?	<p>MU:Re7.1.K With guidance list personal interests and experiences and demonstrate why they prefer some music selections over others.</p> <p>MU: RE7.1.1 With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes.</p> <p>MU:RE7.2.K With guidance demonstrate how a specific music concept (such as beat or melodic direction) is used in music.</p> <p>MU:RE7.2.i With limited guidance</p>

		demonstrate and identify how specific music concepts (such as beat or pitch) are used in various styles of music for a purpose.
Theatre artists reflect to understand the impact of drama processes and theatre experiences.	How do theatre artist comprehend the essence of drama processes and theatre experiences?	TH:Re7.1.K With prompting and support, express an emotional response to charters in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama). TH:Re7.1.1 Recall choices made in a guided drama experience (e.g., process drama, story drama, creative drama).
Individual aesthetic and empathetic awareness developed through engagement with art can lead to understand and appreciation of self, others, the natural world, and constructed environments. Visual imagery influence understand of and responses to the world.	How do life experiences influence the way your relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art? What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?	VA:Re7.1.Ka Identify uses of art within one's personal environment. VA:Re7.2.Ka Describe what an image represents. VA:Re7.1.1a Select and describe works of art that illustrate daily life experiences of one's self and others. VA:Re.7.2.1a Compare images that represent the same subject.
Connecting: Anchor Standards 10 and 11 <ul style="list-style-type: none"> Synthesize and relate knowledge and personal experience to make art. 	Connecting: Anchor Standards 10 and 11 <ul style="list-style-type: none"> Synthesize and relate knowledge and personal experience to make art. Relate artistic ideas and works with 	Connecting: Anchor Standards 10 and 11 <ul style="list-style-type: none"> Synthesize and relate knowledge and personal experience to make art.

<ul style="list-style-type: none"> Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. 	societal, cultural and historical context to deepen understanding.	<ul style="list-style-type: none"> Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
<p>As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesize to interpret meaning.</p>	<p>How does dance deepen our understanding of ourselves, other knowledge, and events around us?</p>	<p>DA:Cn10.1.K</p> <ol style="list-style-type: none"> recognize and name an emotion that is experienced when watching, improvising, or performing dance and related it to a personal experience. Observe a work of visual art. Describe and then express through movement something of interest about the artwork, and ask questions for discussion concerning the artwork. <p>DA:Cn10.1.1</p> <ol style="list-style-type: none"> Find an experience expressed or portrayed in a dance that relates to a familiar experience. Identify the movements that communicate this experience. Observe illustrations from a story. Discuss observations and identify ideas for dance movement and demonstrate the big ideas of the story.
<p>Media artworks synthesize meaning and form cultural experience.</p>	<p>How do we relate knowledge and experiences to understand and making media artworks: How do we learn about and create meaning through producing media artworks?</p>	<p>MA:CN10.1.K</p> <ol style="list-style-type: none"> Use personal experiences and choices in making media artworks. Share memorable experiences of

		<p>media artworks.</p> <p>MA:Cn10.1.1</p> <ul style="list-style-type: none"> a. use personal experiences, interests, and models in creating media artworks. b. share meaningful experiences of media artworks.
<p>Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>	<p>How do musicians make meaningful connections to creating, performing, and responding?</p>	<p>MU:Cn10.0.K</p> <p>Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music?</p> <p>MU:Cn:10.0.1</p> <p>Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p>
<p>Theatre artists allow awareness of interrelationships between self and others to influence and inform their work. Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.</p>	<p>What happens when theatre artists allow awareness of interrelationships between self and others through critical awareness, social responsibility, and the exploration of empathy?</p> <p>What happens when theatre artists allow an understanding of themselves and the world to inform perceptions and about theatre and the purpose of work?</p>	<p>TH:Cn10.1.K</p> <p>With prompting and support, identify similarities between characters and oneself in dramatic play or a guided dram experience (e.g., process drama, story drama, creative drama).</p> <p>TH:Cn11.1.K</p> <p>With prompting and support, identify skills and knowledge from other areas in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).</p> <p>TH:Cn10.1.1</p>

		<p>Identify character emotions in a guided drama experience (e.g., process drama, story drama, creative drama) and relate it to personal experience.</p> <p>TH:Cn11.1.1</p> <p>Apply skills and knowledge from different art forms and content areas in guided drama experience (e.g., process drama, story drama, creative drama).</p>
<p>Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences. People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.</p>	<p>How does engaging in creating art enrich people's lives?</p> <p>How does making art attune people to their surroundings?</p> <p>How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?</p> <p>How does art help us understand the lives of people of different times, places, and cultures?</p> <p>How is art used to impact the views of society?</p> <p>How does art preserve aspects of life?</p>	<p>VA:Cn101.Ka</p> <p>Create art that tells a story about a life experience.</p> <p>VA:Cn11.Ka</p> <p>Identify a purpose of an artwork.</p> <p>VA:Cn10.1.1a</p> <p>Identify times, places and reasons by which students make art outside of school.</p> <p>VA:Cn11.1.1a</p> <p>Understand that people from different places and times have made art for a variety of reasons.</p>
<p>Year Two: How Does the World Work? K-1st (Ages 5-7) Continent Study – Africa and Australia: December, January, February, March</p>		
<p>Study Two: Earth Systems and Human Interactions – Weather/Soils</p>		

<p>Children discover that the flow of energy drives processes of change and all biological, chemical, physical and geological systems. Earth's dynamic systems are made up of the solid earth (geosphere), the oceans, lakes, rivers, glaciers and ice sheets (hydrosphere), the atmosphere, and organisms. Interactions and changes in these spheres have resulted in ongoing changes to the system. These changes also impact human groups and their survival. Some of the changes can be measured on a human time scale, but others occur so slowly, that they must be inferred from Geological evidence.</p>		
Enduring Understanding in Study Two	Essential Question in Study Two	Visual/Performing Arts Standards
Creating Anchor Standard 2: Organize and develop artistic ideas and work.	Creating Anchor Standard 2: Organize and develop artistic ideas and work.	Creating Anchor Standard 2: Organize and develop artistic ideas and work.
The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.	What influences choice-making in creating choreography?	DA:CR2.1.K a. Impvise dance that has a beginning, middle, and end. b. Express an idea, feeling, or image, through improvised movement moving alone or with a partner. DA:Cr2.1.1 a. Impvise a series of movements that have a beginning, middle, and end and describe movement choices. b. Choose movements that express an idea or emotion, or follow a musical phrase.
Media artists plan, organize, and develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea.	How do media artists organize and develop ideas and models into process structures to achieve the desired end product?	MA:Cr2.1.K With guidance, use ideas to form plans or models for media arts productions. MA:Cr2.1.1 With guidance, use identified ideas to form

		plans and models for media arts productions.
Musicians' creative choices are influenced by their expertise, context, and expressive intent.	How do musicians make creative decisions?	<p>MU:Cr.2.1.K</p> <ul style="list-style-type: none"> a. With guidance, demonstrate and choose favorite musical ideas. b. With guidance, organize personal musical ideas using iconic notation and/or recording technology. <p>MU:Cr.2.1.1</p> <ul style="list-style-type: none"> a. With limited guidance, demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent. b. With limited guidance, use iconic or standard notation and/or recording technology to document and organize personal musical ideas.
Theatre artists work to discover different ways of communicating meaning.	How, when, and why do theatre artists' choices change?	<p>TH:Cr2-K</p> <ul style="list-style-type: none"> a. With prompting and support, interact with peers and contribute to dramatic play or guided drama experience (e.g., process drama, story drama, creative drama). b. With prompting and support, express original ideas in dramatic play or a guided drama experience (e.g., creative drama, process drama, story drama). <p>TH:Cr2-1</p> <ul style="list-style-type: none"> a. Contribute to the development of a

		<p>sequential plot in a guided drama experience (e.g., process drama, story drama, creative drama).</p> <p>b. With prompting and support, participate in group decision making in a guided drama experience (e.g., process drama, story drama, creative drama).</p>
<p>Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.</p> <p>Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.</p> <p>People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.</p>	<p>How do artists work?</p> <p>How do artists and designers determine whether a particular direction in their work is effective?</p> <p>How do artists and designers learn from trial and error?</p> <p>How do artists and designers care for and maintain materials, tools, and equipment?</p> <p>Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment?</p> <p>What responsibilities come with the freedom to create?</p> <p>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?</p>	<p>VA:Cr2.1.Ka Through experimentation, build skills in various media and approaches to art-making.</p> <p>VA:Cr2.2.Ka Identify safe and non-toxic art materials, tools, and equipment.</p> <p>VA:Cr2.1.1a Explore uses of materials and tools to create works of art or design.</p> <p>VA:Cr2.2.1a Demonstrate safe and proper procedures for using materials, tools, and equipment while making art.</p> <p>VA:Cr2.3.1a Identify and classify uses of everyday objects through drawings, diagrams, sculptures, or other visual means.</p>
Performing/Presenting and Producing	Performing/Presenting and Producing	Performing/Presenting and Producing

Anchor Standard 5: Develop and refine artistic techniques and work for presentation	Anchor Standard 5: Develop and refine artistic techniques and work for presentation	Anchor Standard 5: Develop and refine artistic techniques and work for presentation
Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.	What must a dancer do to prepare the mind and body for artistic expression?	DA:Cr5.1.K a. Demonstrate same-side and cross-body locomotor and non-locomotor movements, body patterning movements, and body shapes. b. Move safely in general space and start and stop on cue during activities, group formations, and creative explorations while maintaining personal space. DA:CR.5.1.2 a. Demonstrate a range of locomotor and non-locomotor movements, body patterning, body shapes, and directionality. b. Move safely in general space through a range of activities and group formations while maintaining personal space.
Media artists require a range of skills and abilities to creatively solve problems within and through media arts productions.	What skills are required for creating effective media artworks and how are they improved? How are creativity and innovation developed within and through media arts productions? How do media artists use various tools and techniques?	MA:Pr.5.1.K a. Identify and demonstrate basic skills, such as handling tools, making choices, and cooperating in creating media artworks. b. Identify and demonstrate creative skills, such as performing, within media arts productions. c. Practice, discover, and share how

		<p>media arts creation tools work.</p> <p>MA:Pr5.1.1</p> <ol style="list-style-type: none"> Describe and demonstrate various artistic skills and roles, such as technical steps, planning, and collaborating in media arts productions. Describe and demonstrate basic creative skills within media arts productions, such as varying techniques. Experiment with and share different ways to use tools and techniques to construct media artworks.
<p>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.</p>	<p>How do musicians improve the quality of their performance?</p>	<p>MU:Pr5.1.K</p> <ol style="list-style-type: none"> With guidance, apply personal, peer, and teacher feedback to refine performances. With guidance, use suggested strategies in rehearsal to improve the expressive qualities of music. <p>MU:Pr5.1.1</p> <ol style="list-style-type: none"> With limited guidance, apply personal, teacher, and peer feedback to refine performances. With limited guidance, use suggested strategies in rehearsal to address interpretive challenges of music.

<p>Theatre artists develop personal processes and skills for a performance or design.</p>	<p>What can I do to fully prepare a performance or technical design?</p>	<p>TH:PR5.1.K</p> <ul style="list-style-type: none"> a. With prompting and support, understand that voice and sound are fundamental to dramatic play and guided drama experiences (e.g., process drama, story drama, creative drama). b. With prompting and support, explore and experiment with various technical elements in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama). <p>TH:Pr5.1.1</p> <ul style="list-style-type: none"> a. With prompting and support, identify and understand that physical movement is fundamental to guided drama experiences (e.g., process drama, story drama, creative drama). b. With prompting and support, identify technical elements that can be used in a guided drama experience (e.g., process drama, story drama, creative drama).
<p>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.</p>	<p>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</p>	<p>VA:Pr5.1.Ka</p> <p>Explain the purpose of a portfolio or collection.</p> <p>VA:Pr5.1.1a</p> <p>Ask and answer questions such as where,</p>

	for presentation, a portfolio, or a collection?	when, why, and how artwork should be prepared for presentation or preservation.
Responding Anchor Standard 8: Interpret intent and meaning in artistic work.	Responding Anchor Standard 8: Interpret intent and meaning in artistic work.	Responding Anchor Standard 8: Interpret intent and meaning in artistic work.
Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.	How is dance interpreted?	DA:Re8.1.K Observe movement and describe it using simple dance terminology. DA:Ee8.1.1 Select movements from a dance that suggest ideas and explain how the movement captures the idea using simple dance terminology.
Interpretation and appreciation require consideration of the intent, form, and context of the media and artwork.	How do people relate to and interpret media artworks?	MA:Re8.1.K With guidance, share observations regarding a variety of media artworks. MA:Re8.1.1 With guidance, identify the meanings of a variety of media artworks.
Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.	How do we discern the musical creators' and performers' expressive intent?	MU:Re8.1.K With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent. MU:Re8.1.1

		With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.
Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.	How can the same work of art communicate different messages to different people?	<p>TH:Re8.1.K</p> <ul style="list-style-type: none"> a. With prompting and support, identify preferences in dramatic play, a guided drama experience (e.g., process drama, story drama, creative drama), or age-appropriate theatre performance. b. With prompting and support, name and describe settings in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama). <p>TH:Re8.1.1</p> <ul style="list-style-type: none"> a. Explain preference and emotions in a guided drama experience (e.g., process drama, story drama, creative drama), or age-appropriate theatre performance. b. Identify causes of character actions in a guided drama experience (e.g., process drama, story drama, or creative drama). c. Explain or use text and pictures to describe how personal emotions and choices compare to the emotions and choices of characters in a guided drama experience (e.g., process drama, story drama, creative drama).
People gain insights into meanings of	What is the value of engaging in the process	VA:Re8.1.Ka

artworks by engaging in the process of art criticism.	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?	Interpret art by identifying subject matter and describing relevant details. VA:Re8.1.1a Interpret art by categorizing subject matter and identifying the characteristics of form.
Connecting: Anchor Standards 10 and 11 <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. 	Connecting: Anchor Standards 10 and 11 <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. 	Connecting: Anchor Standards 10 and 11 <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.	How does dance deepen our understanding of ourselves, other knowledge, and events around us?	DA:Cn10.1.K a. Recognize and name an emotion that is experienced when watching, improvising, or performing dance and related it to a personal experience. b. Observe work of visual art. Describe and then express through movement something of interest about the artwork, and ask questions for discussion concerning the artwork. DA:Cn10.1.1 a. Find an experience expressed or portrayed in a dance that relates to a familiar experience. Identify the movements that communicate this

<p>Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.</p>	<p>How does knowing about societal, cultural, historical and community experiences expand dance literacy?</p>	<p>experience. b. Observe illustrations from a story. Discuss observations and identify ideas for dance movement and demonstrate the big ideas of the story. DA:Cn11.1.K Describe or demonstrate the movements in a dance that was watched or performed. DA:Cn11.1.1 Watch and/or perform a dance from a different culture and discuss or demonstrate the types of movement danced.</p>
<p>Media artworks synthesize meaning and form cultural experience.</p> <p>Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts.</p>	<p>How do we relate knowledge and experiences to understanding and making media artworks? How do we learn about and create meaning through producing media artworks?</p> <p>How does media arts relate to its various contexts, purposes, and values? How does investigating these relationships inform and deepen the media artist's understanding and work?</p>	<p>MA:Cn10.1.K a. Use personal experiences and choices in making media artworks. b. Share memorable experience of media artworks. MA:Cn10.1.1 a. Use personal experiences, interests, and models in creating media artworks. b. Share meaningful experiences of media artworks. MA:Cn11.1.K a. With guidance, share ideas in relating media artworks and everyday life, such as daily activities. b. With guidance, interact safely and appropriately with media arts tools and environments.</p>

		<p>MA:Cn11.1.1</p> <ul style="list-style-type: none"> a. Discuss and describe media artworks in everyday life, such as popular media, and connections with family and friends. b. interact appropriately with media arts tools and environments, considering safety, rules, and fairness.
<p>Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p> <p>Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.</p>	<p>How do musicians make meaningful connections to creating, performing, and responding?</p> <p>How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p>	<p>MU:Cn10.0.1</p> <p>Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cn10.0.1</p> <p>Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cn11.0.K</p> <p>Demonstrate understanding of relationships between music and other arts, other disciplines, varied contexts, and daily life.</p> <p>MU:Cn11.0.1</p> <p>Demonstrate understanding of relationships between music and other arts, other disciplines, varied contexts, and daily life.</p>
Theatre artists allow awareness of	What happens when theatre artists foster	TH:Cn10.1.K

<p>interrelationships between self and others to influence and inform their work.</p> <p>Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.</p>	<p>understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?</p> <p>What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?</p>	<p>With prompting and support, identify similarities between characters and oneself in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama). TH:Cn10.1.1 Identify character emotions in a guided drama experience (e.g., process drama, story drama, creative drama) and relate it to a personal experience. TH:Cn11.1.K With prompting and support, identify skills and knowledge from other areas in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama). TH:Cn11.1.1 Apply skills and knowledge from different art forms and content areas in a guided drama experience (e.g., process drama, story drama, creative drama).</p>
<p>Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.</p> <p>People develop ideas and understandings of society, culture, and history through their</p>	<p>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?</p> <p>How does art help us understand the lives of people of different times, places, and</p>	<p>VA:Cn10.1.Ka Create art that tells a story about a live experience. VA:Cn10.1.1a Identify times, places, and reasons by which students make art outside of school. VA:Cn11.1.Ka Identify a purpose of an artwork. VA:Cn11.1.1a</p>

interactions with and analysis of art.	cultures? How is art used to impact the views of a society? How does art preserve aspects of life?	Understand that people from different places and times have made art for a variety of reasons.
Year Two: How Does the World Work? K-1st (Ages 5-7) Continent Study – Africa and Australia: April to June		
Study Three – The Flow of Energy and Human Needs – Children discover that the flow of energy drives processes of change and all biological, chemical, physical and geological systems. In this study, children understand that energy takes many forms. People use energy to do work. There are various sources of energy that people can harness to use. Some are renewable sources and others will be depleted at some point. People also seek to understand materials and their properties. The transfer of energy can change materials into different forms (water, ice, steam). Different materials are best suited to various uses by man because of their properties.		
Enduring Understandings in Study Three	Essential Questions in Study Three	Visual/Performing Arts Standards
Creating: Anchor Standard 3: Refine and complete Artistic Work	Creating: Anchor Standard 3: Refine and complete Artistic Work	Creating: Anchor Standard 3: Refine and complete Artistic Work
Choreographers analyze, evaluate, refine, and document their work to communicate meaning.	How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?	DA:Cr3.1.K a. Apply suggestions for changing movement through guided improvisational experiences. b. Depict a dance movement by drawing a picture or using a symbol. DA:Cr3.1.1 a. Explore suggestions to change movement from guided improvisation and/or short remembered sequences. b. Depict several different types of movements of a dance by drawing a picture or using a symbol)for example, jump, turn, slide, bed, reach).

<p>The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks.</p>	<p>What is required to produce a media artwork that conveys purpose, meaning, and artistic quality? How do media artists improve/refine their work?</p>	<p>MA:CR.1.K</p> <ul style="list-style-type: none"> a. Form and capture media arts content for expression and meaning in media arts productions. b. Make changes to the content, form, or presentation of media artworks and share results. <p>MA:Cr3.1.1</p> <ul style="list-style-type: none"> a. Create, capture, and assemble media arts content for media arts productions, identifying basic principles, such as pattern and repetition. b. Practice and identify the effects of making changes to the content, form, or presentation, in order to refine and finish media artworks.
<p>Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</p> <p>Musicians’ presentation of creative work is the culmination of a process of creation and communication.</p>	<p>How do musicians improve the quality of their creative work?</p> <p>When is creative work ready to share?</p>	<p>MU:Cr.1.K</p> <p>With guidance, apply personal, peer, and teacher feedback in refining personal musical ideas.</p> <p>MU:Cr3.1.1</p> <p>With limited guidance, discuss and apply personal, peer, and teacher feedback to refine personal musical ideas.</p> <p>MU:Cr3.2.K</p> <p>With guidance demonstrate final version of personal musical ideas to peers.</p> <p>MU:Cr3.2.1</p> <p>With limited guidance, convey expressive intent for a specific purpose by presenting a</p>

		final version of personal musical ideas to peers or informal audience.
Theatre artists refine their work and practice their craft through rehearsal.	How do theatre artists transform and edit their initial ideas?	<p>TH:Cr3.1.K With prompting and support, ask and answer questions in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).</p> <p>TH:Cr3.1.1</p> <ul style="list-style-type: none"> a. Contribute to the adaptation of the plot in a guided drama experience (e.g., process drama, story drama, creative drama). b. Identify similarities and differences in sounds and movements in a guided drama experience (e.g., process drama, story drama, creative drama). c. Collaborate to imagine multiple representations of a single object in a guided drama experience (e.g., process drama, story drama, creative drama).
Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.	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?	<p>VA:Cr1.1.Ka Explain the process of making art while creating.</p> <p>VA:Cr3.1.1a Use art vocabulary to describe choices while creating art.</p>
Performing/Presenting/Producing Anchor Standard 6: Convey meaning through the	Performing/Presenting/Producing Anchor Standard 6: Convey meaning through the	Performing/Presenting/Producing Anchor Standard 6: Convey meaning through the

presentation of artistic work.	presentation of artistic work.	presentation of artistic work.
Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.	How does a dancer heighten artistry in a public performance?	DA:Pr6.1.K Dance for and with others in a designated space. DA:Pr6.1.1 Dance for others in a space where audience and performers occupy different areas.
Media artists purposefully present, share, and distribute media artworks for various contexts.	How does time, place, audience, and context affect presenting or performing choices for media artworks? How can presenting or sharing media artworks in a public format help a media artist learn and grow?	MA:Pr6.1.K a. With guidance, identify and share roles and the situation in presenting media artworks. b. With guidance, identify and share reactions to the presentation of media artworks. MA:Pr6.1.1 a. With guidance, discuss presentation conditions and perform a task in presenting media artworks. b. With guidance, discuss the experience of the presentation of media artworks.
Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.	When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?	MU:Pr6.1.K a. With guidance, perform music with expression. b. Perform appropriately for the audience. MU:Pr6.1.1 a. With limited guidance, perform music for a specific purpose with expression. b. Perform appropriately for the audience

		and purpose.
Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.	What happens when theatre artists and audiences share a creative experience?	TH:Pr6.1.K With prompting and support, use voice and sound in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama). TH:Pr6.1.1 With prompting and support, use movement and gestures to communicate emotions in dramatic play or a guided drama experience (e.g., process drama, story drama creative drama).
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.	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?	VA:Pr6.1.Ka Explain what an art museum is and distinguish how an art museum is different from other buildings. VA:PR6.1.1a Identify the roles and responsibilities of people who work in and visit museums and other art venues.
Responding: Anchor Standard 9: Apply criteria to evaluate artistic work.	Responding: Anchor Standard 9: Apply criteria to evaluate artistic work.	Responding: Anchor Standard 9: Apply criteria to evaluate artistic work.
Criteria for evaluating dance vary across genres, styles, and cultures.	What criteria are used to evaluate dance?	DA:Re9.1.K Find a movement that was noticed in a dance. Demonstrate the movement that was noticed and explain why it attracted attention.

		<p>DA:Re9.1.1</p> <p>Identify and demonstrate several movements in a dance that attracted attention. Describe the characteristics that make the movements interesting and talk about why they were chosen.</p>
Skillful evaluation and critique are critical components of experiencing, appreciating, and producing media artworks.	How and why do media artists value and judge media artworks? When and how should we evaluate and critique media artworks to improve them?	<p>MA:Re9.1.K</p> <p>Share appealing qualities and possible changes in media artworks.</p> <p>MA:Re9.1.1</p> <p>Identify the effective parts of and possible changes to media artworks, considering viewers.</p>
The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.	How do we judge the quality of musical work(s) and performance(s)?	<p>MU:Re9.1.K</p> <p>With guidance, apply personal and expressive preferences in the evaluation of music.</p> <p>MU:Re9.1.1</p> <p>With limited guidance, apply personal and expressive preferences in the evaluation of music for specific purposes.</p>
Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.	How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?	<p>TH:Re9.1.K</p> <p>With prompting and support, actively engage with others in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).</p> <p>TH:Re9.1.1</p> <p>a. Build on others' ideas in a guided drama experience (e.g., process drama, story</p>

		<p>drama, creative drama).</p> <p>b. Identify props and costumes that might be used in a guided drama experience (e.g., process drama, story drama, creative drama)</p> <p>c. Compare and contrast the experiences of characters in a guided drama experience (e.g., process drama, story drama, creative drama).</p>
People evaluate art based on various criteria.	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?	<p>VA:Re9.1.Ka Explain reasons for selecting a preferred artwork.</p> <p>VA:Re9.1.1a Classify artwork based on different reasons for preferences.</p>
Connecting: Anchor Standards 10 and 11 <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. 	Connecting: Anchor Standards 10 and 11 <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. 	Connecting: Anchor Standards 10 and 11 <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.	How does dance deepen our understanding of ourselves, other knowledge, and events around us?	<p>DA:Cn10.1.K</p> <p>a. Recognize and name an emotion that is experienced when watching, improvising, or performing dance and related it to a personal experience.</p> <p>b. Observe work of visual art. Describe and</p>

<p>Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts</p>	<p>How does knowing about societal, cultural, historical and community experiences expand dance literacy?</p>	<p>then express through movement something of interest about the artwork, and ask questions for discussion concerning the artwork.</p> <p>DA:Cn10.1.1</p> <ol style="list-style-type: none"> Find an experience expressed or portrayed in a dance that relates to a familiar experience. Identify the movements that communicate this experience. Observe illustrations from a story. Discuss observations and identify ideas for dance movement and demonstrate the big ideas of the story. <p>DA:Cn11.1.K</p> <p>Describe or demonstrate the movements in a dance that was watched or performed.</p> <p>DA:Cn11.1.1</p> <p>Watch and/or perform a dance from a different culture and discuss or demonstrate the types of movement danced.</p>
<p>Media artworks synthesize meaning and form cultural experience.</p>	<p>How do we relate knowledge and experiences to understanding and making media artworks? How do we learn about and create meaning through producing media artworks?</p>	<p>MA:Cn10.1.K</p> <ol style="list-style-type: none"> Use personal experiences and choices in making media artworks. Share memorable experience of media artworks. <p>MA:Cn10.1.1</p> <p>Use personal experiences, interests, and models in creating media artworks.</p> <p>Share meaningful experiences of media</p>

Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts.	How does media arts relate to its various contexts, purposes, and values? How does investigating these relationships inform and deepen the media artist's understanding and work?	artworks. MA:Cn11.1.K With guidance, share ideas in relating media artworks and everyday life, such as daily activities. With guidance, interact safely and appropriately with media arts tools and environments. MA:Cn11.1.1 Discuss and describe media artworks in everyday life, such as popular media, and connections with family and friends. Interact appropriately with media arts tools and environments, considering safety, rules, and fairness.
<p>Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p> <p>Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.</p>	<p>How do musicians make meaningful connections to creating, performing, and responding?</p> <p>How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p>	<p>MU:Cn10.0.1 Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cn10.0.1 Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cn11.0.K Demonstrate understanding of relationships between music and other arts, other disciplines, varied contexts, and daily life.</p> <p>MU:Cn11.0.1</p>

		Demonstrate understanding of relationships between music and other arts, other disciplines, varied contexts, and daily life.
<p>Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.</p> <p>Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.</p>	<p>What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?</p> <p>What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?</p>	<p>TH:Cn10.1.K With prompting and support, identify similarities between characters and oneself in dramatic play or a guided dram experience (e.g., process drama, story drama, creative drama).</p> <p>TH:Cn10.1.1 Identify character emotions in a guided drama experience (e.g., process drama, story drama, creative drama) and relate it to personal experience.</p> <p>TH:Cn11.1.K With prompting and support, identify skills and knowledge from other areas in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).</p> <p>TH:Cn11.1.1 Apply skills and knowledge from different art forms and content areas in guided drama experience (e.g., process drama, story drama, creative drama).</p>
Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.	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	<p>VA:Cn10.1.Ka Create art that tells a story about a live experience.</p> <p>VA:Cn10.1.1a</p>

People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.	<p>of their lives and the lives of their communities through art-making?</p> <p>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?</p>	<p>Identify times, places, and reasons by which students make art outside of school. VA:Cn11.1.Ka</p> <p>Identify a purpose of an artwork. VA:Cn11.1.1a</p> <p>Understand that people from different places and times have made art for a variety of reasons.</p>
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Instructional Strategies and Performance Projects/Assessments
Year Two K–1st (Ages 5-7) - How Does the World Work?

Montessori Great Lessons

The Montessori Great lessons are impressionistic lessons which provide a “whole” for the three studies of *What Does It Mean to Be Human?* These lessons are shared each year with various levels of detail according to the children’s development. Particular emphasis should be given to the parts of the story that reinforce the content standards being developed in the K-1st (Ages 5-7) study of *What Does It Mean to Be Human*. The same lessons will be shared in the 2nd—3rd (Ages 7-9) program expanding on concepts introduced at the K-1st (Ages 5-7) level. (See page 5 for full details of Montessori Great Lessons)

First Great Lesson – Coming of the Universe and the Earth

The Second Great Lesson: Coming of Life

The Third Great Lesson: Coming of Human Beings

The Fourth Great Lesson: The Story of Language

The Fifth Great Lesson: The Story of Numbers

Continent studies

Montessori classrooms focus on a study of each continent and the various cultures and geography of those continents as children

discover what it means to be human, how geography impacts the way cultures meet their human needs, and how the various cultures interact. While presented separately in this document, the concepts of what it means to be human and the Delaware Content Standards are closely interwoven throughout the year through the continent studies. These Integrated units developed through the **Understanding by Design (UbD) process** (see page 30). Possible Instructional materials and strategies teachers may use are listed below.

Montessori lessons and materials related to:

Living things: Botany and Zoology

- Life cycle of plants and animals
- Parts of a plant/animal.
- Classifying
- Comparing and contrasting the needs
- Fundamental needs of living things

My connection to the natural world: Science kits on Organisms and/or Solids and liquids:

- Ecology
- Botany
- Zoology
- Biomes
- Geography

Human needs and habits:

- Fundamental needs of humans lessons and activities
- Ecology
- Food chains/Ecosystem
- Nutrition

Civics, History, Geography:

- Responsive Classroom lessons and activities to build community and teach social skills, responsibilities, rights and privileges
- Create fair classroom rules
- Timelines of Individual lives
- Set up the process to carry out a mock election within the classroom

- Working in Groups
- Fundamental needs of man and how various cultures meet these needs (food, clothing, shelter, water, communication, spirituality)
- Geography maps, globes, landform models
- Cultural traditions and celebrations
- Set up the process to carry out a mock election within the classroom

Energy Lessons focusing on:

- Recognizing and identifying that the Sun warms and lights the Earth.
- Recognizing and identifying that air surrounds us and that moving air (wind) has energy that can make things move.
- Recognizing that heat energy can come from the burning of wood.
- Observing that heat energy makes things warmer.
- Observing that objects move in different ways such as fast, slow, sideways, zigzag, and swaying back and forth.
- Observing how the air makes the trees and other objects move. Describe how a fast-moving wind can make objects move more than a gentle breeze (i.e., trees swaying).
- Observing the evidence of the force of air pushing on objects and materials such as pinwheels and kites. Compare how the direction and speed (fast, slow) of the moving air affects the motion of the objects.
- Observing and measure the temperature of hot and cold water. Investigate what happens when hot and cold water are mixed. Record data on a graph and use the data to summarize the results.
- Demonstrating that the position of an object can be above or below, in front of or behind, or to the left or right of another object.
- Using the sense of touch, recognize that objects placed in direct sunlight feel warmer than objects in the shade.
- Investigating what happens to the temperature of an object when it is placed in direct sunlight. Record data and conclude that the energy in the sunlight was changed into heat energy in the object.
- Comparing what happens when sunlight strikes dark and light-colored objects.

Science Kits

As related to the UBD Units, teachers will utilize the following science kits to address the science standards across the two-year cycle of the 5-7 program.

- Trees—Exploring how trees are alive and different from non-living things, their basic needs, and functions of structures.
- Five Senses—Using the five senses to observe and describe the world

- Wood and Paper-Examining the properties of wood and paper
- Weather and Me-Weather patterns and their influence on living things
- Solids and Liquids-Comparing/Testing the Properties of Solids and Liquids
- Organisms-Requirements for living things to survive in their habitats

Instructional Strategies and Performance Projects/Assessments Year Two K– 1st (Ages 5-7) - How Does the World Work?

Delaware Recommended Curriculum units that might be used in the studies.

- Participating in a Group
- Schedules
- Thinking About Maps and Globes
- Thinking Chronologically

Classroom projects leading to the performance assessments as listed below: Through reflective journals, oral responses, and illustrations students will:

- Describe the life cycles of common plants and animals.
- Identify what living things need to survive, comparing and contrasting by comparing and contrasting the differences between living and non-living.
- Design an experiment demonstrating the fundamental needs of a plant or animal.
- Observe and journalize a plant or animal throughout a life cycle.
- Create a model of a life cycle
- Science experiments
- Trace, color and label countries using continent puzzle maps
- Trace continent puzzle map, use World Atlas (with guidance) to identify, color and label the biomes of the continent of study
- Create 3-D representation of a selected biome
- Through reflective journals, oral responses, and illustrations students will compare and contrast the differences of basic needs between humans and other life forms.
- Create a recycling and composting program for the classroom
- Create a miniature habitat
- Create a 3-D representation of a life cycle

Resources

Montessori Albums—Resources obtained through MACTE approved Montessori training courses

<http://missbarbara.net/> - Web sites related to each area of the Montessori Great Lessons and the Delaware Content Standards.

<http://www.thinkfinity.org/>

<http://education.nationalgeographic.com/education/>

<http://sciencenetlinks.com/>

<http://www.econedlink.org/>

<http://historyexplorer.americanhistory.si.edu/>

www.nsta.org

<http://www.loc.gov/index.html>

PALS is an on-line, standards-based, continually updated resource bank of science performance assessment tasks indexed via the National Science Education Standards (NSES) and various other [standards frameworks](#).

Sussex Montessori School
Interdisciplinary Visual and Performing Arts
2nd-3rd Grade

***The 2nd-3rd (Ages 7-9) Cultural Curriculum
(Social Studies/Science)***

This document is the core of the curriculum plan for the 2nd-3rd (ages 7-9) child. This document allows teachers to plan rich interdisciplinary units to ensure that the content standards are addressed, to determine where children are on the continuum of learning, to match instruction to learning goals, and to use assessment as a tool to monitor progress.

Year One: What Does It Mean to Be Human? 2nd-3rd (Ages 7-9) Continent Study of Europe & Antarctica		
Children understand that humans think in various ways through their use of language, mathematics, scientific inquiry and research. Thinking like a scientist or a geographer, historian or social scientist, they use methods of scientific inquiry and research tools to learn about the natural and human world around them within the context of continent studies. Each program year is comprised of three time-periods or studies which spiral, building complexity throughout the subsequent grade levels. These studies are laid out across the curriculum by use of color coding for each study.		
Study One - September, October, November		
K-1st (Ages 5-7) Membership in Groups/ Diversity and Continuity of Living Things Children understand that everyone holds membership in a variety of groups, beginning with the family. They consider how groups shape our lives, how we, in turn, can shape groups, and they develop a sense of civic and social responsibility. Through this study, children will see themselves as holding	2nd-3rd (Ages 7-9) Responsibility to Group Membership / Diversity and Continuity of Living Things Humans have established systems that structure their participation in groups. Children learn the various ways that governments are structured, develop an understanding of the principles of a representative democracy and the responsibilities they have as citizen holding	4th-6th (Ages 9-12) The Purpose of Governments and Scientific Advances This study builds on the understandings of group functioning, rights and responsibilities from the K-1 st (ages 5-7) and the 2 nd -3 rd (ages 7-9) programs. The study focuses specifically on civic responsibility. Children learn the various ways that governments are structured, develop an understanding of the

<p>membership in a variety of groups from their family, to the classroom, to the larger community. As children explore the diversity and continuity of all living things, they understand that all species belong to groups based on their characteristics; these characteristics are hereditary. All species, including humans, have a cycle of life.</p>	<p>both rights and responsibilities in society. They are challenged to be a good citizen in their school and beyond and to understand that group membership means having responsibilities, as well as rights. Building on the study of the 5-7 program, children continue to explore the diversity and continuity of living things and the relationship of humans to the natural world. They understand how humans as organisms are similar and different from other organisms and that each has a place in the natural world.</p>	<p>principles of a representative democracy and the responsibilities they have as a citizen holding both rights and responsibilities in society. They are challenged to be a good citizen in their school and beyond and to understand that citizenship in groups and the U.S. means having responsibilities, as well as rights. Children explore various scientific advances, laws that have been instituted related to scientific knowledge, and how government influences the uses of our natural resources.</p>
Study Two – December, January, February, March		
<p>K-1st (Ages 5-7) Fundamental Needs</p> <p>All species, including humans have basic fundamental needs. Children distinguish wants from needs and that due to scarcity, individuals, families, communities, and societies as a whole, must make choices in their activities and consumption of their goods and services. Science has provided ways that humans can better meet their needs. As humans use natural resources to meet their needs, they may have long term impacts on the environment and the future availability of resources. Children discover</p>	<p>2nd-3rd (Ages 7-9) Economics of wants and fundamental needs</p> <p>Children distinguish human wants from needs and that due to scarcity, individuals, families, communities, and societies as a whole, must make choices in their activities and consumption of their goods and services. People make decisions about production and consumption considering costs and benefits for various choices. Science has provided ways that humans can better meet their needs. As humans use natural resources to meet their needs, they may have long term impacts on the environment and the future</p>	<p>4th-6th (Ages 9-12) Place in Time and Space - The Universe through the eyes of science and history</p> <p>Building on the concept that humans seek to place themselves in time and space, children will develop an appreciation for the earth in relationship to the universe. Humans have always sought to explore and understand our place in the universe. Combining scientific thinking and the lens of the historian, children will develop an understanding of the solar system and track the history of human discovery related to space exploration</p>

the importance of carefully using the precious resources of our earth, becoming responsible producers, consumers, and conservers.	availability of resources. Children discover the importance of carefully using the precious resources of our earth, becoming responsible producers, consumers, and conservers.	beginning with the earliest scientist and moving to man's most recent explorations
Study Three – April, May, June		
<p>K-1st (Ages 5-7) Place in Time and Space</p> <p>Humans have always had a capacity to place themselves in time and space. Students explore the intergenerational connections of the various groups they belong to. They learn about the history and traditions of their own cultures. They gain perspective about where they are located spatially on the planet and in the universe.</p>	<p>2nd-3rd (Ages 7-9) Place in Time and Space – Geological History, Human History</p> <p>Humans have always had a capacity to place themselves in time and space. Students develop an understanding of the concept of regions, how regions and places are defined both by land forms and by human interactions and characteristics (cultures, linguistics, etc.). Students understand that they are part of a larger history of humanity and the geological history of the earth.</p>	<p>4th-6th (Ages 9-12)</p> <p>In the 4th – 6th (Ages 9-12) children are able to use their skills to delve more deeply into an academic study. As such, there are two focus studies in the course of a year not three.</p>

Year One: What Does It Mean to Be Human? 2nd 3rd (Ages 7-9) Continent Study of Europe & Antarctica in September, October, November		
<p>Study One: Responsibility to Group Membership/ Diversity and Continuity of Living Things</p> <p>Humans have established systems that structure their participation in groups. Children learn the various ways that governments are structured, develop an understanding of the principles of a representative democracy and the responsibilities they have a citizen holding both rights and responsibilities in society. They are challenged to be a good citizen in their school and beyond and to understand that group membership means having responsibilities, as well as rights. Building on the study of the 5-7 program, children continue to explore the diversity and continuity of living things and the relationship of humans to the natural world. They understand how humans as organisms are similar and different from other organisms and that each has a place in the natural world.</p>		
Enduring Understandings	Essential Questions	Visual/Performing Arts Standards
Creating Anchor Standard 1: Generate and conceptualize artistic ideas and work.	Creating Anchor Standard 1: Generate and conceptualize artistic ideas and work.	Creating Anchor Standard 1: Generate and conceptualize artistic ideas and work.
Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.	Where do choreographers get ideas for dances?	DA:Cr1.1.2 <ul style="list-style-type: none"> a. Explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance, experiences) and suggest additional sources for movement ideas. b. Combine a variety of movements while manipulating the elements of dance. DA:Cr1.1.3 <ul style="list-style-type: none"> a. Experiment with a variety of self-identified stimuli (for example, music/sound, text, objects, images, notation, observed dance,

		<p>experiences) for movement.</p> <p>b. Explore a given movement problem. Select and demonstrate a solution.</p>
Media arts ideas, works, and processes are shaped by the imagination, creative processes, and by experiences, both within and outside of the arts.	<p>How do media artists generate ideas?</p> <p>How can ideas for media arts productions be formed and developed to be effective and original?</p>	<p>MA:Cr1.1.3 Develop multiple ideas for media artworks using a variety of tools, methods and/or materials.</p> <p>MA:Cr1.1.4 Conceive of original artistic goals for media artworks using a variety of creative methods, such as brainstorming and modeling.</p>
The Creative Ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.	How do musicians generate creative ideas?	<p>MU:Cr1.1.2</p> <p>a. Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.</p> <p>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).</p> <p>MU:Cr1.1.3</p> <p>a. Improvise rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social). Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter.</p>

<p>Theatre artists rely on intuition, curiosity, and critical inquiry.</p>	<p>What happens when theater artists use their imaginations and/or learned skills while engaging in creative exploration and inquiry?</p>	<p>TH:Cr1.1.2</p> <ul style="list-style-type: none"> a. Propose potential new details to plot and story in a guided drama experience (e.g., process drama, story drama, creative drama). b. Collaborate with peers to conceptualize scenery in a guided drama experience (e.g., process drama, story drama, creative drama). c. Identify ways in which voice and sounds may be used to create or retell a story in guided drama experiences (e.g., process drama, story drama, creative drama). <p>TH:Cr1.1.3</p> <ul style="list-style-type: none"> a. Create roles, imagined worlds, and improvised stories in a drama/theatre work. b. Imagine and articulate ideas for costumes, props and sets for the environment and characters in a drama/theatre work. c. Collaborate to determine how characters might move and speak to support the story and given circumstances in drama/theatre work.
<p>Creativity and innovative thinking are essential life skills that can be developed.</p>	<p>What conditions, attitudes, and behaviors support creativity and innovative thinking?</p>	<p>VA:Cr1.1.2a</p> <p>Brainstorm collaboratively multiple</p>

	<p>What factors prevent or encourage people to take creative risks?</p> <p>How does collaboration expand the creative process?</p>	<p>approaches to an art or design problem. VA:CR1.1.3a Elaborate on an imaginative idea.</p> <p>VA:Cr.1.2.2a Make art or design with various materials and tools to explore personal interests, questions, and curiosity.</p> <p>VA:Cr1.2.3a Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process.</p>
<p>Perform/ Present/Produce Anchor Standard 4: Select, analyze and interpret artistic work for presentation</p>	<p>Perform/ Present/Produce Anchor Standard 4: Select, analyze and interpret artistic work for presentation</p>	<p>Perform/ Present/Produce Anchor Standard 4: Select, analyze and interpret artistic work for presentation</p>
<p>Space, time, and energy are basic elements of dance.</p>	<p>How do dancers work with space, time, and energy to communicate artistic expression?</p>	<p>DA:PR.4.1.2</p> <p>a. Demonstrate clear directionality and intent when performing locomotor and non-locomotor movements that change body shapes, facings, and pathways in space. Identify symmetrical and asymmetrical body shapes and examine relationships between body parts. Differentiate between circling and turning as two separate ways of continuous directional change.</p>

		<p>b. identify the length of time a move or phrase takes (for example, whether it is long or short). Identify and move on the downbeat in duple and triple meter. Correlate metric phrasing with movement phrasing.</p> <p>DA:PR.4.1.3</p> <p>a. Judge spaces as distance traveled and use space three-dimensionally. Demonstrate shapes with positive and negative space. Perform movement sequences in and through space with intentionality and focus.</p> <p>b. Fulfill specified duration of time with improvised locomotor and non-locomotor movements. Differentiate between “in time” and “out of time” to music. Perform movements that are the same or of a different time orientation to accompaniment. Use metric and kinesthetic phrasing.</p>
Media artist integrate various forms and contents to develop complex, unified artworks.	How are complex media arts experience constructed?	<p>MA:PR4.1.2</p> <p>Practice combining varied academic, arts, and media content into unified media artworks, such as a narrated science animation.</p> <p>MA:PR4.1.3</p> <p>Practice combining varied academic, arts, and media forms and content into unified media artworks, such as animation, music, and dance.</p>

<p>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.</p> <p>Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.</p> <p>Performers make interpretive decisions based on their understanding of context and expressive intent.</p>	<p>How do performers select repertoire?</p> <p>How does understanding the structure and context of musical works inform performance?</p> <p>How do performers interpret musical works?</p>	<p>MU:PR4.1.2 Demonstrate <i>and explain</i> personal interest in, knowledge about, and purpose of varied musical selections.</p> <p>MU:PR4.1.3 Demonstrate and explain <i>how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.</i></p> <p>MU:Pr4.2.2 a Demonstrate knowledge of music concepts (<i>such as tonality and meter</i>) in music from a variety of cultures selected for performance. b When analyzing selected music, read and perform <i>rhythmic and melodic patterns</i> using iconic or standard notation.</p> <p>MU:Pr4.2.3 a Demonstrate <i>understanding of the structure</i> in music selected for performance. b When analyzing selected music, read and perform <i>rhythmic patterns and melodic phrases</i> using iconic and standard notation. c Describe how context (such as personal and social) can inform a performance.</p>
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		<p>MUPR4.3.2 Demonstrate <i>understanding</i> of expressive qualities (such as dynamics and tempo) <i>and how creators use them to convey expressive intent</i>.</p> <p>MU:PR4.3.3 Demonstrate <i>and describe</i> how intent is conveyed through expressive qualities (such as dynamics and tempo).</p>
Theatre artists make strong choices to effectively convey meaning.	Why are strong choices essential to interpreting a drama or theatre piece?	<p>TH:Pr4.1.2</p> <ul style="list-style-type: none"> a. Interpret story elements in a guided drama experience (e.g., process drama, story drama, creative drama). b. Alter voice and body to expand and articulate nuances of a character in a guided drama experience (e.g., (e.g., process drama, story drama, creative drama). <p>TH:Pr4.1.3</p> <ul style="list-style-type: none"> a. Apply the elements of dramatic structure to a story and create a drama/theatre work. b. Investigate how movement and voice are incorporated into drama/theatre work.
Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating	How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or	<p>VA:PR4.1.2a Categorize artwork based on a theme or concept for an exhibit.</p>

objects, artifacts, and artworks for preservation and presentation.	presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?	VA:PR4.1.3a Investigate and discuss possibilities and limitations of spaces, including electronic, for exhibiting artwork.
Responding Anchor Standard 7: Perceive and analyze artistic work.	Responding Anchor Standard 7: Perceive and analyze artistic work.	Responding Anchor Standard 7: Perceive and analyze artistic work.
Dance is perceived and analyzed to comprehend its meaning.	How is dance understood?	DA:Re.7.1.2 a. Find movements in dance that develop a pattern. b. Demonstrate and describe movements in dances from different genres or cultures. DA:Re.7.1.3 a. Find a movement pattern that creates a movement phrase in a dance work. b. Demonstrate and explain how one dance genre is different from another, or how one cultural movement practice is different from another.
Identifying the qualities and characteristics of media artworks improves one's artistic appreciation and production.	How do we 'read' media artworks and discern their relational components? How do media artworks function to convey meaning and manage audience experience?	MA:Re7.1.3 a. Identify and describe the components and messages in media artworks. b. Identify and describe how a variety of media artworks create different experiences. MA:Re.71.3

		<ul style="list-style-type: none"> a. Identify and describe how messages are created by components in media artworks. b. Identify and describe how various forms, methods, and styles in media artworks manage audience experiences.
<p>Individual's selection of musical works is influenced by their interests, experiences, understandings and purposes.</p> <p>Response to music is informed by analyzing context and how creators and performers manipulate the elements of music.</p>	How do Individuals choose music to experience?	<p>MU:Re7.1.2</p> <ul style="list-style-type: none"> a. Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes. <p>MU:Re7.1.3</p> <ul style="list-style-type: none"> a. Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes. <p>MU:Re7.2.2</p> <ul style="list-style-type: none"> a. Describe how specific music concepts are used to support a specific purpose in music. <p>MU:Re7.2.3</p> <ul style="list-style-type: none"> 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).
Theatre artists reflect to understand the	How do theatre artist comprehend the	TH:Re7.1.2

impact of drama processes and theatre experiences.	essence of drama processes and theatre experiences?	<p>a. Recognize when artistic choices are made in a guided drama experience (e.g., process drama, story drama, creative drama).</p> <p>TH:Re7.1.3 Understand why artistic choices are made in a drama/theatre work.</p>
<p>Individual aesthetic and empathetic awareness developed through engagement with art can lead to understand and appreciation of self, others, the natural world, and constructed environments.</p> <p>Visual imagery influence understand of and responses to the world.</p>	<p>How do life experiences influence the way you relate to art?</p> <p>How does learning about art impact how we perceive the world?</p> <p>What can we learn from our responses to art?</p> <p>What is an image?</p> <p>Where and how do we encounter images in our world?</p> <p>How do images influence our views of the world?</p>	<p>VA:Re7.1.2a Perceive and describe aesthetic characteristics of one's natural world and constructed environments.</p> <p>VA:Re.7.1.3a Speculate about processes an artist uses to create a work of art.</p> <p>VA:Re7.2.2a Categorize images based on expressive properties.</p> <p>VA:Re7.2.3a Determine messages communicated by an image.</p>
<p>Connecting: Anchor Standards 10 and 11</p> <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. 	<p>Connecting: Anchor Standards 10 and 11</p> <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. 	<p>Connecting: Anchor Standards 10 and 11</p> <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

<p>As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesize to interpret meaning.</p> <p>Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.</p>	<p>How does dance deepen our understanding of ourselves, other knowledge, and events around us?</p> <p>How does knowing about societal, cultural, historical and community experiences expand dance literacy?</p>	<p>DA:Cn10.1.2</p> <ol style="list-style-type: none"> Describe, create, and/or perform a dance that expresses personal meaning and explain how certain movements express this personal meaning. Respond to a dance work using an inquiry-based set of questions (for example, See, Think, Wonder). Create movement using ideas from responses and explain how certain movements express a specific idea. <p>DA:Cn10.1.3</p> <ol style="list-style-type: none"> Compare the relationships expressed in a dance to relationships with others. Explain how they are the same or different. Ask and research a question about a key aspect of a dance that communicates a perspective about an issue or event. Explore the key aspect through movement. Share movements and describe how the movements help to remember or discover new qualities in these key aspects. Communicate the new learning in oral, written, or movement form. <p>DA:Cn11.1.2</p> <p>Observe a dance and relate the movement to the people or environment in which the</p>
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		<p>dance was created and performed.</p> <p>DA:Cn11.1.3</p> <p>Find a relationship between movement in a dance from a culture, society, or community and the culture from which the dance is derived. Explain what the movements communicate about key aspects of the culture, society, or community.</p>
<p>Media artworks synthesize meaning and form cultural experience.</p> <p>Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts.</p>	<p>How do we relate knowledge and experiences to understand and making media artworks: How do we learn about and create meaning through producing media artworks? How does media arts relate to its various contexts, purposes, and values? How does investigating these relationships inform and deepen the media artist's understanding and work?</p>	<p>MA:Cn10.1.2</p> <ol style="list-style-type: none"> Use personal experiences, interests, information, and models in creating media artworks. Discuss experiences of media artworks, describing their meaning and purpose. <p>MA:Cn10.1.3</p> <ol style="list-style-type: none"> Use personal and external resources, such as interests, information, and models, to create media artworks. Identify and show how media artworks form meanings, situations, and/or culture, such as popular media. <p>MA:Cn11.1.2</p> <ol style="list-style-type: none"> Discuss how media artworks and ideas relate to everyday and cultural life, such as media messages and media environments.

		<p>b. Interact appropriately with media arts tools and environments, considering safety, rules, and fairness.</p> <p>MA:Cn11.1.3</p> <p>a. Identify how media artworks and ideas relate to everyday and cultural life and can influence values and online behavior.</p> <p>b. Examine and interact appropriately with media arts tools and environments, considering safety, rules, and fairness.</p>
<p>Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p> <p>Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.</p>	<p>How do musicians make meaningful connections to creating, performing, and responding?</p> <p>How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p>	<p>MU:Cn10.0.2</p> <p>a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cn10.0.3</p> <p>a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cn11.0.2</p> <p>a. Demonstrate understanding of relationships between music and the other arts, other disciplines,</p>

		<p>varied contexts, and daily life.</p> <p>MU:Cn11.0.3</p> <p>Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>
<p>Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.</p> <p>Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.</p>	<p>What happens when theatre artists allow awareness of interrelationships between self and others through critical awareness, social responsibility, and the exploration of empathy?</p> <p>What happens when theatre artists allow an understanding of themselves and the world to inform perceptions and about theatre and the purpose of work?</p>	<p>TH:Cn10.1.2</p> <p>a. Relate character experiences to personal experiences in a guided drama experience (e.g., process drama, story drama, creative drama).</p> <p>TH:Cn10.1.3</p> <p>a. Use personal experiences and knowledge to make connections to community and culture in a drama/theatre work.</p> <p>TH:Cn11.1.2</p> <p>a. Determine appropriate skills and knowledge from different art forms and content areas to apply in a guided drama experience (e.g., process drama, story drama, creative drama).</p> <p>TH:Cn11.1.3</p> <p>Identify connections to community, social issues and other content areas in drama/theatre work.</p>
Through art-making, people make meaning by	How does engaging in creating art enrich	VA:Cn10.1.2a

investigating and developing awareness of perceptions, knowledge, and experiences. People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.	<p>people's lives?</p> <p>How does making art attune people to their surroundings?</p> <p>How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?</p> <p>How does art help us understand the lives of people of different times, places, and cultures?</p> <p>How is art used to impact the views of society?</p> <p>How does art preserve aspects of life?</p>	<p>Create works of art about events in home, school, or community life.</p> <p>VA:Cn10.1.3a</p> <p>Develop a work of art based on observations of surroundings.</p> <p>VA:Cn11.1.2a</p> <p>Compare and contrast cultural uses of artwork from different times and places.</p> <p>VA:Cn11.1.3a</p> <p>Recognize that responses to art change depending on knowledge of the time and place in which it was made.</p>
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Year One: What Does It Mean to Be Human? 2nd-3rd (Ages 7-9) Continent Study of Europe & Antarctica in December to March

Study Two: Economics of Wants and Fundamental Needs - Children distinguish human wants from needs and understand that due to scarcity, individuals, families, communities, and societies as a whole, must make choices in their activities and consumption of their goods and services. Science has provided ways that humans can better meet their needs. As humans use natural resources to meet their needs, they may have long term impacts on the environment and the future availability of resources. Children discover the importance of carefully using the precious resources of our earth, becoming responsible producers, consumers, and conservers.

Enduring Understanding in Study Two	Essential Question in Study Two	Visual/Performing Arts Standards
Creating Anchor Standard 2: Organize and develop artistic ideas and work.	Creating Anchor Standard 2: Organize and develop artistic ideas and work.	Creating Anchor Standard 2: Organize and develop artistic ideas and work.
The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for	What influences choice-making in creating choreography?	<p>DA:Cr2.1.2</p> <p>a. Improvise a dance phrase with a beginning, a middle that has a main</p>

choreographers.		<p>idea, and a clear end.</p> <p>b. Choose movements that express a main idea or emotion, or follow a musical phrase. Explain reasons for movement choices.</p> <p>DA:Cr2.1.3</p> <p>a. Identify and experiment with choreographic devices to create simple movement patterns and dance structures (for example, AB, ABA, theme and development).</p> <p>b. Develop a dance phrase that expresses and communicates an idea of feeling. Discuss the effect of the movement choices.</p>
Media artists plan, organize, and develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea.	How do media artists organize and develop ideas and models into process structures to achieve the desired end product?	<p>MA:Cr2.1.2</p> <p>Choose ideas to create plans and models for media arts productions.</p> <p>MA:Cr2.1.3</p> <p>From, share, and test ideas, plans and models to prepare for media arts productions.</p>
Musicians' creative choices are influenced by their expertise, context, and expressive intent.	How do musicians make creative decisions?	<p>MU:Cr2.1.2</p> <p>a. Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.</p> <p>b. Use iconic or standard notation and/or recording technology to combine, sequence, and document personal</p>

		<p>musical ideas.</p> <p>MU:Cr2.1.3</p> <ul style="list-style-type: none"> a. Demonstrate selected musical ideas for a simple improvisation or composition to express intent, and describe connection to a specific purpose and context. b. Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.
Theatre artists work to discover different ways of communicating meaning.	How, when, and why do theatre artists' choices change?	<p>TH:Cr2.2</p> <ul style="list-style-type: none"> a. Collaborate with peers to devise meaningful dialogue in a guided drama experience (e.g., process drama, story drama, creative drama). b. Contribute ideas and make decisions as a group to advance a story in a guided drama experience (e.g., process drama, story drama, creative drama). <p>TH:Cr2.3</p> <ul style="list-style-type: none"> a. Participate in methods of investigation to devise original ideas for a drama/theatre work. b. Compare ideas with peers and make selections that will enhance and deepen group drama/theatre work.
Artists and designers experiment with forms, structures, materials, concepts, media, and art-	How do artists work? How do artists and designers determine whether a particular	<p>VA:Cr2.1.2a</p> <p>Experiment with various materials and tools to</p>

<p>making approaches.</p> <p>Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.</p> <p>People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.</p>	<p>direction in their work is effective? How do artists and designers learn from trial and error?</p> <p>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?</p> <p>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?</p>	<p>explore personal interests in a work or art or design.</p> <p>VA:Cr2.1.3a Create personally satisfying artwork using a variety of artistic processes and materials.</p> <p>VA:Cr2.2.2a Demonstrate safe procedures for using and cleaning art tools, equipment, and studio spaces.</p> <p>VA:Cr2.2.3a Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes.</p> <p>VA:Cr2.3.2a Repurpose objects to make something new.</p> <p>VA:Cr2.3.3a Individually or collaboratively construct representations, diagrams, or maps of places that are part of everyday life.</p>
<p>Performing/Presenting and Producing Anchor Standard 5: Develop and refine artistic techniques and work for presentation</p>	<p>Performing/Presenting and Producing Anchor Standard 5: Develop and refine artistic techniques and work for presentation</p>	<p>Performing/Presenting and Producing Anchor Standard 5: Develop and refine artistic techniques and work for presentation</p>
<p>Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.</p>	<p>What must a dancer do to prepare the mind and body for artistic expression?</p>	<p>DA:Pr5.1.2</p> <p>a. Demonstrate a range of locomotor and non-locomotor movements, body</p>

		<p>patterning, and dance sequences that require moving through space using a variety of pathways.</p> <p>b. Move safely in a variety of spatial relationship and formations with other dancers, sharing and maintaining personal space.</p>
Media artists require a range of skills and abilities to creatively solve problems within and through media arts productions.	What skills are required for creating effective media artworks and how are they improved? How are creativity and innovation developed within and through media arts productions? How do media artists use various tools and techniques?	<p>MA:Pe5.1.2</p> <p>a. Enact roles to demonstrate basic ability in various identified artistic, design, technical, and soft skills, such as tool use and collaboration in media arts productions.</p> <p>b. Demonstrate use of experimentation skills, such as playful practice, and trial and error, within and through media arts productions.</p> <p>c. Demonstrate and explore identified methods to use tools to capture and form media artworks.</p> <p>MA:Pr5.1.3</p> <p>a. Exhibit developing ability in a variety of artistic, design, technical, and organizational roles, such as making compositional decisions, manipulating tools, and group planning in media arts productions.</p> <p>b. Exhibit basic creative skills to invent new content and solutions within and through media arts productions.</p>

		c. Exhibit standard use of tools and techniques while constructing media artworks.
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.	How do musicians improve the quality of their performance?	<p>MU:Pr5.1.2</p> <ul style="list-style-type: none"> a. Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performances. a. Rehearse, identify, and apply strategies to address interpretive, performance, and technical challenges of music. <p>MU:Pr5.1.3</p> <ul style="list-style-type: none"> a. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy of ensemble performances. b. Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.
Theatre artists develop personal processes and skills for a performance or design.	What can I do to fully prepare a performance or technical design?	<p>TH:Pr5.1.3</p> <ul style="list-style-type: none"> a. Participate in a variety of physical, vocal, and cognitive exercises that can be used in a group setting for drama/theatre work. b. Explore technical elements in a guided drama experience (e.g., process drama, story drama, creative drama). <p>TH:Pr5.1.3</p> <ul style="list-style-type: none"> a. Participate in a variety of physical, vocal, and cognitive exercises that can

		<p>be used in a group setting for drama/theatre work.</p> <p>b. Identify the basic technical elements that can be used in drama/theatre work.</p>
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.	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?	<p>VA:Pr5.1.2a Distinguish between different materials or artistic techniques for preparing artwork for presentation.</p> <p>VA:Pr5.1.3a Identify exhibit space and prepare works of art including artists' statements, for presentation.</p>
Responding Anchor Standard 8: Interpret intent and meaning in artistic work.	Responding Anchor Standard 8: Interpret intent and meaning in artistic work.	Responding Anchor Standard 8: Interpret intent and meaning in artistic work.
Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.	How is dance interpreted?	<p>DA:Re8.1.2 a. Use context cues from movement to identify meaning and intent in a dance using simple dance terminology.</p> <p>DA:Re8.1.3 a. Select specific context cues from movement. Explain how they relate to the main idea of the dance using basic dance terminology.</p>
Interpretation and appreciation require	How do people relate to and interpret	MA:Re8.1.2

consideration of the intent, form, and context of the media and artwork.	media artworks?	Determine the purposes and meanings of media artworks, considering their context. MA:Re8.1.2 Determine the purposes and meanings of media artworks while describing their context.
Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.	How do we discern the musical creators' and performers' expressive intent?	MU:Re8.1.2 a. Demonstrate knowledge of music concepts and how they support creator'/performer; expressive intent. MU:Re8.1.3 a. Demonstrate and describe how the expressive qualities (such as dynamics and tempo) are used in performers' interpretations to reflect expressive intent.
Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.	How can the same work of art communicate different messages to different people?	TH:Re8.1.2 a. Explain how personal preferences and emotions affect an observer's response in a guided drama experience (e.g., process drama, story drama, creative drama), or age-appropriate theatre performance. b. Identify causes and consequences of character actions in a guided drama experience (e.g., process drama, story drama, or creative drama). c. Explain or use text and pictures to describe how others' emotions and choices may compare to the emotions

		<p>and choices of characters in a guided drama experience (e.g., process drama, story drama, creative drama).</p> <p>TH:Re8.1.3</p> <ol style="list-style-type: none"> Consider multiple personal experiences when participating in or observing a dram/theatre work. Consider multiple ways to develop a character using physical characteristics and prop or costume design choices that reflect cultural perspectives in drama/theatre work. Examine how connections are made between oneself and a character's emotions in drama/theatre work.
People gain insights into meanings of artworks by engaging in the process of art criticism.	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?	<p>VA:Re8.1.2a</p> <p>Interpret art by identifying the mood suggested by a work of art and describing relevant subject matter and characteristics of form.</p> <p>VA:Re8.1.3a</p> <p>Interpret art by analyzing use of media to create subject matter, characteristics of form, and mood.</p>
<p>Connecting: Anchor Standards 10 and 11</p> <ul style="list-style-type: none"> Synthesize and relate knowledge and personal experience to make art. Relate artistic ideas and works with societal, cultural and historical context 	<p>Connecting: Anchor Standards 10 and 11</p> <ul style="list-style-type: none"> Synthesize and relate knowledge and personal experience to make art. Relate artistic ideas and works with 	<p>Connecting: Anchor Standards 10 and 11</p> <ul style="list-style-type: none"> Synthesize and relate knowledge and personal experience to make art. Relate artistic ideas and works with societal, cultural and historical

to deepen understanding.	societal, cultural and historical context to deepen understanding.	context to deepen understanding.
<p>As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesize to interpret meaning.</p> <p>Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.</p>	<p>How does dance deepen our understanding of ourselves, other knowledge, and events around us?</p> <p>How does knowing about societal, cultural, historical and community experiences expand dance literacy?</p>	<p>DA:Cn10.1.2</p> <ol style="list-style-type: none"> Describe, create, and/or perform a dance that expresses personal meaning and explain how certain movements express this personal meaning. Respond to a dance work using an inquiry-based set of questions (for example, See, Think, Wonder). Create movement using ideas from responses and explain how certain movements express a specific idea. <p>DA:Cn10.1.3</p> <ol style="list-style-type: none"> Compare the relationships expressed in a dance to relationships with others. Explain how they are the same or different. Ask and research a question about a key aspect of a dance that communicates a perspective about an issue or event. Explore the key aspect through movement. Share movements and describe how the movements help to remember or discover new qualities in these key aspects. Communicate the new learning in oral, written, or movement form <p>DA:Cn11.1.2</p> <p>Observe a dance and relate the movement to</p>

		<p>the people or environment in which the dance was created and performed.</p> <p>DA:Cn11.1.3</p> <p>Find a relationship between movement in a dance from a culture, society, or community and the culture from which the dance is derived. Explain what the movements communicate about key aspects of the culture, society, or community.</p>
<p>Media artworks synthesize meaning and form cultural experience.</p> <p>Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts.</p>	<p>How do we relate knowledge and experiences to understand and making media artworks:</p> <p>How do we learn about and create meaning through producing media artworks?</p> <p>How does media arts relate to its various contexts, purposes, and values? How does investigating these relationships inform and deepen the media artist's understanding and work?</p>	<p>MA:Cn10.1.2</p> <ol style="list-style-type: none"> Use personal experiences, interests, information, and models in creating media artworks. Discuss experiences of media artworks, describing their meaning and purpose. <p>MA:Cn10.1.3</p> <ol style="list-style-type: none"> Use personal and external resources, such as interests, information, and models, to create media artworks. Identify and show how media artworks form meanings, situations, and/or culture, such as popular media. <p>MA:Cn11.1.2</p> <ol style="list-style-type: none"> Discuss how media artworks and ideas relate to everyday and cultural life, such as media messages and media environments. Interact appropriately with media arts tools and environments, considering

		<p>safety, rules, and fairness.</p> <p>MA:Cn11.1.3</p> <ul style="list-style-type: none"> a. Identify how media artworks and ideas relate to everyday and cultural life and can influence values and online behavior. b. Examine and interact appropriately with media arts tools and environments, considering safety, rules, and fairness.
<p>Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p> <p>Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.</p>	<p>How do musicians make meaningful connections to creating, performing, and responding?</p> <p>How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p>	<p>MU:Cn10.0.2</p> <p>Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cn10.0.3</p> <p>Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cn11.0.2</p> <p>Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p>MU:Cn11.0.3</p> <p>Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>
Theatre artists allow awareness of	What happens when theatre artists allow	TH:Cn10.1.2

<p>interrelationships between self and others to influence and inform their work. Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.</p>	<p>awareness of interrelationships between self and others through critical awareness, social responsibility, and the exploration of empathy? What happens when theatre artists allow an understanding of themselves and the world to inform perceptions and about theatre and the purpose of work?</p>	<p>Relate character experiences to personal experiences in a guided drama experience (e.g., process drama, story drama, creative drama). TH:Cn10.1.3 Use personal experiences and knowledge to make connections to community and culture in a drama/theatre work.</p> <p>TH:Cn11.1.2 Determine appropriate skills and knowledge from different art forms and content areas to apply in a guided drama experience (e.g., process drama, story drama, creative drama). TH:Cn11.1.3 Identify connections to community, social issues and other content areas in drama/theatre work.</p>
<p>Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences. People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.</p>	<p>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? 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</p>	<p>VA:Cn10.1.2a Create works of art about events in home, school, or community life. VA:Cn10.1.3a Develop a work of art based on observations of surroundings. VA:Cn11.1.2a Compare and contrast cultural uses of artwork from different times and places. VA:Cn11.1.3a Recognize that responses to art change depending on knowledge of the time and place</p>

	society? How does are preserve aspects of life?	in which it was made.
Year One: What Does It Mean to Be Human? 2nd-3rd (Ages 7-9) Continent Study of Europe & Antarctica in April to June		
Study Three: Place in Time and Space – Geological History, Human History - Humans have always had a capacity to place themselves in time and space. Students develop an understanding of the concept of regions and how regions and places are defined both by land forms and by human interactions and characteristics (cultures, linguistics, etc.). Students understand that they are part of a larger history of humanity and the geological history of the earth.		
Enduring Understandings in Study Three	Essential Questions in Study Three	Visual/Performing Arts Standards
Creating: Anchor Standard 3: Refine and complete Artistic Work	Creating: Anchor Standard 3: Refine and complete Artistic Work	Creating: Anchor Standard 3: Refine and complete Artistic Work
Choreographers analyze, evaluate, refine, and document their work to communicate meaning.	How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?	DA:Cr3.1.2 a. Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences. b. Depict the levels of movement in a variety of dance movements by drawing a picture or using symbols (for example, high, middle, low). DA:Cr3.1.3 a. Revise movement choices in response to feedback to improve a short dance study. Describe the differences the changes made in the movements. b. Depict directions or spatial pathways in a dance phrase by

		drawing picture map or using a symbol.
The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks.	What is required to produce a media artwork that conveys purpose, meaning, and artistic quality? How do media artists improve/refine their work?	<p>MA:Cr3.1.2</p> <ul style="list-style-type: none"> a. Construct and assemble content for unified arts productions, identifying and applying basic principles, such as positioning and attention. b. Test and describe expressive effects in altering, refining, and completing media artworks. <p>MA:Cr3.1.3</p> <ul style="list-style-type: none"> a. Construct and order various content into unified, purposeful media arts productions, describing and applying a defined set of principles, such as movement and force. b. Practice and analyze how the emphasis of elements alters effect and purpose in refining and completing media artworks.
Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.	How do musicians improve the quality of their creative work?	<p>MU:Cr3.1.2</p> <ul style="list-style-type: none"> a. Interpret and apply personal, peer, and teacher feedback to revise personal music <p>MU:Cr3.1.3</p> <ul style="list-style-type: none"> a. Evaluate, refine, and document revisions to personal musical

		ideas, applying teacher-provided and collaboratively-developed criteria and feedback.
Theatre artists refine their work and practice their craft through rehearsal.	How do theatre artists transform and edit their initial ideas?	<p>TH:Cr3.1.2</p> <ul style="list-style-type: none"> a. Contribute to the adaptation of dialogue in a guided drama experience (e.g., process drama, story drama, creative drama). b. Use and adapt sounds and movements in a guided drama experience (e.g., process drama, story drama, creative drama). c. Generate independently multiple representations of a single object in a guided drama experience (e.g., process drama, story drama, creative drama). <p>TH:Cr3.1.3</p> <ul style="list-style-type: none"> a. Collaborate with peers to revise, refine, and adapt ideas to fit the given parameters of a drama/theatre work. b. Participate and contribute to physical and vocal exploration in an improvised or scripted drama/theatre work. c. Practice and refine design and technical choices to support a devised or scripted drama/theatre work.

Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.	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?	VA:Cr3.1.2a Discuss and reflect with peers about choices made in creating artwork. VA:Cr3.1.3a Elaborate visual information by adding details in an artwork to enhance emerging meaning.
Performing/Presenting/Producing Anchor Standard 6: Convey meaning through the presentation of artistic work.	Performing/Presenting/Producing Anchor Standard 6: Convey meaning through the presentation of artistic work.	Performing/Presenting/Producing Anchor Standard 6: Convey meaning through the presentation of artistic work.
Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.	How does a dancer heighten artistry in a public performance?	DA:Pr6.1.2 a. Dance for and with others in a space where audience and performers occupy different areas. b. Use Limited production elements (for example, hand props, simple scenery, or media projections). DA:Pr6.1.3 a. Identify the main areas of a performance space using production terminology (for example, stage right, stage left, center stage, upstage, and downstage). b. Explore simple production elements (costumes, props, music, scenery, lighting, or media) for a dance performed for an audience in a designated specific

		performance space.
Media artists purposefully present, share, and distribute media artworks for various contexts.	How does time, place, audience, and context affect presenting or performing choices for media artworks? How can presenting or sharing media artworks in a public format help a media artist learn and grow?	<p>MA:Pr6.1.2</p> <ul style="list-style-type: none"> a. Identify and describe presentation conditions and perform task(s) in presenting media artworks. b. Identify and describe the experience and share results of presenting media artworks. <p>MA:Pr6.1.3</p> <ul style="list-style-type: none"> a. Identify and describe the presentation conditions, and take on roles and processes in presenting or distributing media artworks. b. Identify and describe the experience, and share results of and improvements for presenting media artworks.
Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.	When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?	<p>MU:Pr6.1.2</p> <ul style="list-style-type: none"> a. Perform music for a specific purpose with expression and technical accuracy. b. Perform appropriately for the

		<p>audience and purpose.</p> <p>MU:Pr6.1.3</p> <ul style="list-style-type: none"> a. Perform music with expression and technical accuracy. b. Demonstrate performance decorum and audience etiquette appropriate for the context and venue.
Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.	What happens when theatre artists and audiences share a creative experience?	<p>TH:Pr6.1.2</p> <ul style="list-style-type: none"> a. Contribute to group guided drama experiences (e.g., process drama, story drama, creative drama) and informally share with peers. <p>TH:Pr6.1.3</p> <ul style="list-style-type: none"> a. Practice drama/theatre work and share reflections individually and in small groups.
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.	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?	<p>VA:Pr6.1.2a</p> <p>Analyze how art exhibited inside and outside of schools (such as in museums, galleries, virtual spaces, and other venues) contributes to communities.</p> <p>VA:Pr6.1.3a</p> <p>Identify and explain how and where different cultures record and illustrate stories and history of life through art.</p>
Responding: Anchor Standard 9: Apply criteria to evaluate artistic work.	Responding: Anchor Standard 9: Apply criteria to evaluate artistic work.	Responding: Anchor Standard 9: Apply criteria to evaluate artistic work.

Criteria for evaluating dance vary across genres, styles, and cultures.	What criteria are used to evaluate dance?	<p>DA:Re9.1.2</p> <p>a. Observe or demonstrate dances from a genre or culture. Discuss movements and other aspects of the dances that make the dances work well, and explain why they work. Use simple dance terminology.</p> <p>DA:Re9.1.3</p> <p>a. Select dance movements from specific genres, styles, or cultures. Identify characteristic movements from these dances and describe in basic dance terminology ways in which they are alike and different.</p>
Skillful evaluation and critique are critical components of experiencing, appreciating, and producing media artworks.	How and why do media artists value and judge media artworks? When and how should we evaluate and critique media artworks to improve them?	<p>MA:Re9.1.2</p> <p>Discuss the effectiveness of and improvements for media artworks, considering their context.</p> <p>MA:Re9.1.3</p> <p>Identify basic criteria for and evaluate media artworks, considering possible improvements and context.</p>
When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?	How do we judge the quality of musical work(s) and performance(s)?	<p>MU:Re9.1.2</p> <p>a. Apply personal and expressive preferences in the evaluation of music for specific purposes.</p> <p>MU:Re9.1.3</p> <p>a. Evaluate musical works and</p>

		performances, applying established criteria, and describe appropriateness to the context.
Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.	How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?	<p>TH:Re9.1.2</p> <ul style="list-style-type: none"> a. Collaborate on a scene in a guided drama experience (e.g., process drama, story drama, creative drama). b. Use a prop or costume in a guided drama experience (e.g., process drama, story drama, creative drama) to describe characters, settings, or events. c. Describe how characters respond to challenges in a guided drama experience (e.g., process drama, story drama, creative drama). <p>TH:Re9.1.3</p> <ul style="list-style-type: none"> a. Understand how and why groups evaluate drama/theatre work. b. Consider and analyze technical elements from multiple drama/theatre works. c. Evaluate and analyze problems and situations in a drama/theatre work from an audience perspective.
People evaluate art based on various criteria.	How does one determine criteria to evaluate a work of art? How and why might criteria	<p>VA:Re9.1.2a</p> <p>Use learned art vocabulary to express</p>

	vary? How is a personal preference different from an evaluation?	preferences about artwork. VA:Re9.1.3a Evaluate an artwork based on given criteria.
Connecting: Anchor Standards 10 and 11 <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. 	Connecting: Anchor Standards 10 and 11 <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. 	Connecting: Anchor Standards 10 and 11 <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesize to interpret meaning. Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.	<p>How does dance deepen our understanding of ourselves, other knowledge, and events around us?</p> <p>How does knowing about societal, cultural, historical and community experiences expand dance literacy?</p>	<p>DA:Cn10.1.2</p> <ol style="list-style-type: none"> Describe, create, and/or perform a dance that expresses personal meaning and explain how certain movements express this personal meaning. Respond to a dance work using an inquiry-based set of questions (for example, See, Think, Wonder). Create movement using ideas from responses and explain how certain movements express a specific idea. <p>DA:Cn10.1.3</p> <ol style="list-style-type: none"> Compare the relationships expressed in a dance to relationships with others. Explain

		<p>how they are the same or different.</p> <p>b. Ask and research a question about a key aspect of a dance that communicates a perspective about an issue or event. Explore the key aspect through movement. Share movements and describe how the movements help to remember or discover new qualities in these key aspects. Communicate the new learning in oral, written, or movement form.</p> <p>DA:Cn11.1.2</p> <p>a. Observe a dance and relate the movement to the people or environment in which the dance was created and performed.</p> <p>DA:Cn11.1.3</p> <p>a. Find a relationship between movement in a dance from a culture, society, or community and the culture from which the dance is derived. Explain what the movements communicate about key aspects of the culture, society, or community.</p>
Media artworks synthesize meaning and form cultural experience.	How do we relate knowledge and experiences to understand and making media artworks:	<p>MA:Cn10.1.2</p> <p>a. Use personal experiences, interests,</p>

<p>Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts.</p>	<p>How do we learn about and create meaning through producing media artworks? How does media arts relate to its various contexts, purposes, and values? How does investigating these relationships inform and deepen the media artist's understanding and work?</p>	<p>information, and models in creating media artworks.</p> <p>b. Discuss experiences of media artworks, describing their meaning and purpose.</p> <p>MA:Cn10.1.3</p> <p>a. Use personal and external resources, such as interests, information, and models, to create media artworks.</p> <p>b. Identify and show how media artworks form meanings, situations, and/or culture, such as popular media.</p> <p>MA:Cn11.1.2</p> <p>a. Discuss how media artworks and ideas relate to everyday and cultural life, such as media messages and media environments.</p> <p>b. Interact appropriately with media arts tools and environments, considering safety, rules, and fairness.</p> <p>MA:Cn11.1.3</p> <p>a. Identify how media artworks and ideas relate to everyday and cultural life and can influence values and online behavior</p> <p>b. .Examine and interact appropriately with media arts tools and environments,</p>
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		considering safety, rules, and fairness.
<p>Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p> <p>Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.</p>	<p>How do musicians make meaningful connections to creating, performing, and responding?</p> <p>How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p>	<p>MU:Cn10.0.2 Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cn10.0.3 Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cn11.0.2 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p>MU:Cn11.0.3 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>
<p>Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.</p> <p>Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.</p>	<p>What happens when theatre artists allow awareness of interrelationships between self and others through critical awareness, social responsibility, and the exploration of empathy?</p> <p>What happens when theatre artists allow an</p>	<p>TH:Cn10.1.2 Relate character experiences to personal experiences in a guided drama experience (e.g., process drama, story drama, creative drama).</p> <p>TH:Cn10.1.3</p>

	<p>understanding of themselves and the world to inform perceptions and about theatre and the purpose of work?</p>	<p>Use personal experiences and knowledge to make connections to community and culture in a drama/theatre work.</p> <p>TH:Cn11.1.2 Determine appropriate skills and knowledge from different art forms and content areas to apply in a guided drama experience (e.g., process drama, story drama, creative drama).</p> <p>TH:Cn11.1.3 Identify connections to community, social issues and other content areas in drama/theatre work.</p>
<p>Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences. People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.</p>	<p>How does engaging in creating art enrich people's lives?</p> <p>How does making art attune people to their surroundings?</p> <p>How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?</p> <p>How does art help us understand the lives of people of different times, places, and cultures?</p> <p>How is art used to impact the views of society?</p> <p>How does art preserve aspects of life?</p>	<p>VA:Cn10.1.2a Create works of art about events in home, school, or community life.</p> <p>VA:Cn10.1.3a Develop a work of art based on observations of surroundings.</p> <p>VA:Cn11.1.2a Compare and contrast cultural uses of artwork from different times and places.</p> <p>VA:Cn11.1.3a Recognize that responses to art change depending on knowledge of the time and place in which it was made.</p>

Instructional Strategies and Performance Projects/Assessments
Year One 2nd-3rd (Ages 7-9) - What Does It Mean to Be Human?

Montessori Great Lessons

The Montessori Great lessons are impressionistic lessons which provide a “whole” for the three studies of *What Does It Mean to Be Human?* These lessons are shared each year with various levels of detail according to the children’s development. Particular emphasis should be given to the parts of the story that reinforce the content standards being developed in the K-1st (Ages 5-7) study of *What Does It Mean to Be Human*. The same lessons will be shared in the 2nd-3rd (Ages 7-9) program expanding on concepts introduced at the K-1st (Ages 5-7) level. (See page 5 for full details of Montessori Great Lessons)

First Great Lesson – Coming of the Universe and the Earth

The Second Great Lesson: Coming of Life

The Third Great Lesson: Coming of Human Beings

The Fourth Great Lesson: The Story of Language

The Fifth Great Lesson: The Story of Numbers

Continent studies

Montessori classrooms focus on a study of each continent and the various cultures and geography of those continents as children discover what it means to be human, how geography impacts the way cultures meet their human needs, and how the various cultures interact. While presented separately in this document, the concepts of what it means to be human and the Delaware Content Standards are closely interwoven throughout the year through the continent studies. These Integrated units developed through the **Understanding by Design (UbD) process** (see planning sheets page 57). Possible instructional materials and strategies teachers may use are listed below.

Montessori lessons and materials related to:

- Responsive Classroom lessons and activities to build community and teach social skills, responsibilities, rights and privileges
- Create fair classroom rules

- Timelines of Individual lives
- Set up the process to carry out a mock election within the classroom
- Working in Groups
- Fundamental needs of man and how various cultures meet these needs (food, clothing, shelter, water, communication, spirituality)
- Geography maps, globes, landform models
- Cultural traditions and celebrations
- Set up the process to carry out a mock election within the classroom
- Hands on materials developing concepts of time, quantity, linear measurement, volume, weight, and money
- Specific lessons on the earth, sun and moon:
 - Describe the shape of the Earth as being like a sphere and describe how a globe models this shape.
 - Name and identify objects that can be observed in the sky including the Sun, Moon, and stars and man-made objects such as airplanes.
 - Describe the repeating cyclic pattern of day and night and include in this description that we can see the Sun only during the daytime.
 - List objects that can be observed in the sky in the daytime and objects that can be observed in the sky at nighttime. Discuss which objects are on which lists (e.g., the Moon can be observed sometimes in the day and sometimes at night).
 - Safely observe the location of the Sun at the same time in the morning, noon, and afternoon over several days. Describe the Sun's movement across the sky over the course of the day.
 - Observe the Moon in the day sky over several months. Draw a sequence of pictures that shows the repeating cyclic pattern of the Moon.
 - Use simple models to demonstrate how Earth's rotation causes day and night.

Science Kits

As related to the UBD Units, teachers will utilize the following science kits to address the science standards across the two year cycle of the 7-9 program.

- Trees—Exploring how trees are alive and different from non-living things, their basic needs, and functions of structures.
- Five Senses—Using the five senses to observe and describe the world

- Wood and Paper-Examining the properties of wood and paper
- Weather and Me-Weather patterns and their influence on living things
- Solids and Liquids-Comparing/Testing the Properties of Solids and Liquids
- Organisms-Requirements for living things to survive in their habitats

Delaware Recommended Curriculum units that might be used in the studies.

Writing the Story of the Past

Trading Partners

Scarcity and Wants

Using Maps and Globes

Respect in a Civil Society

How Do We Know about Long Ago?

Regions (K-3)

Places (K-3)

Resources and Production

Economic Exchange

Classroom projects leading to the performance assessments as listed below:

- Using a world migration map, identify migration patterns around the world determining Americas roots, while tracking students' family migration path to the US or within the US
- Compare/contrast the migration paths of student's families to the migration patterns on the world map.
- Through a family interview, identify reasons ancestors migrated to the U.S. and traditions they brought with them to their new home/country.
- Photojournalism project – students will photograph people and places that represent cultural markers in our community.
- Create a dramatic enactment depicting the migratory path of a selected species
- Create a recycling and composting program for the classroom
- Create a structured market place wherein students will buy and sell chosen materials with all profits donated to a charity to be determined by the group's consensus

Resources

Montessori Albums—Resources obtained through MACTE approved Montessori training courses

<http://missbarbara.net/> - Web sites related to each area of the Montessori Great Lessons and the Delaware Content Standards.

<http://www.thinkfinity.org/>

<http://education.nationalgeographic.com/education/>

<http://sciencenetlinks.com/>

<http://www.econedlink.org/>

<http://historyexplorer.americanhistory.si.edu/>

www.nsta.org

<http://www.loc.gov/index.html>

PALS is an on-line, standards-based, continually updated resource bank of science performance assessment tasks indexed via the National Science Education Standards (NSES) and various other standards frameworks.

Year Two: How Does the World Work? 2nd-3rd (Ages 7-9) Continent Study - Asia Children understand that humans think in various ways through their use of language, mathematics, and scientific inquiry, and research. Thinking like a scientist or a geographer, historian, or social scientist, they use methods of scientific inquiry and research tools to learn about the natural and human world around them within the context of continent studies. Each program year is comprised of three time-periods, or studies which spiral, building complexity throughout the subsequent grade levels. These studies are laid out across the curriculum by use of color coding for each study.		
Study One - September, October, November		
K-1st (Ages 5-7) Man's Impact on Life Cycles and Systems The natural world works in a series of cycles and systems. Children understand that human life has a beginning, a time of growth, and an ending. They acquire a basic knowledge of the body's needs and its functions and adopt personal habits that promote wellness. Extending this concept, children learn that species within an ecosystem have unique structures that allow them to survive in that ecosystem. Children will see the cycle of life around them in nature. This understanding extends to an understanding that all organisms are all	2nd-3rd (Ages 7-9) Life Cycles and Systems/ Historian's perspective The natural world works in a series of cycles and systems. This understanding extends to an understanding that we are all connected as a part of the larger ecosystem. This ecosystem depends on a system of consumers and producers. Species within an ecosystem have unique structures that allow them to survive in that ecosystem. As one part of the ecosystem changes, other parts will be affected. Children develop an understanding that man's decisions can impact the balance of the larger ecosystems	4th-6th (Ages 9-12) Energy exchanges and Systems / The Historical Perspective Science Children discover that the flow of energy drives processes of change and all biological, chemical, and physical systems. In this study children learn that energy stored in a variety of systems can be transformed into their energy forms, which influence many facets of daily life. People use a variety of resources to meet the basic energy needs of life. Some of these resources cannot be replaced and others exist in vast quantities. The structure of materials influences their physical properties, chemical reactivity, and use. The

connected as a part of the larger ecosystem. Children develop an understanding that man's decisions can impact the balance of the larger ecosystems and the sustainability of resources. Beginning with their families and classrooms, children understand that people have a civic and global responsibility to use the earth's resources wisely.	and the sustainability of resources. The perspective of the historian can help us to understand how man has impacted the regions around them and how the resulting changes in ecosystems have impacted communities.	exchange of energy can change matter from one form to another making a material more suitable for a specific purpose. Many Scientists have contributed to our understanding of the biological, chemical and physical nature of energy. Historians contribute to our understanding of how these scientists worked, their culture, society's responses to their work, and the resources they had for their work.
Study Two—December, January, February, March		
K-1st (Ages 5-7) Earth Systems and Human Interactions Weather/Soils <p>Children discover that the flow of energy drives processes of change and all biological, chemical, physical and geological systems. Earth's dynamic systems are made up of the solid earth (geosphere), the oceans, lakes, rivers, glaciers and ice sheets (hydrosphere), the atmosphere, and organisms. Interactions and changes in these spheres have resulted in ongoing changes to the system. These changes also impact human groups and their survival. Some of the changes can be measured on a human time scale, but others occur so slowly that they must be inferred from geological evidence.</p>	2nd-3rd (Ages 7-9) Producing and Consuming <p>All people engage in making and using things. Children recognize the value and dignity of work. They learn that human economic systems serve to provide a method for people to distribute goods and services to meet their wants and needs. They understand that due to scarcity, individuals, families, and communities and societies as a whole must make choices in their activities and consumption of their goods and services. Life for all of us involves producing and consuming. Knowledge of materials and their properties helps man to match materials to products for consumption.</p>	4th-6th (ages 9-12) Producing and Consuming <p>Production and consumption occurs as a human interaction among humans and as a natural interaction in ecosystems. All people engage in making and using things. Children learn the various ways that different cultures produce goods, what they value for production, how they structure economic systems that support production and consumption, and how cultures use the regional resources and trade globally to meet various needs of different societies. They understand that due to scarcity, communities and societies must make choices in their activities and consumption of goods and services. Various aspects of science</p>

		<p>contribute to decisions about production and consumption. The ecosystem is dependent on the concept of producers and consumers. When man utilizes the natural resources around him, he may impact the balance of the ecosystem impacting his long-term ability to meet man's needs. The production and consumption of energy impacts the ability of a society to produce goods and services to meet their needs. Knowledge of materials and their properties helps man to match materials to products.</p>
Study Three — April, May, June		
<p>K-1st (Ages 5-7) The Flow of Energy and Human Needs</p> <p>Children discover that the flow of energy drives processes of change and all biological, chemical, physical and geological systems. In this study, children understand that energy takes many forms. People use energy to do work. There are various sources of energy that people can harness to use. Some are renewable sources and others will be depleted at some point. People also seek to understand materials and their properties. The transfer of energy can change materials into different forms (water, ice, steam).</p>	<p>2nd-3rd (Ages 7-9) Earth's Energy and Geological Systems</p> <p>Children discover that the flow of energy drives processes of change and all biological, chemical, physical and geological systems. Earth's dynamic systems are made up of the solid earth (geosphere), the oceans, lakes, rivers, glaciers and ice sheets (hydrosphere), the atmosphere, and organisms. Interactions and changes in these spheres have resulted in ongoing changes to the system. Some of the changes can be measured on a human time scale, but others occur so slowly that they must be inferred from geological evidence. These changes also impact human groups and</p>	<p>4th-6th (Ages 9-12) Study Three</p> <p>In the 4th – 6th (Ages 9-12) children are able to use their skills to delve more deeply into an academic study. As such, there are two focus studies in the course of a year not three.</p>

Different materials are best suited to various uses by man because of their properties.	the energy and mineral resources in various regions available to humans to meet their needs.	
<p align="center">Year Two: How Does the World Work? 2nd-3rd (Ages 7-9) Continent Study - Asia in September, October, November</p>		
<p>Study One – Life Cycles and Systems/ Historian’s Perspective - The natural world works in a series of cycles and systems. This understanding extends to an understanding that we are all connected as a part of the larger ecosystem. This ecosystem depends on a system of consumers and producers. Species within an ecosystem have unique structures that allow them to survive in that ecosystem. As one part of the ecosystem changes, other parts will be affected. Children develop and understanding that man’s decisions can impact the balance of the larger ecosystems and the sustainability of resources. The perspective of the historian can help us to understand how man has impacted the regions around them and how the resulting changes in ecosystems have impacted communities.</p>		
Enduring Understandings	Essential Questions	Visual/Performing Arts Standards
Creating Anchor Standard 1: Generate and conceptualize artistic ideas and work.	Creating Anchor Standard 1: Generate and conceptualize artistic ideas and work.	Creating Anchor Standard 1: Generate and conceptualize artistic ideas and work.
Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.	Where do choreographers get ideas for dances?	<p>DA:Cr1.1.2</p> <ul style="list-style-type: none"> a. Explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance, experiences) and suggest additional sources for movement ideas. b. Combine a variety of movements while manipulating the elements of dance. <p>DA:Cr1.1.3</p> <ul style="list-style-type: none"> a. Experiment with a variety of self-

		<p>identified stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences) for movement.</p> <p>b. Explore a given movement problem. Select and demonstrate a solution.</p>
Media arts ideas, works, and processes are shaped by the imagination, creative processes, and by experiences, both within and outside of the arts.	How do media artists generate ideas? How can ideas for media arts productions be formed and developed to be effective and original?	<p>MA:Cr1.1.3 Develop multiple ideas for media artworks using a variety of tools, methods and/or materials.</p> <p>MA:Cr1.1.4 Conceive of original artistic goals for media artworks using a variety of creative methods, such as brainstorming and modeling.</p>
The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources	How do musicians generate creative ideas?	<p>MU:Cr1.1.2</p> <p>a. Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.</p> <p>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).</p> <p>MU:Cr1.1.3</p> <p>a. Improvise rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social).</p> <p>b. Generate musical ideas (such as rhythms</p>

		and melodies) within a given tonality and/or meter.
Theatre artists rely on intuition, curiosity, and critical inquiry.	What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?	<p>TH:Cr1.1.2</p> <ul style="list-style-type: none"> a. Propose potential new details to plot and story in a guided drama experience (e.g., process drama, story drama, creative drama). b. Collaborate with peers to conceptualize scenery in a guided drama experience (e.g., process drama, story drama, creative drama). c. Identify ways in which voice and sounds may be used to create or retell a story in guided drama experiences (e.g., process drama, story drama, creative drama). <p>TH:Cr1.1.3</p> <ul style="list-style-type: none"> a. Create roles, imagined worlds, and improvised stories in a drama/theatre work. b. Imagine and articulate ideas for costumes, props and sets for the environment and characters in a drama/theatre work. c. Collaborate to determine how characters might move and speak to support the story and given circumstances in drama/theatre work.
Creativity and innovative thinking are essential	What conditions, attitudes, and behaviors	VA:Cr1.1.2a

<p>life skills that can be developed.</p> <p>Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.</p>	<p>support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?</p> <p>How does knowing the contexts histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?</p>	<p>Brainstorm collaboratively multiple approaches to an art or design problem. VA:CR1.1.3a Elaborate on an imaginative idea.</p> <p>VA:Cr.1.2.2a Make art or design with various materials and tools to explore personal interests, questions, and curiosity. VA:Cr1.2.3a Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process.</p>
<p>Perform/ Present/Produce Anchor Standard 3: Select, analyze and interpret artistic work for presentation</p>	<p>Perform/ Present/Produce Anchor Standard 3: Select, analyze and interpret artistic work for presentation</p>	<p>Perform/ Present/Produce Anchor Standard 3: Select, analyze and interpret artistic work for presentation</p>
<p>Choreographers analyze, evaluate, refine, and document their work to communicate meaning.</p>	<p>How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?</p>	<p>DA:Cr.3.1.2</p> <ul style="list-style-type: none"> a. Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences. b. Depict the levels of movements in a variety of dance movements by drawing a picture or using symbols (for example, high, middle, low). <p>DA:Cr3.1.3</p> <ul style="list-style-type: none"> a. Revise movement choices in

		<p>response to feedback to improve a short dance study. Describe the differences the changes made in the movements.</p> <p>b. Depict directions or spatial pathways in a dance phrase by drawing a picture map or using a symbol.</p>
The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks.	What is required to produce a media artwork that conveys purpose, meaning, and artistic quality? How do media artists improve/refine their work?	<p>MA:Cr3.1.2</p> <p>a. Construct and assemble content for unified media arts productions, identifying and applying basic principles, such as positioning and attention.</p> <p>b. Test and describe expressive effects in altering, refining, and completing media artworks.</p> <p>MA:Cr3.1.3</p> <p>a. Construct and order various content into unified, purposeful media arts productions, describing and applying a defined set of principles, such as movement and force.</p> <p>b. Practice and analyze how the emphasis of elements alters effect and purpose in refining and completing media artworks.</p>
Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.	How do musicians improve the quality of their creative work?	<p>MU:Cr3.1.2</p> <p>a. Interpret and apply personal. Peer, and teacher feedback to revise</p>

<p>Musicians' presentation of creative work is the culmination of a process of creation and communication.</p>	<p>When is creative work ready to share?</p>	<p>personal music.</p> <p>MU:Cr3.1.3</p> <ul style="list-style-type: none"> a. Evaluate, refine, and document revisions to personal musical ideas, applying teacher-provided and collaboratively-developed criteria and feedback.
<p>Musicians' presentation of creative work is the culmination of a process of creation and communication.</p>	<p>When is creative work ready to share?</p>	<p>MU:Cr3.2.2</p> <ul style="list-style-type: none"> a. Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience. <p>MU:Cr3.2.3</p> <ul style="list-style-type: none"> a. Present the final version of personal created music to others, and describe connection to expressive intent.
<p>Theatre artists refine their work and practice their craft through rehearsal.</p>	<p>How do theatre artists transform and edit their initial ideas?</p>	<p>TH:Cr3.1.2</p> <ul style="list-style-type: none"> a. Contribute to the adaptation of dialogue in a guided drama experience (e.g., process drama, story drama, creative drama). b. Use and adapt sounds and movements in a guided drama experience (e.g., process drama, story drama, creative drama). c. Generate independently multiple representations of a single object in a guided drama experience (e.g.,

		<p>process drama, story drama, creative drama).</p> <p>TH:Cr3.1.3</p> <ol style="list-style-type: none"> Collaborate with peers to revise, refine, and adapt ideas to fit the given parameters of a drama theatre work. Participate and contribute to physical and vocal exploration in an improvised or scripted drama/theatre work. Practice and refine design and technical choices to support a devised or scripted drama/theatre work.
Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.	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?	<p>VA:Cr3.1.2a</p> <p>Discuss and reflect with peers about choices made in creating artwork.</p> <p>VA:Cr3.1.3a</p> <p>Elaborate visual information by adding details in an artwork to enhance emerging meaning.</p>
Responding Anchor Standard 7: Perceive and analyze artistic work.	Responding Anchor Standard 7: Perceive and analyze artistic work.	Responding Anchor Standard 7: Perceive and analyze artistic work.
Dance is perceived and analyzed to comprehend its meaning.	How is dance understood?	<p>DA:Re7.1.2</p> <ol style="list-style-type: none"> Find movements in a dance that develop a pattern. Demonstrate and describe

		<p>movements in dances from different genres or cultures.</p> <p>DA:Re7.1.3</p> <ol style="list-style-type: none"> Find a movement pattern that creates a movement phrase in a dance work. Demonstrate and explain how one dance genre is different from another, or how one cultural movement practice is different from another.
Identifying the qualities and characteristics of media artworks improves one's artistic appreciation and production.	How do we 'read' media artworks and discern their relational components? How do media artworks function to convey meaning and manage audience experience?	<p>MA:Re7.1.3</p> <ol style="list-style-type: none"> Identify and describe the components and messages in media artworks. Identify and describe how a variety of media artworks create different experiences. <p>MA:Re.71.3</p> <ol style="list-style-type: none"> Identify and describe how messages are created by components in media artworks. Identify and describe how various forms, methods, and styles in media artworks manage audience experiences.
Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.	How do individuals choose music to experience?	<p>MU:Re7.1.2</p> <p>Explain and demonstrate how personal interests and experiences influence musical</p>

Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.		<p>selection for specific purposes. MU:Re7.1.3 Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes.</p> <p>MU:Re7.2.2 Describe how specific music concepts are used to support a specific purpose in music. MU:Re7.2.3 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).</p>
Theatre artists reflect to understand the impact of drama processes and theatre experiences.	How do theatre artists comprehend the essence of drama processes and theatre experiences?	<p>TH:Re7.1.2 Recognize when artistic choices are made in a guided drama experience (e.g., process drama, story drama, creative drama). TH:Re7.1.3 Understand why artistic choices are made in a drama/theatre work.</p>
Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.	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?	<p>VA:Re7.1.2a Perceive and describe aesthetic characteristics of one's natural world and constructed environments. VA:Re.7.1.3a Speculate about processes an artist uses to create a work of art.</p>

Visual imagery influences understanding of and responses to the world	What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?	VA:Re7.2.2a Categorize images based on expressive properties. VA:Re7.2.3a Determine messages communicated by an image.
Connecting: Anchor Standards 10 and 11 <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. 	Connecting: Anchor Standards 10 and 11 <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. 	Connecting: Anchor Standards 10 and 11 <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.	How does dance deepen our understanding of ourselves, other knowledge, and events around us?	DA:Cn10.1.2 c. Describe, create, and/or perform a dance that expresses personal meaning and explain how certain movements express this personal meaning. d. Respond to a dance work using an inquiry-based set of questions (for example, See, Think, Wonder). Create movement using ideas from responses and explain how certain movements express a specific idea. DA:Cn10.1.3 a. Compare the relationships expressed in a dance to relationships with others. Explain how they are the same or different. Ask and research a

<p>Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.</p>	<p>How does knowing about societal, cultural, historical and community experiences expand dance literacy?</p>	<p>question about a key aspect of a dance that communicates a perspective about an issue or event. Explore the key aspect through movement.</p> <p>b. Share movements and describe how the movements help to remember or discover new qualities in these key aspects. Communicate the new learning in oral, written, or movement form.</p> <p>DA:Cn11.1.2 Observe a dance and relate the movement to the people or environment in which the dance was created and performed.</p> <p>DA:Cn11.1.3 Find a relationship between movement in a dance from a culture, society, or community and the culture from which the dance is derived. Explain what the movements communicate about key aspects of the culture, society, or community.</p>
<p>Media artworks synthesize meaning and form cultural experience.</p>	<p>How do we relate knowledge and experiences to understanding and making media artworks? How do we learn about and create meaning through producing media artworks?</p>	<p>MA:Cn10.1.2</p> <p>a. Use personal experiences, interests, information, and models in creating media artworks.</p> <p>b. Discuss experiences of media artworks, describing their meaning and purpose.</p>

<p>Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts.</p>	<p>How does media arts relate to its various contexts, purposes, and values? How does investigating these relationships inform and deepen the media artist's understanding and work?</p>	<p>MA:Cn10.1.3</p> <ul style="list-style-type: none"> a. Use personal and external resources, such as interests, information, and models, to create media artworks. b. Identify and show how media artworks form meanings, situations, and/or culture, such as popular media. <p>MA:Cn11.1.2</p> <ul style="list-style-type: none"> a. Discuss how media artworks and ideas relate to everyday and cultural life, such as media messages and media environments. b. Interact appropriately with media arts tools and environments, considering safety, rules, and fairness. <p>MA:Cn11.1.3</p> <ul style="list-style-type: none"> a. Identify how media artworks and ideas relate to everyday and cultural life and can influence values and online behavior. b. Examine and interact appropriately with media arts tools and environments, considering safety, rules, and fairness.
<p>Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>	<p>How do musicians make meaningful connections to creating, performing, and responding?</p>	<p>MU:Cn10.0.2</p> <p>Demonstrate how interests, knowledge, and skills relate to personal choices and intent</p>

Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.	How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?	<p>when creating, performing, and responding to music. MU:Cn10.0.3 Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cn11.0.2 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. MU:Cn11.0.3 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>
<p>Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.</p> <p>Theatre artists understand and can communicate their creative process as they</p>	<p>What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?</p> <p>What happens when theatre artists allow an understanding of themselves and the world</p>	<p>TH:Cn10.1.2 Relate character experiences to personal experiences in a guided drama experience (e.g., process drama, story drama, creative drama). TH:Cn10.1.3 Use personal experiences and knowledge to make connections to community and culture in a drama/theatre work.</p> <p>TH:Cn11.1.2 Determine appropriate skills and knowledge from different art forms and content areas to apply in a guided drama experience (e.g.,</p>

analyze the way the world may be understood.	to inform perceptions about theatre and the purpose of their work?	process drama, story drama, creative drama). TH:Cn11.1.3 Identify connections to community, social issues and other content areas in drama/theatre work.
Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.	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?	VA:Cn10.1.2a Create works of art about events in home, school, or community life. VA:Cn10.1.3a Develop a work of art based on observations of surroundings.
People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.	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?	VA:Cn11.1.2a Compare and contrast cultural uses of artwork from different times and places. VA:Cn11.1.3a Recognize that responses to art change depending on knowledge of the time and place in which it was made.
Year Two: How Does the World Work? 2nd-3rd (Ages 7-9) Continent Study of Asia in December to March		
Study 2 – Producing and Consuming - All people engage in making and using things. Children recognize the value and dignity of work. They learn that human economic systems serve to provide a method for people to distribute goods and services to meet their wants and needs. They understand that due to scarcity, individuals, families, and communities and societies as a whole, must make choices in their activities and consumption of their goods and services. Life for all of us involves producing and consuming. Knowledge of materials and their properties helps man to match materials to products for consumption.		
Year Two: How Does the World Work? 2nd-3rd (Ages 7-9) Continent Study of Asia in April, May, June		

Enduring Understanding in Study Two	Essential Question in Study Two	Visual/Performing Arts Standards
Creating Anchor Standard 2: Organize and develop artistic ideas and work.	Creating Anchor Standard 2: Organize and develop artistic ideas and work.	Creating Anchor Standard 2: Organize and develop artistic ideas and work.
The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.	What influences choice-making in creating choreography?	<p>DA:Cr2.1.2</p> <ul style="list-style-type: none"> a. Improvise a dance phrase with a beginning, a middle that has a main idea, and a clear end. b. Choose movements that express a main idea or emotion, or follow a musical phrase. Explain reasons for movement choices. <p>DA:Cr2.1.3</p> <ul style="list-style-type: none"> a. Identify and experiment with choreographic devices to create simple movement patterns and dance structures (for example, AB, ABA, theme and development). b. Develop a dance phrase that expresses and communicates an idea of feeling. Discuss the effect of the movement choices.
Media artists plan, organize, and develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea.	How do media artists organize and develop ideas and models into process structures to achieve the desired end product?	<p>MA:Cr2.1.2</p> <p>Choose ideas to create plans and models for media arts productions.</p> <p>MA:Cr2.1.3</p> <p>From, share, and test ideas, plans and models to prepare for media arts productions.</p>

Musicians' creative choices are influenced by their expertise, context, and expressive intent.	How do musicians make creative decisions?	<p>MU:Cr2.1.2</p> <ul style="list-style-type: none"> a. Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent. b. Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas. <p>MU:Cr2.1.3</p> <ul style="list-style-type: none"> a. Demonstrate selected musical ideas for a simple improvisation or composition to express intent, and describe connection to a specific purpose and context. b. Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.
Theatre artists work to discover different ways of communicating meaning.	How, when, and why do theatre artists' choices change?	<p>TH:Cr2.2</p> <ul style="list-style-type: none"> a. Collaborate with peers to devise meaningful dialogue in a guided drama experience (e.g., process drama, story drama, creative drama). b. Contribute ideas and make decisions as a group to advance a story in a guided drama experience (e.g., process drama, story drama, creative drama). <p>TH:Cr2.3</p> <ul style="list-style-type: none"> a. Participate in methods of investigation

		<p>to devise original ideas for a drama/theatre work.</p> <p>b. Compare ideas with peers and make selections that will enhance and deepen group drama/theatre work.</p>
<p>Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.</p> <p>Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.</p> <p>People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.</p>	<p>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?</p> <p>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?</p> <p>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?</p>	<p>VA:Cr2.1.2a Experiment with various materials and tools to explore personal interests in a work or art or design.</p> <p>VA:Cr2.1.3a Create personally satisfying artwork using a variety of artistic processes and materials.</p> <p>VA:Cr2.2.2a Demonstrate safe procedures for using and cleaning art tools, equipment, and studio spaces.</p> <p>VA:Cr2.2.3a Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes.</p> <p>VA:Cr2.3.2a Repurpose objects to make something new.</p> <p>VA:Cr2.3.3a Individually or collaboratively construct representations, diagrams, or maps of places that are part of everyday life.</p>

Performing/Presenting and Producing Anchor Standard 5: Develop and refine artistic techniques and work for presentation	Performing/Presenting and Producing Anchor Standard 5: Develop and refine artistic techniques and work for presentation	Performing/Presenting and Producing Anchor Standard 5: Develop and refine artistic techniques and work for presentation
<p>Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.</p>	<p>What must a dancer do to prepare the mind and body for artistic expression?</p>	<p>DA:Pr5.1.2</p> <ul style="list-style-type: none"> a. Demonstrate a range of locomotor and non-locomotor movements, body patterning, and dance sequences that require moving through space using a variety of pathways. b. Move safely in a variety of spatial relationship and formations with other dancers, sharing and maintaining personal space.
<p>Media artists require a range of skills and abilities to creatively solve problems within and through media arts productions.</p>	<p>What skills are required for creating effective media artworks and how are they improved? How are creativity and innovation developed within and through media arts productions? How do media artists use various tools and techniques?</p>	<p>MA:Pe5.1.2</p> <ul style="list-style-type: none"> a. Enact roles to demonstrate basic ability in various identified artistic, design, technical, and soft skills, such as tool use and collaboration in media arts productions. b. Demonstrate use of experimentation skills, such as playful practice, and trial and error, within and through media arts productions. c. Demonstrate and explore identified methods to use tools to capture and form media artworks. <p>MA:Pr5.1.3</p> <ul style="list-style-type: none"> a. Exhibit developing ability in a variety of

		<p>artistic, design, technical, and organizational roles, such as making compositional decisions, manipulating tools, and group planning in media arts productions.</p> <p>b. Exhibit basic creative skills to invent new content and solutions within and through media arts productions.</p> <p>c. Exhibit standard use of tools and techniques while constructing media artworks.</p>
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.	How do musicians improve the quality of their performance?	<p>MU:Pr5.1.2</p> <p>a. Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performances.</p> <p>b. Rehearse, identify, and apply strategies to address interpretive, performance, and technical challenges of music.</p> <p>MU:Pr5.1.3</p> <p>a. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy of ensemble performances.</p> <p>b. Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.</p>
Theatre artists develop personal processes and skills for a performance or design.	What can I do to fully prepare a performance or technical design?	<p>TH:Pr5.1.3</p> <p>a. Participate in a variety of physical, vocal, and cognitive exercises that can</p>

		<p>be used in a group setting for drama/theatre work.</p> <p>b. Explore technical elements in a guided drama experience (e.g., process drama, story drama, creative drama).</p> <p>TH:Pr5.1.3</p> <p>a. Participate in a variety of physical, vocal, and cognitive exercises that can be used in a group setting for drama/theatre work.</p> <p>b. Identify the basic technical elements that can be used in drama/theatre work.</p>
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.	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?	<p>VA:Pr5.1.2a</p> <p>Distinguish between different materials or artistic techniques for preparing artwork for presentation.</p> <p>VA:Pr5.1.3a</p> <p>Identify exhibit space and prepare works of art including artists' statements, for presentation.</p>
Responding Anchor Standard 8: Interpret intent and meaning in artistic work.	Responding Anchor Standard 8: Interpret intent and meaning in artistic work.	Responding Anchor Standard 8 : Interpret intent and meaning in artistic work.
Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body,	How is dance interpreted?	<p>DA:Re8.1.2</p> <p>Use context cues from movement to identify meaning and intent in a dance using simple</p>

elements of dance, dance technique, dance structure, and context.		<p>dance terminology.</p> <p>DA:Re8.1.3</p> <p>Select specific context cues from movement. Explain how they relate to the main idea of the dance using basic dance terminology.</p>
Interpretation and appreciation require consideration of the intent, form, and context of the media and artwork.	How do people relate to and interpret media artworks?	<p>MA:Re8.1.2</p> <p>Determine the purposes and meanings of media artworks, considering their context.</p> <p>MA:Re8.1.2</p> <p>Determine the purposes and meanings of media artworks while describing their context.</p>
Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.	How do we discern the musical creators' and performers' expressive intent?	<p>MU:Re8.1.2</p> <p>Demonstrate knowledge of music concepts and how they support creator'/performer; expressive intent.</p> <p>MU:Re8.1.3</p> <p>Demonstrate and describe how the expressive qualities (such as dynamics and tempo) are used in performers' interpretations to reflect expressive intent.</p>
Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.	How can the same work of art communicate different messages to different people?	<p>TH:Re8.1.2</p> <p>a. Explain how personal preferences and emotions affect an observer's response in a guided drama experience (e.g., process drama, story drama, creative drama), or age-appropriate theatre performance.</p> <p>b. Identify causes and consequences of</p>

		<p>character actions in a guided dram experience (e.g., process drama, story drama, or creative drama).</p> <p>c. Explain or use text and pictures to describe how others' emotions and choices may compare to the emotions and choices of characters in a guided drama experience (e.g., process drama, story drama, creative drama).</p> <p>TH:Re8.1.3</p> <p>a. Consider multiple personal experiences when participating in or observing a dram/theatre work.</p> <p>b. Consider multiple ways to develop a character using physical characteristics and prop or costume design choices that reflect cultural perspectives in drama/theatre work.</p> <p>c. Examine how connections are made between oneself and a character's emotions in drama/theatre work.</p>
People gain insights into meanings of artworks by engaging in the process of art criticism.	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?	<p>VA:Re8.1.2a</p> <p>Interpret art by identifying the mood suggested by a work of art and describing relevant subject matter and characteristics of form.</p> <p>VA:Re8.1.3a</p> <p>Interpret art by analyzing use of media to create subject matter, characteristics of form, and mood.</p>

Connecting: Anchor Standards 10 and 11 <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. 	Connecting: Anchor Standards 10 and 11 <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. 	Connecting: Anchor Standards 10 and 11 <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
<p>As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.</p>	<p>How does dance deepen our understanding of ourselves, other knowledge, and events around us?</p>	<p>DA:Cn10.1.2</p> <ol style="list-style-type: none"> Describe, create, and/or perform a dance that expresses personal meaning and explain how certain movements express this personal meaning. Respond to a dance work using an inquiry-based set of questions (for example, See, Think, Wonder). Create movement using ideas from responses and explain how certain movements express a specific idea. <p>DA:Cn10.1.3</p> <ol style="list-style-type: none"> Compare the relationships expressed in a dance to relationships with others. Explain how they are the same or different. Ask and research a question about a key aspect of a dance that communicates a perspective about an issue or event. Explore the key aspect through movement.

<p>Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.</p>	<p>How does knowing about societal, cultural, historical and community experiences expand dance literacy?</p>	<ul style="list-style-type: none"> d. Share movements and describe how the movements help to remember or discover new qualities in these key aspects. e. Communicate the new learning in oral, written, or movement form. <p>DA:Cn11.1.2 Observe a dance and relate the movement to the people or environment in which the dance was created and performed.</p> <p>DA:Cn11.1.3 Find a relationship between movement in a dance from a culture, society, or community and the culture from which the dance is derived. Explain what the movements communicate about key aspects of the culture, society, or community.</p>
<p>Media artworks synthesize meaning and form cultural experience.</p>	<p>How do we relate knowledge and experiences to understanding and making media artworks? How do we learn about and create meaning through producing media artworks?</p>	<p>MA:Cn10.1.2</p> <ul style="list-style-type: none"> a. Use personal experiences, interests, information, and models in creating media artworks. b. Discuss experiences of media artworks, describing their meaning and purpose. <p>MA:Cn10.1.3</p>

<p>Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts.</p>	<p>How does media arts relate to its various contexts, purposes, and values? How does investigating these relationships inform and deepen the media artist's understanding and work?</p>	<ul style="list-style-type: none"> a. Use personal and external resources, such as interests, information, and models, to create media artworks. b. Identify and show how media artworks form meanings, situations, and/or culture, such as popular media. <p>MA:Cn11.1.2</p> <ul style="list-style-type: none"> a. Discuss how media artworks and ideas relate to everyday and cultural life, such as media messages and media environments. b. Interact appropriately with media arts tools and environments, considering safety, rules, and fairness. <p>MA:Cn11.1.3</p> <ul style="list-style-type: none"> a. Identify how media artworks and ideas relate to everyday and cultural life and can influence values and online behavior. b. Examine and interact appropriately with media arts tools and environments, considering safety, rules, and fairness.
<p>Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>	<p>How do musicians make meaningful connections to creating, performing, and responding?</p>	<p>MU:Cn10.0.2</p> <p>Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p>

Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.	How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?	<p>MU:Cn10.0.3 Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cn11.0.2 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p>MU:Cn11.0.3 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>
<p>Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.</p> <p>Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.</p>	<p>What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?</p> <p>What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?</p>	<p>TH:Cn10.1.2 Relate character experiences to personal experiences in a guided drama experience (e.g., process drama, story drama, creative drama).</p> <p>TH:Cn10.1.3 Use personal experiences and knowledge to make connections to community and culture in a drama/theatre work.</p> <p>TH:Cn11.1.2 Determine appropriate skills and knowledge from different art forms and content areas to apply in a guided drama experience (e.g., process drama, story drama, creative drama).</p> <p>TH:Cn11.1.3</p>

		Identify connections to community, social issues and other content areas in drama/theatre work.
Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences. People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.	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? 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?	VA:Cn10.1.2a Create works of art about events in home, school, or community life. VA:Cn10.1.3a Develop a work of art based on observations of surroundings. VA:Cn11.1.2a Compare and contrast cultural uses of artwork from different times and places. VA:Cn11.1.3a Recognize that responses to art change depending on knowledge of the time and place in which it was made.
Study 3 - Earth's Energy and Geological Systems - Children discover that the flow of energy drives processes of change and all biological, chemical, physical and geological systems. Earth's dynamic systems are made up of the solid earth (geosphere), the oceans, lakes, rivers, glaciers and ice sheets (hydrosphere), the atmosphere, and organisms. Interactions and changes in these spheres have resulted in ongoing changes to the system. Some of the changes can be measured on a human time scale, but others occur so slowly that they must be inferred from geological evidence. These changes also impact human groups and the energy and mineral resources in various regions available to humans to meet their needs.		
Enduring Understandings in Study Three	Essential Questions in Study Three	Visual/Performing Arts Standards
Creating: Anchor Standard 3: Refine and complete Artistic Work	Creating: Anchor Standard 3: Refine and complete Artistic Work	Creating: Anchor Standard 3: Refine and complete Artistic Work
Choreographers analyze, evaluate, refine, and	How do choreographers use self-reflection,	DA:Cr3.1.2

document their work to communicate meaning.	feedback from others, and documentation to improve the quality of their work?	<ul style="list-style-type: none"> a. Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences. b. Depict the levels of movement in a variety of dance movements by drawing a picture or using symbols (for example, high, middle, low). <p>DA:Cr3.1.3</p> <ul style="list-style-type: none"> a. Revise movement choices in response to feedback to improve a short dance study. Describe the differences the changes made in the movements. b. Depict directions or spatial pathways in a dance phrase by drawing picture map or using a symbol.
The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks.	What is required to produce a media artwork that conveys purpose, meaning, and artistic quality? How do media artists improve/refine their work?	<p>MA:Cr3.1.2</p> <ul style="list-style-type: none"> a. Construct and assemble content for unified arts productions, identifying and applying basic principles, such as positioning and attention. b. Test and describe expressive effects in altering, refining, and completing media artworks. <p>MA:Cr3.1.3</p> <ul style="list-style-type: none"> a. Construct and order various content into unified, purposeful media arts productions, describing and applying a defined set of principles, such as

		<p>movement and force.</p> <p>b. Practice and analyze how the emphasis of elements alters effect and purpose in refining and completing media artworks.</p>
<p>Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</p>	<p>How do musicians improve the quality of their creative work?</p>	<p>MU:Cr3.1.2 Interpret and apply personal, peer, and teacher feedback to revise personal music</p> <p>MU:Cr3.1.3 Evaluate, refine, and document revisions to personal musical ideas, applying teacher-provided and collaboratively-developed criteria and feedback.</p>
<p>Theatre artists refine their work and practice their craft through rehearsal.</p>	<p>How do theatre artists transform and edit their initial ideas?</p>	<p>TH:Cr3.1.2</p> <p>a. Contribute to the adaptation of dialogue in a guided drama experience (e.g., process drama, story drama, creative drama).</p> <p>b. Use and adapt sounds and movements in a guided drama experience (e.g., process drama, story drama, creative drama).</p> <p>c. Generate independently multiple representations of a single object in a guided drama experience (e.g., process drama, story drama, creative drama).</p> <p>TH:Cr3.1.3</p> <p>a. Collaborate with peers to revise,</p>

		<p>refine, and adapt ideas to fit the given parameters of a drama/ theatre work.</p> <p>b. Participate and contribute to physical and vocal exploration in an improvised or scripted drama/theatre work.</p> <p>c. Practice and refine design and technical choices to support a devised or scripted drama/theatre work.</p>
Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.	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?	<p>VA:Cr3.1.2a Discuss and reflect with peers about choices made in creating artwork.</p> <p>VA:Cr3.1.3a Elaborate visual information by adding details in an artwork to enhance emerging meaning.</p>
Performing/Presenting/Producing Anchor Standard 6: Convey meaning through the presentation of artistic work.	Performing/Presenting/Producing Anchor Standard 6: Convey meaning through the presentation of artistic work.	Performing/Presenting/Producing Anchor Standard 6: Convey meaning through the presentation of artistic work.
Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.	How does a dancer heighten artistry in a public performance?	<p>DA:Pr6.1.2</p> <p>a. Dance for and with others in a space where audience and performers occupy different areas.</p> <p>b. Use Limited production elements (for example, hand props, simple scenery, or media projections).</p> <p>DA:Pr6.1.3</p> <p>a. Identify the main areas of a</p>

		<p>performance space using production terminology (for example, stage right, stage left, center stage, upstage, and downstage).</p> <p>b. Explore simple production elements (costumes, props, music, scenery, lighting, or media) for a dance performed for an audience in a designated specific performance space.</p>
Media artists purposefully present, share, and distribute media artworks for various contexts.	How does time, place, audience, and context affect presenting or performing choices for media artworks? How can presenting or sharing media artworks in a public format help a media artist learn and grow?	<p>MA:Pr6.1.2</p> <p>a. Identify and describe presentation conditions and perform task(s) in presenting media artworks.</p> <p>b. Identify and describe the experience and share results of presenting media artworks.</p> <p>MA:Pr6.1.3</p> <p>a. Identify and describe the presentation conditions, and take on roles and processes in presenting or distributing media artworks.</p> <p>b. Identify and describe the experience, and share results of and improvements for presenting media artworks.</p>

<p>Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.</p>	<p>When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</p>	<p>MU:Pr6.1.2</p> <ul style="list-style-type: none"> a. Perform music for a specific purpose with expression and technical accuracy. b. Perform appropriately for the audience and purpose. <p>MU:Pr6.1.3</p> <ul style="list-style-type: none"> a. Perform music with expression and technical accuracy. b. Demonstrate performance decorum and audience etiquette appropriate for the context and venue.
<p>Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.</p>	<p>What happens when theatre artists and audiences share a creative experience?</p>	<p>TH:Pr6.1.2</p> <p>Contribute to group guided drama experiences (e.g., process drama, story drama, creative drama) and informally share with peers.</p> <p>TH:Pr6.1.3</p> <p>Practice drama/theatre work and share reflections individually and in small groups.</p>
<p>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</p>	<p>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</p>	<p>VA:Pr6.1.2a</p> <p>Analyze how art exhibited inside and outside of schools (such as in museums, galleries, virtual spaces, and other venues) contributes to communities.</p> <p>VA:Pr6.1.3a</p>

understanding.	and understanding?	Identify and explain how and where different cultures record and illustrate stories and history of life through art.
Responding: Anchor Standard 9: Apply criteria to evaluate artistic work.	Responding: Anchor Standard 9: Apply criteria to evaluate artistic work.	Responding: Anchor Standard 9: Apply criteria to evaluate artistic work.
Criteria for evaluating dance vary across genres, styles, and cultures.	What criteria are used to evaluate dance?	DA:Re9.1.2 Observe or demonstrate dances from a genre or culture. Discuss movements and other aspects of the dances that make the dances work well, and explain why they work. Use simple dance terminology. DA:Re9.1.3 Select dance movements from specific genres, styles, or cultures. Identify characteristic movements from these dances and describe in basic dance terminology ways in which they are alike and different.
Skillful evaluation and critique are critical components of experiencing, appreciating, and producing media artworks.	How and why do media artists value and judge media artworks? When and how should we evaluate and critique media artworks to improve them?	MA:Re9.1.2 Discuss the effectiveness of and improvements for media artworks, considering their context. MA:Re9.1.3 Identify basic criteria for and evaluate media artworks, considering possible improvements and context.

When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?	How do we judge the quality of musical work(s) and performance(s)?	<p>MU:Re9.1.2 Apply personal and expressive preferences in the evaluation of music for specific purposes.</p> <p>MU:Re9.1.3 Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context.</p>
Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.	How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?	<p>TH:Re9.1.2</p> <ol style="list-style-type: none"> Collaborate on a scene in a guided drama experience (e.g., process drama, story drama, creative drama). Use a prop or costume in a guided drama experience (e.g., process drama, story drama, creative drama) to describe characters, settings, or events. Describe how characters respond to challenges in a guided drama experience (e.g., process drama, story drama, creative drama). <p>TH:Re9.1.3</p> <ol style="list-style-type: none"> Understand how and why groups evaluate drama/theatre work. Consider and analyze technical elements from multiple drama/theatre works. Evaluate and analyze problems and situations in a drama/theatre work

		from an audience perspective.
People evaluate art based on various criteria.	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?	VA:Re9.1.2a Use learned art vocabulary to express preferences about artwork. VA:Re9.1.3a Evaluate an artwork based on given criteria.
Connecting: Anchor Standards 10 and 11 <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. 	Connecting: Anchor Standards 10 and 11 <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. 	Connecting: Anchor Standards 10 and 11 <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesize to interpret meaning. Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.	How does dance deepen our understanding of ourselves, other knowledge, and events around us? How does knowing about societal, cultural, historical and community experiences expand dance literacy?	DA:Cn10.1.2 <ol style="list-style-type: none"> Describe, create, and/or perform a dance that expresses personal meaning and explain how certain movements express this personal meaning. Respond to a dance work using an inquiry-based set of questions (for example, See, Think, Wonder). Create movement using ideas from responses and explain how certain movements express a specific idea.

		<p>DA:Cn10.1.3</p> <ul style="list-style-type: none"> a. Compare the relationships expressed in a dance to relationships with others. Explain how they are the same or different. b. Ask and research a question about a key aspect of a dance that communicates a perspective about an issue or event. Explore the key aspect through movement. Share movements and describe how the movements help to remember or discover new qualities in these key aspects. Communicate the new learning in oral, written, or movement form. <p>DA:Cn11.1.2</p> <p>Observe a dance and relate the movement to the people or environment in which the dance was created and performed.</p> <p>DA:Cn11.1.3</p> <p>Find a relationship between movement in a dance from a culture, society, or community and the culture from which the dance is derived. Explain what the movements communicate about key aspects of the culture, society, or community.</p>
Media artworks synthesize meaning and form	How do we relate knowledge and experiences	MA:Cn10.1.2

<p>cultural experience. Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts.</p>	<p>to understand and making media artworks: How do we learn about and create meaning through producing media artworks? How does media arts relate to its various contexts, purposes, and values? How does investigating these relationships inform and deepen the media artist's understanding and work?</p>	<ul style="list-style-type: none"> a. Use personal experiences, interests, information, and models in creating media artworks. b. Discuss experiences of media artworks, describing their meaning and purpose. <p>MA:Cn10.1.3</p> <ul style="list-style-type: none"> a. Use personal and external resources, such as interests, information, and models, to create media artworks. b. Identify and show how media artworks form meanings, situations, and/or culture, such as popular media. <p>MA:Cn11.1.2</p> <ul style="list-style-type: none"> a. Discuss how media artworks and ideas relate to everyday and cultural life, such as media messages and media environments. b. Interact appropriately with media arts tools and environments, considering safety, rules, and fairness. <p>MA:Cn11.1.3</p> <ul style="list-style-type: none"> a. Identify how media artworks and ideas relate to everyday and cultural life and can influence values and online behavior. b. Examine and interact appropriately with media arts
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		tools and environments, considering safety, rules, and fairness.
<p>Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p> <p>Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.</p>	<p>How do musicians make meaningful connections to creating, performing, and responding?</p> <p>How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p>	<p>MU:Cn10.0.2 Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cn10.0.3 Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cn11.0.2 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p>MU:Cn11.0.3 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>
<p>Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.</p> <p>Theatre artists understand and can communicate their creative process as they</p>	<p>What happens when theatre artists allow awareness of interrelationships between self and others through critical awareness, social responsibility, and the exploration of empathy?</p>	<p>TH:Cn10.1.2 Relate character experiences to personal experiences in a guided drama experience (e.g., process drama, story drama, creative drama).</p>

analyze the way the world may be understood.	What happens when theatre artists allow an understanding of themselves and the world to inform perceptions and about theatre and the purpose of work?	<p>TH:Cn10.1.3 Use personal experiences and knowledge to make connections to community and culture in a drama/theatre work.</p> <p>TH:Cn11.1.2 Determine appropriate skills and knowledge from different art forms and content areas to apply in a guided drama experience (e.g., process drama, story drama, creative drama).</p> <p>TH:Cn11.1.3 Identify connections to community, social issues and other content areas in drama/theatre work.</p>
Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences. People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.	<p>How does engaging in creating art enrich people's lives?</p> <p>How does making art attune people to their surroundings?</p> <p>How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?</p> <p>How does art help us understand the lives of people of different times, places, and cultures?</p> <p>How is art used to impact the views of society?</p> <p>How does art preserve aspects of life?</p>	<p>VA:Cn10.1.2a Create works of art about events in home, school, or community life.</p> <p>VA:Cn10.1.3a Develop a work of art based on observations of surroundings.</p> <p>VA:Cn11.1.2a Compare and contrast cultural uses of artwork from different times and places.</p> <p>VA:Cn11.1.3a Recognize that responses to art change depending on knowledge of the time and place in which it was made.</p>

Instructional Strategies and Performance Projects/Assessments
2nd-3rd (Ages 7-9) Year Two – How does the World Work?

Montessori Great Lessons

The Montessori Great lessons are impressionistic lessons which provide a “whole” for the three studies of What Does It Mean to Be Human? These lessons are shared each year with various levels of detail according to the children’s development. Particular emphasis should be given to the parts of the story that reinforce the content standards being developed in the 5-7 study of “what does it mean to be human?” The same lessons will be shared in the 7-9 program expanding on concepts introduced at the 5-7 level. (See page 5 for full details of Montessori Great Lessons)

First Great Lesson - Coming of the Universe and the Earth

The Second Great Lesson: Coming of Life

The Third Great Lesson: Coming of Human Beings

The Fourth Great Lesson: The Story of Language

The Fifth Great Lesson: The Story of Numbers

Continent studies

Montessori classrooms focus on a study of each continent and the various cultures and geography of those continents as children discover what it means to be human, how geography impacts how cultures meet their human needs, and how the various cultures interact. While presented separately in this document, the concepts of what it means to be human and the Delaware Content Standards are closely interwoven throughout the year through the continent studies. These Integrated units developed through the Understanding by Design (UbD) process (see planning sheet on p.57). Possible Instructional materials and strategies teachers may use are listed below.

Montessori Lessons and materials related to:

- States of Matter
- Maps and Globes
- The Basic Needs of Man
- Land and Water Forms materials
- Earth's Layers, plate tectonics, rocks and minerals
- Weather and water cycle
- Reduce, Reuse, Recycle
- Money
- Measurement
- Electricity, solar experiments
- Energy cycle specifically lessons focusing on:
 - Identifying that objects that move have energy because of their motion. Demonstrate that a hanging mobile has energy because of its motion and the mobile was given this energy by the push of moving air.
 - Identifying heat energy as the energy that makes things warmer.
 - Identifying electrical energy as a form of energy that is used to operate many of our machines and tools.
 - Investigate how to change an object's movement by giving it a push or pull.
 - Demonstrating that the greater the force, the greater the change in motion of the object.
 - Demonstrating that when the pushes and pulls acting on an object are balanced, the object will not move. Investigate the conditions necessary for objects to balance. Describing how the object was made to balance.
 - Determining the effect of adding heat energy (warming) or removing heat energy (cooling) on the properties of water as it changes state (gas to liquid to solid, and vice versa).

 - Investigating and describing what happens when an object at a higher temperature is placed in direct contact with an object at a lower temperature. Recording data and use the data to describe which way the heat energy is moving between the objects.
 - Demonstrating that energy of motion can be transferred from one object to another (e.g., moving air transfers energy to make a pinwheel spin).
 - Giving examples of energy transfer from one object to another.
 - Simulating how bones, muscles, and joints in the human body work to transfer energy to objects, making them move.

- Investigating and describe how moving water and air can be used to make objects and machines, such as a waterwheel and windmill, move.

Science Kits –

As related to the UBD Units, teachers will utilize the following science kits to address the science standards across the two year cycle of the 7-9 program.

- Soils— Explaining how the properties of soils affect living things
- Balance & Weighing— Accounting for why objects move and balance
- Insects—The life cycle of living things
- Earth Materials—Exploring and understanding earth's materials
- Water—Acquiring evidence of how materials respond to change
- Human body—The human body - how form relates to function

Delaware Recommended Curriculum units that might be used in the studies.

Respect in Civil	Economic Exchange (K-3)
Scarcity and Trading	Trading Partners
Resources & Production (K-3)	Places (K-3)
Regions (K-3)	Using Maps and Globes

Classroom projects leading to the performance assessments as listed below.

- Host an Earth Fair – show and demonstrate how the Earth itself is always changing and how each aspect (plate tectonics, ring of fire, composition of the crust, rock cycle etc.) is part of a larger system working together and affected by the others.
- Observe the night sky and journal about what is observed and the changes that occur.
- Rock and mineral classification.
- Energy detectives - perform an energy evaluation at home and school
- Research project on alternative forms of energy, teaching other groups
- Measure size of trash, recycling of classroom waste, sort and classify the types of waste, plan and implement a system to reduce the amount of waste that is produced, measuring afterwards to determine the effects of the project.
- Map where common household and classroom items are made and where their resources come from, explaining Asia's role in the global economy.

- Using the classroom's field trip budget, determine what trips can be taken and if the financial "cost" is worth the educational "gain."
- Mini-Societies in which children set up a community economic system.

Other forms of informal assessments:

Art work	Inventions	Poetry
Cartoons	Games	Original Plays, Stories, dances,
Experiments	Experiments	Photography
Drawing and designs	Journals	Media presentations
Documentary reports	Maps	Musical compositions
Story Boards	Recipes	Documentaries

Resources

Montessori Albums—Resources obtained through MACTE approved Montessori training courses <http://missbarbara.net/> - Web sites related to each area of the Montessori Great Lessons and the Delaware Content Standards.

Montessori For Everyone Website: http://www.montessoriforeveryone.com/The-Five-Great-Lessons_ep_66-1.html

<http://www.thinkfinity.org/>

<http://education.nationalgeographic.com/education/>

<http://sciencenetlinks.com/>

<http://www.econedlink.org/>

<http://historyexplorer.americanhistory.si.edu/>

www.nsta.org

<http://www.loc.gov/index.html>

PALS is an on-line, standards-based, continually updated resource bank of science performance assessment tasks indexed via the National Science Education Standards (NSES) and various other [standards frameworks](#).

Delaware Comprehensive Assessment System (DCAS) - Social studies in spring grade 4; science in spring grade 5

Sussex Montessori School
Interdisciplinary Visual and Performing Arts
4th-6th Grade

***The 4th—6th (Ages 9-12) Cultural Curriculum
(Social Studies/Science)***

This document is the core of the curriculum plan for the 4th—6th (Ages 9-12) child. This document allows teachers to plan rich interdisciplinary units to ensure that the content standards are addressed, to determine where children are on the continuum of learning, to match instruction to learning goals, and to use assessment as a tool to monitor progress.

Social Studies and Science—4th—6th (ages 9-12) Transfer Knowledge Transfer Skills in the Integrated Social Studies/ Science curriculum known as the Montessori Cultural curriculum are not based on the transfer of a specific body of knowledge but rather of several key conceptual understandings and the development of what Maria Montessori called the human potentials. These understandings and potentials transfer throughout the child's school and later life experiences.			
Montessori Great Lessons tied to what it means to live in the world.	Human Potentials	Research Skills	Self-expression
Unity of Human Beings Students understand the similarities and differences of cultures across the world; that people interact with the natural world in distinct ways that produce cultural uniqueness; that people, places, and environments are integrated; that life involves producing and consuming. Unity of all Living Things on Earth	Students will: Understand the role the human potentials play in both their school community and their everyday lives. Character – Students are trustworthy, compassionate, and demonstrate integrity. Leadership – Students combine vision, ethics, and courage to empower others to make a difference in the community. Thinking Skills – Students develop flexibility, perseverance,	Students will: Understand what makes a question which leads to inquiry and investigation. Plan investigations to address a question or problem. Use mathematics, reading, writing, and technology when conducting an investigation and communicating the results. Synthesize information from various resources and experiences to develop inquiries about the world around them.	Students will: Discover and express ideas, feelings, beliefs and values. Reflect on how these ideas effect the way they interact with the world. Acquire the skills necessary to successfully participate in groups, which includes defining the objective, dividing responsibilities, and working cooperatively. Demonstrate cooperation, assertion, responsibility, empathy

<p>Students will show respect for the beauty and wonder of nature. They develop an understanding of how, through science, we learn how nature works. They understand that all people use natural resources to meet a variety of human needs. This use of resources defines many cross cultural human interactions.</p> <p>Unity of the Universe Itself Students develop an understanding of their relationship and place in the development of the universe; how the earth has changed over time through physical, chemical, and geological processes.</p>	<p>curiosity, imagination, inventiveness, wonder, and reflections on process and product supporting lifelong and collaborative learning in order to address real life challenges.</p> <p>Life Management – Students develop self-awareness so that in the long run they make responsible, healthy and balanced life work choices.</p> <p>Creative and Artistic – Students discover and develop creative gifts so that in the long run they will be able to express themselves creatively and artistically, recognize and respect creativity in others, utilize the creativity of others, and preserve flexibility of thought and open-mindedness to look at and meet challenges.</p> <p>Service and Responsibility – Students learn the value of service and responsibility so that in the long run they will be able to demonstrate empathy, compassion, social responsibility, and appreciation for others and the world around them.</p>	<p>Determine ways to gather data and use various tools (experiments, surveys, logs, journals, etc.).</p> <p>Understand what constitutes evidence.</p> <p>Understand when you have enough evidence.</p>	<p>and self-control when communicating with others. Utilize and explore their own creativity.</p> <p>Learn to appreciate the aesthetic. Use various technology tools to gather, organize, and communicate with others.</p> <p>Use various visual print and artistic mediums to communicate with others.</p> <p>Adapt presentation style and speech for the audience. Present claims and findings in a logically sequenced way, developing concepts to support a position.</p>
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Year One: What Does It Mean to Be Human?
4th - 6th (Ages 9-12)

The Montessori curriculum provides the 5-9 year old with a foundational understanding of the connectedness of man to the environment and to each other. Through the continent studies, they explore the similarities and differences across cultures, discovering that all humans have fundamental needs that are met through the use of natural resources in their region and scientific advancement. Trade is another way that humans meet their needs for goods and services. Expanding on the concepts developed in the K-1st (ages 5-7) and the 2nd-3rd (ages 7-9) programs, the 4th - 6th (Ages 9-12) child is able to use the tools of math, reading, writing, scientific inquiry and research to further expand their understanding of the world and develop inquiries of study on the ethics and social issues within and across cultures as man seeks to share the limited resources of the world community. They use their communication tools to frame view points, present evidence and share their understanding with others. Focusing on the concept of less is more and the desire of children this age to immerse themselves deeply in long-term studies, the program at this level focuses on two studies a year asking children to think like historians, economists, geographers, sociologists, anthropologists, chemists, geologists, biologists, and astronomers and physicists at various given points in their study.

Study One Year One—The Purpose of Governments/ Scientific Advances

This study builds on the understandings of group functioning, rights and responsibilities from the 5-9 (K-3rd grade) program. The study focuses specifically on civic responsibility. Children learn the various ways that governments are structured and develop an understanding of the principles of a representative democracy and the responsibilities they have as a citizen holding both rights and responsibilities in society. They are challenged to be a good citizen in their school and beyond and to understand that citizenship in groups and the U.S. means having responsibilities as well as rights. Children explore various scientific advances, laws that have been instituted related to scientific knowledge, and how government influences the uses of our natural resources.

Enduring Understandings	Essential Questions	Visual/Performing Arts Standards
Creating Anchor Standards 1 and 2: Generate and conceptualize artistic ideas and work. Organize and develop artistic ideas and work.	Creating Anchor Standard 1 and 2: Generate and conceptualize artistic ideas and work. Organize and develop artistic ideas and work.	Creating Anchor Standard 1 and 2: Generate and conceptualize artistic ideas and work. Organize and develop artistic ideas and work.
Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.	Where do choreographers get ideas for dances?	DA:Cr1.1.4 a. Identify ideas for choreography generated from a variety of stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences). b. Develop a movement problem and manipulate the elements of dance as tools to find a solution. DA:Cr1.1.5 a. Build content for choreography using several stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences, literary forms, natural phenomena, current news, social events). b. Construct and solve multiple movement problems to develop choreographic content. DA:Cr1.1.6

<p>The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers</p>	<p>What influences choice-making in creating choreography?</p>	<ul style="list-style-type: none"> a. Relate similar or contrasting ideas to develop choreography using a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events). b. Explore various movement vocabularies to transfer ideas into choreography. <p>DA:Cr2.1.4</p> <ul style="list-style-type: none"> a. Manipulate or modify choreographic devices to expand movement possibilities and create a variety of movement patterns and structures. Discuss movement choices b. Develop a dance study that expresses and communicates a main idea. Discuss the reasons and effectiveness of the movement choices. <p>DA:Cr2.1.5</p> <ul style="list-style-type: none"> a. Manipulate or modify a variety of choreographic devices to expand choreographic possibilities and develop a main idea. Explain reasons for movement choices. b. Develop a dance study by selecting a specific movement vocabulary to
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		<p>communicate a main idea. Discuss how the dance communicates non-verbally.</p> <p>DA:Cr2.1.6</p> <ul style="list-style-type: none"> a. Explore choreographic devices and dance structures to develop a dance study that supports an artistic intent. Explain the goal or purpose of the dance. b. Determine artistic criteria to choreograph a dance study that communicates personal or cultural meaning. Based on the criteria, evaluate why some movements are more or less effective than others.
Media arts ideas, works, and processes are shaped by the imagination, creative processes, and by experiences, both within and outside of the arts.	How do media artists generate ideas? How can ideas for media arts productions be formed and developed to be effective and original?	<p>MA:Cr1.1.4</p> <p>Conceive of original artistic goals for media artworks using a variety of creative methods, such as brainstorming and modeling.</p> <p>MA:Cr1.1.5</p> <p>Envision original ideas and innovations for media artworks using personal experiences and/or the work of others.</p> <p>MA:Cr1.1.6</p> <p>Formulate variations of goals and solutions for media artworks by practicing chosen creative processes, such as sketching, improvising and brainstorming.</p>

Organize and develop artistic ideas and work.	How do media artists organize and develop ideas and models into process structures to achieve the desired end product?	<p>MA:Cr2.1.4 Discuss, test, and assemble ideas, plans, and models for media arts productions, considering the artistic goals and the Presentation.</p> <p>MA:Cr2.1.5 Develop, present, and test ideas, plans, models, and proposals for media arts productions, considering the artistic goals and audience.</p> <p>MA:Cr2.1.6 Develop, present, and test ideas, plans, models, and proposals for media arts productions, considering the artistic goals and audience.</p>
The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.	How do musicians generate creative ideas?	<p>MU:Cr1.1.4</p> <ol style="list-style-type: none"> Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural). Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters. <p>MU:Cr1.1.5</p> <ol style="list-style-type: none"> Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and

Musicians' creative choices are influenced by their expertise, context, and expressive intent.	How do musicians make creative decisions?	<p>context (such as social, cultural, and historical).</p> <p>b. Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes.</p> <p>MU:Cr1.1.6</p> <p>a. Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent.</p> <p>MU:Cr2.1.4</p> <p>a. Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context.</p> <p>b. Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas.</p> <p>MU:Cr2.1.5</p> <p>a. Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain connection to purpose and context.</p>
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		<p>b. Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and two-chord harmonic musical ideas.</p> <p>MU:Cr2.1.6</p> <p>a. Select, organize, construct, and document personal musical ideas for arrangements and compositions within AB or ABA form that demonstrate an effective beginning, middle, and ending, and convey expressive intent.</p> <p>b. Use standard and/or iconic notation and/or audio/video recording to document personal simple rhythmic phrases, melodic phrases, and two-chord harmonic musical ideas</p>
Theatre artists rely on intuition, curiosity, and critical inquiry.	What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?	<p>TH:Cr1.1.4</p> <p>a. Articulate the visual details of imagined worlds, and improvised stories that support the given circumstances in a drama/theatre work.</p> <p>b. Visualize and design technical elements that support the story and given circumstances in a drama/theatre work.</p> <p>c. Imagine how a character might move to support the story and given</p>

<p>Theatre artists work to discover different ways of communicating meaning.</p>	<p>How, when, and why do theatre artists' choices change?</p>	<p>circumstances in a drama/theatre work.</p> <p>TH:Cr1.1.5</p> <ul style="list-style-type: none"> a. Identify physical qualities that might reveal a character's inner traits in the imagined world of a drama/theatre work. b. Propose design ideas that support the story and given circumstances in a drama/theatre work. c. Imagine how a character's inner thoughts impact the story and given circumstances in a drama/ theatre work. <p>TH:Cr1.1.6</p> <ul style="list-style-type: none"> a. Identify possible solutions to staging challenges in a drama/theatre work. b. Identify solutions to design challenges in a drama/theatre work. c. Explore a scripted or improvised character by imagining the given circumstances in a drama/theatre work. <p>TH:Cr2.4</p> <ul style="list-style-type: none"> a. Collaborate to devise original ideas for a drama/theatre work by asking questions about characters and plots. b. Make and discuss group decisions and identify responsibilities required
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		<p>to present a drama/theatre work to peers.</p> <p>TH:Cr2.5</p> <ul style="list-style-type: none"> a. Devise original ideas for a drama/theatre work that reflect collective inquiry about characters and their given circumstances. b. Participate in defined responsibilities required to present a drama/theatre work informally to an audience. <p>TH:Cr2.6</p> <ul style="list-style-type: none"> a. Use critical analysis to improve, refine, and evolve original ideas and artistic choices in a devised or scripted drama/theatre work. b. Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work.
<p>Creativity and innovative thinking are essential life skills that can be developed.</p>	<p>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?</p>	<p>VA:Cr1.1.4a Brainstorm multiple approaches to a creative art or design problem.</p> <p>VA:Cr1.1.5a Combine ideas to generate an innovative idea for art-making.</p> <p>VA:Cr1.1.6a Combine concepts collaboratively to generate innovative ideas for creating art</p>

<p>Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.</p>	<p>How does knowing the contexts histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?</p>	<p>VA:Cr1.2.4a Collaboratively set goals and create artwork that is meaningful and has purpose to the makers. VA:Cr1.2.5a Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art. VA:Cr1.2.6a Formulate an artistic investigation of personally relevant content for creating art.</p>
<p>Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.</p>	<p>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?</p>	<p>VA:Cr2.1.4a Explore and invent art-making techniques and approaches. VA:Cr2.1.5a Experiment and develop skills in multiple art-making techniques and approaches through practice. VA:Cr2.1.6a Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.</p>
<p>Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.</p>	<p>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?</p>	<p>VA:Cr2.2.4a When making works of art, utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself and others. VA:Cr2.2.5a Demonstrate quality craftsmanship through</p>

People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.	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?	<p>care for and use of materials, tools, and equipment. VA:Cr2.2.6a Explain environmental implications of conservation, care, and clean-up of art materials, tools, and equipment.</p> <p>VA:Cr2.3.4a Document, describe, and represent regional constructed environments. VA:Cr2.3.5a Identify, describe, and visually document places and/or objects of personal significance. VA:Cr2.3.6a Design or redesign objects, places, or systems that meet the identified needs of diverse users.</p>
<p>Perform/ Present/Produce Anchor Standard 4 and 5: Select, analyze and interpret artistic work for presentation Develop and refine artistic techniques and work for presentation</p>	<p>Perform/ Present/Produce Anchor Standard 4 and 5: Select, analyze and interpret artistic work for presentation Develop and refine artistic techniques and work for presentation</p>	<p>Perform/ Present/Produce Anchor Standard 4 and 5: Select, analyze and interpret artistic work for presentation Develop and refine artistic techniques and work for presentation</p>
Space, time, and energy are basic elements of dance.	How do dancers work with space, time and energy to communicate artistic expression?	<p>DA:Pr4.1.4</p> <p>a. Make static and dynamic shapes with positive and negative space. Perform elevated shapes (jump shapes) with soft landings and</p>

		<p>movement sequences alone and with others, establishing relationships with other dancers through focus of eyes.</p> <p>b. Accompany other dancers using a variety of percussive instruments and sounds. Respond in movement to even and uneven rhythms. Recognize and respond to tempo changes as they occur in dance and music.</p> <p>c. Analyze movements and phrases for use of energy and dynamic changes and use adverbs and adjectives to describe them. Based on the analysis, refine the phrases by incorporating a range of movement characteristics.</p> <p>DA:Pr4.1.5</p> <p>a. Integrate static and dynamic shapes and floor and air pathways into dance sequences. Establish relationships with other dancers through focus of eyes and other body parts. Convert inward focus to outward focus for projecting out to far space.</p> <p>b. Dance to a variety of rhythms generated from internal and external sources. Perform movement phrases that show the</p>
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<p>Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.</p>		<p>ability to respond to changes in time.</p> <p>c. Contrast bound and free-flowing movements. Motivate movement from both central initiation (torso) and peripheral initiation (distal) and analyze the relationship between initiation and energy.</p> <p>DA:Pr4.1.6</p> <p>a. Refine partner and ensemble skills in the ability to judge distance and spatial design. Establish diverse pathways, levels, and patterns in space. Maintain focus with partner or group in near and far space.</p> <p>b. Use combinations of sudden and sustained timing as it relates to both the time and the dynamics of a phrase of dance work. Accurately use accented and unaccented beats in 3/4 and 4/4 meter.</p> <p>c. Use the internal body force created by varying tensions within one's musculature for movement initiation and dynamic expression. Distinguish between bound and free-flowing movements and appropriately apply them to technique exercises and dance phrases.</p>
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	<p>What must a dancer do to prepare the mind and body for artistic expression?</p>	<p>DA:Pr5.1.4</p> <ul style="list-style-type: none">a. Demonstrate fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness) and movement qualities when replicating and recalling patterns and sequences of locomotor and non-locomotor movements.b. Execute techniques that extend movement range, build strength, and develop endurance. Explain the relationship between execution of technique, safe body-use, and healthful nutrition.c. Coordinate phrases and timing with other dancers by cueing off each other and responding to stimuli cues (for example, music, text, or lighting). Reflect on feedback from others to inform personal dance performance goals. <p>DA:Pr5.1.5</p> <ul style="list-style-type: none">a. Recall and execute a series of dance phrases using fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement).b. Demonstrate safe body-use practices during technical exercises
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		<p>and movement combinations. Discuss how these practices, along with healthful eating habits, promote strength, flexibility, endurance and injury prevention.</p> <p>c. Collaborate with peer ensemble members to repeat sequences, synchronize actions, and refine spatial relationships to improve performance quality. Apply feedback from others to establish personal performance goals.</p> <p>DA:Pr5.1.6</p> <p>a. Embody technical dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement) to accurately execute changes of direction, levels, facings, pathways, elevations and landings, extensions of limbs, and movement transitions.</p> <p>b. Apply basic anatomical knowledge, proprioceptive feedback, spatial awareness, and nutrition to promote safe and healthful strategies when warming up and dancing.</p> <p>c. Collaborate as an ensemble to refine dances by identifying what works and does not work in executing complex patterns, sequences, and formations. Solve movement</p>
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		problems to dances by testing options and finding food results. Document self-improvements over time.
Media artists integrate various forms and contents to develop complex, unified artworks.	How are complex media arts experiences constructed?	MA:Pr4.1.4 Demonstrate how a variety of academic arts, and media forms and content may be mixed and coordinated into media artworks, such as narrative, dance, and media. MA:Pr4.1.5 Create media artworks through the integration of multiple contents and forms, such as a media broadcast. MA:Pr4.1.6 Validate how integrating multiple contents and forms can support a central idea in a media artwork, such as media, narratives, and performance.
Media artists require a range of skills and abilities to creatively solve problems within and through media arts production.	What skills are required for creating effective media artworks and how are they improved? How are creativity and innovation developed within and through media arts production? How do media artists use various tools and techniques?	MA:Pr5.1.4 <ol style="list-style-type: none"> Enact Identified roles to practice foundational artistic, design, technical, and soft skills, such as formal technique, equipment usage, production, and collaboration in media arts productions. Practice foundation innovative abilities, such as design thinking, in addressing problems within and through media arts productions.

		<ul style="list-style-type: none">c. Demonstrate use of tools and techniques in standard and novel ways while constructing media artworks. <p>MA:Pr5.1.5</p> <ul style="list-style-type: none">a. Enact various roles to practice fundamental ability in artistic, design, technical, and soft skills, such as formal technique, production, and collaboration in media arts productions.b. Practice fundamental creative and innovative abilities, such as expanding conventions, in addressing problems within and through media arts productions.c. Examine how tools and techniques could be used in standard and experimental ways in constructing media artworks. <p>MA:Pr5.1.6</p> <ul style="list-style-type: none">a. Develop a variety of artistic design, technical, and soft skills through performing various assigned roles in producing media artworks, such as invention, formal technique, production, self-initiative, and problem-solving.b. Develop a variety of creative and adaptive innovation abilities, such as testing constraints, in developing
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		<p>solutions within and through media arts productions.</p> <p>c. Demonstrate adaptability using tools and techniques in standard and experimental ways in constructing media artworks.</p>
<p>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.</p>	<p>How do performers select repertoire?</p>	<p>MU:Pr4.1.4</p> <p>a. Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context and technical skill.</p> <p>MU:Pr4.1.5</p> <p>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.</p> <p>MU:Pr4.1.6</p> <p>a. Apply teacher-provided criteria for selecting music to perform for a specific purpose and/or context, and explain why each was chosen.</p>
<p>Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.</p>	<p>How does understanding the structure and context of musical works inform performance?</p>	<p>MU:Pr4.2.4</p> <p>a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.</p>

		<ul style="list-style-type: none">b. When analyzing selected music, read and perform using iconic and/or standard notation.c. Explain how context (such as social and cultural) informs a performance. <p>MU:Pr4.2.5</p> <ul style="list-style-type: none">a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance.b. When analyzing selected music, read and perform using standard notation.c. Explain how context (such as social, cultural, and historical) informs performance. <p>MU:Pr4.2.6</p> <ul style="list-style-type: none">a. Explain how understanding the structure and the elements of music are used in music selected for performance.b. When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch, articulation, and dynamics.c. Identify how cultural and historical context inform performances.
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Performers make interpretive decisions based on their understanding of context and expressive intent.	How do performers interpret musical works?	<p>MU:Pr4.3.4</p> <p>a. Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).</p> <p>MU:Pr4.3.5</p> <p>a. Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, timbre, and articulation/style).</p> <p>MU:Pr4.3.6</p> <p>a. Perform a selected piece of music demonstrating how their interpretations of the elements of music and the expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing) convey intent.</p>
To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas,	How do musicians improve the quality of their performance?	<p>MU:Pr5.1.4</p> <p>a. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances.</p> <p>b. Rehearse to refine technical accuracy and expressive qualities, and address performance challenges.</p> <p>MU:pr5.1.5</p> <p>a. Apply teacher-provided and established criteria and feedback to evaluate the</p>

		<p>accuracy and expressiveness of ensemble and personal performances.</p> <p>b. Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time.</p> <p>MU:Pr5.1.6</p> <p>a. Identify and apply teacher-provided criteria (such as correct interpretation of notation, technical accuracy, originality, and interest) to rehearse, refine, and determine when a piece is ready to perform.</p>
Theatre artists make strong choices to effectively convey meaning.	Why are strong choices essential to interpreting a drama or theatre piece?	<p>TH:Pr4.1.4</p> <p>a. Modify the dialogue and action to change the story in a drama/theatre work.</p> <p>b. Make physical choices to develop a character in a drama/theatre work.</p> <p>TH:Pr4.1.5</p> <p>a. Describe the underlying thoughts and emotions that create dialogue and action in a drama/theatre work.</p> <p>b. Use physical choices to create meaning in a drama/theatre work.</p> <p>TH:Pr4.1.6</p> <p>a. Identify the essential events in a story or script that make up the dramatic structure in a drama/theatre work.</p> <p>b. Experiment with various physical</p>

<p>Theatre artists develop personal processes and skills for a performance or design.</p>	<p>What can I do to fully prepare a performance or technical design?</p>	<p>choices to communicate character in a drama/theatre work.</p> <p>TH:Pr5.1.4</p> <ul style="list-style-type: none"> a. Practice selected exercises that can be used in a group setting for drama/theatre work. b. Propose the use of technical elements in a drama/theatre work. <p>TH:Pr5.1.5</p> <ul style="list-style-type: none"> a. Choose acting exercises that can be applied to a drama/theatre work. b. Demonstrate the use of technical elements a in drama/theatre work. <p>TH:Pr5.1.6</p> <ul style="list-style-type: none"> a. Recognize how acting exercises and techniques can be applied to a drama/theatre work. b. Articulate how technical elements are integrated into a drama/theatre work.
<p>Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation.</p>	<p>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?</p>	<p>VA:Pr4.1.4a</p> <p>Analyze how past, present, and emerging technologies have impacted the preservation and presentation of artwork.</p> <p>VA:Pr4.1.5a</p> <p>Define the roles and responsibilities of a curator, explaining the skills and knowledge needed in preserving, maintaining, and presenting objects, artifacts, and artwork.</p>

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.	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?	<p>VA:Pr4.1.6a Analyze similarities and differences associated with preserving and presenting two-dimensional, three-dimensional, and digital artwork.</p> <p>VA:Pr5.1.4a Analyze the various considerations for presenting and protecting art in various locations, indoor or outdoor settings, in temporary or permanent forms, and in physical or digital formats.</p> <p>VA:Pr5.1.5a Develop a logical argument for safe and effective use of materials and techniques for preparing and presenting artwork.</p> <p>VA:Pr5.1.6a Individually or collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit.</p>
Responding Anchor Standard 7 and 8: Perceive and analyze artistic work. Interpret intent and meaning in artistic work.	Responding Anchor Standard 7 and 8: Perceive and analyze artistic work. Interpret intent and meaning in artistic work.	Responding Anchor Standard 7 and 8: Perceive and analyze artistic work. Interpret intent and meaning in artistic work.
Dance is perceived and analyzed to comprehend its meaning.	How is a dance understood?	<p>DA:Re7.1.4</p> <ul style="list-style-type: none"> a. Find patterns of movement in dance works that create a style or theme. b. Demonstrate and explain how dance

		<p>styles differ within a genre or within a cultural movement practice.</p> <p>DA:Re7.1.5</p> <ol style="list-style-type: none">Find meaning or artistic intent from the patterns of movement in a dance work.Describe, using basic dance terminology, the qualities and characteristics of style used in a dance from one's own cultural movement practice. Compare them to the qualities and characteristics of style found in a different dance genre, style, or cultural movement practice, also using basic dance terminology. <p>DA:Re7.1.6</p> <ol style="list-style-type: none">Describe or demonstrate recurring patterns of movement and their relationships in dance.Describe, using basic dance terminology, the qualities and characteristics of style used in a dance from one's own cultural movement practice. Compare them to the qualities and characteristics of style found in a different dance genre, style, or cultural movement practice, also using basic dance terminology.
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<p>Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.</p>	<p>How is dance interpreted?</p>	<p>DA:Re8.1.4</p> <ul style="list-style-type: none"> a. Relate movements, ideas, and context to decipher meaning in a dance using basic dance terminology. <p>DA:Re8.1.5</p> <ul style="list-style-type: none"> a. Interpret meaning in a dance based on its movements. Explain how the movements communicate the main idea of the dance using basic dance terminology. <p>DA:Re8.1.6</p> <ul style="list-style-type: none"> a. Explain how the artistic expression of a dance is achieved through the elements of dance, use of body, dance technique, dance structure, and context. Explain how these communicate the intent of the dance using genre specific dance terminology.
<p>Identifying the qualities and characteristics of media artworks improves one's artistic appreciation and production.</p>	<p>How do we 'read' media artworks and discern their relational components? How do media artworks function to convey meaning and manage audience experience?</p>	<p>MA:Re7.1.4</p> <ul style="list-style-type: none"> a. Identify, describe, and explain how messages are created by components in media artworks. b. Identify, describe, and explain how various forms, methods, and styles in media artworks manage audience experience. <p>MA:Re7.1.5</p> <ul style="list-style-type: none"> a. Identify, describe, and differentiate

<p>Interpretation and appreciation require consideration of the intent, form, and context of the media and artwork.</p>	<p>How do people relate to and interpret media artworks?</p>	<p>how message and meaning are created by components in media artworks.</p> <p>b. Identify, describe, and differentiate how various forms, methods, and styles in media artworks manage audience experience.</p> <p>MA:Re7.1.6</p> <p>a. Identify, describe, and analyze how message and meaning are created by components in media artworks.</p> <p>b. Identify, describe, and analyze how various forms, methods and, styles in media artworks manage audience experience.</p> <p>MA:Re8.1.4</p> <p>Determine and explain reactions and interpretations to a variety of media artworks, considering their purpose and context.</p> <p>MA:Re8.1.5</p> <p>Determine and compare personal and group interpretations of a variety of media artworks, considering their intention and context.</p> <p>MA:Re8.1.6</p> <p>Analyze the intent of a variety of media artworks, using given criteria.</p> <p>MA:Re9.1.4</p>
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Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.	How do individuals choose music to experience?	<p>MU:Re7.1.4</p> <p>a. Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.</p> <p>MU:Re7.1.5</p> <p>a. Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.</p> <p>MU:Re7.1.6</p> <p>a. Select or choose music to listen to and explain the connections to specific interests or experiences for a specific purpose.</p>
Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.	How do individuals choose music to experience?	<p>MU:Re7.2.4</p> <p>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).</p> <p>MU:Re7.2.5</p> <p>a. Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and</p>

<p>Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.</p>	<p>How do we discern the musical creators' and performers' expressive intent?</p>	<p>context (such as social, cultural, and historical).</p> <p>MU:Re7.2.6</p> <ol style="list-style-type: none"> Describe how the elements of music and expressive qualities relate to the structure of the pieces. Identify the context of music from a variety of genres, cultures, and historical periods. <p>MU:Re8.1.4</p> <ol style="list-style-type: none"> Demonstrate and explain how the expressive qualities (such as dynamics, tempo, and timbre) are used in performers' and personal interpretations to reflect expressive intent. <p>MU:Re8.1.5</p> <ol style="list-style-type: none"> 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. <p>MU:Re8.1.6</p> <ol style="list-style-type: none"> Describe a personal interpretation of how creators' and performers' application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent.
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<p>Theatre artists reflect to understand the impact of drama processes and theatre experiences.</p>	<p>How do theatre artists comprehend the essence of drama processes and theatre experiences?</p>	<p>TH:Re7.1.4</p> <ul style="list-style-type: none"> a. Identify artistic choices made in a drama/theatre work through participation and observation. <p>TH:Re7.1.5</p> <ul style="list-style-type: none"> a. Explain personal reactions to artistic choices made in a drama/theatre work through participation and observation. <p>TH:Re7.1.6</p> <ul style="list-style-type: none"> a. Describe and record personal reactions to artistic choices in a drama/theatre work.
<p>Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.</p>	<p>How can the same work of art communicate different messages to different people?</p>	<p>TH:Re8.1.4</p> <ul style="list-style-type: none"> a. Compare and contrast multiple personal experiences when participating in or observing a drama/theatre work. b. Compare and contrast the qualities of characters in a drama/theatre work through physical characteristics and prop or costume design choices that reflect cultural perspectives. c. Identify and discuss physiological changes connected to emotions in drama/theatre work. <p>TH:Re8.1.5</p> <ul style="list-style-type: none"> a. Justify responses based on personal experiences when participating in or

		<p>observing a drama/theatre work.</p> <p>b. Explain responses to characters based on cultural perspectives when participating in or observing drama/theatre work.</p> <p>c. Investigate the effects of emotions on posture, gesture, breathing, and vocal intonation in a drama/theatre work.</p> <p>TH:Re8.1.6</p> <p>a. Explain how artists make choices based on personal experience in a drama/theatre work.</p> <p>b. Identify cultural perspectives that may influence the evaluation of a drama/theatre work.</p> <p>c. Identify personal aesthetics, preferences, and beliefs through participation in or observation of drama/theatre work.</p>
Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.	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?	<p>VA:Pr7.1.4a</p> <p>Compare responses to a work of art before and after working in similar media.</p> <p>VA:Re7.1.5a</p> <p>Compare one's own interpretation of a work of art with the interpretation of others.</p> <p>VA:Re7.1.6a</p> <p>Identify and interpret works of art or design that reveal how people live around the world and what they value.</p>

<p>Visual imagery influences understanding of and responses to the world.</p> <p>People gain insights into meanings of artworks by engaging in the process of art criticism.</p>	<p>What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?</p> <p>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?</p>	<p>VA:Re7.2.4a Analyze components in visual imagery that convey messages.</p> <p>VA:Re.7.2.5a Identify and analyze cultural associations suggested by visual imagery.</p> <p>VA:Re7.2.6a Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions.</p> <p>VA:Re8.1.4a Interpret art by referring to contextual information and analyzing relevant subject matter, characteristics of form, and use of media.</p> <p>VA:Re8.1.5a Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.</p> <p>VA:Re8.1.a6 Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and structure and use of media to identify ideas and mood conveyed.</p>
Connecting: Anchor Standards 10 and 11	Connecting: Anchor Standards 10 and 11	Connecting: Anchor Standards 10 and 11

<ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. 	<ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. 	<ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
<p>As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.</p>	<p>How does dance deepen our understanding of ourselves, other knowledge, and events around us?</p>	<p>DA:Cn10.1.4</p> <ol style="list-style-type: none"> Relate the main idea or content in a dance to other experiences. Explain how the main idea of a dance is similar to or different from one's own experiences, relationships, ideas or perspectives. Develop and research a question relating to a topic of study in school using multiple sources of references. Select key aspects about the topic and choreograph movements that communicate the information. Discuss what was learned from creating the dance and describe how the topic might be communicated using another form of expression. <p>DA:Cn10.1.5</p> <ol style="list-style-type: none"> Compare two dances with contrasting themes. Discuss feelings and ideas evoked by each. Describe how the themes and movements relate to points of view and

Dance literacy includes deep knowledge and	How does knowing about societal, cultural,	<p>experiences.</p> <p>b. Choose a topic, concept, or content from another discipline of study and research how other art forms have expressed the topic. Create a dance study that expresses the idea. Explain how the dance study expressed the idea and discuss how this learning process is similar to, or different from, other learning situations.</p> <p>DA:Cn10.1.6</p> <p>a. Observe the movement characteristics or qualities observed in a specific dance genre. Describe differences and similarities about what was observed to one's attitudes and movement preferences.</p> <p>a. Conduct research using a variety of resources to find information about a social issue of great interest. Use the information to create a dance study that expresses a specific point of view on the topic. Discuss whether the experience of creating and sharing the dance reinforces personal views or offers new knowledge and perspectives.</p> <p>DA:Cn11.1.4</p> <p>a. Select and describe movements in a</p>
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perspectives about societal, cultural, historical, and community contexts.	historical and community experiences expand dance literacy?	<p>specific genre or style and explain how the movements relate to the culture, society, historical period, or community from which the dance originated.</p> <p>DA:Cn11.1.5</p> <p>a. Describe how the movement characteristics and qualities of a dance in a specific genre or style communicate the ideas and perspectives of the culture, historical period, or community from which the genre or style originated.</p> <p>DA:Cn11.1.6</p> <p>a. Interpret and show how the movement and qualities of a dance communicate its cultural, historical, and/or community purpose or meaning.</p>
Media artworks synthesize meaning and form cultural experience.	How do we relate knowledge and experiences to understanding and making media artworks? How do we learn about and create meaning through producing media artworks?	<p>MA:Cn10.1.4</p> <p>a. Examine and use personal and external resources, such as interests, research, and cultural understanding, to create media artworks.</p> <p>b. Examine and show how media artworks form meanings, situations, and/or cultural experiences, such as online spaces.</p>

<p>Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts.</p>	<p>How does media arts relate to its various contexts, purposes, and values? How does investigating these relationships inform and deepen the media artist's understanding and work?</p>	<p>MA:Cn10.1.5</p> <ul style="list-style-type: none"> a. Access and use internal and external resources to create media artwork, such as interests, knowledge, and experience. b. Examine and show how media artworks form meanings, situations, and cultural experiences, such as news and cultural events. <p>MA:Cn10.1.6</p> <ul style="list-style-type: none"> a. Access, evaluate, and use internal and external resources to create media artworks, such as knowledge, experiences, interests, and research. b. Explain and show how media artworks form new meanings, situation, and cultural experiences, such as historical events. <p>MA:Cn11.1.4</p> <ul style="list-style-type: none"> a. Explain verbally and/or in media artworks, how media artworks and ideas relate to everyday and cultural life, such as fantasy and reality, and technology use. b. Examine and interact appropriately with media arts tools and environments, considering ethics, rules, and fairness. <p>MA:Cn11.1.5</p> <ul style="list-style-type: none"> a. Research and show how media
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		<p>artworks and ideas relate to personal, social and community life, such as exploring commercial and information purposes, history, and ethics.</p> <p>b. Examine, discuss and interact appropriately with media arts tools and environments, considering ethics, rules, and media literacy.</p> <p>MA:Cn11.1.6</p> <p>a. Research and show how media artworks and ideas relate to personal life, and social, community, and cultural situations, such as personal identity, history, and entertainment.</p> <p>b. Analyze and interact appropriately with media arts tools and environments, considering fair use and copyright, ethics, and media literacy.</p>
<p>Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>	<p>How do musicians make meaningful connections to creating, performing, and responding?</p>	<p>MU:Cn10.0.4</p> <p>MU:Cn10.0.5</p> <p>MU:Cn10.0.6</p> <p>A. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p>
<p>Understanding connections to varied contexts</p>	<p>How do the other arts, other disciplines,</p>	<p>MU:Cn11.0.4</p>

and daily life enhances musicians' creating, performing, and responding.	contexts, and daily life inform creating, performing, and responding to music?	MU:Cn11.0.5 MU:Cn11.0.6 a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.	What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?	TH:Cn10.1.4 a. Identify the ways drama/theatre work reflects the perspectives of a community or culture. TH:Cn10.1.5 a. Explain how drama/theatre connects oneself to a community or culture. TH:Cn10.1.6 a. Explain how the actions and motivations of characters in a drama/theatre work impact perspectives of a community or culture.
Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.	What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?	TH:Cn11.1.4 a. Respond to community and social issues and incorporate other content areas in drama/theatre work. TH:Cn11.1.5 a. Investigate historical, global and social issues expressed in drama/theatre work.

		<p>TH:Cn11.1.6</p> <p>a. Identify universal themes or common social issues and express them through a drama/theatre work.</p>
<p>Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.</p>	<p>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?</p>	<p>VA:Cn10.1.4a Create works of art that reflect community cultural traditions.</p> <p>VA:Cn10.1.5a Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art-making.</p> <p>VA:Cn10.1.6a Generate a collection of ideas reflecting current interests and concerns that could be investigated in art-making.</p>
<p>People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.</p>	<p>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?</p>	<p>VA:Cn11.1.4a Through observation, infer information about time, place, and culture in which a work of art was created.</p> <p>VA:Cn11.1.5a Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society.</p> <p>VA:Cn11.1.6a Analyze how art reflects changing times, traditions, resources, and cultural uses.</p>

Year 1/ Study 2 – Place in Time and Space - The Universe through the eyes of science and history		
<p>Building on the concept that humans seek to place themselves in time and space, children will develop an appreciation for the earth in relationship to the universe. Humans have always sought to explore and understand our place in the universe. Combining scientific thinking and the lens of the historian, children will develop and understanding of the solar system and track the history of human discovery related to space exploration beginning with the earliest scientist and moving to man’s most recent explorations.</p>		
Enduring Understanding in Study Two	Essential Question in Study Two	Visual/Performing Arts Standards
Creating Anchor Standard 2 and 3: Organize and develop artistic ideas and work. Refine and complete Artistic Work	Creating Anchor Standard 2 and 3: Organize and develop artistic ideas and work. Refine and complete Artistic Work	Creating Anchor Standard 2 and 3: Organize and develop artistic ideas and work. Refine and complete Artistic Work
<p>The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.</p> <p>Choreographers analyze, evaluate, refine, and document their work to communicate meaning.</p>	<p>What influences choice-making in creating choreography?</p> <p>How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?</p>	<p>DA:Cr2.1.4 a. Manipulate or modify choreographic devices to expand movement possibilities and create a variety of movement patterns and structures. Discuss movement choices. b. Develop a dance study that expresses and communicates a main idea. Discuss the reasons and effectiveness of the movement choices.</p> <p>DA:Cr2.1.5 a. Manipulate or modify a variety of choreographic devices to expand choreographic possibilities and develop a main idea. Explain reasons for movement choices.</p>

		<p>b. Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally.</p> <p>DA:Cr2.1.6</p> <p>a. Explore choreographic devices and dance structures to develop a dance study that supports an artistic intent. Explain the goal or purpose of the dance.</p> <p>b. Determine artistic criteria to choreograph a dance study that communicates personal or cultural meaning. Based on the criteria, evaluate why some movements are more or less effective than others.</p> <p>DA:Cr3.1.4</p> <p>a. Revise movement based on peer feedback and self-reflection to improve communication of artistic intent in a short dance study. Explain choices made in the process.</p> <p>b. Depict the relationships between two or more dancers in a dance phrase by drawing a picture or using symbols (for example, next to, above, below, behind, in front of).</p> <p>DA:Cr3.1.5</p>
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		<p>a. Explore through movement the feedback from others to expand choreographic possibilities for a short dance study that communicates artistic intent. Explain the movement choices and refinements.</p> <p>b. Record changes in a dance sequence through writing, symbols, or a form of media technology.</p> <p>DA:Cr3.1.6</p> <p>a. Revise dance compositions using collaboratively developed artistic criteria. Explain reasons for revisions and how choices made relate to artistic intent.</p> <p>b. Explore or invent a system to record a dance sequence through writing, symbols, or a form of media technology.</p>
<p>Media artists plan, organize, and develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea.</p> <p>The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks.</p>	<p>How do media artists organize and develop ideas and models into process structures to achieve the desired end product?</p> <p>What is required to produce a media artwork that conveys purpose, meaning, and artistic quality? How do media artists improve/refine their work?</p>	<p>MA:Cr2.1.4</p> <p>Discuss, test, and assemble ideas, plans, and models for media arts productions, considering the artistic goals and the presentation.</p> <p>MA:Cr2.1.5</p> <p>Develop, present, and test ideas, plans, models, and proposals for media arts</p>

		<p>productions, considering the artistic goals and audience.</p> <p>MA:Cr2.1.6 Organize, propose, and evaluate artistic ideas, plans, prototypes, and production processes for media arts productions, considering expressive intent and resources.</p> <p>MA:Cr3.1.4 a. Structure and arrange various content and components to convey purpose and meaning in different media arts productions, applying sets of associated principles, such as balance and contrast. b. Demonstrate intentional effect in refining media artworks, emphasizing elements for a purpose.</p> <p>MA:Cr3.1.5 a. Create content and combine components to convey expression, purpose, and meaning in a variety of media arts productions, utilizing sets of associated principles, such as emphasis and exaggeration. b. Determine how elements and components can be altered for clear communication and intentional effects, and refine media artworks to improve clarity and purpose.</p>
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		<p>MA:Cr3.1.6</p> <p>a. Experiment with multiple approaches to produce content and components for determined purpose and meaning in media arts productions, utilizing a range of associated principles, such as point of view and perspective.</p> <p>b. Appraise how elements and components can be altered for intentional effects and audience, and refine media artworks to reflect purpose and audience.</p>
<p>Musicians' creative choices are influenced by their expertise, context, and expressive intent.</p> <p>Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</p>	<p>How do musicians make creative decisions?</p> <p>How do musicians improve the quality of their creative work?</p>	<p>(MU:Cr2.1.4)</p> <p>a. Demonstrate selected <i>and organized</i> musical ideas for <i>an</i> improvisation, <i>arrangement</i>, or composition to express intent, <i>and explain</i> connection to purpose and context.</p> <p>b. Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, <i>and simple harmonic</i> musical ideas.</p> <p>(MU:Cr2.1.5)</p> <p>a. Demonstrate selected and <i>developed</i> musical ideas for improvisations, <i>arrangements</i>, or <i>compositions</i> to express</p>

		<p>intent, and explain connection to purpose and context.</p> <p>b. Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and <i>two-chord</i> harmonic musical ideas.</p> <p>(MU:Cr2.1.6)</p> <p>a. Select, organize, construct, and document personal musical ideas for <i>arrangements and compositions</i> within AB or ABA form that demonstrate an effective beginning, middle, and ending, and convey expressive intent.</p> <p>b. Use standard and/or iconic notation and/or audio/ video recording to document personal simple rhythmic phrases, melodic <i>phrases</i>, and <i>two-chord</i> harmonic musical ideas.</p> <p>(MU:Cr3.1.4)</p> <p>Evaluate, refine, and document revisions to personal <i>music</i>, applying teacher-provided <i>and collaboratively-developed</i> criteria and feedback <i>to show improvement over time</i>.</p> <p>(MU:Cr3.1.5)</p> <p>Evaluate, refine, and document revisions to personal music, applying teacher-provided and <i>collaboratively-developed</i> criteria and feedback, <i>and explain rationale for changes</i>.</p> <p>MU:Cr3.1.6)</p>
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<p>Theatre artists work to discover different ways of communicating meaning.</p> <p>Theatre artists refine their work and practice their craft through rehearsal.</p>	<p>How, when, and why do theatre artists' choices change?</p> <p>How do theatre artists transform and edit their initial ideas?</p>	<p>TH:Cr2-4.</p> <p>a. Collaborate to devise original ideas for a drama/theatre work by asking questions about characters and plots.</p> <p>b. Make and discuss group decisions and identify responsibilities required to present a drama/theatre work to peers.</p> <p>TH:Cr2-5.</p> <p>a. Devise original ideas for a drama/theatre work that reflect collective inquiry about characters and their given circumstances.</p> <p>b. Participate in defined responsibilities required to present a drama/theatre work informally to an audience.</p> <p>TH:Cr2-6.</p> <p>a. Use critical analysis to improve, refine, and evolve original ideas and artistic choices in a devised or scripted drama/theatre work.</p>

		<p>b. Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work.</p> <p>TH:Cr3.1.4.</p> <p>a. Revise and improve an improvised or scripted drama/theatre work through repetition and collaborative review.</p> <p>b. Develop physical and vocal exercise techniques for an improvised or scripted drama/theatre work.</p> <p>c. Collaborate on solutions to design and technical problems that arise in rehearsal for a drama/theatre work.</p> <p>TH:Cr3.1.5.</p> <p>a. Revise and improve an improvised or scripted drama/theatre work through repetition and self-review.</p> <p>b. Use physical and vocal exploration for character development in an improvised or scripted drama/theatre work.</p> <p>c. Create innovative solutions to design and technical problems that arise in rehearsal for a drama/theatre work.</p> <p>TH:Cr3.1.6.</p> <p>a. Articulate and examine choices to refine a devised or scripted drama/theatre work.</p>
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		<ul style="list-style-type: none"> b. Identify effective physical and vocal traits of characters in an improvised or scripted drama/theatre work. c. Explore a planned technical design during the rehearsal process for a devised or scripted drama/theatre work.
<p>Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches</p> <p>Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.</p> <p>People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.</p> <p>Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.</p>	<p>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? 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?</p> <p>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?</p> <p>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?</p>	<p>VA:Cr2.1.4a Experiment and develop skills in multiple art-making techniques and approaches through practice.</p> <p>VA:Cr2.1.5a Experiment and develop skills in multiple art-making techniques and approaches through practice.</p> <p>VA:Cr2.1.6a Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.</p> <p>VA:Cr2.2.4a When making works of art, utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself and others.</p> <p>VA:Cr2.2.5a</p>

		<p>Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment.</p> <p>VA:Cr2.2.6a Explain environmental implications of conservation, care, and clean-up of art materials, tools, and equipment.</p> <p>VA:Cr2.3.4a Document, describe, and represent regional constructed environments.</p> <p>VA:Cr2.3.5a Identify, describe, and visually document places and/or objects of personal significance.</p> <p>VA:Cr2.3.6a Design or redesign objects, places, or systems that meet the identified needs of diverse users.</p> <p>VA:Cr3.1.4a Revise artwork in progress on the basis of insights gained through peer discussion.</p> <p>VA:Cr3.1.5a Create artist statements using art vocabulary to describe personal choices in art-making.</p> <p>VA:Cr3.1.6a</p>
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		Reflect on whether personal artwork conveys the intended meaning and revise accordingly.
Performing/Presenting and Producing Anchor Standard 5 and 6: Develop and refine artistic techniques and work for presentation Convey meaning through the presentation of artistic work.	Performing/Presenting and Producing Anchor Standard 5 and 6: Develop and refine artistic techniques and work for presentation Convey meaning through the presentation of artistic work.	Performing/Presenting and Producing Anchor Standard 5 and 6: Develop and refine artistic techniques and work for presentation Convey meaning through the presentation of artistic work.
Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression. Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.	What must a dancer do to prepare the mind and body for artistic expression? How does a dancer heighten artistry in a public performance?	DA:Pr5.1.4 a. Demonstrate fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness) and movement qualities when replicating and recalling patterns and sequences of locomotor and non-locomotor movements. b. Execute techniques that extend movement range, build strength, and develop endurance. Explain the relationship between execution of technique, safe body-use, and healthful nutrition. c. Coordinate phrases and timing with other dancers by cueing off each other and responding to stimuli cues (for example, music, text, or lighting). Reflect on

		<p>feedback from others to inform personal dance performance goals.</p> <p>DA:Pr5.1.5</p> <ul style="list-style-type: none">a. Recall and execute a series of dance phrases using fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement).b. Demonstrate safe body-use practices during technical exercises and movement combinations. Discuss how these practices, along with healthful eating habits, promote strength, flexibility, endurance and injury prevention.c. Collaborate with peer ensemble members to repeat sequences, synchronize actions, and refine spatial relationships to improve performance quality. Apply feedback from others to establish personal performance goals. <p>c.</p> <p>DA:Pr5.1.6</p> <ul style="list-style-type: none">a. Embody technical dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement) to accurately execute changes of direction, levels, facings, pathways,
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		<p>elevations and landings, extensions of limbs, and movement transitions.</p> <p>b. Apply basic anatomical knowledge, proprioceptive feedback, spatial awareness, and nutrition to promote safe and healthful strategies when warming up and dancing.</p> <p>c. Collaborate as an ensemble to refine dances by identifying what works and does not work in executing complex patterns, sequences, and formations. Solve movement problems to dances by testing options and finding good results. Document self-improvements over time.</p> <p>DA:Pr6.1.4</p> <p>a. Consider how to establish a formal performance space from an informal setting (for example, gymnasium or grassy area).</p> <p>b. Identify, explore, and experiment with a variety of production elements to heighten the artistic intent and audience experience.</p> <p>DA:Pr6.1.5</p> <p>a. Demonstrate the ability to adapt dance to alternative performance venues by modifying spacing and movements to the performance space.</p> <p>b. Identify, explore, and select production elements that heighten and intensify the</p>
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		<p>artistic intent of a dance and are adaptable for various performance spaces.</p> <p>DA:Pr6.1.6</p> <p>a. Recognize needs and adapt movements to performance area. Use performance etiquette and performance practices during class, rehearsal and performance. Post-performance, accept notes from choreographer and make corrections as needed and apply to future performances.</p> <p>b. Compare and contrast a variety of possible production elements that would intensify and heighten the artistic intent of the work. Select choices and explain reasons for the decisions made using production terminology.</p>
<p>Media artists require a range of skills and abilities to creatively solve problems within and through media arts production.</p> <p>Media artists purposefully present, share, and distribute media artworks for various contexts.</p>	<p>What skills are required for creating effective media artworks and how are they improved? How are creativity and innovation developed within and through media arts production? How do media artists use various tools and techniques?</p> <p>How does time, place, audience, and context affect presenting or performing choices for media artworks? How can presenting or sharing</p>	<p>(MA:Pr5.1.4)</p> <p>a. Enact identified roles to practice foundational artistic, design, technical, and soft skills, such as formal technique, equipment usage, production, and collaboration in media arts productions.</p> <p>b. Practice foundational innovative abilities, such as design thinking, in addressing problems within and through media arts productions.</p>

	<p>media artworks in a public format help a media artist learn and grow?</p>	<p>c. Demonstrate use of tools and techniques in standard and novel ways while constructing media artworks.</p> <p>(MA:Pr5.1.5)</p> <p>a. Enact various roles to practice fundamental ability in artistic, design, technical, and soft skills, such as formal technique, production, and collaboration in media arts productions.</p> <p>b. Practice fundamental creative and innovative abilities, such as expanding conventions, in addressing problems within and through media arts productions.</p> <p>c. Examine how tools and techniques could be used in standard and experimental ways in constructing media artworks.</p> <p>(MA:Pr5.1.6)</p> <p>a. Develop a variety of artistic, design, technical, and soft skills through performing various assigned roles in producing media artworks, such as invention, formal technique, production, self-initiative, and problem-solving.</p> <p>b. Develop a variety of creative and adaptive innovative abilities, such as testing constraints, in developing solutions within and through media arts productions.</p>
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		<p>c. Demonstrate adaptability using tools and techniques in standard and experimental ways in constructing media artworks.</p> <p>(MA:Pr6.1.4)</p> <p>a. Explain the presentation conditions, and fulfill a role and processes in presenting or distributing media artworks.</p> <p>b. Explain results of and improvements for presenting media artworks.</p> <p>(MA:Pr6.1.5)</p> <p>a. Compare qualities and purposes of presentation formats, and fulfill a role and associated processes in presentation and/or distribution of media artworks.</p> <p>b. Compare results of and improvements for presenting media artworks.</p> <p>(MA:Pr6.1.6)</p> <p>a. Analyze various presentation formats and fulfill various tasks and defined processes in the presentation and/or distribution of media artworks.</p> <p>b. Analyze results of and improvements for presenting media artworks.</p>

<p>Performers make interpretive decisions based on their understanding of context and expressive intent.</p> <p>To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas.</p> <p>Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.</p>	<p>How do performers interpret musical works?</p> <p>How do musicians improve the quality of their performance?</p> <p>When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</p>	<p>(MU:Pr5.1.4) a. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy <i>and expressiveness</i> of ensemble <i>and personal</i> performances. b. Rehearse to refine technical accuracy and expressive qualities, <i>and address performance challenges</i>. (MU:Pr5.1.5) a. Apply teacher-provided and <i>established</i> criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances. b. Rehearse to refine technical accuracy and expressive qualities to address challenges, <i>and show improvement over time</i>. (MU:Pr5.1.6) Identify and apply <i>teacher-provided</i> criteria (such as correct interpretation of notation, technical accuracy, originality, and interest) to rehearse, refine, and determine when a piece is ready to perform. (MU:Pr6.1.4) a. Perform music, <i>alone or with others</i>, with expression and technical accuracy, and appropriate interpretation.</p>
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		<p>b. Demonstrate performance decorum and audience etiquette appropriate for the context, venue, <i>and genre</i>. (MU:Pr6.1.5)</p> <p>a. Perform music, alone or with others, with expression, technical accuracy, <i>and</i> appropriate interpretation.</p> <p>b. Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, <i>and style</i>. (MU:Pr6.1.6)</p> <p>a. Perform the music with technical accuracy to convey the creator's intent.</p> <p>b. Demonstrate performance decorum (<i>such as stage presence, attire, and behavior</i>) and audience etiquette appropriate for venue and purpose.</p>
<p>Theatre artists develop personal processes and skills for a performance or design.</p> <p>Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.</p>	<p>What can I do to fully prepare a performance or technical design?</p> <p>What happens when theatre artists and audiences share a creative experience?</p>	<p>H:Pr5.1.4.</p> <p>a. Practice selected exercises that can be used in a group setting for drama/theatre work.</p> <p>b. Propose the use of technical elements in a drama/theatre work.</p> <p>TH:Pr5.1.5.</p> <p>a. Choose acting exercises that can be applied to a drama/theatre work.</p>

		<p>b. Demonstrate the use of technical elements in a drama/theatre work. TH:Pr5.1.6. a. Recognize how acting exercises and techniques can be applied to a drama/theatre work. b. Articulate how technical elements are integrated into a drama/ theatre work. TH:Pr6.1.4. Share small-group drama/theatre work, with peers as audience. TH:Pr6.1.5. Present drama/theatre work informally to an audience. TH:Pr6.1.6. Adapt a drama/theatre work and present it informally for an audience.</p>
<p>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.</p> <p>Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate</p>	<p>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?</p> <p>What is an art museum? How does the</p>	<p>VA:Pr5.1.4a Analyze the various considerations for presenting and protecting art in various locations, indoor or outdoor settings, in temporary or permanent forms, and in physical or digital formats. VA:Pr5.1.5a Develop a logical argument for safe and effective use of materials and techniques for preparing and presenting artwork.</p>

meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.	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?	<p>VA:Pr5.1.6a Individually or collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit.</p> <p>VA:Pr6.1.4a Compare and contrast purposes of art museums, art galleries, and other venues, as well as the types of personal experiences they provide.</p> <p>VA:Pr6.1.5a Cite evidence about how an exhibition in a museum or other venue presents ideas and provides information about a specific concept or topic.</p> <p>VA:Pr6.1.6a Assess, explain, and provide evidence of how museums or other venues reflect history and values of a community.</p>
Responding Anchor Standard 8 and 9: Interpret intent and meaning in artistic work. Apply criteria to evaluate artistic work.	Responding Anchor Standard 8 and 9: Interpret intent and meaning in artistic work. Apply criteria to evaluate artistic work.	Responding Anchor Standard 8 and 9: Interpret intent and meaning in artistic work. Apply criteria to evaluate artistic work.in artistic work.
Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body,	How is dance interpreted? What criteria are used to evaluate dance?	DA:Re8.1.4

<p>elements of dance, dance technique, dance structure, and context.</p> <p>Criteria for evaluating dance vary across genres, styles, and cultures.</p>		<p>Relate movements, ideas, and context to decipher meaning in a dance using basic dance terminology.</p> <p>DA:Re8.1.5 Interpret meaning in a dance based on its movements. Explain how the movements communicate the main idea of the dance using basic dance terminology.</p> <p>DA:Re8.1.6 Explain how the artistic expression of a dance is achieved through the elements of dance, use of body, dance technique, dance structure, and context. Explain how these communicate the intent of the dance using genre specific dance terminology.</p> <p>DA:Re9.1.4 Discuss and demonstrate the characteristics that make a dance artistic and apply those characteristics to dances observed or performed in a specific genre, style, or cultural movement practice. Use basic dance terminology.</p> <p>DA:Re9.1.5 Define the characteristics of dance that make a dance artistic and meaningful. Relate them to the elements of dance in genres, styles, or cultural movement practices. Use basic dance terminology to describe characteristics that make a dance artistic and meaningful.</p>
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		<p>DA:Re9.1.6 Discuss the characteristics and artistic intent of a dance from a genre, style, or cultural movement practice and develop artistic criteria to critique the dance using genre-specific dance terminology.</p>
<p>Interpretation and appreciation require consideration of the intent, form, and context of the media and artwork. Skillful evaluation and critique are critical components of experiencing, appreciating, and producing media artworks.</p>	<p>How do people relate to and interpret media artworks? How and why do media artists value and judge media artworks? When and how should we evaluate and critique media artworks to improve them?</p>	<p>(MA:Re8.1.4) Determine and explain reactions and interpretations to a variety of media artworks, considering their purpose and context. (MA:Re8.1.5) Determine and compare personal and group interpretations of a variety of media artworks, considering their intention and context. (MA:Re8.1.6) Analyze the intent of a variety of media artworks, using given criteria. (MA:Re9.1.4) Identify and apply basic criteria for evaluating and improving media artworks and production processes, considering context. (MA:Re9.1.5) Determine and apply criteria for evaluating media artworks and production processes, considering context, and practicing constructive feedback.</p>

		<p>(MA:Re9.1.6) Determine and apply specific criteria to evaluate various media artworks and production processes, considering context and practicing constructive feedback.</p>
<p>Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</p>	<p>How do we discern the musical creators' and performers' expressive intent? How do we judge the quality of musical work(s) and performance(s)?</p>	<p>(MU:Re8.1.4) Demonstrate <i>and explain</i> how the expressive qualities (such as dynamics, tempo, and <i>timbre</i>) are used in performers' <i>and personal</i> interpretations to reflect expressive intent. (MU:Re8.1.5) Demonstrate and explain Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics. Demonstrate and explain how the expressive qualities (such as dynamics, tempo, timbre, and <i>articulation</i>) are used in performers' and personal interpretations to reflect expressive intent. (MU:Re8.1.6) Describe a personal interpretation of how creators' and performers' application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent. (MU:Re9.1.4)</p>

		<p>Evaluate musical works and <i>performances</i>, applying established criteria, and <i>explain</i> appropriateness to the context. (MU:Re9.1.5)</p> <p>Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, <i>citing evidence from the elements of music</i>. (MU:Re9.1.6)</p> <p>Apply <i>teacher-provided</i> criteria to evaluate musical works or performances.</p>
Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.	How can the same work of art communicate different messages to different people?	<p>TH:Re8.1.4.</p> <p>a. Compare and contrast multiple personal experiences when participating in or observing a drama/theatre work.</p> <p>b. Compare and contrast the qualities of characters in a drama/theatre work through physical characteristics and prop or costume design choices that reflect cultural perspectives.</p> <p>c. Identify and discuss physiological changes connected to emotions in drama/theatre work.</p> <p>TH:Re8.1.5.</p> <p>a. Justify responses based on personal experiences when participating in or observing a drama/theatre work.</p> <p>b. Explain responses to characters based on cultural perspectives when</p>

		<p>participating in or observing drama/theatre work.</p> <p>c. Investigate the effects of emotions on posture, gesture, breathing, and vocal intonation in a drama/theatre work.</p> <p>TH:Re8.1.6.</p> <p>a. Explain how artists make choices based on personal experience in a drama/theatre work.</p> <p>b. Identify cultural perspectives that may influence the evaluation of a drama/theatre work.</p> <p>c. Identify personal aesthetics, preferences, and beliefs through participation in or observation of drama/theatre work.</p> <p>TH:Re9.1.4.</p> <p>a. Propose a plan to evaluate drama/theatre work.</p> <p>b. Investigate how technical elements may support a theme or idea in a drama/theatre work.</p> <p>c. Observe how a character's choices impact an audience's perspective in a drama/theatre work.</p> <p>TH:Re9.1.5.</p> <p>a. Develop and implement a plan to evaluate drama/theatre work.</p> <p>b. Assess how technical elements represent the theme of a drama/theatre work.</p>
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		<p>c. Recognize how a character's circumstances impact an audience's perspective in a drama/theatre work.</p> <p>TH:Re9.1.6.</p> <p>a. Use supporting evidence and criteria to evaluate drama/theatre work.</p> <p>b. Apply the production elements used in a drama/theatre work to assess aesthetic choices.</p> <p>c. Identify a specific audience or purpose for a drama/theatre work.</p>
<p>People gain insights into meanings of artworks by engaging in the process of art criticism.</p> <p>People evaluate art based on various criteria.</p>	<p>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?</p> <p>How does one determine criteria to evaluate a work of art? How and why might criteria vary?</p> <p>How is a personal preference different from an evaluation?</p>	<p>VA:Re8.1.4a</p> <p>Interpret art by referring to contextual information and analyzing relevant subject matter, characteristics of form, and use of media.</p> <p>VA:Re8.1.5a</p> <p>Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.</p> <p>VA:Re8.1.6a</p> <p>Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and structure, and use of media to identify ideas and mood conveyed.</p>

		<p>VA:Re9.1.4a Apply one set of criteria to evaluate more than one work of art.</p> <p>VA:Re9.1.5a Recognize differences in criteria used to evaluate works of art depending on styles, genres, and media as well as historical and cultural contexts.</p> <p>VA:Re9.1.6a Develop and apply relevant criteria to evaluate a work of art</p>
<p>Connecting: Anchor Standards 10 and 11</p> <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. 	<p>Connecting: Anchor Standards 10 and 11</p> <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. 	<p>Connecting: Anchor Standards 10 and 11</p> <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
<p>As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.</p>	<p>How does dance deepen our understanding of ourselves, other knowledge, and events around us?</p>	<p>DA:Cn10.1.4</p> <ol style="list-style-type: none"> Relate the main idea or content in a dance to other experiences. Explain how the main idea of a dance is similar to or different from one's own experiences, relationships, ideas or perspectives. Develop and research a question relating to a topic of study in school

		<p>using multiple sources of references. Select key aspects about the topic and choreograph movements that communicate the information. Discuss what was learned from creating the dance and describe how the topic might be communicated using another form of expression.</p> <p>DA:Cn10.1.5</p> <p>c. Compare two dances with contrasting themes. Discuss feelings and ideas evoked by each. Describe how the themes and movements relate to points of view and experiences.</p> <p>d. Choose a topic, concept, or content from another discipline of study and research how other art forms have expressed the topic. Create a dance study that expresses the idea. Explain how the dance study expressed the idea and discuss how this learning process is similar to, or different from, other learning situations.</p> <p>DA:Cn10.1.6</p> <p>e. Observe the movement characteristics or qualities observed in a specific dance genre. Describe differences and similarities about what was observed to one's</p>
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<p>Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.</p>	<p>How does knowing about societal, cultural, historical and community experiences expand dance literacy?</p>	<p>attitudes and movement preferences.</p> <p>f. Conduct research using a variety of resources to find information about a social issue of great interest. Use the information to create a dance study that expresses a specific point of view on the topic. Discuss whether the experience of creating and sharing the dance reinforces personal views or offers new knowledge and perspectives.</p> <p>DA:Cn11.1.4 Select and describe movements in a specific genre or style and explain how the movements relate to the culture, society, historical period, or community from which the dance originated.</p> <p>DA:Cn11.1.5 Describe how the movement characteristics and qualities of a dance in a specific genre or style communicate the ideas and perspectives of the culture, historical period, or community from which the genre or style originated.</p> <p>DA:Cn11.1.6 Interpret and show how the movement and qualities of a dance communicate its cultural, historical, and/or community purpose or meaning.</p>
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<p>Media artworks synthesize meaning and form cultural experience.</p>	<p>How do we relate knowledge and experiences to understanding and making media artworks? How do we learn about and create meaning through producing media artworks?</p>	<p>MA:Cn10.1.4</p> <ul style="list-style-type: none"> a. Examine and use personal and external resources, such as interests, research, and cultural understanding, to create media artworks. b. Examine and show how media artworks form meanings, situations, and/or cultural experiences, such as online spaces. <p>MA:Cn10.1.5</p> <ul style="list-style-type: none"> a. Access and use internal and external resources to create media artwork, such as interests, knowledge, and experience. b. Examine and show how media artworks form meanings, situations, and cultural experiences, such as news and cultural events. <p>MA:Cn10.1.6</p> <ul style="list-style-type: none"> a. Access, evaluate, and use internal and external resources to create media artworks, such as knowledge, experiences, interests, and research. b. Explain and show how media artworks form new meanings, situation, and cultural experiences, such as historical events.
<p>Media artworks and ideas are better</p>	<p>How does media arts relate to its various contexts, purposes, and values? How does</p>	

understood and produced by relating them to their purposes, values, and various contexts.	investigating these relationships inform and deepen the media artist's understanding and work?	<p>MA:Cn11.1.4</p> <ul style="list-style-type: none">a. Explain verbally and/or in media artworks, how media artworks and ideas relate to everyday and cultural life, such as fantasy and reality, and technology use.b. Examine and interact appropriately with media arts tools and environments, considering ethics, rules, and fairness. <p>MA:Cn11.1.5</p> <ul style="list-style-type: none">a. Research and show how media artworks and ideas relate to personal, social and community life, such as exploring commercial and information purposes, history, and ethics.b. Examine, discuss and interact appropriately with media arts tools and environments, considering ethics, rules, and media literacy. <p>MA:Cn11.1.6</p> <ul style="list-style-type: none">a. Research and show how media artworks and ideas relate to personal life, and social, community, and cultural situations, such as personal identity, history, and entertainment.
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		b. Analyze and interact appropriately with media arts tools and environments, considering fair use and copyright, ethics, and media literacy.
<p>Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p> <p>Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.</p>	<p>How do musicians make meaningful connections to creating, performing, and responding?</p> <p>How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p>	<p>MU:Cn10.0.4 MU:Cn10.0.5 MU:Cn10.0.6 A. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cn11.0.4 MU:Cn11.0.5 MU:Cn11.0.6 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>
<p>Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.</p>	<p>What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?</p>	<p>TH:Cn10.1.4 Identify the ways drama/theatre work reflects the perspectives of a community or culture. TH:Cn10.1.5 Explain how drama/theatre connects oneself to a community or culture. TH:Cn10.1.6 Explain how the actions and motivations of characters in a drama/theatre work impact</p>

<p>Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.</p>	<p>What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?</p>	<p>perspectives of a community or culture.</p> <p>TH:Cn11.1.4 Respond to community and social issues and incorporate other content areas in drama/theatre work.</p> <p>TH:Cn11.1.5 Investigate historical, global and social issues expressed in drama/theatre work.</p> <p>TH:Cn11.1.6 Identify universal themes or common social issues and express them through a drama/theatre work.</p>
<p>Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.</p> <p>People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.</p>	<p>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?</p> <p>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?</p>	<p>VA:Cn10.1.4a Create works of art that reflect community cultural traditions.</p> <p>VA:Cn10.1.5a Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art-making.</p> <p>VA:Cn10.1.6a Generate a collection of ideas reflecting current interests and concerns that could be investigated in art-making.</p> <p>VA:Cn11.1.4a Through observation, infer information about time, place, and culture in which a work of art was created.</p> <p>VA:Cn11.1.5a</p>

		Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society. VA:Cn11.1.6a Analyze how art reflects changing times, traditions, resources, and cultural uses.
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Instructional Strategies and Performance Projects/Assessments Year One

Montessori Great Lessons

The Montessori Great lessons are impressionistic lessons which provide a “whole” for the three studies of *What Does It Mean to Be Human?* These lessons are shared each year with various levels of detail according to the children’s development. (See page 5 for full details of Montessori Great Lessons)

First Great Lesson - Coming of the Universe and the Earth

The Second Great Lesson: Coming of Life

The Third Great Lesson: Coming of Human Beings

The Fourth Great Lesson: The Story of Writing

The Fifth Great Lesson: The Story of Numbers

Integrated units developed through the Understanding by Design (UbD) process (see planning sheet on p.87). Possible Instructional materials and strategies teachers may use are listed below.

Study 1 – The Purpose of Government/ Scientific Advances

Montessori lessons and materials related to:

- Montessori Fundamental Needs
- Governments and their structures
- Classroom projects leading to the performance assessments as listed below:
- Creating a country
- Establishing government: constitution, economy, hierarchy (if applicable)

- Scale maps of country including area and population distribution
- Compare and contrast governments/economies

Various lessons from the Delaware Recommended Curriculum leading to the development of the classroom government might include:

Democratic Methods
Liberty & Citizenship
Our Community: Profiles and Connections
Bill of Rights
Due Process
Mock Elections

Performance Projects and Assessments:

- Evaluate the issues in that a government might have related to scientific advancements with one of the following studies as determined by the children's prior experiences with the scientific thought involved:
- Evaluate the social, economic, and/or environmental consequences of the production of a particular new material to meet human wants and needs.
- How do governments encourage people to purchase energy efficient appliances? Is this a role that government should play? Discuss which devices /appliances (i.e., washer, dryer, refrigerator, electric furnace) are manufactured to require less energy. Select one device/appliance, research different brand and their energy usage, determine which would be the better buy, and report on the findings.
- Search for ways that people use laws to regulate the natural resources used to supply energy needs for lighting, heating, and electricity. Report your results by making a poster, written report or oral presentation.
- Evaluate the quality of water in a nearby stream. What ways do human activities (e.g., building roads, fertilizing golf courses, etc.) on the quality of Delaware's waters. What laws have been made to control human impact on the environment? What laws do you think are needed? Why?
- Use knowledge of human body systems to synthesize research data and make informed decisions regarding personal and public health. How do governments use this data to encourage people to make wise health choices?
- Identify safety equipment (e.g., goggles, gloves) and procedures (e.g., washing hands, wafting, not eating) used in classroom science investigations. Explain how these promote healthy living and prevent injuries. How do governments regulate the use of safety equipment i.e., seatbelts, etc. When is using safety equipment a responsibility versus a right to choose?

- Identify natural (i.e., wildfire, flood, drought) and man-made changes (forest clear cutting, input of pollutants, filling in of marshland) to an ecosystem. Discuss how these changes affect the balance of an ecosystem. How do laws impact the ability of man to meet his needs and yet maintain the balance of the ecosystem?

Study 2 – Place in Time and Space - The Universe through the eyes of science and history

Montessori lessons and materials related to:

- Great lessons/Cosmic Task
- The Universe Story
- Science kits*
- Sky Watchers; Predictable patterns of interaction between the sun, moon and earth

Classroom projects leading to performance assessments as listed below:

- Use models to describe how the Earth's rotation on its axis causes one half of the Earth to always be illuminated by the Sun (day) and one half to not be illuminated by the Sun (night). Apply this model of the rotating Earth to explain why the Sun appears to move across the sky each day from east to west.
- Using newspapers, the internet, and actual sky observations when possible, charts the appearance of the Moon in the night sky over the course of at least two months. Identify the basic pattern of the Moon's appearance. Classify the Moon's appearance by using the terms new, first quarter, full, last (third) quarter.
- Observe the size of the Sun and Moon in the sky. Create models to illustrate the approximate size and distance relationship between the Sun and Moon. Explain why the Sun and Moon appear to be similar in size when observed in the sky.
- Research and develop a short report on one of the planets in the Solar System. Compare the information learned in the reports.
- Use photos gathered from terrestrial telescopes, robot probes, the Hubble telescope, and manned exploration of the Moon to create an historical time line of recent space exploration.
- Use various historical documentation and research to trace the history of space exploration as one of the basic inquiries of man over time. Demonstrate understanding by writing a journal from the point of view of one of the explorers, creating a play of the history of space exploration, or developing a series of news reports about early discoveries.

Various lessons from the Delaware Recommended Curriculum leading to the development historical investigation might include:

- Thinking Chronologically
- Interpreting the Past – Dueling Documents

Year Two —How Does the World Work?
4th – 6th (Ages 9-12) Extended Development of Concepts

Expanding on the concepts developed in the 5-7 (k/1st) and the 7-9 (2nd/3rd) programs, the 9-12 (4th, 5th, 6th) year old is able to use the tools of math, reading, writing, scientific inquiry and research to further expand their understanding of the world, develop inquiries of study, and to share their understanding with others. Focusing on the concept of less is more and the desire of children this age to immerse themselves deeply in long-term studies, the program at this level focuses on two studies a year asking children to think like historians, economists, geographers, sociologists, anthropologists, chemists, geologists, biologists, and astronomers at and physicists at various given points in their study.

The following charts help teachers develop UBD unit plans connecting the Delaware Science and Social Studies Content Standards to these Studies so that they can be sure that each standard is focused on over the three-year cycle of the 9-12 program and that the relationship between the individual strands is developed. In some cases, concepts that are developed in the older grades are introduced in the Montessori program in the 9-12 years. This is a result of the Montessori program beginning with the whole and then studying the parts.

Study One - Energy exchanges and Systems / The Historical Perspective Science - Children discover that the flow of energy drives processes of change and all biological, chemical, and physical systems. In this study children learn that energy stored in a

variety of systems can be transformed into their energy forms, which influence many facets of daily life. People use a variety of resources to meet the basic energy needs of life. Some of these resources cannot be replaced and others exist in vast quantities. The structure of materials influences their physical properties, chemical reactivity, and use. The exchange of energy can change matter from one form to another making a material more suitable for a specific purpose. Many Scientists have contributed to our understanding the biological, chemical and physical nature of energy. Historians contribute to our understanding of how these scientists worked, their culture, society's responses to their work, and the resources they had for their work.

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Study One - Year Two - Energy exchanges and Systems / The Historical Perspective Science

Enduring Understandings	Essential Questions	Visual/Performing Arts Standards
Creating Anchor Standard 1 and 2: Generate and conceptualize artistic ideas and work. Organize and develop artistic ideas and work.	Creating Anchor Standard 1 and 2: Generate and conceptualize artistic ideas and work. Organize and develop artistic ideas and work.	Creating Anchor Standard 1 and 2: Generate and conceptualize artistic ideas and work. Organize and develop artistic ideas and work.
Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.	Where do choreographers get ideas for dances?	DA:Cr1.1.4 a. Identify ideas for choreography generated from a variety of stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences). b. Develop a movement problem and manipulate the elements of dance as tools to find a solution. DA:Cr1.1.5

<p>The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers</p>	<p>What influences choice-making in creating choreography?</p>	<ul style="list-style-type: none"> a. Build content for choreography using several stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences, literary forms, natural phenomena, current news, social events). b. Construct and solve multiple movement problems to develop choreographic content. <p>DA:Cr1.1.6</p> <ul style="list-style-type: none"> a. Relate similar or contrasting ideas to develop choreography using a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events). b. Explore various movement vocabularies to transfer ideas into choreography. <p>DA:Cr2.1.4</p> <ul style="list-style-type: none"> a. Manipulate or modify choreographic devices to expand movement possibilities and create a variety of movement patterns and structures. Discuss movement choices. b. Develop a dance study that
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		<p>expresses and communicates a main idea. Discuss the reasons and effectiveness of the movement choices.</p> <p>DA:Cr2.1.5</p> <ul style="list-style-type: none"> a. Manipulate or modify a variety of choreographic devices to expand choreographic possibilities and develop a main idea. Explain reasons for movement choices. b. Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally. <p>DA:Cr2.1.6</p> <ul style="list-style-type: none"> a. Explore choreographic devices and dance structures to develop a dance study that supports an artistic intent. Explain the goal or purpose of the dance. b. Determine artistic criteria to choreograph a dance study that communicates personal or cultural meaning. Based on the criteria, evaluate why some movements are more or less effective than others.
Media arts ideas, works, and processes are shaped by the imagination, creative processes, and by experiences, both within and outside of	How do media artists generate ideas? How can ideas for media arts productions be formed and developed to be effective and	<p>MA:Cr1.1.4</p> <p>Conceive of original artistic goals for media artworks using a variety of creative</p>

the arts.	original?	<p>methods, such as brainstorming and modeling.</p> <p>MA:Cr1.1.5 Envision original ideas and innovations for media artworks using personal experiences and/or the work of others.</p> <p>MA:Cr1.1.6 Formulate variations of goals and solutions for media artworks by practicing chosen creative processes, such as sketching, improvising and brainstorming.</p>
Organize and develop artistic ideas and work.	How do media artists organize and develop ideas and models into process structures to achieve the desired end product?	<p>MA:Cr2.1.4 Discuss, test, and assemble ideas, plans, and models for media arts productions, considering the artistic goals and the Presentation.</p> <p>MA:Cr2.1.5 Develop, present, and test ideas, plans, models, and proposals for media arts productions, considering the artistic goals and audience.</p> <p>MA:Cr2.1.6 Develop, present, and test ideas, plans, models, and proposals for media arts productions, considering the artistic goals and audience.</p>
The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.	How do musicians generate creative ideas?	<p>MU:Cr1.1.4 a. Improvise rhythmic, melodic, and harmonic ideas, and explain</p>

Musicians' creative choices are influenced by their expertise, context, and expressive intent.	How do musicians make creative decisions?	<p>connection to specific purpose and context (such as social and cultural).</p> <p>b. Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters.</p> <p>MU:Cr1.1.5</p> <p>a. Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical).</p> <p>b. Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes.</p> <p>MU:Cr1.1.6</p> <p>Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent.</p> <p>MU:Cr2.1.4</p> <p>a. Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context.</p> <p>b. Use standard and/or iconic notation and/or recording technology to</p>
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		<p>document personal rhythmic, melodic, and simple harmonic musical ideas.</p> <p>MU:Cr2.1.5</p> <ul style="list-style-type: none"> a. Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain connection to purpose and context. b. Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and two-chord harmonic musical ideas. <p>MU:Cr2.1.6</p> <ul style="list-style-type: none"> a. Select, organize, construct, and document personal musical ideas for arrangements and compositions within AB or ABA form that demonstrate an effective beginning, middle, and ending, and convey expressive intent. b. Use standard and/or iconic notation and/or audio/video recording to document personal simple rhythmic phrases, melodic phrases, and two-chord harmonic musical ideas
Theatre artists rely on intuition, curiosity, and critical inquiry.	What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and	<p>TH:Cr1.1.4</p> <ul style="list-style-type: none"> a. Articulate the visual details of imagined worlds, and improvised

	inquiry?	<p>stories that support the given circumstances in a drama/theatre work.</p> <ul style="list-style-type: none"> b. Visualize and design technical elements that support the story and given circumstances in a drama/theatre work. c. Imagine how a character might move to support the story and given circumstances in a drama/theatre work. <p>TH:Cr1.1.5</p> <ul style="list-style-type: none"> a. Identify physical qualities that might reveal a character's inner traits in the imagined world of a drama/theatre work. b. Propose design ideas that support the story and given circumstances in a drama/theatre work. c. Imagine how a character's inner thoughts impact the story and given circumstances in a drama/ theatre work. <p>TH:Cr1.1.6</p> <ul style="list-style-type: none"> a. Identify possible solutions to staging challenges in a drama/theatre work. b. Identify solutions to design challenges in a drama/theatre work. c. Explore a scripted or improvised character by imagining the given circumstances in a drama/theatre
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<p>Theatre artists work to discover different ways of communicating meaning.</p>	<p>How, when, and why do theatre artists' choices change?</p>	<p>work.</p> <p>TH:Cr2.4</p> <ul style="list-style-type: none"> a. Collaborate to devise original ideas for a drama/theatre work by asking questions about characters and plots. b. Make and discuss group decisions and identify responsibilities required to present a drama/theatre work to peers. <p>TH:Cr2.5</p> <ul style="list-style-type: none"> a. Devise original ideas for a drama/theatre work that reflect collective inquiry about characters and their given circumstances. b. Participate in defined responsibilities required to present a drama/theatre work informally to an audience. <p>TH:Cr2.6</p> <ul style="list-style-type: none"> a. Use critical analysis to improve, refine, and evolve original ideas and artistic choices in a devised or scripted drama/theatre work. b. Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work.
<p>Creativity and innovative thinking are essential life skills that can be developed.</p>	<p>What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to</p>	<p>VA:Cr1.1.4a Brainstorm multiple approaches to a creative art or design problem.</p>

<p>Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.</p> <p>Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.</p>	<p>take creative risks? How does collaboration expand the creative process?</p> <p>How does knowing the contexts histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?</p> <p>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?</p>	<p>VA:Cr1.1.5a Combine ideas to generate an innovative idea for art-making.</p> <p>VA:Cr1.1.6a Combine concepts collaboratively to generate innovative ideas for creating art</p> <p>VA:Cr1.2.4a Collaboratively set goals and create artwork that is meaningful and has purpose to the makers.</p> <p>VA:Cr1.2.5a Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.</p> <p>VA:Cr1.2.6a Formulate an artistic investigation of personally relevant content for creating art.</p> <p>VA:Cr2.1.4a Explore and invent art-making techniques and approaches.</p> <p>VA:Cr2.1.5a Experiment and develop skills in multiple art-making techniques and approaches through practice.</p> <p>VA:Cr2.1.6a Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.</p>
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<p>Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.</p>	<p>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?</p>	<p>VA:Cr2.2.4a When making works of art, utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself and others.</p> <p>VA:Cr2.2.5a Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment.</p> <p>VA:Cr2.2.6a Explain environmental implications of conservation, care, and clean-up of art materials, tools, and equipment.</p>
<p>People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.</p>	<p>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?</p>	<p>VA:Cr2.3.4a Document, describe, and represent regional constructed environments.</p> <p>VA:Cr2.3.5a Identify, describe, and visually document places and/or objects of personal significance.</p> <p>VA:Cr2.3.6a Design or redesign objects, places, or systems that meet the identified needs of diverse users.</p>
<p>Perform/ Present/Produce Anchor Standard 4 and 5: Select, analyze and interpret artistic work for presentation Develop and refine artistic techniques and</p>	<p>Perform/ Present/Produce Anchor Standard 4 and 5: Select, analyze and interpret artistic work for presentation Develop and refine artistic techniques and</p>	<p>Perform/ Present/Produce Anchor Standard 4 and 5: Select, analyze and interpret artistic work for presentation Develop and refine artistic techniques and</p>

work for presentation	work for presentation	work for presentation
<p>Space, time, and energy are basic elements of dance.</p>	<p>How do dancers work with space, time and energy to communicate artistic expression?</p>	<p>DA:Pr4.1.4</p> <ul style="list-style-type: none"> c. Make static and dynamic shapes with positive and negative space. Perform elevated shapes (jump shapes) with soft landings and movement sequences alone and with others, establishing relationships with other dancers through focus of eyes. d. Accompany other dancers using a variety of percussive instruments and sounds. Respond in movement to even and uneven rhythms. Recognize and respond to tempo changes as they occur in dance and music. e. Analyze movements and phrases for use of energy and dynamic changes and use adverbs and adjectives to describe them. Based on the analysis, refine the phrases by incorporating a range of movement characteristics. <p>DA:Pr4.1.5</p> <ul style="list-style-type: none"> a. Integrate static and dynamic shapes and floor and air pathways into dance sequences. Establish relationships with other dancers through focus of eyes and other body parts. Convert inward focus to outward focus for projecting out to far space.

<p>Dancers use the mind-body connection and develop the body as an instrument for artistry</p>		<ul style="list-style-type: none">b. Dance to a variety of rhythms generated from internal and external sources. Perform movement phrases that show the ability to respond to changes in time.c. Contrast bound and free-flowing movements. Motivate movement from both central initiation (torso) and peripheral initiation (distal) and analyze the relationship between initiation and energy. <p>DA:Pr4.1.6</p> <ul style="list-style-type: none">a. Refine partner and ensemble skills in the ability to judge distance and spatial design. Establish diverse pathways, levels, and patterns in space. Maintain focus with partner or group in near and far space.b. Use combinations of sudden and sustained timing as it relates to both the time and the dynamics of a phrase of dance work. Accurately use accented and unaccented beats in 3/4 and 4/4 meter.c. Use the internal body force created by varying tensions within one's musculature for movement initiation and dynamic expression. Distinguish between bound and free-flowing movements and appropriately apply
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and artistic expression.	What must a dancer do to prepare the mind and body for artistic expression?	<p>them to technique exercises and dance phrases.</p> <p>DA:Pr5.1.4</p> <ul style="list-style-type: none"> f. Demonstrate fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness) and movement qualities when replicating and recalling patterns and sequences of locomotor and non-locomotor movements. g. Execute techniques that extend movement range, build strength, and develop endurance. Explain the relationship between execution of technique, safe body-use, and healthful nutrition, h. Coordinate phrases and timing with other dancers by cueing off each other and responding to stimuli cues (for example, music, text, or lighting). Reflect on feedback from others to inform personal dance performance goals. <p>DA:Pr5.1.5</p> <ul style="list-style-type: none"> a. Recall and execute a series of dance phrases using fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of
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		<p>movement).</p> <p>b. Demonstrate safe body-use practices during technical exercises and movement combinations. Discuss how these practices, along with healthful eating habits, promote strength, flexibility, endurance and injury prevention.</p> <p>c. Collaborate with peer ensemble members to repeat sequences, synchronize actions, and refine spatial relationships to improve performance quality. Apply feedback from others to establish personal performance goals.</p> <p>DA:Pr5.1.6</p> <p>a. Embody technical dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement) to accurately execute changes of direction, levels, facings, pathways, elevations and landings, extensions of limbs, and movement transitions.</p> <p>b. Apply basic anatomical knowledge, proprioceptive feedback, spatial awareness, and nutrition to promote safe and healthful strategies when warming up and dancing.</p> <p>c. Collaborate as an ensemble to refine dances by identifying what works</p>
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		and does not work in executing complex patterns, sequences, and formations. Solve movement problems to dances by testing options and finding food results. Document self-improvements over time.
Media artists integrate various forms and contents to develop complex, unified artworks. Media artists require a range of skills and abilities to creatively solve problems within and through media arts production.	How are complex media arts experiences constructed? What skills are required for creating effective media artworks and how are they improved? How are creativity and innovation developed within and through media arts production? How do media artists use various tools and techniques?	MA:Pr4.1.4 Demonstrate how a variety of academic arts, and media forms and content may be mixed and coordinated into media artworks, such as narrative, dance, and media. MA:Pr4.1.5 Create media artworks through the integration of multiple contents and forms, such as a media broadcast. MA:Pr4.1.6 Validate how integrating multiple contents and forms can support a central idea in a media artwork, such as media, narratives, and performance. MA:Pr5.1.4 i. Enact Identified roles to practice foundational artistic, design, technical, and soft skills, such as formal technique, equipment usage, production, and collaboration in media arts productions. j. Practice foundation innovative

		<p>abilities, such as design thinking, in addressing problems within and through media arts productions.</p> <p>k. Demonstrate use of tools and techniques in standard and novel ways while constructing media artworks.</p> <p>MA:Pr5.1.5</p> <p>a. Enact various roles to practice fundamental ability in artistic, design, technical, and soft skills, such as formal technique, production, and collaboration in media arts productions.</p> <p>b. Practice fundamental creative and innovative abilities, such as expanding conventions, in addressing problems within and through media arts productions.</p> <p>c. Examine how tools and techniques could be used in standard and experimental ways in constructing media artworks.</p> <p>MA:Pr5.1.6</p> <p>a. Develop a variety of artistic design, technical, and soft skills through performing various assigned roles in producing media artworks, such as invention, formal technique, production, self-initiative, and problem-solving.</p>
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		<ul style="list-style-type: none"> b. Develop a variety of creative and adaptive innovation abilities, such as testing constraints, in developing solutions within and through media arts productions. c. Demonstrate adaptability using tools and techniques in standard and experimental ways in constructing media artworks.
<p>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.</p> <p>Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.</p>	<p>How do performers select repertoire?</p> <p>How does understanding the structure and context of musical works inform performance?</p>	<p>MU:Pr4.1.4 Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context and technical skill.</p> <p>MU:Pr4.1.5 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.</p> <p>MU:Pr4.1.6 Apply teacher-provided criteria for selecting music to perform for a specific purpose and/or context, and explain why each was chosen.</p> <p>MU:Pr4.2.4 a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in</p>

<p>Performers make interpretive decisions based on their understanding of context and expressive intent.</p>	<p>How do performers interpret musical works?</p>	<p>music selected for performance.</p> <ul style="list-style-type: none"> b. When analyzing selected music, read and perform using iconic and/or standard notation. c. Explain how context (such as social and cultural) informs a performance. <p>MU:Pr4.2.5</p> <ul style="list-style-type: none"> a. Demonstrate understanding of the structure and the elements of music)such as rhythm, pitch, form, ad harmony) in music selected for performance. b. When analyzing selected music, read and perform using standard notation.Explain how context (such as social, cultural, and historical) informs performance. <p>MU:Pr4.2.6</p> <ul style="list-style-type: none"> a. Explain how understanding the structure and the elements of music are used in music selected for performance. b. When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch, articulation, and dynamics. c. Identify how cultural and historical context inform performances. <p>MU:Pr4.3.4 Demonstrate and explain how intent is</p>
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<p>To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas,</p>	<p>How do musicians improve the quality of their performance?</p>	<p>conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre). MU:Pr4.3.5 Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, timbre, and articulation/style). MU:Pr4.3.6 Perform a selected piece of music demonstrating how their interpretations of the elements of music and the expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing) convey intent.</p> <p>MU:Pr5.1.4</p> <ol style="list-style-type: none"> l. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances. m. Rehearse to refine technical accuracy and expressive qualities, and address performance challenges. <p>MU:pr5.1.5</p> <ol style="list-style-type: none"> a. Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances.
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		<p>b. Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time.</p> <p>MU:Pr5.1.6</p> <p>Identify and apply teacher-provided criteria (such as correct interpretation of notation, technical accuracy, originality, and interest) to rehearse, refine, and determine when a piece is ready to perform.</p>
<p>Theatre artists make strong choices to effectively convey meaning.</p> <p>Theatre artists develop personal processes and skills for a performance or design.</p>	<p>Why are strong choices essential to interpreting a drama or theatre piece?</p> <p>What can I do to fully prepare a performance or technical design?</p>	<p>TH:Pr4.1.4</p> <ul style="list-style-type: none"> a. Modify the dialogue and action to change the story in a drama/theatre work. b. Make physical choices to develop a character in a drama/theatre work. <p>TH:Pr4.1.5</p> <ul style="list-style-type: none"> a. Describe the underlying thoughts and emotions that create dialogue and action in a drama/theatre work. b. Use physical choices to create meaning in a drama/theatre work. <p>TH:Pr4.1.6</p> <ul style="list-style-type: none"> a. Identify the essential events in a story or script that make up the dramatic structure in a drama/theatre work. b. Experiment with various physical choices to communicate character in a drama/theatre work.

		<p>TH:Pr5.1.4</p> <ul style="list-style-type: none"> a. Practice selected exercises that can be used in a group setting for drama/theatre work. b. Propose the use of technical elements in a drama/theatre work. <p>TH:Pr5.1.5</p> <ul style="list-style-type: none"> a. Choose acting exercises that can be applied to a drama/theatre work. b. Demonstrate the use of technical elements a in drama/theatre work. <p>TH:Pr5.1.6</p> <ul style="list-style-type: none"> a. Recognize how acting exercises and techniques can be applied to a drama/theatre work. b. Articulate how technical elements are integrated into a drama/theatre work.
Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation.	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?	<p>VA:Pr4.1.4a</p> <p>Analyze how past, present, and emerging technologies have impacted the preservation and presentation of artwork.</p> <p>VA:Pr4.1.5a</p> <p>Define the roles and responsibilities of a curator, explaining the skills and knowledge needed in preserving, maintaining, and presenting objects, artifacts, and artwork.</p> <p>VA:Pr4.1.6a</p> <p>Analyze similarities and differences</p>

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.	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?	<p>associated with preserving and presenting two-dimensional, three-dimensional, and digital artwork.</p> <p>VA:Pr5.1.4a Analyze the various considerations for presenting and protecting art in various locations, indoor or outdoor settings, in temporary or permanent forms, and in physical or digital formats.</p> <p>VA:Pr5.1.5a Develop a logical argument for safe and effective use of materials and techniques for preparing and presenting artwork.</p> <p>VA:Pr5.1.6a Individually or collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit.</p>
Responding Anchor Standard 7 and 8: Perceive and analyze artistic work. Interpret intent and meaning in artistic work.	Responding Anchor Standard 7 and 8: Perceive and analyze artistic work. Interpret intent and meaning in artistic work.	Responding Anchor Standard 7 and 8: Perceive and analyze artistic work. Interpret intent and meaning in artistic work.
<p>Dance is perceived and analyzed to comprehend its meaning.</p> <p>Dance is interpreted by considering intent, meaning, and artistic expression as</p>	<p>How is a dance understood?</p> <p>How is dance interpreted?</p>	<p>DA:Re7.1.4</p> <p>c. Find patterns of movement in dance works that create a style or theme.</p> <p>d. Demonstrate and explain how dance styles differ within a genre or within a cultural movement practice.</p>

<p>communicated through the use of the body, elements of dance, dance technique, dance structure, and context.</p>		<p>DA:Re7.1.5</p> <ol style="list-style-type: none">Find meaning or artistic intent from the patterns of movement in a dance work.Describe, using basic dance terminology, the qualities and characteristics of style used in a dance from one's own cultural movement practice. Compare them to the qualities and characteristics of style found in a different dance genre, style, or cultural movement practice, also using basic dance terminology. <p>DA:Re7.1.6</p> <ol style="list-style-type: none">Describe or demonstrate recurring patterns of movement and their relationships in dance.Describe, using basic dance terminology, the qualities and characteristics of style used in a dance from one's own cultural movement practice. Compare them to the qualities and characteristics of style found in a different dance genre, style, or cultural movement practice, also using basic dance terminology. <p>DA:Re8.1.4</p> <p>Relate movements, ideas, and context to decipher meaning in a dance using basic</p>
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		<p>dance terminology.</p> <p>DA:Re8.1.5</p> <p>Interpret meaning in a dance based on its movements. Explain how the movements communicate the main idea of the dance using basic dance terminology.</p> <p>DA:Re8.1.6</p> <p>Explain how the artistic expression of a dance is achieved through the elements of dance, use of body, dance technique, dance structure, and context. Explain how these communicate the intent of the dance using genre specific dance terminology.</p>
Identifying the qualities and characteristics of media artworks improves one's artistic appreciation and production.	How do we 'read' media artworks and discern their relational components? How do media artworks function to convey meaning and manage audience experience?	<p>MA:Re7.1.4</p> <ul style="list-style-type: none"> a. Identify, describe, and explain how messages are created by components in media artworks. b. Identify, describe, and explain how various forms, methods, and styles in media artworks manage audience experience. <p>MA:Re7.1.5</p> <ul style="list-style-type: none"> a. Identify, describe, and differentiate how message and meaning are created by components in media artworks. b. Identify, describe, and differentiate how various forms, methods, and styles in media artworks manage audience experience.

<p>Interpretation and appreciation require consideration of the intent, form, and context of the media and artwork.</p>	<p>How do people relate to and interpret media artworks?</p>	<p>MA:Re7.1.6</p> <ul style="list-style-type: none"> a. Identify, describe, and analyze how message and meaning are created by components in media artworks. b. Identify, describe, and analyze how various forms, methods and, styles in media artworks manage audience experience. <p>MA:Re8.1.4 Determine and explain reactions and interpretations to a variety of media artworks, considering their purpose and context.</p> <p>MA:Re8.1.5 Determine and compare personal and group interpretations of a variety of media artworks, considering their intention and context.</p> <p>MA:Re8.1.6 Analyze the intent of a variety of media artworks, using given criteria.</p> <p>MA:Re9.1.4</p>
<p>Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.</p>	<p>How do individuals choose music to experience?</p>	<p>MU:Re7.1.4 Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or</p>

<p>Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.</p>	<p>How do individuals choose music to experience?</p>	<p>contexts. MU:Re7.1.5 Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts. MU:Re7.1.6 Select or choose music to listen to and explain the connections to specific interests or experiences for a specific purpose.</p>
<p>Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.</p>	<p>How do we discern the musical creators' and performers' expressive intent?</p>	<p>MU:Re7.2.4 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). MU:Re7.2.5 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). MU:Re7.2.6 a. Describe how the elements of music and expressive qualities relate to the structure of the pieces. b. Identify the context of music from a variety of genres, cultures, and historical periods.</p> <p>MU:Re8.1.4</p>

		<p>Demonstrate and explain how the expressive qualities (such as dynamics, tempo, and timbre) are used in performers' and personal interpretations to reflect expressive intent.</p> <p>MU:Re8.1.5</p> <p>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.</p> <p>MU:Re8.1.6</p> <p>Describe a personal interpretation of how creators' and performers' application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent.</p>
Theatre artists reflect to understand the impact of drama processes and theatre experiences.	How do theatre artists comprehend the essence of drama processes and theatre experiences?	<p>TH:Re7.1.4</p> <p>Identify artistic choices made in a drama/theatre work through participation and observation.</p> <p>TH:Re7.1.5</p> <p>Explain personal reactions to artistic choices made in a drama/theatre work through participation and observation.</p> <p>TH:Re7.1.6</p> <p>Describe and record personal reactions to artistic choices in a drama/theatre work.</p> <p>TH:Re8.1.4</p>

<p>Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.</p>	<p>How can the same work of art communicate different messages to different people?</p>	<ul style="list-style-type: none"> b. Compare and contrast multiple personal experiences when participating in or observing a drama/theatre work. c. Compare and contrast the qualities of characters in a drama/theatre work through physical characteristics and prop or costume design choices that reflect cultural perspectives. d. Identify and discuss physiological changes connected to emotions in drama/theatre work. <p>TH:Re8.1.5</p> <ul style="list-style-type: none"> a. Justify responses based on personal experiences when participating in or observing a drama/theatre work. b. Explain responses to characters based on cultural perspectives when participating in or observing drama/theatre work. c. Investigate the effects of emotions on posture, gesture, breathing, and vocal intonation in a drama/theatre work. <p>TH:Re8.1.6</p> <ul style="list-style-type: none"> g. Explain how artists make choices based on personal experience in a drama/theatre work. h. Identify cultural perspectives that may influence the evaluation of a
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		<p>drama/theatre work.</p> <p>i. Identify personal aesthetics, preferences, and beliefs through participation in or observation of drama/theatre work.</p>
<p>Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.</p> <p>Visual imagery influences understanding of and responses to the world.</p> <p>People gain insights into meanings of artworks by engaging in the process of art criticism.</p>	<p>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?</p> <p>What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?</p> <p>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</p>	<p>VA:Pr7.1.4a Compare responses to a work of art before and after working in similar media.</p> <p>VA:Re7.1.5a Compare one's own interpretation of a work of art with the interpretation of others.</p> <p>VA:Re7.1.6a Identify and interpret works of art or design that reveal how people live around the world and what they value.</p> <p>VA:Re7.2.4a Analyze components in visual imagery that convey messages.</p> <p>VA:Re.7.2.5a Identify and analyze cultural associations suggested by visual imagery.</p> <p>VA:Re7.2.6a Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions.</p> <p>VA:Re8.1.4a Interpret art by referring to contextual information and analyzing relevant subject</p>

	using visual art vocabularies help us understand and interpret works of art?	<p>matter, characteristics of form, and use of media.</p> <p>VA:Re8.1.5a Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.</p> <p>VA:Re8.1.a6 Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and structure and use of media to identify ideas and mood conveyed.</p>
<p>Connecting: Anchor Standards 10 and 11</p> <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. 	<p>Connecting: Anchor Standards 10 and 11</p> <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. 	<p>Connecting: Anchor Standards 10 and 11</p> <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.	How does dance deepen our understanding of ourselves, other knowledge, and events around us?	<p>DA:Cn10.1.4</p> <p>j. Relate the main idea or content in a dance to other experiences. Explain how the main idea of a dance is similar to or different from one's own experiences, relationships, ideas or perspectives.</p> <p>k. Develop and research a question</p>

		<p>relating to a topic of study in school using multiple sources of references. Select key aspects about the topic and choreograph movements that communicate the information. Discuss what was learned from creating the dance and describe how the topic might be communicated using another form of expression.</p> <p>DA:Cn10.1.5</p> <ol style="list-style-type: none">l. Compare two dances with contrasting themes. Discuss feelings and ideas evoked by each. Describe how the themes and movements relate to points of view and experiences.m. Choose a topic, concept, or content from another discipline of study and research how other art forms have expressed the topic. Create a dance study that expresses the idea. Explain how the dance study expressed the idea and discuss how this learning process is similar to, or different from, other learning situations. <p>DA:Cn10.1.6</p> <ol style="list-style-type: none">n. Observe the movement characteristics or qualities observed in a specific dance genre. Describe differences and similarities about
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<p>Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.</p>	<p>How does knowing about societal, cultural, historical and community experiences expand dance literacy?</p>	<p>what was observed to one's attitudes and movement preferences.</p> <ul style="list-style-type: none"> o. Conduct research using a variety of resources to find information about a social issue of great interest. Use the information to create a dance study that expresses a specific point of view on the topic. Discuss whether the experience of creating and sharing the dance reinforces personal views or offers new knowledge and perspectives. <p>DA:Cn11.1.4 Select and describe movements in a specific genre or style and explain how the movements relate to the culture, society, historical period, or community from which the dance originated.</p> <p>DA:Cn11.1.5 Describe how the movement characteristics and qualities of a dance in a specific genre or style communicate the ideas and perspectives of the culture, historical period, or community from which the genre or style originated.</p> <p>DA:Cn11.1.6 Interpret and show how the movement and qualities of a dance communicate its cultural, historical, and/or community purpose or meaning.</p>
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Media artworks synthesize meaning and form cultural experience.	How do we relate knowledge and experiences to understanding and making media artworks? How do we learn about and create meaning through producing media artworks?	<p>MA:Cn10.1.4</p> <ul style="list-style-type: none"> c. Examine and use personal and external resources, such as interests, research, and cultural understanding, to create media artworks. d. Examine and show how media artworks form meanings, situations, and/or cultural experiences, such as online spaces. <p>MA:Cn10.1.5</p> <ul style="list-style-type: none"> a. Access and use internal and external resources to create media artwork, such as interests, knowledge, and experience. b. Examine and show how media artworks form meanings, situations, and cultural experiences, such as news and cultural events. <p>MA:Cn10.1.6</p> <ul style="list-style-type: none"> a. Access, evaluate, and use internal and external resources to create media artworks, such as knowledge, experiences, interests, and research. b. Explain and show how media artworks form new meanings, situation, and cultural experiences, such as historical events.
Media artworks and ideas are better	How does media arts relate to its various contexts, purposes, and values? How does	MA:Cn11.1.4

<p>understood and produced by relating them to their purposes, values, and various contexts.</p>	<p>investigating these relationships inform and deepen the media artist's understanding and work?</p>	<ul style="list-style-type: none"> c. Explain verbally and/or in media artworks, how media artworks and ideas relate to everyday and cultural life, such as fantasy and reality, and technology use. d. Examine and interact appropriately with media arts tools and environments, considering ethics, rules, and fairness. <p>MA:Cn11.1.5</p> <ul style="list-style-type: none"> a. Research and show how media artworks and ideas relate to personal, social and community life, such as exploring commercial and information purposes, history, and ethics. b. Examine, discuss and interact appropriately with media arts tools and environments, considering ethics, rules, and media literacy. <p>MA:Cn11.1.6</p> <ul style="list-style-type: none"> a. Research and show how media artworks and ideas relate to personal life, and social, community, and cultural situations, such as personal identity, history, and entertainment. b. Analyze and interact appropriately with media arts tools and environments, considering fair use and copyright, ethics, and media
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		literacy.
<p>Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p> <p>Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.</p>	<p>How do musicians make meaningful connections to creating, performing, and responding?</p> <p>How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p>	<p>MU:Cn10.0.4 MU:Cn10.0.5 MU:Cn10.0.6 A. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cn11.0.4 MU:Cn11.0.5 MU:Cn11.0.6 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>
<p>Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.</p>	<p>What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?</p>	<p>TH:Cn10.1.4 Identify the ways drama/theatre work reflects the perspectives of a community or culture. TH:Cn10.1.5 Explain how drama/theatre connects oneself to a community or culture. TH:Cn10.1.6 Explain how the actions and motivations of characters in a drama/theatre work impact perspectives of a community or culture.</p> <p>TH:Cn11.1.4 Respond to community and social issues and</p>

Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.	What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?	incorporate other content areas in drama/theatre work. TH:Cn11.1.5 Investigate historical, global and social issues expressed in drama/theatre work. TH:Cn11.1.6 Identify universal themes or common social issues and express them through a drama/theatre work.
Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.	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?	VA:Cn10.1.4a Create works of art that reflect community cultural traditions. VA:Cn10.1.5a Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art-making. VA:Cn10.1.6a Generate a collection of ideas reflecting current interests and concerns that could be investigated in art-making.
People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.	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?	VA:Cn11.1.4a Through observation, infer information about time, place, and culture in which a work of art was created. VA:Cn11.1.5a Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society. VA:Cn11.1.6a

		Analyze how art reflects changing times, traditions, resources, and cultural uses.
<p>Study Two – Producing and Consuming - Production and consumption occurs as a human interaction among humans and as a natural interaction in ecosystems. All people engage in making and using things. Children learn the various ways that different cultures produce goods, what they value for production, how they structure economic systems that support production and consumption, and how cultures use the regional resources and trade globally to meet various needs of different societies. They understand that due to scarcity, communities and societies must make choices in their activities and consumption of goods and services. Various aspects of science contribute to decisions about production and consumption. The ecosystem is dependent on the concept of producers and consumers. When man utilizes the natural resources around him, he may impact the balance of the ecosystem impacting his long-term ability to meet man's needs. The production and consumption of energy impacts the ability of a society to produce goods and services to meet their needs. Knowledge of materials and their properties helps man to match materials to products.</p>		
Enduring Understanding in Study Two	Essential Question in Study Two	Visual/Performing Arts Standards
<p>Creating Anchor Standard 2 and 3: Organize and develop artistic ideas and work. Refine and complete Artistic Work</p>	<p>Creating Anchor Standard 2 and 3: Organize and develop artistic ideas and work. Refine and complete Artistic Work</p>	<p>Creating Anchor Standard 2 and 3: Organize and develop artistic ideas and work. Refine and complete Artistic Work</p>
<p>The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.</p> <p>Choreographers analyze, evaluate, refine, and</p>	<p>What influences choice-making in creating choreography?</p> <p>How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of</p>	<p>DA:Cr2.1.4 a. Manipulate or modify choreographic devices to expand movement possibilities and create a variety of movement patterns and structures. Discuss movement choices.</p>

document their work to communicate meaning.	their work?	<p>b. Develop a dance study that expresses and communicates a main idea. Discuss the reasons and effectiveness of the movement choices.</p> <p>DA:Cr2.1.5 a. Manipulate or modify a variety of choreographic devices to expand choreographic possibilities and develop a main idea. Explain reasons for movement choices. b. Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally.</p> <p>DA:Cr2.1.6 a. Explore choreographic devices and dance structures to develop a dance study that supports an artistic intent. Explain the goal or purpose of the dance. b. Determine artistic criteria to choreograph a dance study that communicates personal or cultural meaning. Based on the criteria, evaluate why some movements are more or less effective than others.</p> <p>DA:Cr3.1.4 a. Revise movement based on peer feedback and self-reflection to improve communication</p>
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		<p>of artistic intent in a short dance study. Explain choices made in the process.</p> <p>b. Depict the relationships between two or more dancers in a dance phrase by drawing a picture or using symbols (for example, next to, above, below, behind, in front of).</p> <p>DA:Cr3.1.5</p> <p>a. Explore through movement the feedback from others to expand choreographic possibilities for a short dance study that communicates artistic intent. Explain the movement choices and refinements.</p> <p>b. Record changes in a dance sequence through writing, symbols, or a form of media technology.</p> <p>DA:Cr3.1.6</p> <p>a. Revise dance compositions using collaboratively developed artistic criteria. Explain reasons for revisions and how choices made relate to artistic intent.</p> <p>b. Explore or invent a system to record a dance sequence through writing, symbols, or a form of media technology.</p>
Media artists plan, organize, and develop creative ideas, plans, and models into process	How do media artists organize and develop ideas and models into process	<p>MA:Cr2.1.4</p> <p>Discuss, test, and assemble ideas, plans, and models for media arts productions,</p>

<p>structures that can effectively realize the artistic idea.</p> <p>The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks.</p>	<p>structures to achieve the desired end product?</p> <p>What is required to produce a media artwork that conveys purpose, meaning, and artistic quality? How do media artists improve/refine their work?</p>	<p>considering the artistic goals and the presentation.</p> <p>MA:Cr2.1.5 Develop, present, and test ideas, plans, models, and proposals for media arts productions, considering the artistic goals and audience.</p> <p>MA:Cr2.1.6 Organize, propose, and evaluate artistic ideas, plans, prototypes, and production processes for media arts productions, considering expressive intent and resources.</p> <p>MA:Cr3.1.4 a. Structure and arrange various content and components to convey purpose and meaning in different media arts productions, applying sets of associated principles, such as balance and contrast. b. Demonstrate intentional effect in refining media artworks, emphasizing elements for a purpose.</p> <p>MA:Cr3.1.5 a. Create content and combine components to convey expression, purpose, and meaning in a variety of media arts productions, utilizing sets of associated principles, such as emphasis and exaggeration.</p>
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		<p>b. Determine how elements and components can be altered for clear communication and intentional effects, and refine media artworks to improve clarity and purpose.</p> <p>MA:Cr3.1.6</p> <p>a. Experiment with multiple approaches to produce content and components for determined purpose and meaning in media arts productions, utilizing a range of associated principles, such as point of view and perspective.</p> <p>b. Appraise how elements and components can be altered for intentional effects and audience, and refine media artworks to reflect purpose and audience.</p>
<p>Musicians' creative choices are influenced by their expertise, context, and expressive intent.</p> <p>Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</p>	<p>How do musicians make creative decisions?</p> <p>How do musicians improve the quality of their creative work?</p>	<p>(MU:Cr2.1.4)</p> <p>a. Demonstrate selected <i>and organized</i> musical ideas for <i>an</i> improvisation, <i>arrangement</i>, or composition to express intent, <i>and explain</i> connection to purpose and context.</p> <p>b. Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, <i>and simple harmonic</i> musical ideas.</p>

		<p>(MU:Cr2.1.5)</p> <p>a. Demonstrate selected and <i>developed</i> musical ideas for improvisations, <i>arrangements, or compositions</i> to express intent, and explain connection to purpose and context.</p> <p>b. Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and <i>two-chord</i> harmonic musical ideas.</p> <p>(MU:Cr2.1.6)</p> <p>a. Select, organize, construct, and document personal musical ideas for <i>arrangements and compositions</i> within AB or ABA form that demonstrate an effective beginning, middle, and ending, and convey expressive intent.</p> <p>b. Use standard and/or iconic notation and/or audio/ video recording to document personal simple rhythmic phrases, melodic <i>phrases</i>, and <i>two-chord</i> harmonic musical ideas.</p> <p>(MU:Cr3.1.4)</p> <p>Evaluate, refine, and document revisions to personal <i>music</i>, applying teacher-provided <i>and collaboratively-developed</i> criteria and feedback <i>to show improvement over time</i>.</p> <p>(MU:Cr3.1.5)</p> <p>Evaluate, refine, and document revisions to personal music, applying teacher-provided and <i>collaboratively-developed</i> criteria and feedback, <i>and explain rationale for changes</i>.</p> <p>MU:Cr3.1.6)</p>
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<p><i>Theatre artists work to discover different ways of communicating meaning.</i></p> <p>Theatre artists refine their work and practice their craft through rehearsal.</p>	<p>How, when, and why do theatre artists' choices change?</p> <p>How do theatre artists transform and edit their initial ideas?</p>	<p>TH:Cr2-4.</p> <p>a. Collaborate to devise original ideas for a drama/theatre work by asking questions about characters and plots.</p> <p>b. Make and discuss group decisions and identify responsibilities required to present a drama/theatre work to peers.</p> <p>H:Cr2-5.</p> <p>a. Devise original ideas for a drama/theatre work that reflect collective inquiry about characters and their given circumstances.</p> <p>b. Participate in defined responsibilities required to present a drama/theatre work informally to an audience.</p> <p>TH:Cr2-6.</p> <p>a. Use critical analysis to improve, refine, and evolve original ideas and artistic choices in a devised or scripted drama/theatre work.</p>

		<p>b. Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work.</p> <p>TH:Cr3.1.4.</p> <p>a. Revise and improve an improvised or scripted drama/theatre work through repetition and collaborative review.</p> <p>b. Develop physical and vocal exercise techniques for an improvised or scripted drama/theatre work.</p> <p>c. Collaborate on solutions to design and technical problems that arise in rehearsal for a drama/theatre work.</p> <p>TH:Cr3.1.5.</p> <p>d. Revise and improve an improvised or scripted drama/theatre work through repetition and self-review.</p> <p>e. Use physical and vocal exploration for character development in an improvised or scripted drama/theatre work.</p> <p>f. Create innovative solutions to design and technical problems that arise in rehearsal for a drama/theatre work.</p> <p>TH:Cr3.1.6.</p> <p>a. Articulate and examine choices to refine a devised or scripted drama/theatre work.</p>
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		<p>b. Identify effective physical and vocal traits of characters in an improvised or scripted drama/theatre work.</p> <p>c. Explore a planned technical design during the rehearsal process for a devised or scripted drama/theatre work.</p>
<p>Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches</p> <p>Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.</p> <p>People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.</p> <p>Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.</p>	<p>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?</p> <p>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?</p> <p>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?</p> <p>What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does</p>	<p>VA:Cr2.1.4a Experiment and develop skills in multiple art-making techniques and approaches through practice.</p> <p>VA:Cr2.1.5a Experiment and develop skills in multiple art-making techniques and approaches through practice.</p> <p>VA:Cr2.1.6a Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.</p> <p>VA:Cr2.2.4a When making works of art, utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself and others.</p> <p>VA:Cr2.2.5a Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment.</p>

	collaboratively reflecting on a work help us experience it more completely?	<p>VA:Cr2.2.6a Explain environmental implications of conservation, care, and clean-up of art materials, tools, and equipment.</p> <p>VA:Cr2.3.4a Document, describe, and represent regional constructed environments.</p> <p>VA:Cr2.3.5a Identify, describe, and visually document places and/or objects of personal significance.</p> <p>VA:Cr2.3.6a Design or redesign objects, places, or systems that meet the identified needs of diverse users.</p> <p>VA:Cr3.1.4a Revise artwork in progress on the basis of insights gained through peer discussion.</p> <p>VA:Cr3.1.5a Create artist statements using art vocabulary to describe personal choices in art-making.</p> <p>VA:Cr3.1.6a Reflect on whether personal artwork conveys the intended meaning and revise accordingly.</p>
Performing/Presenting and Producing Anchor	Performing/Presenting and Producing	Performing/Presenting and Producing

Standard 5 and 6: Develop and refine artistic techniques and work for presentation Convey meaning through the presentation of artistic work.	Anchor Standard 5 and 6: Develop and refine artistic techniques and work for presentation Convey meaning through the presentation of artistic work.	Anchor Standard 5 and 6: Develop and refine artistic techniques and work for presentation Convey meaning through the presentation of artistic work.
<p>Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.</p> <p>Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.</p>	<p>What must a dancer do to prepare the mind and body for artistic expression?</p> <p>How does a dancer heighten artistry in a public performance?</p>	<p>DA:Pr5.1.4</p> <p>a. Demonstrate fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness) and movement qualities when replicating and recalling patterns and sequences of locomotor and non-locomotor movements.</p> <p>b. Execute techniques that extend movement range, build strength, and develop endurance. Explain the relationship between execution of technique, safe body-use, and healthful nutrition.</p> <p>c. Coordinate phrases and timing with other dancers by cueing off each other and responding to stimuli cues (for example, music, text, or lighting). Reflect on feedback from others to inform personal dance performance goals.</p> <p>DA:Pr5.1.5</p> <p>d. Recall and execute a series of dance phrases using fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement).</p>

		<p>e. Demonstrate safe body-use practices during technical exercises and movement combinations. Discuss how these practices, along with healthful eating habits, promote strength, flexibility, endurance and injury prevention.</p> <p>c. Collaborate with peer ensemble members to repeat sequences, synchronize actions, and refine spatial relationships to improve performance quality. Apply feedback from others to establish personal performance goals.</p> <p>f.</p> <p>DA:Pr5.1.6</p> <p>a. Embody technical dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement) to accurately execute changes of direction, levels, facings, pathways, elevations and landings, extensions of limbs, and movement transitions.</p> <p>b. Apply basic anatomical knowledge, proprioceptive feedback, spatial awareness, and nutrition to promote safe and healthful strategies when warming up and dancing.</p> <p>c. Collaborate as an ensemble to refine dances by identifying what works and does not work in executing complex patterns, sequences, and formations. Solve movement</p>
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		<p>problems to dances by testing options and finding good results. Document self-improvements over time.</p> <p>DA:Pr6.1.4</p> <p>a. Consider how to establish a formal performance space from an informal setting (for example, gymnasium or grassy area).</p> <p>b. Identify, explore, and experiment with a variety of production elements to heighten the artistic intent and audience experience.</p> <p>DA:Pr6.1.5</p> <p>a. Demonstrate the ability to adapt dance to alternative performance venues by modifying spacing and movements to the performance space.</p> <p>b. Identify, explore, and select production elements that heighten and intensify the artistic intent of a dance and are adaptable for various performance spaces.</p> <p>DA:Pr6.1.6</p> <p>a. Recognize needs and adapt movements to performance area. Use performance etiquette and performance practices during class, rehearsal and performance. Post-performance, accept notes from choreographer and make corrections as needed and apply to future performances.</p> <p>b. Compare and contrast a variety of possible production elements that would intensify and heighten the artistic intent of the work. Select</p>
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		choices and explain reasons for the decisions made using production terminology.
<p>Media artists require a range of skills and abilities to creatively solve problems within and through media arts production.</p> <p>Media artists purposefully present, share, and distribute media artworks for various contexts.</p>	<p>What skills are required for creating effective media artworks and how are they improved? How are creativity and innovation developed within and through media arts production? How do media artists use various tools and techniques?</p> <p>How does time, place, audience, and context affect presenting or performing choices for media artworks? How can presenting or sharing media artworks in a public format help a media artist learn and grow?</p>	<p>(MA:Pr5.1.4)</p> <p>a. Enact identified roles to practice foundational artistic, design, technical, and soft skills, such as formal technique, equipment usage, production, and collaboration in media arts productions.</p> <p>b. Practice foundational innovative abilities, such as design thinking, in addressing problems within and through media arts productions.</p> <p>c. Demonstrate use of tools and techniques in standard and novel ways while constructing media artworks.</p> <p>(MA:Pr5.1.5)</p> <p>a. Enact various roles to practice fundamental ability in artistic, design, technical, and soft skills, such as formal technique, production, and collaboration in media arts productions.</p> <p>b. Practice fundamental creative and innovative abilities, such as expanding conventions, in addressing problems within and through media arts productions.</p> <p>c. Examine how tools and techniques could be used in standard and experimental ways in constructing media artworks.</p> <p>(MA:Pr5.1.6)</p>

		<ul style="list-style-type: none">d. Develop a variety of artistic, design, technical, and soft skills through performing various assigned roles in producing media artworks, such as invention, formal technique, production, self-initiative, and problem-solving.e. Develop a variety of creative and adaptive innovate on abilities, such as testing constraints, in developing solutions within and through media arts productions.f. Demonstrate adaptability using tools and techniques in standard and experimental ways in constructing media artworks. <p>(MA:Pr6.1.4)</p> <ul style="list-style-type: none">a. Explain the presentation conditions, and fulfill a role and processes in presenting or distributing media artworks.b. Explain results of and improvements for presenting media artworks. <p>(MA:Pr6.1.5)</p> <ul style="list-style-type: none">a. Compare qualities and purposes of presentation formats, and fulfill a role and associated processes in presentation and/or distribution of media artworks.b. Compare results of and improvements for presenting media artworks. <p>(MA:Pr6.1.6)</p>
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		<p>a. Analyze various presentation formats and fulfill various tasks and defined processes in the presentation and/or distribution of media artworks.</p> <p>b. Analyze results of and improvements for presenting media artworks.</p>
<p>Performers make interpretive decisions based on their understanding of context and expressive intent.</p> <p>To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas.</p> <p>Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.</p>	<p>How do performers interpret musical works?</p> <p>How do musicians improve the quality of their performance?</p> <p>When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</p>	<p>(MU:Pr5.1.4)</p> <p>a. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy <i>and expressiveness</i> of ensemble <i>and personal</i> performances.</p> <p>b. Rehearse to refine technical accuracy and expressive qualities, <i>and address performance challenges</i>.</p> <p>(MU:Pr5.1.5)</p> <p>a. Apply teacher-provided and <i>established</i> criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances.</p> <p>b. Rehearse to refine technical accuracy and expressive qualities to address challenges, <i>and show improvement over time</i>.</p> <p>(MU:Pr5.1.6)</p> <p>Identify and apply <i>teacher-provided</i> criteria (such as correct interpretation of notation, technical accuracy, originality, and interest) to rehearse, refine, and determine when a piece is ready to perform.</p>

		<p>(MU:Pr6.1.4)</p> <p>a. Perform music, <i>alone or with others</i>, with expression and technical accuracy, and appropriate interpretation.</p> <p>b. Demonstrate performance decorum and audience etiquette appropriate for the context, venue, <i>and genre</i>.</p> <p>(MU:Pr6.1.5)</p> <p>a. Perform music, alone or with others, with expression, technical accuracy, <i>and</i> appropriate interpretation.</p> <p>b. Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, <i>and style</i>.</p> <p>(MU:Pr6.1.6)</p> <p>c. Perform the music with technical accuracy to convey the creator's intent.</p> <p>d. Demonstrate performance decorum (<i>such as stage presence, attire, and behavior</i>) and audience etiquette appropriate for venue and purpose.</p>
<p>Theatre artists develop personal processes and skills for a performance or design.</p> <p>Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.</p>	<p>What can I do to fully prepare a performance or technical design?</p> <p>What happens when theatre artists and audiences share a creative experience?</p>	<p>H:Pr5.1.4.</p> <p>a. Practice selected exercises that can be used in a group setting for drama/theatre work.</p> <p>b. Propose the use of technical elements in a drama/theatre work.</p> <p>TH:Pr5.1.5.</p> <p>a. Choose acting exercises that can be applied to a drama/theatre work.</p>

		<p>b. Demonstrate the use of technical elements in a drama/theatre work.</p> <p>TH:Pr5.1.6.</p> <p>a. Recognize how acting exercises and techniques can be applied to a drama/theatre work.</p> <p>b. Articulate how technical elements are integrated into a drama/ theatre work.</p> <p>TH:Pr6.1.4.</p> <p>Share small-group drama/theatre work, with peers as audience.</p> <p>TH:Pr6.1.5.</p> <p>Present drama/theatre work informally to an audience.</p> <p>TH:Pr6.1.6.</p> <p>Adapt a drama/theatre work and present it informally for an audience.</p>
<p>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.</p> <p>Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate</p>	<p>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?</p>	<p>VA:Pr5.1.4a</p> <p>Analyze the various considerations for presenting and protecting art in various locations, indoor or outdoor settings, in temporary or permanent forms, and in physical or digital formats.</p> <p>VA:Pr5.1.5a</p> <p>Develop a logical argument for safe and effective use of materials and techniques for preparing and presenting artwork.</p>

meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.	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?	<p>VA:Pr5.1.6a Individually or collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit.</p> <p>VA:Pr6.1.4a Compare and contrast purposes of art museums, art galleries, and other venues, as well as the types of personal experiences they provide.</p> <p>VA:Pr6.1.5a Cite evidence about how an exhibition in a museum or other venue presents ideas and provides information about a specific concept or topic.</p> <p>VA:Pr6.1.6a Assess, explain, and provide evidence of how museums or other venues reflect history and values of a community.</p>
Responding Anchor Standard 8 and 9: Interpret intent and meaning in artistic work. Apply criteria to evaluate artistic work.	Responding Anchor Standard 8 and 9: Interpret intent and meaning in artistic work. Apply criteria to evaluate artistic work.	Responding Anchor Standard 8 and 9: Interpret intent and meaning in artistic work. Apply criteria to evaluate artistic work.in artistic work.
Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance	How is dance interpreted? What criteria are used to evaluate dance?	<p>DA:Re8.1.4 Relate movements, ideas, and context to decipher meaning in a dance using basic dance terminology.</p>

<p>structure, and context.</p> <p>Criteria for evaluating dance vary across genres, styles, and cultures.</p>		<p>DA:Re8.1.5 Interpret meaning in a dance based on its movements. Explain how the movements communicate the main idea of the dance using basic dance terminology.</p> <p>DA:Re8.1.6 Explain how the artistic expression of a dance is achieved through the elements of dance, use of body, dance technique, dance structure, and context. Explain how these communicate the intent of the dance using genre specific dance terminology.</p> <p>DA:Re9.1.4 Discuss and demonstrate the characteristics that make a dance artistic and apply those characteristics to dances observed or performed in a specific genre, style, or cultural movement practice. Use basic dance terminology.</p> <p>DA:Re9.1.5 Define the characteristics of dance that make a dance artistic and meaningful. Relate them to the elements of dance in genres, styles, or cultural movement practices. Use basic dance terminology to describe characteristics that make a dance artistic and meaningful.</p> <p>DA:Re9.1.6 Discuss the characteristics and artistic intent of a dance from a genre, style, or cultural movement practice and develop artistic</p>
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		criteria to critique the dance using genre-specific dance terminology.
<p>Interpretation and appreciation require consideration of the intent, form, and context of the media and artwork.</p> <p>Skillful evaluation and critique are critical components of experiencing, appreciating, and producing media artworks.</p>	<p>How do people relate to and interpret media artworks?</p> <p>How and why do media artists value and judge media artworks?</p> <p>When and how should we evaluate and critique media artworks to improve them?</p>	<p>(MA:Re8.1.4) Determine and explain reactions and interpretations to a variety of media artworks, considering their purpose and context.</p> <p>(MA:Re8.1.5) Determine and compare personal and group interpretations of a variety of media artworks, considering their intention and context.</p> <p>(MA:Re8.1.6) Analyze the intent of a variety of media artworks, using given criteria.</p> <p>(MA:Re9.1.4) Identify and apply basic criteria for evaluating and improving media artworks and production processes, considering context.</p> <p>(MA:Re9.1.5) Determine and apply criteria for evaluating media artworks and production processes, considering context, and practicing constructive feedback.</p> <p>(MA:Re9.1.6) Determine and apply specific criteria to evaluate various media artworks and production processes, considering context and practicing constructive feedback.</p>

<p>Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.</p> <p>The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</p>	<p>How do we discern the musical creators' and performers' expressive intent?</p> <p>How do we judge the quality of musical work(s) and performance(s)?</p>	<p>(MU:Re8.1.4) Demonstrate <i>and explain</i> how the expressive qualities (such as dynamics, tempo, and <i>timbre</i>) are used in performers' <i>and personal</i> interpretations to reflect expressive intent.</p> <p>(MU:Re8.1.5) Demonstrate and explain Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics. n how the expressive qualities (such as dynamics, tempo, timbre, and <i>articulation</i>) are used in performers' and personal interpretations to reflect expressive intent.</p> <p>(MU:Re8.1.6) Describe a personal interpretation of how creators' and performers' application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent.</p> <p>(MU:Re9.1.4) Evaluate musical works and <i>performances</i>, applying established criteria, and <i>explain</i> appropriateness to the context.</p> <p>(MU:Re9.1.5) Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, <i>citing evidence from the elements of music</i>.</p> <p>(MU:Re9.1.6)</p>
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		Apply <i>teacher-provided</i> criteria to evaluate musical works or performances.
Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.	How can the same work of art communicate different messages to different people?	<p>TH:Re8.1.4.</p> <ul style="list-style-type: none"> a. Compare and contrast multiple personal experiences when participating in or observing a drama/theatre work. b. Compare and contrast the qualities of characters in a drama/theatre work through physical characteristics and prop or costume design choices that reflect cultural perspectives. c. Identify and discuss physiological changes connected to emotions in drama/ theatre work. <p>TH:Re8.1.5.</p> <ul style="list-style-type: none"> a. Justify responses based on personal experiences when participating in or observing a drama/theatre work. b. Explain responses to characters based on cultural perspectives when participating in or observing drama/theatre work. c. Investigate the effects of emotions on posture, gesture, breathing, and vocal intonation in a drama/theatre work. <p>TH:Re8.1.6.</p> <ul style="list-style-type: none"> a. Explain how artists make choices based on personal experience in a drama/theatre work.

		<p>b. Identify cultural perspectives that may influence the evaluation of a drama/theatre work.</p> <p>c. Identify personal aesthetics, preferences, and beliefs through participation in or observation of drama/ theatre work.</p> <p>TH:Re9.1.4.</p> <p>a. Propose a plan to evaluate drama/theatre work.</p> <p>b. Investigate how technical elements may support a theme or idea in a drama/theatre work.</p> <p>c. Observe how a character’s choices impact an audience’s perspective in a drama/theatre work.</p> <p>TH:Re9.1.5.</p> <p>a. Develop and implement a plan to evaluate drama/theatre work.</p> <p>b. Assess how technical elements represent the theme of a drama/theatre work.</p> <p>c. Recognize how a character’s circumstances impact an audience’s perspective in a drama/theatre work.</p> <p>TH:Re9.1.6.</p> <p>a. Use supporting evidence and criteria to evaluate drama/theatre work.</p> <p>b. Apply the production elements used in a drama/theatre work to assess aesthetic choices.</p> <p>c. Identify a specific audience or purpose for a drama/theatre work.</p>
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Connecting: Anchor Standards 10 and 11 <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. 	Connecting: Anchor Standards 10 and 11 <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. 	Connecting: Anchor Standards 10 and 11 <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
<p>As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.</p>	<p>How does dance deepen our understanding of ourselves, other knowledge, and events around us?</p>	<p>DA:Cn10.1.4</p> <p>p. Relate the main idea or content in a dance to other experiences. Explain how the main idea of a dance is similar to or different from one's own experiences, relationships, ideas or perspectives.</p> <p>q. Develop and research a question relating to a topic of study in school using multiple sources of references. Select key aspects about the topic and choreograph movements that communicate the information. Discuss what was learned from creating the dance and describe how the topic might be communicated using another form of expression.</p> <p>DA:Cn10.1.5</p> <p>r. Compare two dances with contrasting themes. Discuss feelings and ideas</p>

		<p>evoked by each. Describe how the themes and movements relate to points of view and experiences.</p> <p>s. Choose a topic, concept, or content from another discipline of study and research how other art forms have expressed the topic. Create a dance study that expresses the idea. Explain how the dance study expressed the idea and discuss how this learning process is similar to, or different from, other learning situations.</p> <p>DA:Cn10.1.6</p> <p>t. Observe the movement characteristics or qualities observed in a specific dance genre. Describe differences and similarities about what was observed to one's attitudes and movement preferences.</p> <p>u. Conduct research using a variety of resources to find information about a social issue of great interest. Use the information to create a dance study that expresses a specific point of view on the topic. Discuss whether the experience of creating and sharing the dance reinforces personal views or offers new knowledge and perspectives.</p> <p>DA:Cn11.1.4</p>
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<p>Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.</p>	<p>How does knowing about societal, cultural, historical and community experiences expand dance literacy?</p>	<p>Select and describe movements in a specific genre or style and explain how the movements relate to the culture, society, historical period, or community from which the dance originated. DA:Cn11.1.5 Describe how the movement characteristics and qualities of a dance in a specific genre or style communicate the ideas and perspectives of the culture, historical period, or community from which the genre or style originated. DA:Cn11.1.6 Interpret and show how the movement and qualities of a dance communicate its cultural, historical, and/or community purpose or meaning.</p>
<p>Media artworks synthesize meaning and form cultural experience.</p>	<p>How do we relate knowledge and experiences to understanding and making media artworks? How do we learn about and create meaning through producing media artworks?</p>	<p>MA:Cn10.1.4 e. Examine and use personal and external resources, such as interests, research, and cultural understanding, to create media artworks. f. Examine and show how media artworks form meanings, situations, and/or cultural experiences, such as online spaces. MA:Cn10.1.5 a. Access and use internal and external resources to create media artwork, such as interests, knowledge, and experience.</p>

<p>Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts.</p>	<p>How does media arts relate to its various contexts, purposes, and values? How does investigating these relationships inform and deepen the media artist's understanding and work?</p>	<p>b. Examine and show how media artworks form meanings, situations, and cultural experiences, such as news and cultural events.</p> <p>MA:Cn10.1.6</p> <p>a. Access, evaluate, and use internal and external resources to create media artworks, such as knowledge, experiences, interests, and research.</p> <p>b. Explain and show how media artworks form new meanings, situation, and cultural experiences, such as historical events.</p> <p>MA:Cn11.1.4</p> <p>e. Explain verbally and/or in media artworks, how media artworks and ideas relate to everyday and cultural life, such as fantasy and reality, and technology use.</p> <p>f. Examine and interact appropriately with media arts tools and environments, considering ethics, rules, and fairness.</p> <p>MA:Cn11.1.5</p> <p>a. Research and show how media artworks and ideas relate to personal, social and community life, such as exploring commercial and information purposes, history, and ethics.</p>
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		<p>b. Examine, discuss and interact appropriately with media arts tools and environments, considering ethics, rules, and media literacy. MA:Cn11.1.6</p> <p>a. Research and show how media artworks and ideas relate to personal life, and social, community, and cultural situations, such as personal identity, history, and entertainment.</p> <p>b. Analyze and interact appropriately with media arts tools and environments, considering fair use and copyright, ethics, and media literacy.</p>
<p>Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p> <p>Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.</p>	<p>How do musicians make meaningful connections to creating, performing, and responding?</p> <p>How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p>	<p>MU:Cn10.0.4 MU:Cn10.0.5 MU:Cn10.0.6 A. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cn11.0.4 MU:Cn11.0.5 MU:Cn11.0.6 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>
Theatre artists allow awareness of	What happens when theatre artists foster	TH:Cn10.1.4

<p>interrelationships between self and others to influence and inform their work.</p> <p>Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.</p>	<p>understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?</p> <p>What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?</p>	<p>Identify the ways drama/theatre work reflects the perspectives of a community or culture. TH:Cn10.1.5 Explain how drama/theatre connects oneself to a community or culture. TH:Cn10.1.6 Explain how the actions and motivations of characters in a drama/theatre work impact perspectives of a community or culture.</p> <p>TH:Cn11.1.4 Respond to community and social issues and incorporate other content areas in drama/theatre work. TH:Cn11.1.5 Investigate historical, global and social issues expressed in drama/theatre work. TH:Cn11.1.6 Identify universal themes or common social issues and express them through a drama/theatre work.</p>
<p>Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.</p>	<p>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?</p>	<p>VA:Cn10.1.4a Create works of art that reflect community cultural traditions. VA:Cn10.1.5a Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art-making. VA:Cn10.1.6a Generate a collection of ideas reflecting</p>

People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.	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?	<p>current interests and concerns that could be investigated in art-making.</p> <p>VA:Cn11.1.4a Through observation, infer information about time, place, and culture in which a work of art was created.</p> <p>VA:Cn11.1.5a Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society.</p> <p>VA:Cn11.1.6a Analyze how art reflects changing times, traditions, resources, and cultural uses.</p>
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Instructional Strategies and Performance Projects/Assessments
Year Two - How does the world work?

Study One - Energy exchange and systems / The Historical Perspective of Science

Montessori lessons and material related to:

- Great lessons/Cosmic Task
- The Universe Story
- Fundamental Needs of man
- Biographical sketches of people throughout history
- Timelines of humans on the earth
- Functional Geography

Science kits for possible use with this study:

- Magnetism and Electricity - Using electricity in everyday life
- Mixtures and Solutions - Combining and separating substances
- Motions and Design - Physics of motion and technique in design

Various lessons from the Delaware Recommended Curriculum leading to an understanding of cultures past and present might include:

- Thinking Chronologically
- Interpreting the Past - Dueling Documents
- Historical Research

Classroom projects leading to the performance assessments as listed below:

- Focusing on one scientist who contributed to the world's understanding of energy, materials and their properties, or forces and motion, students will develop a chronology of the scientist's life, relate that chronology to the time period he lived in and reflect on how his work was accepted or not accepted according to his place in time, culture, and place. Demonstrate understanding by writing a journal from the point of view of one of the scientists, creating a play about history related to one of these areas, or developing a series of news reports about early discoveries.
- Evaluate the electrical use of the school or your home. What are the sources of this energy? What are ways that you recommend to conserve energy? Provide mathematical evidence to support your recommendations? What natural resources are used to provide electrical energy in your home or school? What are the costs implications to your family or the school? Why should they or should they not choose those sources for energy? What alternatives are there (wind, solar, water, etc.)? What are the economic costs of these sources of energy?
- Design a device that relies on the directional and/or mechanical advantage of a simple machine to perform a task (e.g., lift a weight, move a heavy object). Identify the forces and motions involved, the source of the energy used to complete the task, and how the energy is used by the simple machine,
- Identify different forms of alternative energy (i.e., solar, wind, ocean waves tidal and hydroelectric systems). Research and report on the use of this alternative form of energy. Discuss and compare finding to describe the advantages and disadvantages of different kinds of alternative energy.
- Write an opinion editorial for the newspaper on the social, economic, and/or environmental consequences of the production of new materials to meet human wants and needs.

Study Two - Producing and Consuming

Montessori lessons and materials related to:

- Timeline of humans on the earth
- Study of Early Humans Fundamental Needs
- Ecosystems
- The biomes
- Landforms
- Science kits for possible use with this study
- Ecosystems - Interactions between living things and their environment

Various lessons from the Delaware Recommended Curriculum leading to an understanding of cultures past and present might include:

- Reasons for Banks
- Thinking Economically
- Economic Systems

Possible classroom projects leading to the performance assessment as listed below:

- Classroom mini-society in which students run a city with businesses and services. Junior Achievement's JA Biz Town would be a resource for this hands-on project and assessments.
- Presentations at demonstrate an understanding of various ways that people around the world produce goods and meet energy needs using the resources available to them in their ecosystem. Arque the impact of the consumption of those resources on the ecosystem and the decisions that the community cases as a result.
- Analyze ways in which human activity (e.g. producing food, transporting materials, generating energy, disposing of waste, obtaining fresh water, or extracting natural resources) can affect ecosystems and the organisms within.
- Examine and describe how the exponential growth of the human population has affected the consumption of renewable and non-renewable resources.
- Evaluate decisions about the use of resources in one country and how these decisions can impact the diversity and stability of ecosystems globally.
- Teachers will develop rubrics based on content standards as evaluation of progress.

Assessment Tools for Both Studies

PALS is an on-line, standards-based, continually updated resource bank of science performance assessment tasks indexed via the National Science Education Standards (NSES) and various other standards frameworks.

Delaware Comprehensive Assessment System (DCAS) - Social studies in spring grade 4; science in spring grade 5

Other forms of informal assessment:

Art work	Inventions	Poetry
Cartoons	Games	Original Plays, Stories, dances,
Experiments	Experiments	Photography
Drawing and designs	Journals	Media presentations
Documentary reports	Maps	Musical compositions
Story Boards	Recipes	Documentaries

Year Three - What is Culture?**4th-6th (Ages 9-12)**

Expanding on the concepts developed in the K-1st (Ages 5-7) and the 2nd-3rd (Ages 7-9) programs, the 4th-6th (Ages 9-12) child is able to use the tools of math, reading, writing, scientific inquiry and research to further expand their understanding of the world, develop inquiries of study, and to share their understanding with others. Focusing on the concept of less is more and the desire of children this age to immerse themselves deeply in long-term studies, the program at this level focuses on two studies a year asking children to think like historians, economists, geographers, sociologists, anthropologists, chemists, geologist, biologists, astronomers and physicists at various given points in their study.

Study One - The diversity of life and life processes/cycles in nature and in studies of human cultures - The natural living world is composed of a diverse group of organisms and species. Man seeks to understand the similarities and differences between them including structure of species, life cycles, and the interdependency between them. Some scientists view some animal groups as having cultures or norms, e.g. Jane Goodall and her study of chimpanzees. Man uses this knowledge to improve his own life experiences. Like the organisms in the natural world around us, people of various cultures have a life cycle and traditions that go with various stages of their life cycles. Children come to appreciate the diversity across cultures, understanding that cultures address childhood, adolescence, adulthood and aging in similar and different ways.

Enduring Understandings	Essential Questions	Visual/Performing Arts Standards
Creating Anchor Standard 1 and 2: Generate and conceptualize artistic ideas and work. Organize and develop artistic ideas and work.	Creating Anchor Standard 1 and 2: Generate and conceptualize artistic ideas and work. Organize and develop artistic ideas and work.	Creating Anchor Standard 1 and 2: Generate and conceptualize artistic ideas and work. Organize and develop artistic ideas and work.

<p>Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.</p>	<p>Where do choreographers get ideas for dances?</p>	<p>DA:Cr1.1.4</p> <ul style="list-style-type: none"> a. Identify ideas for choreography generated from a variety of stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences). b. Develop a movement problem and manipulate the elements of dance as tools to find a solution. <p>DA:Cr1.1.5</p> <ul style="list-style-type: none"> a. Build content for choreography using several stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences, literary forms, natural phenomena, current news, social events). b. Construct and solve multiple movement problems to develop choreographic content. <p>DA:Cr1.1.6</p> <ul style="list-style-type: none"> a. Relate similar or contrasting ideas to develop choreography using a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events). b. Explore various movement vocabularies to transfer ideas into choreography.
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<p>The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers</p>	<p>What influences choice-making in creating choreography?</p>	<p>DA:Cr2.1.4</p> <ul style="list-style-type: none"> a. Manipulate or modify choreographic devices to expand movement possibilities and create a variety of movement patterns and structures. Discuss movement choices. b. Develop a dance study that expresses and communicates a main idea. Discuss the reasons and effectiveness of the movement choices. <p>DA:Cr2.1.5</p> <ul style="list-style-type: none"> a. Manipulate or modify a variety of choreographic devices to expand choreographic possibilities and develop a main idea. Explain reasons for movement choices. b. Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally. <p>DA:Cr2.1.6</p> <ul style="list-style-type: none"> a. Explore choreographic devices and dance structures to develop a dance study that supports an artistic intent. Explain the goal or purpose of the dance. b. Determine artistic criteria to choreograph a dance study that communicates personal or cultural
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		meaning. Based on the criteria, evaluate why some movements are more or less effective than others.
Media arts ideas, works, and processes are shaped by the imagination, creative processes, and by experiences, both within and outside of the arts.	How do media artists generate ideas? How can ideas for media arts productions be formed and developed to be effective and original?	MA:Cr1.1.4 Conceive of original artistic goals for media artworks using a variety of creative methods, such as brainstorming and modeling. MA:Cr1.1.5 Envision original ideas and innovations for media artworks using personal experiences and/or the work of others. MA:Cr1.1.6 Formulate variations of goals and solutions for media artworks by practicing chosen creative processes, such as sketching, improvising and brainstorming.
Organize and develop artistic ideas and work.	How do media artists organize and develop ideas and models into process structures to achieve the desired end product?	MA:Cr2.1.4 Discuss, test, and assemble ideas, plans, and models for media arts productions, considering the artistic goals and the Presentation. MA:Cr2.1.5 Develop, present, and test ideas, plans, models, and proposals for media arts productions, considering the artistic goals and audience. MA:Cr2.1.6 Develop, present, and test ideas, plans, models, and proposals for media arts

		productions, considering the artistic goals and audience.
The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.	How do musicians generate creative ideas?	<p>MU:Cr1.1.4</p> <ul style="list-style-type: none"> a. Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural). b. Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters. <p>MU:Cr1.1.5</p> <ul style="list-style-type: none"> a. Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical). b. Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes. <p>MU:Cr1.1.6</p> <p>Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent.</p> <p>MU:Cr2.1.4</p> <ul style="list-style-type: none"> c. Demonstrate selected and organized

<p>Musicians' creative choices are influenced by their expertise, context, and expressive intent.</p>	<p>How do musicians make creative decisions?</p>	<p>musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context.</p> <p>d. Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas.</p> <p>MU:Cr2.1.5</p> <p>a. Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain connection to purpose and context.</p> <p>b. Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and two-chord harmonic musical ideas.</p> <p>MU:Cr2.1.6</p> <p>a. Select, organize, construct, and document personal musical ideas for arrangements and compositions within AB or ABA form that demonstrate an effective beginning, middle, and ending, and convey expressive intent.</p> <p>b. Use standard and/or iconic notation and/or audio/video recording to document personal simple rhythmic phrases, melodic phrases, and two-chord harmonic musical</p>
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		ideas
Theatre artists rely on intuition, curiosity, and critical inquiry.	What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?	<p>TH:Cr1.1.4</p> <ul style="list-style-type: none"> a. Articulate the visual details of imagined worlds, and improvised stories that support the given circumstances in a drama/theatre work. b. Visualize and design technical elements that support the story and given circumstances in a drama/theatre work. c. Imagine how a character might move to support the story and given circumstances in a drama/theatre work. <p>TH:Cr1.1.5</p> <ul style="list-style-type: none"> a. Identify physical qualities that might reveal a character's inner traits in the imagined world of a drama/theatre work. b. Propose design ideas that support the story and given circumstances in a drama/theatre work. c. Imagine how a character's inner thoughts impact the story and given circumstances in a drama/ theatre work. <p>TH:Cr1.1.6</p> <ul style="list-style-type: none"> a. Identify possible solutions to staging challenges in a drama/theatre work.

<p>Theatre artists work to discover different ways of communicating meaning.</p>	<p>How, when, and why do theatre artists' choices change?</p>	<p>b. Identify solutions to design challenges in a drama/theatre work.</p> <p>c. Explore a scripted or improvised character by imagining the given circumstances in a drama/theatre work.</p> <p>TH:Cr2.4</p> <p>a. Collaborate to devise original ideas for a drama/theatre work by asking questions about characters and plots.</p> <p>b. Make and discuss group decisions and identify responsibilities required to present a drama/theatre work to peers.</p> <p>TH:Cr2.5</p> <p>a. Devise original ideas for a drama/theatre work that reflect collective inquiry about characters and their given circumstances.</p> <p>b. Participate in defined responsibilities required to present a drama/theatre work informally to an audience.</p> <p>TH:Cr2.6</p> <p>a. Use critical analysis to improve, refine, and evolve original ideas and artistic choices in a devised or scripted drama/theatre work.</p> <p>b. Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work.</p>
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Creativity and innovative thinking are essential life skills that can be developed.	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?	VA:Cr1.1.4a Brainstorm multiple approaches to a creative art or design problem. VA:Cr1.1.5a Combine ideas to generate an innovative idea for art-making. VA:Cr1.1.6a Combine concepts collaboratively to generate innovative ideas for creating art
Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.	How does knowing the contexts histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?	VA:Cr1.2.4a Collaboratively set goals and create artwork that is meaningful and has purpose to the makers. VA:Cr1.2.5a Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art. VA:Cr1.2.6a Formulate an artistic investigation of personally relevant content for creating art.
Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.	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?	VA:Cr2.1.4a Explore and invent art-making techniques and approaches. VA:Cr2.1.5a Experiment and develop skills in multiple art-making techniques and approaches through practice. VA:Cr2.1.6a Demonstrate openness in trying new ideas,

<p>Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.</p> <p>People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.</p>	<p>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?</p> <p>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?</p>	<p>materials, methods, and approaches in making works of art and design.</p> <p>VA:Cr2.2.4a When making works of art, utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself and others.</p> <p>VA:Cr2.2.5a Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment.</p> <p>VA:Cr2.2.6a Explain environmental implications of conservation, care, and clean-up of art materials, tools, and equipment.</p> <p>VA:Cr2.3.4a Document, describe, and represent regional constructed environments.</p> <p>VA:Cr2.3.5a Identify, describe, and visually document places and/or objects of personal significance.</p> <p>VA:Cr2.3.6a Design or redesign objects, places, or systems that meet the identified needs of diverse users.</p>
Perform/ Present/Produce Anchor Standard 4 and 5:	Perform/ Present/Produce Anchor Standard 4 and 5:	Perform/ Present/Produce Anchor Standard 4 and 5:

Select, analyze and interpret artistic work for presentation Develop and refine artistic techniques and work for presentation	Select, analyze and interpret artistic work for presentation Develop and refine artistic techniques and work for presentation	Select, analyze and interpret artistic work for presentation Develop and refine artistic techniques and work for presentation
<p>Space, time, and energy are basic elements of dance.</p>	<p>How do dancers work with space, time and energy to communicate artistic expression?</p>	<p>DA:Pr4.1.4</p> <ul style="list-style-type: none"> a. Make static and dynamic shapes with positive and negative space. Perform elevated shapes (jump shapes) with soft landings and movement sequences alone and with others, establishing relationships with other dancers through focus of eyes. b. Accompany other dancers using a variety of percussive instruments and sounds. Respond in movement to even and uneven rhythms. Recognize and respond to tempo changes as they occur in dance and music. c. Analyze movements and phrases for use of energy and dynamic changes and use adverbs and adjectives to describe them. Based on the analysis, refine the phrases by incorporating a range of movement characteristics. <p>DA:Pr4.1.5</p> <ul style="list-style-type: none"> a. Integrate static and dynamic shapes and floor and air pathways into dance sequences. Establish relationships with other dancers through focus of

		<p>eyes and other body parts. Convert inward focus to outward focus for projecting out to far space.</p> <ul style="list-style-type: none">b. Dance to a variety of rhythms generated from internal and external sources. Perform movement phrases that show the ability to respond to changes in time.c. Contrast bound and free-flowing movements. Motivate movement from both central initiation (torso) and peripheral initiation (distal) and analyze the relationship between initiation and energy. <p>DA:Pr4.1.6</p> <ul style="list-style-type: none">a. Refine partner and ensemble skills in the ability to judge distance and spatial design. Establish diverse pathways, levels, ad patterns in space. Maintain focus with partner or group in near and far space.b. Use combinations of sudden and sustained timing as it relates to both the time and the dynamics of a phrase of dance work. Accurately use accented and unaccented beats in 3/4 and 4/4 meter.c. Use the internal body force created by varying tensions within one's musculature for movement initiation and dynamic expression. Distinguish
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<p>Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.</p>	<p>What must a dancer do to prepare the mind and body for artistic expression?</p>	<p>between bound and free-flowing movements and appropriately apply them to technique exercises and dance phrases.</p> <p>DA:Pr5.1.4</p> <ol style="list-style-type: none"> Demonstrate fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness) and movement qualities when replicating and recalling patterns and sequences of locomotor and non-locomotor movements. Execute techniques that extend movement range, build strength, and develop endurance. Explain the relationship between execution of technique, safe body-use, and healthful nutrition, Coordinate phrases and timing with other dancers by cueing off each other and responding to stimuli cues (for example, music, text, or lighting). Reflect on feedback from others to inform personal dance performance goals. <p>DA:Pr5.1.5</p> <ol style="list-style-type: none"> Recall and execute a series of dance phrases using fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic
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		<p>awareness, clarity of movement).</p> <p>b. Demonstrate safe body-use practices during technical exercises and movement combinations. Discuss how these practices, along with healthful eating habits, promote strength, flexibility, endurance and injury prevention.</p> <p>c. Collaborate with peer ensemble members to repeat sequences, synchronize actions, and refine spatial relationships to improve performance quality. Apply feedback from others to establish personal performance goals.</p> <p>DA:Pr5.1.6</p> <p>a. Embody technical dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement) to accurately execute changes of direction, levels, facings, pathways, elevations and landings, extensions of limbs, and movement transitions.</p> <p>b. Apply basic anatomical knowledge, proprioceptive feedback, spatial awareness, and nutrition to promote safe and healthful strategies when warming up and dancing.</p> <p>c. Collaborate as an ensemble to refine dances by identifying what works and does not work in executing complex patterns,</p>
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		sequences, and formations. Solve movement problems to dances by testing options and finding food results. Document self-improvements over time.
<p>Media artists integrate various forms and contents to develop complex, unified artworks.</p> <p>Media artists require a range of skills and abilities to creatively solve problems within and through media arts production.</p>	<p>How are complex media arts experiences constructed?</p> <p>What skills are required for creating effective media artworks and how are they improved?</p> <p>How are creativity and innovation developed within and through media arts production?</p> <p>How do media artists use various tools and techniques?</p>	<p>MA:Pr4.1.4 Demonstrate how a variety of academic arts, and media forms and content may be mixed and coordinated into media artworks, such as narrative, dance, and media.</p> <p>MA:Pr4.1.5 Create media artworks through the integration of multiple contents and forms, such as a media broadcast.</p> <p>MA:Pr4.1.6 Validate how integrating multiple contents and forms can support a central idea in a media artwork, such as media, narratives, and performance.</p> <p>MA:Pr5.1.4</p> <ol style="list-style-type: none"> Enact Identified roles to practice foundational artistic, design, technical, and soft skills, such as formal technique, equipment usage, production, and collaboration in media arts productions. Practice foundation innovative abilities, such as design thinking, in addressing problems within and through media arts productions.

		<p>c. Demonstrate use of tools and techniques in standard and novel ways while constructing media artworks.</p> <p>MA:Pr5.1.5</p> <p>a. Enact various roles to practice fundamental ability in artistic, design, technical, and soft skills, such as formal technique, production, and collaboration in media arts productions.</p> <p>b. Practice fundamental creative and innovative abilities, such as expanding conventions, in addressing problems within and through media arts productions.</p> <p>c. Examine how tools and techniques could be used in standard and experimental ways in constructing media artworks.</p> <p>MA:Pr5.1.6</p> <p>a. Develop a variety of artistic design, technical, and soft skills through performing various assigned roles in producing media artworks, such as invention, formal technique, production, self-initiative, and problem-solving.</p> <p>b. Develop a variety of creative and adaptive innovation abilities, such as testing constraints, in developing solutions within and through media</p>
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		<p>arts productions.</p> <p>c. Demonstrate adaptability using tools and techniques in standard and experimental ways in constructing media artworks.</p>
<p>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.</p> <p>Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.</p>	<p>How do performers select repertoire?</p> <p>How does understanding the structure and context of musical works inform performance?</p>	<p>MU:Pr4.1.4 Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context and technical skill.</p> <p>MU:Pr4.1.5 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.</p> <p>MU:Pr4.1.6 Apply teacher-provided criteria for selecting music to perform for a specific purpose and/or context, and explain why each was chosen.</p> <p>MU:Pr4.2.4</p> <ul style="list-style-type: none"> d. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance. e. When analyzing selected music, read and perform using iconic and/or standard notation. f. Explain how context (such as social and cultural) informs a performance.

<p>Performers make interpretive decisions based on their understanding of context and expressive intent.</p>	<p>How do performers interpret musical works?</p>	<p>MU:Pr4.2.5</p> <ul style="list-style-type: none"> a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance. b. When analyzing selected music, read and perform using standard notation. Explain how context (such as social, cultural, and historical) informs performance. <p>MU:Pr4.2.6</p> <ul style="list-style-type: none"> a. Explain how understanding the structure and the elements of music are used in music selected for performance. b. When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch, articulation, and dynamics. c. Identify how cultural and historical context inform performances. <p>MU:Pr4.3.4</p> <p>Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).</p> <p>MU:Pr4.3.5</p> <p>Demonstrate and explain how intent is conveyed through interpretive decisions and</p>
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<p>To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas,</p>	<p>How do musicians improve the quality of their performance?</p>	<p>expressive qualities (such as dynamics, tempo, timbre, and articulation/style). MU:Pr4.3.6 Perform a selected piece of music demonstrating how their interpretations of the elements of music and the expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing) convey intent.</p> <p>MU:Pr5.1.4</p> <ul style="list-style-type: none"> a. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances. b. Rehearse to refine technical accuracy and expressive qualities, and address performance challenges. <p>MU:pr5.1.5</p> <ul style="list-style-type: none"> a. Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances. b. Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time. <p>MU:Pr5.1.6 Identify and apply teacher-provided criteria</p>
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		(such as correct interpretation of notation, technical accuracy, originality, and interest) to rehearse, refine, and determine when a piece is ready to perform.
<p>Theatre artists make strong choices to effectively convey meaning.</p> <p>Theatre artists develop personal processes and skills for a performance or design.</p>	<p>Why are strong choices essential to interpreting a drama or theatre piece?</p> <p>What can I do to fully prepare a performance or technical design?</p>	<p>TH:Pr4.1.4</p> <ul style="list-style-type: none"> a. Modify the dialogue and action to change the story in a drama/theatre work. b. Make physical choices to develop a character in a drama/theatre work. <p>TH:Pr4.1.5</p> <ul style="list-style-type: none"> a. Describe the underlying thoughts and emotions that create dialogue and action in a drama/theatre work. b. Use physical choices to create meaning in a drama/theatre work. <p>TH:Pr4.1.6</p> <ul style="list-style-type: none"> a. Identify the essential events in a story or script that make up the dramatic structure in a drama/theatre work. b. Experiment with various physical choices to communicate character in a drama/theatre work. <p>TH:Pr5.1.4</p> <ul style="list-style-type: none"> a. Practice selected exercises that can be used in a group setting for drama/theatre work. b. Propose the use of technical elements in a drama/theatre work.

		<p>TH:Pr5.1.5</p> <ul style="list-style-type: none"> a. Choose acting exercises that can be applied to a drama/theatre work. b. Demonstrate the use of technical elements a in drama/theatre work. <p>TH:Pr5.1.6</p> <ul style="list-style-type: none"> a. Recognize how acting exercises and techniques can be applied to a drama/theatre work. b. Articulate how technical elements are integrated into a drama/theatre work.
<p>Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation.</p>	<p>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?</p>	<p>VA:Pr4.1.4a</p> <p>Analyze how past, present, and emerging technologies have impacted the preservation and presentation of artwork.</p> <p>VA:Pr4.1.5a</p> <p>Define the roles and responsibilities of a curator, explaining the skills and knowledge needed in preserving, maintaining, and presenting objects, artifacts, and artwork.</p> <p>VA:Pr4.1.6a</p> <p>Analyze similarities and differences associated with preserving and presenting two-dimensional, three-dimensional, and digital artwork.</p>
<p>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</p>	<p>What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What</p>	<p>VA:Pr5.1.4a</p> <p>Analyze the various considerations for presenting and protecting art in various locations, indoor or outdoor settings, in</p>

how to preserve and protect it.	criteria are considered when selecting work for presentation, a portfolio, or a collection?	temporary or permanent forms, and in physical or digital formats. VA:Pr5.1.5a Develop a logical argument for safe and effective use of materials and techniques for preparing and presenting artwork. VA:Pr5.1.6a Individually or collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit.
Responding Anchor Standard 7 and 8: Perceive and analyze artistic work. Interpret intent and meaning in artistic work.	Responding Anchor Standard 7 and 8: Perceive and analyze artistic work. Interpret intent and meaning in artistic work.	Responding Anchor Standard 7 and 8: Perceive and analyze artistic work. Interpret intent and meaning in artistic work.
Dance is perceived and analyzed to comprehend its meaning. Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.	How is a dance understood? How is dance interpreted?	DA:Re7.1.4 a. Find patterns of movement in dance works that create a style or theme. b. Demonstrate and explain how dance styles differ within a genre or within a cultural movement practice. DA:Re7.1.5 a. Find meaning or artistic intent from the patterns of movement in a dance work. b. Describe, using basic dance terminology, the qualities and characteristics of style used in a dance from one's own cultural

		<p>movement practice. Compare them to the qualities and characteristics of style found in a different dance genre, style, or cultural movement practice, also using basic dance terminology.</p> <p>DA:Re7.1.6</p> <ol style="list-style-type: none">Describe or demonstrate recurring patterns of movement and their relationships in dance.Describe, using basic dance terminology, the qualities and characteristics of style used in a dance from one's own cultural movement practice. Compare them to the qualities and characteristics of style found in a different dance genre, style, or cultural movement practice, also using basic dance terminology. <p>DA:Re8.1.4</p> <p>Relate movements, ideas, and context to decipher meaning in a dance using basic dance terminology.</p> <p>DA:Re8.1.5</p> <p>Interpret meaning in a dance based on its movements. Explain how the movements communicate the main idea of the dance using basic dance terminology.</p> <p>DA:Re8.1.6</p> <p>Explain how the artistic expression of a dance</p>
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		is achieved through the elements of dance, use of body, dance technique, dance structure, and context. Explain how these communicate the intent of the dance using genre specific dance terminology.
Identifying the qualities and characteristics of media artworks improves one's artistic appreciation and production.	How do we 'read' media artworks and discern their relational components? How do media artworks function to convey meaning and manage audience experience?	<p>MA:Re7.1.4</p> <ul style="list-style-type: none"> a. Identify, describe, and explain how messages are created by components in media artworks. b. Identify, describe, and explain how various forms, methods, and styles in media artworks manage audience experience. <p>MA:Re7.1.5</p> <ul style="list-style-type: none"> a. Identify, describe, and differentiate how message and meaning are created by components in media artworks. b. Identify, describe, and differentiate how various forms, methods, and styles in media artworks manage audience experience. <p>MA:Re7.1.6</p> <ul style="list-style-type: none"> a. Identify, describe, and analyze how message and meaning are created by components in media artworks. b. Identify, describe, and analyze how various forms, methods and, styles in media artworks manage audience experience.

<p>Interpretation and appreciation require consideration of the intent, form, and context of the media and artwork.</p>	<p>How do people relate to and interpret media artworks?</p>	<p>MA:Re8.1.4 Determine and explain reactions and interpretations to a variety of media artworks, considering their purpose and context.</p> <p>MA:Re8.1.5 Determine and compare personal and group interpretations of a variety of media artworks, considering their intention and context.</p> <p>MA:Re8.1.6 Analyze the intent of a variety of media artworks, using given criteria.</p> <p>MA:Re9.1.4</p>
<p>Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.</p> <p>Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.</p>	<p>How do individuals choose music to experience?</p> <p>How do individuals choose music to experience?</p>	<p>MU:Re7.1.4 Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.</p> <p>MU:Re7.1.5 Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.</p> <p>MU:Re7.1.6 Select or choose music to listen to and explain the connections to specific interests</p>

<p>Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.</p>	<p>How do we discern the musical creators' and performers' expressive intent?</p>	<p>or experiences for a specific purpose.</p> <p>MU:Re7.2.4 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).</p> <p>MU:Re7.2.5 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).</p> <p>MU:Re7.2.6</p> <ol style="list-style-type: none"> Describe how the elements of music and expressive qualities relate to the structure of the pieces. Identify the context of music from a variety of genres, cultures, and historical periods. <p>MU:Re8.1.4 Demonstrate and explain how the expressive qualities (such as dynamics, tempo, and timbre) are used in performers' and personal interpretations to reflect expressive intent.</p> <p>MU:Re8.1.5 Demonstrate and explain how the expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers' and personal interpretations to reflect expressive</p>
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		<p>intent.</p> <p>MU:Re8.1.6</p> <p>Describe a personal interpretation of how creators' and performers' application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent.</p>
<p>Theatre artists reflect to understand the impact of drama processes and theatre experiences.</p>	<p>How do theatre artists comprehend the essence of drama processes and theatre experiences?</p>	<p>TH:Re7.1.4</p> <p>Identify artistic choices made in a drama/theatre work through participation and observation.</p> <p>TH:Re7.1.5</p> <p>Explain personal reactions to artistic choices made in a drama/theatre work through participation and observation.</p> <p>TH:Re7.1.6</p> <p>Describe and record personal reactions to artistic choices in a drama/theatre work.</p>
<p>Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.</p>	<p>How can the same work of art communicate different messages to different people?</p>	<p>TH:Re8.1.4</p> <ol style="list-style-type: none"> Compare and contrast multiple personal experiences when participating in or observing a drama/theatre work. Compare and contrast the qualities of characters in a drama/theatre work through physical characteristics and prop or costume design choices that reflect cultural perspectives. Identify and discuss physiological changes connected to emotions in

		<p>drama/theatre work.</p> <p>TH:Re8.1.5</p> <ul style="list-style-type: none"> a. Justify responses based on personal experiences when participating in or observing a drama/theatre work. b. Explain responses to characters based on cultural perspectives when participating in or observing drama/theatre work. c. Investigate the effects of emotions on posture, gesture, breathing, and vocal intonation in a drama/theatre work. <p>TH:Re8.1.6</p> <ul style="list-style-type: none"> a. Explain how artists make choices based on personal experience in a drama/theatre work. b. Identify cultural perspectives that may influence the evaluation of a drama/theatre work. c. Identify personal aesthetics, preferences, and beliefs through participation in or observation of drama/theatre work.
Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.	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?	<p>VA:Pr7.1.4a</p> <p>Compare responses to a work of art before and after working in similar media.</p> <p>VA:Re7.1.5a</p> <p>Compare one's own interpretation of a work of art with the interpretation of others.</p> <p>VA:Re7.1.6a</p> <p>Identify and interpret works of art or design</p>

<p>Visual imagery influences understanding of and responses to the world.</p>	<p>What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?</p>	<p>that reveal how people live around the world and what they value.</p> <p>VA:Re7.2.4a Analyze components in visual imagery that convey messages.</p> <p>VA:Re.7.2.5a Identify and analyze cultural associations suggested by visual imagery.</p> <p>VA:Re7.2.6a Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions.</p>
<p>People gain insights into meanings of artworks by engaging in the process of art criticism.</p>	<p>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?</p>	<p>VA:Re8.1.4a Interpret art by referring to contextual information and analyzing relevant subject matter, characteristics of form, and use of media.</p> <p>VA:Re8.1.5a Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.</p> <p>VA:Re8.1.a6 Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and structure and use of media to identify ideas and mood conveyed.</p>

Connecting: Anchor Standards 10 and 11 <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. 	Connecting: Anchor Standards 10 and 11 <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. 	Connecting: Anchor Standards 10 and 11 <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
<p>As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.</p>	<p>How does dance deepen our understanding of ourselves, other knowledge, and events around us?</p>	<p>DA:Cn10.1.4</p> <ol style="list-style-type: none"> Relate the main idea or content in a dance to other experiences. Explain how the main idea of a dance is similar to or different from one's own experiences, relationships, ideas or perspectives. Develop and research a question relating to a topic of study in school using multiple sources of references. Select key aspects about the topic and choreograph movements that communicate the information. Discuss what was learned from creating the dance and describe how the topic might be communicated using another form of expression. <p>DA:Cn10.1.5</p> <ol style="list-style-type: none"> Compare two dances with contrasting themes. Discuss feelings and ideas evoked by each. Describe how the themes and movements relate to points of view and experiences.

		<p>b. Choose a topic, concept, or content from another discipline of study and research how other art forms have expressed the topic. Create a dance study that expresses the idea. Explain how the dance study expressed the idea and discuss how this learning process is similar to, or different from, other learning situations.</p> <p>DA:Cn10.1.6</p> <p>a. Observe the movement characteristics or qualities observed in a specific dance genre. Describe differences and similarities about what was observed to one's attitudes and movement preferences.</p> <p>b. Conduct research using a variety of resources to find information about a social issue of great interest. Use the information to create a dance study that expresses a specific point of view on the topic. Discuss whether the experience of creating and sharing the dance reinforces personal views or offers new knowledge and perspectives.</p> <p>DA:Cn11.1.4</p> <p>Select and describe movements in a specific genre or style and explain how the movements relate to the culture, society, historical period, or community from which the dance originated.</p> <p>DA:Cn11.1.5</p>
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<p>Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.</p>	<p>How does knowing about societal, cultural, historical and community experiences expand dance literacy?</p>	<p>Describe how the movement characteristics and qualities of a dance in a specific genre or style communicate the ideas and perspectives of the culture, historical period, or community from which the genre or style originated.</p> <p>DA:Cn11.1.6</p> <p>Interpret and show how the movement and qualities of a dance communicate its cultural, historical, and/or community purpose or meaning.</p>
<p>Media artworks synthesize meaning and form cultural experience.</p>	<p>How do we relate knowledge and experiences to understanding and making media artworks? How do we learn about and create meaning through producing media artworks?</p>	<p>MA:Cn10.1.4</p> <ol style="list-style-type: none"> Examine and use personal and external resources, such as interests, research, and cultural understanding, to create media artworks. Examine and show how media artworks form meanings, situations, and/or cultural experiences, such as online spaces. <p>MA:Cn10.1.5</p> <ol style="list-style-type: none"> Access and use internal and external resources to create media artwork, such as interests, knowledge, and experience. Examine and show how media artworks form meanings, situations, and cultural experiences, such as news and cultural events. <p>MA:Cn10.1.6</p>

<p>Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts.</p>	<p>How does media arts relate to its various contexts, purposes, and values? How does investigating these relationships inform and deepen the media artist's understanding and work?</p>	<ul style="list-style-type: none"> a. Access, evaluate, and use internal and external resources to create media artworks, such as knowledge, experiences, interests, and research. b. Explain and show how media artworks form new meanings, situation, and cultural experiences, such as historical events. <p>MA:Cn11.1.4</p> <ul style="list-style-type: none"> a. Explain verbally and/or in media artworks, how media artworks and ideas relate to everyday and cultural life, such as fantasy and reality, and technology use. b. Examine and interact appropriately with media arts tools and environments, considering ethics, rules, and fairness. <p>MA:Cn11.1.5</p> <ul style="list-style-type: none"> a. Research and show how media artworks and ideas relate to personal, social and community life, such as exploring commercial and information purposes, history, and ethics. b. Examine, discuss and interact appropriately with media arts tools and environments, considering ethics, rules, and media literacy. <p>MA:Cn11.1.6</p>
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<p>Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p> <p>Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.</p>	<p>How do musicians make meaningful connections to creating, performing, and responding?</p> <p>How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p>	<p>MU:Cn10.0.4 MU:Cn10.0.5 MU:Cn10.0.6 A. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cn11.0.4 MU:Cn11.0.5 MU:Cn11.0.6 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>
<p>Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.</p>	<p>What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?</p>	<p>TH:Cn10.1.4 Identify the ways drama/theatre work reflects the perspectives of a community or culture.</p> <p>TH:Cn10.1.5 Explain how drama/theatre connects oneself</p>

<p>Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.</p>	<p>What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?</p>	<p>to a community or culture. TH:Cn10.1.6 Explain how the actions and motivations of characters in a drama/theatre work impact perspectives of a community or culture.</p> <p>TH:Cn11.1.4 Respond to community and social issues and incorporate other content areas in drama/theatre work. TH:Cn11.1.5 Investigate historical, global and social issues expressed in drama/theatre work. TH:Cn11.1.6 Identify universal themes or common social issues and express them through a drama/theatre work.</p>
<p>Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.</p> <p>People develop ideas and understandings of</p>	<p>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?</p> <p>How does art help us understand the lives of</p>	<p>VA:Cn10.1.4a Create works of art that reflect community cultural traditions. VA:Cn10.1.5a Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art-making. VA:Cn10.1.6a Generate a collection of ideas reflecting current interests and concerns that could be investigated in art-making.</p> <p>VA:Cn11.1.4a</p>

society, culture, and history through their interactions with and analysis of art.	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?	Through observation, infer information about time, place, and culture in which a work of art was created. VA:Cn11.1.5a Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society. VA:Cn11.1.6a Analyze how art reflects changing times, traditions, resources, and cultural uses.
Study Two - Earth's Dynamic System/Earth Regions/and the Impact on Culture - Earth's dynamic systems are made up of the solid earth (geosphere), the oceans, lakes, rivers, glaciers and ice sheets (hydrosphere), the atmosphere and organisms. Interactions and changes in these spheres have resulted in ongoing changes to the system. Some of the changes can be measured on a human time scale, but others occur so slowly that they must be inferred from Geological evidence. These changes also impact human groups, their resources, the cultures that develop and inter-actions and exchanges between cultures. Groups may choose to settle in particular areas because of the various geological aspects of the region providing for such things as good trade routes, protection from others, and ease of communication. The history of a region helps us to understand the development of cultural uniqueness and the impact of natural events on the people living in a region.		
Enduring Understanding in Study Two	Essential Question in Study Two	Visual/Performing Arts Standards
Creating Anchor Standard 2 and 3: Organize and develop artistic ideas and work. Refine and complete Artistic Work	Creating Anchor Standard 2 and 3: Organize and develop artistic ideas and work. Refine and complete Artistic Work	Creating Anchor Standard 2 and 3: Organize and develop artistic ideas and work. Refine and complete Artistic Work
The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for	What influences choice-making in creating choreography?	DA:Cr2.1.4 a. Manipulate or modify choreographic devices to expand movement possibilities and

<p>choreographers.</p> <p>Choreographers analyze, evaluate, refine, and document their work to communicate meaning.</p>	<p>How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?</p>	<p>create a variety of movement patterns and structures. Discuss movement choices.</p> <p>b. Develop a dance study that expresses and communicates a main idea. Discuss the reasons and effectiveness of the movement choices.</p> <p>DA:Cr2.1.5</p> <p>a. Manipulate or modify a variety of choreographic devices to expand choreographic possibilities and develop a main idea. Explain reasons for movement choices.</p> <p>b. Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally.</p> <p>DA:Cr2.1.6</p> <p>a. Explore choreographic devices and dance structures to develop a dance study that supports an artistic intent. Explain the goal or purpose of the dance.</p> <p>b. Determine artistic criteria to choreograph a dance study that communicates personal or cultural meaning. Based on the criteria, evaluate why some movements are more or less effective than others.</p> <p>DA:Cr3.1.4</p>
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		<p>a. Revise movement based on peer feedback and self-reflection to improve communication of artistic intent in a short dance study. Explain choices made in the process.</p> <p>b. Depict the relationships between two or more dancers in a dance phrase by drawing a picture or using symbols (for example, next to, above, below, behind, in front of).</p> <p>DA:Cr3.1.5</p> <p>a. Explore through movement the feedback from others to expand choreographic possibilities for a short dance study that communicates artistic intent. Explain the movement choices and refinements.</p> <p>b. Record changes in a dance sequence through writing, symbols, or a form of media technology.</p> <p>DA:Cr3.1.6</p> <p>a. Revise dance compositions using collaboratively developed artistic criteria. Explain reasons for revisions and how choices made relate to artistic intent.</p> <p>b. Explore or invent a system to record a dance sequence through writing, symbols, or a form of media technology.</p>
		MA:Cr2.1.4

<p>Media artists plan, organize, and develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea.</p> <p>The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks.</p>	<p>How do media artists organize and develop ideas and models into process structures to achieve the desired end product?</p> <p>What is required to produce a media artwork that conveys purpose, meaning, and artistic quality? How do media artists improve/refine their work?</p>	<p>Discuss, test, and assemble ideas, plans, and models for media arts productions, considering the artistic goals and the presentation.</p> <p>MA:Cr2.1.5 Develop, present, and test ideas, plans, models, and proposals for media arts productions, considering the artistic goals and audience.</p> <p>MA:Cr2.1.6 Organize, propose, and evaluate artistic ideas, plans, prototypes, and production processes for media arts productions, considering expressive intent and resources.</p> <p>MA:Cr3.1.4 a. Structure and arrange various content and components to convey purpose and meaning in different media arts productions, applying sets of associated principles, such as balance and contrast. b. Demonstrate intentional effect in refining media artworks, emphasizing elements for a purpose.</p> <p>MA:Cr3.1.5 a. Create content and combine components to convey expression, purpose, and meaning in a variety of media arts productions, utilizing</p>
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		<p>sets of associated principles, such as emphasis and exaggeration.</p> <p>b. Determine how elements and components can be altered for clear communication and intentional effects, and refine media artworks to improve clarity and purpose.</p> <p>MA:Cr3.1.6</p> <p>a. Experiment with multiple approaches to produce content and components for determined purpose and meaning in media arts productions, utilizing a range of associated principles, such as point of view and perspective.</p> <p>b. Appraise how elements and components can be altered for intentional effects and audience, and refine media artworks to reflect purpose and audience.</p>
<p>Musicians' creative choices are influenced by their expertise, context, and expressive intent.</p> <p>Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</p>	<p>How do musicians make creative decisions?</p> <p>How do musicians improve the quality of their creative work?</p>	<p>(MU:Cr2.1.4)</p> <p>a. Demonstrate selected <i>and organized</i> musical ideas for <i>an</i> improvisation, <i>arrangement</i>, or composition to express intent, <i>and explain</i> connection to purpose and context.</p> <p>b. Use standard and/or iconic notation and/or recording technology to document personal</p>

		<p>rhythmic, melodic, <i>and simple harmonic</i> musical ideas. (MU:Cr2.1.5)</p> <p>a. Demonstrate selected and <i>developed</i> musical ideas for improvisations, <i>arrangements, or compositions</i> to express intent, and explain connection to purpose and context.</p> <p>b. Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and <i>two-chord</i> harmonic musical ideas. (MU:Cr2.1.6)</p> <p>a. Select, organize, construct, and document personal musical ideas for <i>arrangements and compositions</i> within AB or ABA form that demonstrate an effective beginning, middle, and ending, and convey expressive intent.</p> <p>b. Use standard and/or iconic notation and/or audio/ video recording to document personal simple rhythmic phrases, melodic <i>phrases</i>, and <i>two-chord</i> harmonic musical ideas. (MU:Cr3.1.4)</p> <p>Evaluate, refine, and document revisions to personal <i>music</i>, applying teacher-provided <i>and collaboratively-developed</i> criteria and feedback to <i>show improvement over time</i>. (MU:Cr3.1.5)</p> <p>Evaluate, refine, and document revisions to personal music, applying teacher-provided</p>
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		<p>and <i>collaboratively</i>-developed criteria and feedback, and <i>explain rationale for changes</i>. MU:Cr3.1.6)</p> <p>a. Evaluate their own work, applying teacher-provided criteria such as <i>application of selected elements of music, and use of sound sources</i>.</p> <p>b. Describe the rationale for making revisions to the music based on evaluation criteria and feedback from their teacher.</p>
<p>Theatre artists work to discover different ways of communicating meaning.</p> <p>Theatre artists refine their work and practice their craft through rehearsal.</p>	<p>How, when, and why do theatre artists' choices change?</p> <p>How do theatre artists transform and edit their initial ideas?</p>	<p>TH:Cr2-4.</p> <p>a. Collaborate to devise original ideas for a drama/theatre work by asking questions about characters and plots.</p> <p>b. Make and discuss group decisions and identify responsibilities required to present a drama/theatre work to peers.</p> <p>H:Cr2-5.</p> <p>a. Devise original ideas for a drama/theatre work that reflect collective inquiry about characters and their given circumstances.</p> <p>b. Participate in defined responsibilities required to present a drama/theatre work informally to an audience.</p> <p>TH:Cr2-6.</p>

		<p>a. Use critical analysis to improve, refine, and evolve original ideas and artistic choices in a devised or scripted drama/theatre work.</p> <p>b. Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work.</p> <p>TH:Cr3.1.4.</p> <p>a. Revise and improve an improvised or scripted drama/theatre work through repetition and collaborative review.</p> <p>b. Develop physical and vocal exercise techniques for an improvised or scripted drama/theatre work.</p> <p>c. Collaborate on solutions to design and technical problems that arise in rehearsal for a drama/theatre work.</p> <p>TH:Cr3.1.5.</p> <p>a. Revise and improve an improvised or scripted drama/theatre work through repetition and self-review.</p> <p>b. Use physical and vocal exploration for character development in an improvised or scripted drama/theatre work.</p> <p>c. Create innovative solutions to design and technical problems that arise in rehearsal for a drama/theatre work.</p>
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		<p>TH:Cr3.1.6.</p> <ul style="list-style-type: none"> a. Articulate and examine choices to refine a devised or scripted drama/theatre work. b. Identify effective physical and vocal traits of characters in an improvised or scripted drama/theatre work. c. Explore a planned technical design during the rehearsal process for a devised or scripted drama/theatre work.
<p>Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches</p> <p>Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.</p> <p>People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.</p> <p>Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.</p>	<p>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?</p> <p>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?</p> <p>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?</p> <p>How do artists and designers create works</p>	<p>VA:Cr2.1.4a</p> <p>Experiment and develop skills in multiple art-making techniques and approaches through practice.</p> <p>VA:Cr2.1.5a</p> <p>Experiment and develop skills in multiple art-making techniques and approaches through practice.</p> <p>VA:Cr2.1.6a</p> <p>Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.</p> <p>VA:Cr2.2.4a</p> <p>When making works of art, utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself and others.</p>

	<p>of art or design that effectively communicate?</p> <p>What role does persistence play in revising, refining, and developing work?</p> <p>How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?</p>	<p>VA:Cr2.2.5a Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment.</p> <p>VA:Cr2.2.6a Explain environmental implications of conservation, care, and clean-up of art materials, tools, and equipment.</p> <p>VA:Cr2.3.4a Document, describe, and represent regional constructed environments.</p> <p>VA:Cr2.3.5a Identify, describe, and visually document places and/or objects of personal significance.</p> <p>VA:Cr2.3.6a Design or redesign objects, places, or systems that meet the identified needs of diverse users.</p> <p>VA:Cr3.1.4a Revise artwork in progress on the basis of insights gained through peer discussion.</p> <p>VA:Cr3.1.5a Create artist statements using art vocabulary to describe personal choices in art-making.</p> <p>VA:Cr3.1.6a</p>
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		Reflect on whether personal artwork conveys the intended meaning and revise accordingly.
Performing/Presenting and Producing Anchor Standard 5 and 6: Develop and refine artistic techniques and work for presentation Convey meaning through the presentation of artistic work.	Performing/Presenting and Producing Anchor Standard 5 and 6: Develop and refine artistic techniques and work for presentation Convey meaning through the presentation of artistic work.	Performing/Presenting and Producing Anchor Standard 5 and 6: Develop and refine artistic techniques and work for presentation Convey meaning through the presentation of artistic work.
<p>Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.</p> <p>Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.</p>	<p>What must a dancer do to prepare the mind and body for artistic expression?</p> <p>How does a dancer heighten artistry in a public performance?</p>	<p>DA:Pr5.1.4</p> <p>a. Demonstrate fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness) and movement qualities when replicating and recalling patterns and sequences of locomotor and non-locomotor movements.</p> <p>b. Execute techniques that extend movement range, build strength, and develop endurance. Explain the relationship between execution of technique, safe body-use, and healthful nutrition.</p> <p>c. Coordinate phrases and timing with other dancers by cueing off each other and responding to stimuli cues (for example, music, text, or lighting). Reflect on feedback from others to inform personal dance performance goals.</p> <p>DA:Pr5.1.5</p>

		<ul style="list-style-type: none">a. Recall and execute a series of dance phrases using fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement).b. Demonstrate safe body-use practices during technical exercises and movement combinations. Discuss how these practices, along with healthful eating habits, promote strength, flexibility, endurance and injury prevention.c. Collaborate with peer ensemble members to repeat sequences, synchronize actions, and refine spatial relationships to improve performance quality. Apply feedback from others to establish personal performance goals. <p>DA:Pr5.1.6</p> <ul style="list-style-type: none">a. Embody technical dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement) to accurately execute changes of direction, levels, facings, pathways, elevations and landings, extensions of limbs, and movement transitions.b. Apply basic anatomical knowledge, proprioceptive feedback, spatial awareness, and nutrition to promote safe
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		<p>and healthful strategies when warming up and dancing.</p> <p>c. Collaborate as an ensemble to refine dances by identifying what works and does not work in executing complex patterns, sequences, and formations. Solve movement problems to dances by testing options and finding good results. Document self-improvements over time.</p> <p>DA:Pr6.1.4</p> <p>a. Consider how to establish a formal performance space from an informal setting (for example, gymnasium or grassy area).</p> <p>b. Identify, explore, and experiment with a variety of production elements to heighten the artistic intent and audience experience.</p> <p>DA:Pr6.1.5</p> <p>a. Demonstrate the ability to adapt dance to alternative performance venues by modifying spacing and movements to the performance space.</p> <p>b. Identify, explore, and select production elements that heighten and intensify the artistic intent of a dance and are adaptable for various performance spaces.</p> <p>DA:Pr6.1.6</p> <p>a. Recognize needs and adapt movements to performance area. Use performance etiquette and performance practices during class, rehearsal and performance. Post-performance, accept notes from</p>
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		<p>choreographer and make corrections as needed and apply to future performances.</p> <p>b. Compare and contrast a variety of possible production elements that would intensify and heighten the artistic intent of the work. Select choices and explain reasons for the decisions made using production terminology.</p>
<p>Media artists require a range of skills and abilities to creatively solve problems within and through media arts production.</p> <p>Media artists purposefully present, share, and distribute media artworks for various contexts.</p>	<p>What skills are required for creating effective media artworks and how are they improved? How are creativity and innovation developed within and through media arts production? How do media artists use various tools and techniques?</p> <p>How does time, place, audience, and context affect presenting or performing choices for media artworks? How can presenting or sharing media artworks in a public format help a media artist learn and grow?</p>	<p>(MA:Pr5.1.4)</p> <p>a. Enact identified roles to practice foundational artistic, design, technical, and soft skills, such as formal technique, equipment usage, production, and collaboration in media arts productions.</p> <p>b. Practice foundational innovative abilities, such as design thinking, in addressing problems within and through media arts productions.</p> <p>c. Demonstrate use of tools and techniques in standard and novel ways while constructing media artworks.</p> <p>(MA:Pr5.1.5)</p> <p>a. Enact various roles to practice fundamental ability in artistic, design, technical, and soft skills, such as formal technique, production, and collaboration in media arts productions.</p> <p>b. Practice fundamental creative and innovative abilities, such as expanding</p>

		<p>conventions, in addressing problems within and through media arts productions.</p> <p>c. Examine how tools and techniques could be used in standard and experimental ways in constructing media artworks.</p> <p>(MA:Pr5.1.6)</p> <p>a. Develop a variety of artistic, design, technical, and soft skills through performing various assigned roles in producing media artworks, such as invention, formal technique, production, self-initiative, and problem-solving.</p> <p>b. Develop a variety of creative and adaptive innovate on abilities, such as testing constraints, in developing solutions within and through media arts productions.</p> <p>c. Demonstrate adaptability using tools and techniques in standard and experimental ways in constructing media artworks.</p> <p>(MA:Pr6.1.4)</p> <p>a. Explain the presentation conditions, and fulfill a role and processes in presenting or distributing media artworks.</p> <p>b. Explain results of and improvements for presenting media artworks.</p> <p>(MA:Pr6.1.5)</p>
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		<p>a. Compare qualities and purposes of presentation formats, and fulfill a role and associated processes in presentation and/or distribution of media artworks.</p> <p>b. Compare results of and improvements for presenting media artworks.</p> <p>(MA:Pr6.1.6)</p> <p>a. Analyze various presentation formats and fulfill various tasks and defined processes in the presentation and/or distribution of media artworks.</p> <p>b. Analyze results of and improvements for presenting media artworks.</p>
<p>Performers make interpretive decisions based on their understanding of context and expressive intent.</p> <p>To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas.</p> <p>Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.</p>	<p>How do performers interpret musical works?</p> <p>How do musicians improve the quality of their performance?</p> <p>When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</p>	<p>(MU:Pr5.1.4)</p> <p>a. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy <i>and expressiveness</i> of ensemble <i>and personal</i> performances.</p> <p>b. Rehearse to refine technical accuracy and expressive qualities, <i>and address performance challenges</i>.</p> <p>(MU:Pr5.1.5)</p> <p>a. Apply teacher-provided and <i>established</i> criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances.</p>

		<p>b. Rehearse to refine technical accuracy and expressive qualities to address challenges, <i>and show improvement over time.</i> (MU:Pr5.1.6) Identify and apply <i>teacher-provided</i> criteria (such as correct interpretation of notation, technical accuracy, originality, and interest) to rehearse, refine, and determine when a piece is ready to perform. (MU:Pr6.1.4)</p> <p>a. Perform music, <i>alone or with others</i>, with expression and technical accuracy, and appropriate interpretation. b. Demonstrate performance decorum and audience etiquette appropriate for the context, venue, <i>and genre.</i> (MU:Pr6.1.5)</p> <p>a. Perform music, alone or with others, with expression, technical accuracy, <i>and</i> appropriate interpretation. b. Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, <i>and style.</i> (MU:Pr6.1.6)</p> <p>a. Perform the music with technical accuracy to convey the creator's intent. b. Demonstrate performance decorum (<i>such as stage presence, attire, and behavior</i>) and audience etiquette appropriate for venue and purpose.</p>
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<p>Theatre artists develop personal processes and skills for a performance or design.</p> <p>Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.</p>	<p>What can I do to fully prepare a performance or technical design?</p> <p>What happens when theatre artists and audiences share a creative experience?</p>	<p>H:Pr5.1.4. a. Practice selected exercises that can be used in a group setting for drama/theatre work. b. Propose the use of technical elements in a drama/theatre work.</p> <p>TH:Pr5.1.5. a. Choose acting exercises that can be applied to a drama/theatre work. b. Demonstrate the use of technical elements in a drama/theatre work.</p> <p>TH:Pr5.1.6. a. Recognize how acting exercises and techniques can be applied to a drama/theatre work. b. Articulate how technical elements are integrated into a drama/ theatre work.</p> <p>TH:Pr6.1.4. Share small-group drama/theatre work, with peers as audience.</p> <p>TH:Pr6.1.5. Present drama/theatre work informally to an audience.</p> <p>TH:Pr6.1.6. Adapt a drama/theatre work and present it informally for an audience.</p>
<p>Artists, curators and others consider a variety of</p>	<p>What methods and processes are</p>	<p>VA:Pr5.1.4a</p>

<p>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.</p> <p>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.</p>	<p>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?</p> <p>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?</p>	<p>Analyze the various considerations for presenting and protecting art in various locations, indoor or outdoor settings, in temporary or permanent forms, and in physical or digital formats.</p> <p>VA:Pr5.1.5a Develop a logical argument for safe and effective use of materials and techniques for preparing and presenting artwork.</p> <p>VA:Pr5.1.6a Individually or collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit.</p> <p>VA:Pr6.1.4a Compare and contrast purposes of art museums, art galleries, and other venues, as well as the types of personal experiences they provide.</p> <p>VA:Pr6.1.5a Cite evidence about how an exhibition in a museum or other venue presents ideas and provides information about a specific concept or topic.</p> <p>VA:Pr6.1.6a Assess, explain, and provide evidence of how museums or other venues reflect history and values of a community.</p>
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Responding Anchor Standard 8 and 9: Interpret intent and meaning in artistic work. Apply criteria to evaluate artistic work.	Responding Anchor Standard 8 and 9: Interpret intent and meaning in artistic work. Apply criteria to evaluate artistic work.	Responding Anchor Standard 8 and 9: Interpret intent and meaning in artistic work. Apply criteria to evaluate artistic work.in artistic work.
<p>Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.</p> <p>Criteria for evaluating dance vary across genres, styles, and cultures.</p>	<p>How is dance interpreted? What criteria are used to evaluate dance?</p>	<p>DA:Re8.1.4 Relate movements, ideas, and context to decipher meaning in a dance using basic dance terminology.</p> <p>DA:Re8.1.5 Interpret meaning in a dance based on its movements. Explain how the movements communicate the main idea of the dance using basic dance terminology.</p> <p>DA:Re8.1.6 Explain how the artistic expression of a dance is achieved through the elements of dance, use of body, dance technique, dance structure, and context. Explain how these communicate the intent of the dance using genre specific dance terminology.</p> <p>DA:Re9.1.4 Discuss and demonstrate the characteristics that make a dance artistic and apply those characteristics to dances observed or performed in a specific genre, style, or cultural movement practice. Use basic dance terminology.</p> <p>DA:Re9.1.5 Define the characteristics of dance that make a dance artistic and meaningful. Relate them</p>

		<p>to the elements of dance in genres, styles, or cultural movement practices. Use basic dance terminology to describe characteristics that make a dance artistic and meaningful.</p> <p>DA:Re9.1.6 Discuss the characteristics and artistic intent of a dance from a genre, style, or cultural movement practice and develop artistic criteria to critique the dance using genre-specific dance terminology.</p>
<p>Interpretation and appreciation require consideration of the intent, form, and context of the media and artwork.</p> <p>Skillful evaluation and critique are critical components of experiencing, appreciating, and producing media artworks.</p>	<p>How do people relate to and interpret media artworks?</p> <p>How and why do media artists value and judge media artworks?</p> <p>When and how should we evaluate and critique media artworks to improve them?</p>	<p>(MA:Re8.1.4) Determine and explain reactions and interpretations to a variety of media artworks, considering their purpose and context.</p> <p>(MA:Re8.1.5) Determine and compare personal and group interpretations of a variety of media artworks, considering their intention and context.</p> <p>(MA:Re8.1.6) Analyze the intent of a variety of media artworks, using given criteria.</p> <p>(MA:Re9.1.4) Identify and apply basic criteria for evaluating and improving media artworks and production processes, considering context.</p> <p>(MA:Re9.1.5) Determine and apply criteria for evaluating media artworks and production processes,</p>

		<p>considering context, and practicing constructive feedback.</p> <p>(MA:Re9.1.6)</p> <p>Determine and apply specific criteria to evaluate various media artworks and production processes, considering context and practicing constructive feedback.</p>
<p>Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.</p> <p>The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</p>	<p>How do we discern the musical creators' and performers' expressive intent?</p> <p>How do we judge the quality of musical work(s) and performance(s)?</p>	<p>(MU:Re8.1.4)</p> <p>Demonstrate <i>and explain</i> how the expressive qualities (such as dynamics, tempo, and <i>timbre</i>) are used in performers' <i>and personal</i> interpretations to reflect expressive intent.</p> <p>(MU:Re8.1.5)</p> <p>Demonstrate and explain</p> <p>Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.</p> <p>n how the expressive qualities (such as dynamics, tempo, timbre, and <i>articulation</i>) are used in performers' and personal interpretations to reflect expressive intent.</p> <p>(MU:Re8.1.6)</p> <p>Describe a personal interpretation of how creators' and performers' application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent.</p> <p>(MU:Re9.1.4)</p>

		<p>Evaluate musical works and <i>performances</i>, applying established criteria, and <i>explain</i> appropriateness to the context. (MU:Re9.1.5)</p> <p>Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, <i>citing evidence from the elements of music</i>. (MU:Re9.1.6)</p> <p>Apply <i>teacher-provided</i> criteria to evaluate musical works or performances.</p>
Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.	How can the same work of art communicate different messages to different people?	<p>TH:Re8.1.4.</p> <ul style="list-style-type: none"> a. Compare and contrast multiple personal experiences when participating in or observing a drama/theatre work. b. Compare and contrast the qualities of characters in a drama/theatre work through physical characteristics and prop or costume design choices that reflect cultural perspectives. c. Identify and discuss physiological changes connected to emotions in drama/ theatre work. <p>TH:Re8.1.5.</p> <ul style="list-style-type: none"> a. Justify responses based on personal experiences when participating in or observing a drama/theatre work.

		<p>b. Explain responses to characters based on cultural perspectives when participating in or observing drama/theatre work.</p> <p>c. Investigate the effects of emotions on posture, gesture, breathing, and vocal intonation in a drama/theatre work.</p> <p>TH:Re8.1.6.</p> <p>a. Explain how artists make choices based on personal experience in a drama/theatre work.</p> <p>b. Identify cultural perspectives that may influence the evaluation of a drama/theatre work.</p> <p>c. Identify personal aesthetics, preferences, and beliefs through participation in or observation of drama/ theatre work.</p> <p>TH:Re9.1.4.</p> <p>a. Propose a plan to evaluate drama/theatre work.</p> <p>b. Investigate how technical elements may support a theme or idea in a drama/theatre work.</p> <p>c. Observe how a character's choices impact an audience's perspective in a drama/theatre work.</p> <p>TH:Re9.1.5.</p> <p>a. Develop and implement a plan to evaluate drama/theatre work.</p> <p>b. Assess how technical elements represent the theme of a drama/theatre work.</p>
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		<p>c. Recognize how a character's circumstances impact an audience's perspective in a drama/theatre work.</p> <p>TH:Re9.1.6.</p> <p>a. Use supporting evidence and criteria to evaluate drama/theatre work.</p> <p>b. Apply the production elements used in a drama/theatre work to assess aesthetic choices.</p> <p>c. Identify a specific audience or purpose for a drama/theatre work.</p>
<p>People gain insights into meanings of artworks by engaging in the process of art criticism.</p> <p>People evaluate art based on various criteria.</p>	<p>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?</p> <p>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?</p>	<p>VA:Re8.1.4a</p> <p>Interpret art by referring to contextual information and analyzing relevant subject matter, characteristics of form, and use of media.</p> <p>VA:Re8.1.5a</p> <p>Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.</p> <p>VA:Re8.1.6a</p> <p>Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and structure, and use of media to identify ideas and mood conveyed.</p> <p>VA:Re9.1.4a</p>

		<p>Apply one set of criteria to evaluate more than one work of art.</p> <p>VA:Re9.1.5a Recognize differences in criteria used to evaluate works of art depending on styles, genres, and media as well as historical and cultural contexts.</p> <p>VA:Re9.1.6a Develop and apply relevant criteria to evaluate a work of art</p>
<p>Connecting: Anchor Standards 10 and 11</p> <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. 	<p>Connecting: Anchor Standards 10 and 11</p> <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. 	<p>Connecting: Anchor Standards 10 and 11</p> <ul style="list-style-type: none"> • Synthesize and relate knowledge and personal experience to make art. • Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
<p>As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.</p>	<p>How does dance deepen our understanding of ourselves, other knowledge, and events around us?</p>	<p>DA:Cn10.1.4</p> <ol style="list-style-type: none"> Relate the main idea or content in a dance to other experiences. Explain how the main idea of a dance is similar to or different from one's own experiences, relationships, ideas or perspectives. Develop and research a question relating to a topic of study in school using multiple sources of references. Select key aspects about the topic and choreograph movements that

		<p>communicate the information. Discuss what was learned from creating the dance and describe how the topic might be communicated using another form of expression.</p> <p>DA:Cn10.1.5</p> <ul style="list-style-type: none">a. Compare two dances with contrasting themes. Discuss feelings and ideas evoked by each. Describe how the themes and movements relate to points of view and experiences.b. Choose a topic, concept, or content from another discipline of study and research how other art forms have expressed the topic. Create a dance study that expresses the idea. Explain how the dance study expressed the idea and discuss how this learning process is similar to, or different from, other learning situations. <p>DA:Cn10.1.6</p> <ul style="list-style-type: none">a. Observe the movement characteristics or qualities observed in a specific dance genre. Describe differences and similarities about what was observed to one's attitudes and movement preferences.b. Conduct research using a variety of resources to find information about a social issue of great interest. Use the information to create a dance study that expresses a specific point of view on the topic. Discuss whether
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<p>Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.</p>	<p>How does knowing about societal, cultural, historical and community experiences expand dance literacy?</p>	<p>the experience of creating and sharing the dance reinforces personal views or offers new knowledge and perspectives.</p> <p>DA:Cn11.1.4 Select and describe movements in a specific genre or style and explain how the movements relate to the culture, society, historical period, or community from which the dance originated.</p> <p>DA:Cn11.1.5 Describe how the movement characteristics and qualities of a dance in a specific genre or style communicate the ideas and perspectives of the culture, historical period, or community from which the genre or style originated.</p> <p>DA:Cn11.1.6 Interpret and show how the movement and qualities of a dance communicate its cultural, historical, and/or community purpose or meaning.</p>
<p>Media artworks synthesize meaning and form cultural experience.</p>	<p>How do we relate knowledge and experiences to understanding and making media artworks? How do we learn about and create meaning through producing media artworks?</p>	<p>MA:Cn10.1.4</p> <ol style="list-style-type: none"> Examine and use personal and external resources, such as interests, research, and cultural understanding, to create media artworks. Examine and show how media artworks form meanings, situations, and/or cultural experiences, such as online spaces.

<p>Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts.</p>	<p>How does media arts relate to its various contexts, purposes, and values? How does investigating these relationships inform and deepen the media artist's understanding and work?</p>	<p>MA:Cn10.1.5</p> <ul style="list-style-type: none"> a. Access and use internal and external resources to create media artwork, such as interests, knowledge, and experience. b. Examine and show how media artworks form meanings, situations, and cultural experiences, such as news and cultural events. <p>MA:Cn10.1.6</p> <ul style="list-style-type: none"> a. Access, evaluate, and use internal and external resources to create media artworks, such as knowledge, experiences, interests, and research. b. Explain and show how media artworks form new meanings, situation, and cultural experiences, such as historical events. <p>MA:Cn11.1.4</p> <ul style="list-style-type: none"> a. Explain verbally and/or in media artworks, how media artworks and ideas relate to everyday and cultural life, such as fantasy and reality, and technology use. b. Examine and interact appropriately with media arts tools and environments, considering ethics, rules, and fairness. <p>MA:Cn11.1.5</p> <ul style="list-style-type: none"> a. Research and show how media
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		<p>artworks and ideas relate to personal, social and community life, such as exploring commercial and information purposes, history, and ethics.</p> <p>b. Examine, discuss and interact appropriately with media arts tools and environments, considering ethics, rules, and media literacy.</p> <p>MA:Cn11.1.6</p> <p>a. Research and show how media artworks and ideas relate to personal life, and social, community, and cultural situations, such as personal identity, history, and entertainment.</p> <p>b. Analyze and interact appropriately with media arts tools and environments, considering fair use and copyright, ethics, and media literacy.</p>
<p>Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p> <p>Understanding connections to varied contexts and daily life enhances musicians' creating,</p>	<p>How do musicians make meaningful connections to creating, performing, and responding?</p> <p>How do the other arts, other disciplines, contexts, and daily life inform creating,</p>	<p>MU:Cn10.0.4</p> <p>MU:Cn10.0.5</p> <p>MU:Cn10.0.6</p> <p>A. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cn11.0.4</p> <p>MU:Cn11.0.5</p>

performing, and responding.	performing, and responding to music?	MU:Cn11.0.6 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
<p>Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.</p> <p>Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.</p>	<p>What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?</p> <p>What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?</p>	<p>TH:Cn10.1.4 Identify the ways drama/theatre work reflects the perspectives of a community or culture.</p> <p>TH:Cn10.1.5 Explain how drama/theatre connects oneself to a community or culture.</p> <p>TH:Cn10.1.6 Explain how the actions and motivations of characters in a drama/theatre work impact perspectives of a community or culture.</p> <p>TH:Cn11.1.4 Respond to community and social issues and incorporate other content areas in drama/theatre work.</p> <p>TH:Cn11.1.5 Investigate historical, global and social issues expressed in drama/theatre work.</p> <p>TH:Cn11.1.6 Identify universal themes or common social issues and express them through a drama/theatre work.</p>
Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.	How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How	VA:Cn10.1.4a Create works of art that reflect community cultural traditions.

<p>People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.</p>	<p>do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?</p> <p>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?</p>	<p>VA:Cn10.1.5a Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art-making.</p> <p>VA:Cn10.1.6a Generate a collection of ideas reflecting current interests and concerns that could be investigated in art-making.</p> <p>VA:Cn11.1.4a Through observation, infer information about time, place, and culture in which a work of art was created.</p> <p>VA:Cn11.1.5a Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society.</p> <p>VA:Cn11.1.6a Analyze how art reflects changing times, traditions, resources, and cultural uses.</p>
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Instructional Strategies and Performance Projects / Assessment Year Three - What is Culture?

Montessori Great Lessons

The Montessori Great lessons are impressionistic lessons which provide a “whole” for the three studies of What Does It Mean to Be Human? These lessons are shared each year with various levels of detail according to the children’s development. Particular emphasis should be given to the parts of the story that reinforce the content standards being developed in the K-1st (Ages 5-7) study of What Does It Mean to Be Human. The same lessons will be shared in the 2nd - 3rd (Ages 7-9) program expanding on concepts introduced at the K-1st (Ages 5-7) level. (See page 5 for full details of Montessori Great Lessons)

First Great lesson - Coming of the Universe and the Earth

The Second Great Lesson: Coming of Life

The Third Great Lesson: Coming of Human Beings

The Fourth Great Lesson: The Story of Language

The Fifth Great Lesson: The Story of Numbers

Study 1 - The diversity of life and life processes / cycles in nature and in studies of human culture

Montessori lessons and materials related to:

- Great lessons/Cosmic Task
- The Universe Story
- Biographical sketches of people throughout history
- Timelines of humans on the earth
- Study of Early Humans
- Science kits for possible use with the study
- Structure of Life - Relating the Structure of living things to their function.

Various lessons from the Delaware Recommended Curriculum leading to an understanding of cultures past and present might include:

- Thinking Chronologically
- Interpreting the Past - Dueling Documents
- Culture & Civilization

Classroom projects leading performance assessments as listed below:

- All cultures have heroes. Students will demonstrate and understanding of the role that heroes play in a culture creating a Living Museum of historical figures through history, writing Biographies of a personal hero, or creating Poetry Collections about an historical figure.
- Create a culture including traditions, passages and rituals as people move through the various stages of life, and artistic and musical aspects to the culture.
- Trace the physical characteristics of a cultural group explaining how those attributes are passed from one generation to the next genetically and demonstrating and understanding that physical characteristics have created boundaries for people's interactions across cultures.
- Recognize that there are variations among organisms of the same kind. Observe organisms of the same kind and describe how their physical appearances differ.
- Compare the similarities and difference of offspring to the parents (e.g. crayfish, bean sprouts). Know that offspring receive characteristics from both parents.
- Sketches comparing similarities and differences between various species of animals.
- Recognize that some characteristics acquired by the parents are not inherited by the offspring

- Research about animals: kingdom, phylum, genus, species. Sort and group plants and animals according to similarities in structures or functions or structures. Explain why the plants and animals have been grouped in this manner.
- Describe how similar structures found on different organisms (e.g., eyes, ears, mouths) have similar functions and enable those organisms to survive and reproduce in different environments (e.g., eyes of owls versus eyes of crustaceans).
- Research the life cycle of various other organisms. Diagram the life cycle of the organism and describe how the organism changes over time. Compare the life cycle of this organism to the life cycle of various other organisms including humans. Recognize that all organism go through a life cycle. Identify factors in the ecosystem that are beneficial or harmful to the organisms at various stages in their life cycles.

Study 2 - Earth's Dynamic System / Earth Regions / and the impact on Culture

Montessori lessons and materials related to:

- Great lessons/Cosmic Task
- The Universe Story
- Biographical sketches of people throughout history
- Timelines of humans on the earth
- Study of Early Humans Fundamental Needs
- Work of Water
- Landforms
- Earth models
- Water Cycle
- Functional Geography (Hydrosphere)
- Science kits for possible use with the study
- Land & Water Examining the rate at which forces change the earth

Various lessons from the Delaware Recommended Curriculum leading to an understanding of cultures past and present might include:

- Thinking Chronologically
- Interpreting the Past - Dueling Documents
- Culture & Civilization
- Our Community: Profiles and connections
- Conflict & Cooperation

Classroom projects leading to the performance assessments as listed below:

- Models of the Earth showing the Earth's layers
- Natural Resources Presentation, their locations and distribution throughout the world
- Recycling Process Presentations
- Water Fair showcasing:
 - water's impact on the world
 - science experiments and the water cycle demonstrations
 - magazine with poetry, articles etc. about water and its uses, distribution, etc.
- Scale models of various architectural structures from various cultures demonstrating how the design and materials used in the structure are related to the region, the impact of weather and other earth systems, and the resources available to a culture. This project has several sub-studies that might include:
 - Neighborhood /local architecture (notice, compare, contrast)
 - Study of Frank Lloyd Wright and other architects and their work
 - Scale models of the school, student's bedrooms, homes
 - Architecture through time - presentation on various types of architecture in the world from Ancient Greece to present

Other forms of Informal Assessment:

Art work	Inventions	Poetry
Cartoons	Games	Original Plays, Stories, dances,
Experiments	Experiments	Photography
Drawing and designs	Journals	Media presentations
Documentary reports	Maps	Musical compositions
Story Boards	Recipes	Documentaries