NORTH CAROLINA STANDARD COURSE OF STUDY
K-12 ARTS EDUCATION VERTICAL ALIGNMENT
Dance, Music, Theatre, Visual Arts

Purpose

The Vertical Alignment Documents show how specific skills progress from Kindergarten-through-Graduation in each discipline. As the majority of Arts Educators teach a continuum of grade levels, this document is essential in building content knowledge and understanding, but also in promoting consistency across arts disciplines, increased student outcomes, and improved parent communication about the implementation of the NC Standard Courses of Study in Dance, Music, Theatre Arts, and Visual Arts. These standards will be implemented in all North Carolina schools beginning in the 2025-26 school year. For more information on the Standard Courses of Study, as well as more unpacking documents, see the Arts Education Hub at go.ncdpi.gov/AE-HUB.

Contents

This document is separated by discipline, with each discipline showing the K-12 continuum of learning for each Essential Question used by the Standards Writing Teams. Clicking on the titles below will navigate to the appropriate section:

North Carolina Department of
PUBLIC INSTRUCTION

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Dance Vertical Alignment

K-12 Dance

Note on Strands: CN - Connect, CR - Create, PR – Present, RE - Respond

These standards and objectives are not intended to be the curriculum, nor do they indicate the whole of a curriculum which will be written by a local public-school unit (PSU) or school. The standards for this course have been developed to serve as the framework which will guide each PSU in the development of the curriculum for Dance.

Standards are shown in **bold** and Essential Questions in *italics* with <u>underlined</u> language indicating emphasized or additional language to the common EQ.

CONNECT

CN - Explore and relate artistic ideas and works to past, present, and future societies and cultures.

> **CN.1 Relate dance ideas and works with personal, societal, cultural, and historical, and daily life contexts, including diverse and marginalized groups.**
>
> > *ESSENTIAL QUESTION CN.1.1: How do the world and this artform influence one another?*
> >
> > *ENDURING UNDERSTANDING CN.1.1: A dance artist's perception of events, cultures, and society shapes the creation of movements, styles, and genres; equally worthy of study, expression, and celebration*
> >
> > > K.CN.1.1 Identify dance in global communities.
> > >
> > > 1.CN.1.1 Explain how dance can reflect culture, values, and ideas.
> > >
> > > 2.CN.1.1 Describe how American dance reflects the heritage, customs, and traditions of people in the United States, including various indigenous and cultural groups.
> > >
> > > 3.CN.1.1 Describe dance forms found in the local community or region.

4.CN.1.1 Describe styles and dancers who have influenced, or been influenced by, the customs and traditions of indigenous and other cultural groups in North Carolina.

5.CN.1.1 Describe styles and dancers who have influenced, or been influenced by, the customs and traditions of indigenous and other cultural groups in the United States.

6.CN.1.1 Explain how dance expresses and reflects the values of civilizations around the world.

7.CN.1.1 Analyze how individuals and groups of dancers have influenced various cultures.

8.CN.1.1 Identify the influence of North Carolinian styles and dancers on the broader dance community.

B.CN.1.1 Describe how the emergence of dance as an art form has influenced society.

I.CN.1.1 Explain how dance trends, styles, and dancers are impacted by societal, cultural, and historical events.

AC.CN.1.1 Analyze the development of dance throughout historical time periods.

AD.CN.1.1 Analyze how the global expansion of dance from the 19th century to the present impacts both current and future dance trends, styles, and artists.

ESSENTIAL QUESTION CN.1.2: How do school, life, and arts education skills relate to one another?

ENDURING UNDERSTANDING CN.1.2: Dance skills are transferable, enhancing performance and adaptability across diverse settings and disciplines.

K.CN.1.2 Identify how dance is used in school and in daily life.

1.CN.1.2 Identify cross-curricular connections between dance and other arts disciplines.

2.CN.1.2 Identify cross-curricular connections between dance and other content areas.

3.CN.1.2 Compare dance elements with elements from other arts disciplines.

4.CN.1.2 Compare dance concepts with concepts from other content areas.

5.CN.1.2 Compare dance skills and processes with those of other arts disciplines.

6.CN.1.2 Explain how skills and concepts from other content areas inform the development of ideas in dance.

7.CN.1.2 Identify dance skills and processes that are both a part of, and can be applied to, academic study and daily life.

8.CN.1.2 Explain how dance skills and processes can be applied to solve a variety of problems in academic study and daily life.

B.CN.1.2 Apply concepts from other content areas to support the creation and performance of dance.

I.CN.1.2 Apply skills and knowledge gained from other academic areas or personal experiences to solve creative challenges.

AC.CN.1.2 Evaluate how skills honed in dance strengthen work in other academic or professional domains.

AD.CN.1.2 Analyze the interdisciplinary connections inherent in dance creation and performance and their relevance across different fields.

ESSENTIAL QUESTION CN.1.3: How do school, life, and arts education skills relate to one another?

ENDURING UNDERSTANDING CN.1.3: Cultivating healthy physical and psychological habits is imperative to be successful and fulfilled in dance

K.CN.1.3 Identify anatomical challenges encountered by dancers.

1.CN.1.3 Identify psychological challenges encountered by dancers.

2.CN.1.3 Identify strategies to address anatomical challenges encountered by dancers.

3.CN.1.3 Identify strategies to address psychological challenges encountered by dancers.

4.CN.1.3 Demonstrate ways to address anatomical and psychological challenges encountered by dancers.

North Carolina Department of
PUBLIC INSTRUCTION

5.CN.1.3 Apply strategies to address anatomical and psychological challenges encountered by dancers.

6.CN.1.3 Name anatomical alignment concerns and psychological stressors encountered by dancers.

7.CN.1.3 Evaluate strategies to improve anatomical alignment and decrease psychological stressors encountered by dancers.

8.CN.1.3 Demonstrate effective strategies to increase anatomical awareness and limit psychological stressors encountered by dancers.

B.CN.1.3 Identify activities that promote anatomical awareness and psychological health for dancers.

I.CN.1.3 Identify effective strategies for recognizing and preventing anatomical and psychological health issues that affect dancers.

AC.CN.1.3 Develop a plan for preventing, monitoring, and overcoming anatomical and psychological health issues that affect dancers.

AD.CN.1.3 Develop a plan to help others prevent, monitor, and overcome anatomical and psychological health issues that affect dancers.

CN.2 Explore advancements in the field of dance.

ESSENTIAL QUESTION CN.2.1: What college and/or career opportunities exist in this artform?

ENDURING UNDERSTANDING CN.2.1: The roles, skills, and behaviors of a dance artist are necessary for success in both artistic and other professions.

K.CN.2.1 Identify the various roles of individuals in creating dance.

1.CN.2.1 Identify the various roles of individuals in the creation and production of dance.

2.CN.2.1 Compare the roles of various individuals responsible for the creation and production of dance.

3.CN.2.1 Identify dance careers and organizations in the local community or region.

4.CN.2.1 Describe dance careers and organizations in North Carolina.

5.CN.2.1 Identify the characteristics and behaviors of dancers that connect to college, career, and post-secondary skills.

6.CN.2.1 Identify the dance skills, characteristics, and behaviors that contribute to success in dance-related careers.

7.CN.2.1 Identify dance skills, characteristics, and behaviors that contribute to success in post-secondary education and career readiness.

8.CN.2.1 Explain how creativity in dance relates to post-secondary, college, and career readiness.

B.CN.2.1 Explain how creativity in dance relates to post-secondary, college, and career readiness.

I.CN.2.1 Compare the advantages and disadvantages of dance as a vocational, educational, and professional choice.

AC.CN.2.1 Compare the differing requirements necessary to pursue various careers in dance.

AD.CN.2.1 Identify the training, skills, and plan of action necessary for success in a selected career in dance.

ESSENTIAL QUESTION CN.2.2: How is the artform transforming in the world?

ENDURING UNDERSTANDING CN.2.2: The advancement of dance depends on artists who use innovative tools, technologies, and approaches.

K.CN.2.2 Identify innovations and technological tools used to create and present dance.

1.CN.2.2 Describe how innovations and technology are used to create and present dance.

2.CN.2.2 Explain why innovative technologies are used in dance.

3.CN.2.2 Describe how innovations and technology used in the creation and presentation of dance have developed over time.

4.CN.2.2 Compare how dance has changed and remained the same with advances in technology, digital media, and other innovations.

5.CN.2.2 Give examples of choreographic works or artists that were innovative for their time.

6.CN.2.2 Identify the uses of digital media in a variety of dance performances.

7.CN.2.2 Describe the use of digital media in a variety of dance performances.

8.CN.2.2 Compare effective uses of technology in enhancing dance performances.

B.CN.2.2 Describe the technological developments and contemporary media used in dance and production.

I.CN.2.2 Describe resources and tools used to innovate in the areas of dance and production.

AC.CN.2.2 Analyze the impact of contemporary media on the innovative creation and documentation of dance.

AD.CN.2.2 Analyze emerging innovations and technologies in the dance field.

CREATE

CR - Create and adapt new artistic ideas and work individually or collaboratively.

CR.1 Create original dance movements and works that communicate ideas, experiences, feelings, or images, independently and collaboratively.

ESSENTIAL QUESTION CR.1.1: How does exploration, experimentation, improvisation, and investigation happen in art-making?

ENDURING UNDERSTANDING CR.1.1: Exploration, experimentation, and improvisation deepens the ability of dancers and choreographers to develop their creative aesthetic

K.CR.1.1 Generate spontaneous movement in response to verbal cues.

1.CR.1.1 Generate spontaneous movement in response to visual cues.

North Carolina Department of
PUBLIC INSTRUCTION

2.CR.1.1 Generate spontaneous movement in response to musical cues.

3.CR.1.1 Improvise movement based on one dance element.

4.CR.1.1 Improvise movement based on multiple dance elements.

5.CR.1.1 Improvise movement to fulfill a simple movement score using one or more dance elements.

6.CR.1.1 Improvise movement using multiple dance elements in response to musical or verbal cues.

7.CR.1.1 Improvise movement in response to cues from a partner or group.

8.CR.1.1 Improvise movement using multiple dance elements to fulfill a movement score.

B.CR.1.1 Improvise extended movement sequences using a movement score.

I.CR.1.1 Improvise extended movement sequences using a variety of sources as inspiration.

AC.CR.1.1 Improvise a solo based on a movement concept using a self-determined movement score.

AD.CR.1.1 Improvise with a partner or group using a co-determined movement score.

ESSENTIAL QUESTION CR.1.2: How are original works created and documented?

ENDURING UNDERSTANDING CR.1.2: Unique ideas are actualized into choreography by dancers and choreographers to intentionally fulfill specific purposes.

K.CR.1.2 Create a movement for the beginning, middle, and end of a dance.

1.CR.1.2 Create movement as a group for the beginning, middle, and end of a dance.

2.CR.1.2 Create short dance sequences with simple patterns.

3.CR.1.2 Combine simple dance sequences to create dance phrases.

4.CR.1.2 Create dance phrases incorporating abstraction of everyday movement to fulfill a given choreographic form.

5.CR.1.2 Create short dances using basic choreographic forms that communicate abstract ideas.

6.CR.1.2 Create a short dance or dance sequence using abstracted movement that has a beginning, middle, and end.

7.CR.1.2 Create dance phrases using selected sequences of abstract movement and simple choreographic forms.

8.CR.1.2 Organize dance phrases into simple dances using a variety of choreographic forms.

B.CR.1.2 Generate original and abstracted movements that vary the use of dance elements.

I.CR.1.2 Create dance phrases that use a variety of forms to fulfill choreographic intent.

AC.CR.1.2 Create a solo using relevant movement choices and choreographic principles, forms, and processes to fulfill choreographic intent.

AD.CR.1.2 Create a dance for a partner or group using relevant movement choices; choreographic principles, forms, or processes; and production elements to fulfill choreographic intent.

ESSENTIAL QUESTION CR.1.3: How are original works created and <u>documented</u>?

ENDURING UNDERSTANDING CR.1.3: Unique ideas are recorded by dancers and choreographers through notation and symbolic documentation

K.CR.1.3 Depict a dance movement by drawing a picture or using a symbol.

1.CR.1.3 Depict shapes in dance by drawing a picture or using a symbol.

2.CR.1.3 Depict spatial levels in a variety of dance movements by drawing a picture or using symbols.

3.CR.1.3 Depict directions or spatial pathways in a dance phrase by drawing a picture, map, or symbol.

4.CR.1.3 Depict the spatial relationships between two or more dancers in a dance phrase by drawing a picture or using symbols.

5.CR.1.3 Depict the movement qualities in a dance phrase by drawing a picture, writing, or using symbols.

6.CR.1.3 Plan an original dance sequence using pictures or symbols, writing, or media technology.

7.CR.1.3 Document an original dance sequence using pictures or symbols, writing, or media technology.

8.CR.1.3 Reconstruct a given dance sequence documented in pictures, symbols, writing, or media technology.

B.CR.1.3 Plan a dance phrase using pictures or symbols, writing, or media technology.

I.CR.1.3 Document an original dance phrase using pictures or symbols, writing, or media technology.

AC.CR.1.3 Reconstruct a given dance phrase documented in pictures, symbols, writing, or media technology.

AD.CR.1.3 Document an aspect of an original choreographic work using pictures or symbols, writing, or a form of media technology.

CR.2 Adapt original dance ideas and works, and those of peers and other artists, independently and collaboratively.

ESSENTIAL QUESTION CR.2.1: How can artwork be adapted or modified with new ideas without appropriating?

ENDURING UNDERSTANDING CR.2.1: Dancers and choreographers balance inspiration and originality with ethics by creatively transforming or adapting other artistic ideas into new works.

K.CR.2.1 Adapt a dance sequence by changing the size of the movements.

1.CR.2.1 Adapt a dance sequence by changing the body shapes.

2.CR.2.1 Adapt a dance sequence by changing the levels of the movements.

3.CR.2.1 Adapt a dance sequence by changing the directions or pathways of the movements.

4.CR.2.1 Adapt a dance sequence by changing the spatial relationships between dancers.

5.CR.2.1 Adapt a dance sequence by changing the movement qualities.

6.CR.2.1 Adapt a dance phrase by changing the tempo of movement.

North Carolina Department of
PUBLIC INSTRUCTION

7.CR.2.1 Adapt a dance phrase by changing the dynamics of the movement.

8.CR.2.1 Adapt a dance phrase by changing one dance element.

B.CR.2.1 Adapt a dance phrase by changing multiple dance elements.

I.CR.2.1 Adapt a dance by creating a phrase based on a key element from a significant dance work.

AC.CR.2.1 Adapt a significant dance work by identifying a key element to maintain and another to modify.

AD.CR.2.1 Adapt a significant dance work by identifying multiple key elements to maintain and others to modify.

ESSENTIAL QUESTION CR.2.2: How does an artist protect their work or use another artists' work fairly?

ENDURING UNDERSTANDING CR.2.2: Respect for originality and ownership of intellectual property is shown through the ethical use of artistic works

K.CR.2.2 Explain the difference between original and copied dance movements or works.

1.CR.2.2 Explain how and when to credit others when using their ideas in dance.

2.CR.2.2 Explain how to share dance fairly.

3.CR.2.2 Identify dances that can be used by everyone fairly.

4.CR.2.2 Identify how to responsibly use resources for online access of dance and musical accompaniment.

5.CR.2.2 Cite artists correctly when using or adapting their original dance or musical accompaniment.

6.CR.2.2 Describe how fair use, copyright, public domain, open source, and creative commons affect the ability of dancers to produce dance, including musical accompaniment.

7.CR.2.2 Identify the legal and ethical issues for creating dance inspired by the ideas of others.

8.CR.2.2 Explain how to share works of dance, including musical accompaniments, legally and ethically in both physical and digital spaces.

B.CR.2.2 Compare artistic adaptation, appropriation, fair use, copyright, public domain, open source, and creative commons in dance, including the musical accompaniment.

I.CR.2.2 Evaluate the ethics of making, producing, and distributing both original dance and dances inspired by the ideas of others, including the musical accompaniment.

AC.CR.2.2 Compare how parody, adaptation, and artificial intelligence relate to copyright and fair use of dance and musical accompaniment.

AD.CR.2.2 Explain how to gain the legal right to use another artist's choreography or musical accompaniment.

PRESENT

PR - Present, perform, produce, and develop artistic ideas and works.

PR.1 Perform dance works from a variety of styles, cultures, and genres.

ESSENTIAL QUESTION PR.1.1: What steps can be taken to improve as an artist?

ENDURING UNDERSTANDING PR.1.1: Dancers improve by incorporating feedback into their artistic practice.

K.PR.1.1 Improve dance skills by incorporating feedback from instructors.

1.PR.1.1 Improve dance skills by incorporating feedback from instructors and peers.

2.PR.1.1 Improve dance skills by applying feedback from instructors, peers, and self.

3.PR.1.1 Improve choreography and dance skills by applying formal or informal feedback.

4.PR.1.1 Set personal goals for improving dance performance based on instructor and peer feedback.

5.PR.1.1 Integrate personal goals and instructor and peer feedback to improve dance performance.

6.PR.1.1 Analyze how self-assessment, instructor feedback, and peer feedback is used to refine dance performance.

7.PR.1.1 Use feedback from peers, instructors, and self to refine dance performance quality.

8.PR.1.1 Integrate self-assessment, instructor, and peer feedback in the process of refining dance performance.

B.PR.1.1 Compare self, peer, and instructor assessment to refine personal and group performance in dance.

I.PR.1.1 Apply self, peer, and instructor assessment to refine personal and group performance in dance.

AC.PR.1.1 Integrate feedback from a variety of sources to enhance dance performance when dancing alone.

AD.PR.1.1 Integrate feedback from a variety of sources to enhance dance performance while dancing alone and with others.

ESSENTIAL QUESTION PR.1.2: How can skills be presented informally or formally to an audience with clarity and focus?

ENDURING UNDERSTANDING PR.1.2: Dancers communicate their artistic knowledge through demonstration of concepts and skills.

K.PR.1.2 Demonstrate basic motor skills with body awareness.

1.PR.1.2 Sequence basic motor skills with body awareness.

2.PR.1.2 Demonstrate complex motor skills with body awareness.

3.PR.1.2 Demonstrate foundational dance skills with coordination of multiple body parts.

4.PR.1.2 Demonstrate technical skills with stamina and coordination.

5.PR.1.2 Demonstrate technical skills with muscular strength, flexibility, stamina, and coordination.

6.PR.1.2 Demonstrate technical skills with muscular strength, alignment, flexibility, stamina, and coordination.

7.PR.1.2 Embody technical dance skills with muscular strength, alignment, flexibility, stamina, and coordination.

8.PR.1.2 Execute technical skills with precision using muscular strength, alignment, flexibility, stamina, and coordination.

B.PR.1.2 Execute technical skills with muscular strength, alignment, flexibility, stamina, coordination, kinesthetic awareness, and proprioception.

I.PR.1.2 Execute technical skills with kinesthetic awareness and proprioception in extended dance phrases.

AC.PR.1.2 Refine technical skills with kinesthetic awareness and proprioception during extended dance phrases.

AD.PR.1.2 Regulate endurance, kinesthetic awareness, and proprioception when refining dance technique to enhance performance.

ESSENTIAL QUESTION PR.1.3: How can skills be presented informally or formally to an audience with clarity and focus?

ENDURING UNDERSTANDING PR.1.3: Clarity and focus strengthens emotional expression, conveys meaning, and supports ensemble unity.

K.PR.1.3 Demonstrate focus with guidance when dancing with others.

1.PR.1.3 Demonstrate focus when dancing with others.

2.PR.1.3 Demonstrate focus with guidance when dancing for and with others.

3.PR.1.3 Demonstrate focus when dancing for and with others.

4.PR.1.3 Demonstrate focus when performing short dance phrases.

5.PR.1.3 Demonstrate focus when performing extended dance phrases.

6.PR.1.3 Demonstrate clarity of movement and movement qualities with guidance.

7.PR.1.3 Demonstrate clarity of movement and movement qualities.

8.PR.1.3 Refine clarity of movement and movement qualities.

B.PR.1.3 Demonstrate projection through use of facial expression, movement quality, and physical investment when dancing.

I.PR.1.3 Demonstrate the values of clarity, focus, and projection when dancing.

AC.PR.1.3 Use performance values of clarity, focus, and projection to express ideas.

AD.PR.1.3 Refine performance values of clarity, focus, and projection to express ideas.

PR.2 Develop dance presentations.

ESSENTIAL QUESTION PR.2.1: What does it take to produce a presentation or performance? (thematic selection)

ENDURING UNDERSTANDING PR.2.1: Dancers and choreographers intentionally determine themes, topics, or music for performance.

K.PR.2.1 Compare topics or themes for improvisation or informal performance from a given list.

1.PR.2.1 Compare topics or themes for improvisation or informal performance with support.

2.PR.2.1 Compare topics or themes for improvisation or informal performance.

3.PR.2.1 Identify criteria for the selection of a theme, topic, or music for a small group performance with support.

4.PR.2.1 Compare themes, topics, or music choices for a small group performance with support.

5.PR.2.1 Compare themes, topics, and music choices for a whole class dance performance.

6.PR.2.1 Compare themes, topics, or music choices for a group performance.

7.PR.2.1 Develop a relevant theme or topic, including music selection, for a group performance.

8.PR.2.1 Refine a relevant theme, topic, or music for a group performance.

B.PR.2.1 Identify criteria for a relevant theme, topic, or musical selection for a class performance.

I.PR.2.1 Develop a relevant theme or topic, including music selection, for a solo, duet, or group performance.

AC.PR.2.1 Refine a relevant theme, topic, or musical selection for a live or recorded solo, duet, or small group performance.

AD.PR.2.1 Refine a relevant theme or topic, including music selection, for a live or recorded group performance.

ESSENTIAL QUESTION PR.2.2: How does the venue and presentation formality influence meaning and performer/presenter and audience etiquette?

ENDURING QUESTION PR.2.2: The setting of dance performances informs how performers and audiences interpret and engage with works.

K.PR.2.2 Demonstrate safe and respectful behaviors when performing and observing informal performances with guidance.

1.PR.2.2 Demonstrate safe and respectful behaviors when performing and observing informal performances.

2.PR.2.2 Demonstrate safe and respectful behaviors when performing and observing formal and informal performances.

3.PR.2.2 Identify the expected safe and respectful behaviors for various dance settings and cultural contexts.

4.PR.2.2 Explain how safe and respectful behavior varies based on the dance setting and cultural context.

5.PR.2.2 Demonstrate safe and respectful behaviors when performing and observing dance within the appropriate cultural context.

6.PR.2.2 Demonstrate safe and respectful behaviors for various cultural contexts as a dance class participant, performer, and observer with guidance.

7.PR.2.2 Identify the expected safe and respectful behaviors for participants, performers, and observers in various cultural contexts.

8.PR.2.2 Demonstrate safe and respectful behaviors for various cultural contexts as a dance participant, performer, and observer.

B.PR.2.2 Demonstrate safe and respectful behaviors for a variety of dance roles, settings, and cultural contexts.

I.PR.2.2 Self-evaluate the use of safe and respectful behaviors in a variety of dance roles, settings, and cultural contexts.

AC.PR.2.2 Determine expected audience and performer behaviors that are appropriate for the cultural context when creating formal or informal performances.

AD.PR.2.2 Design strategies to encourage audience and performer behaviors appropriate for the cultural context when creating formal or informal performances.

ESSENTIAL QUESTION PR.2.3: What does it take to produce a presentation or performance? (production elements)

ENDURING UNDERSTANDING PR.2.3: Dancers and choreographers implement production elements to enhance performances.

K.PR.2.3 Demonstrate how using a simple prop as part of a dance can impact performance.

1.PR.2.3 Compare the use of props from given options to enhance a dance.

2.PR.2.3 Enhance a performance using simple props.

3.PR.2.3 Enhance performance by incorporating a single production element.

4.PR.2.3 Compare a variety of production elements that strengthen the artistic intent and audience experience.

5.PR.2.3 Select production elements that strengthen the artistic intent and audience experience.

6.PR.2.3 Identify a variety of production elements in various situations, using production terminology.

7.PR.2.3 Compare a variety of possible production elements that would strengthen the artistic intent of a dance, using production terminology.

8.PR.2.3 Design a production element that would strengthen the artistic intent of a dance performed in various situations, using production terminology.

B.PR.2.3 Summarize the possible production elements that could strengthen the artistic intent of a dance performed in various situations.

I.PR.2.3 Identify designs for the production elements of a performance that would strengthen the artistic intent of a dance.

AC.PR.2.3 Design the production elements that would be necessary to fulfill the artistic intent of a solo, duet, or small group dance.

AD.PR.2.3 Design the production elements that would be necessary to fulfill the artistic intent of a group dance.

RESPOND

RE - Analyze and evaluate how the arts communicate.

RE.1 Analyze dance from a variety of styles, cultures, and genres using content-specific vocabulary.

ESSENTIAL QUESTION RE.1.1: What did the artist present?

ENDURING UNDERSTANDING RE.1.1: The techniques and elements in a dance work can be objectively identified and analyzed.

K.RE.1.1 Describe movements that exemplify an element of dance with guidance.

1.RE.1.1 Describe movements that exemplify an element of dance.

2.RE.1.1 Describe dance sequences that exemplify two or more elements of dance with guidance.

3.RE.1.1 Describe dance sequences that exemplify two or more elements of dance.

4.RE.1.1 Describe dance phrases that exemplify multiple elements of dance.

5.RE.1.1 Identify the elements of dance observed in a choreographic work.

6.RE.1.1 Identify the elements of dance observed in various genres of dance.

7.RE.1.1 Explain how the elements of dance are used in various dance genres.

8.RE.1.1 Explain how the elements of dance and choreographic forms are used in various genres of dance.

B.RE.1.1 Contrast the elements of dance and choreographic forms used in various dance genres.

I.RE.1.1 Compare the elements of dance and choreographic forms used in various dance genres.

AC.RE.1.1 Compare the use of elements of dance in different interpretations of the same choreographic work.

AD.RE.1.1 Compare the use of elements of dance within different sections of the same choreographic work.

ESSENTIAL QUESTION RE.1.2: Why did the artist make specific creative choices?

ENDURING UNDERSTANDING RE.1.2: An observer's interpretation of a work may align with or differ from the artist's original intent.

K.RE.1.2 Describe the emotions evoked by dance movements.

1.RE.1.2 Describe the emotions evoked by choreographic works.

2.RE.1.2 Explain possible meanings of various dance movements or choreographic works.

3.RE.1.2 Infer meaning from dance, citing evidence.

4.RE.1.2 Compare a personal interpretation of a dance with the interpretation of peers.

5.RE.1.2 Describe alternative meanings that could be interpreted from the same choreographic work.

6.RE.1.2 Identify multiple meanings for choreographic works, citing evidence.

7.RE.1.2 Describe how personal experiences and perspectives influence interpretations of dance works.

8.RE.1.2 Compare meanings interpreted from dance with the original artistic intent inferred from contextual information.

B.RE.1.2 Interpret meaning from choreographic works, given the historical and cultural context of the dance or style.

I.RE.1.2 Interpret multiple meanings from choreographic works, given the historic and cultural context of the dance or style.

AC.RE.1.2 Justify meaning interpreted from choreographic works based on personal, historical, and cultural contexts.

AD.RE.1.2 Describe how dancers and choreographers make creative decisions to convey intent.

RE.2 Evaluate dance works using content-specific vocabulary.

ESSENTIAL QUESTION RE.2.1: How do personal preferences influence responses to artwork?

ENDURING UNDERSTANDING RE.2.1: An observer's personal experiences shape the way they perceive and engage with dance works.

K.RE.2.1 Describe personal preference for movements.

1.RE.2.1 Describe preferences in observing various dance styles, forms, or genres.

2.RE.2.1 Explain preferences in performing various dance styles, forms, or genres.

3.RE.2.1 Explain preferences in observing various dance styles, forms, or genres.

4.RE.2.1 Contrast personal preferences for performing and viewing dance with those of peers.

5.RE.2.1 Identify aspects of a dance that align and contrast with personal preference.

6.RE.2.1 Explain how personal preferences for dance develop with increased exposure.

7.RE.2.1 Explain how personal preferences for dance change when considering multiple viewpoints.

8.RE.2.1 Explain how personal preferences for dance are influenced by experience, culture, and media.

B.RE.2.1 Describe how personal and cultural influences affect the way dance is viewed and critiqued.

I.RE.2.1 Compare how personal and cultural influences affect the way dance is viewed and critiqued.

AC.RE.2.1 Identify moments of kinesthetic empathy when viewing dance.

AD.RE.2.1 Explain how kinesthetic empathy influences the way individuals experience and critique dance.

ESSENTIAL QUESTION RE.2.2: How can feedback be given to self and others?

ENDURING UNDERSTANDING RE.2.2: Providing feedback through objective critique is imperative in improving artistic practice.

K.RE.2.2 Provide positive feedback for self and others with guidance.

1.RE.2.2 Provide positive feedback for self and others.

2.RE.2.2 Identify positive feedback and areas for improvement for self and others with guidance.

3.RE.2.2 Identify positive feedback and areas for improvement for self and others.

4.RE.2.2 Evaluate dances using established criteria to provide feedback for self and others.

5.RE.2.2 Generate criteria to provide feedback for self and others.

6.RE.2.2 Identify strengths and areas for improvement based on established criteria when viewing dance performance and choreography.

7.RE.2.2 Identify strengths and areas for improvement based on student-generated criteria when viewing dance performance and choreography.

8.RE.2.2 Provide guidance for the improvement of a dance performance using established criteria.

B.RE.2.2 Provide detailed feedback for performance and choreography using established criteria and supporting evidence.

I.RE.2.2 Provide detailed feedback for performance and choreography using established criteria, supporting evidence, and artistic intent.

AC.RE.2.2 Provide detailed feedback for performance and choreography using student-generated criteria.

AD.RE.2.2 Provide detailed feedback for performance and choreography considering the cultural context and stated artistic intent of the work.

Music Vertical Alignment

General Music

Note on Strands: CN - Connect, CR - Create, PR – Present, RE - Respond

These standards and objectives are not intended to be the curriculum, nor do they indicate the whole of a curriculum which will be written by a local public-school unit (PSU) or school. The standards for this course have been developed to serve as the framework which will guide each PSU in the development of the curriculum for General Music. For a visual representation of the progression of learning music skills, see the Music Skills Appendix.

Standards are shown in **bold** and Essential Questions in *italics* with underlined language indicating emphasized or additional language to the common EQ.

CONNECT

CN - Explore and relate artistic ideas and works to past, present, and future societies and cultures.

CN.1 Relate musical ideas and works with personal, societal, cultural, historical, and daily life contexts, including diverse and marginalized groups.

ESSENTIAL QUESTION CN.1.1: How do the world and this artform influence one another?

ENDURING UNDERSTANDING CN.1.1: A musician's perception of events, cultures, and society shapes the creation of techniques, tonalities, styles, and genres; equally worthy of study, expression, and celebration.

K.CN.1.1 Identify the similarities and differences of music representing diverse global communities.

1.CN.1.1 Explain how music can reflect culture, values, and ideas.

2.CN.1.1 Describe how American music reflects the heritage, customs, and traditions of people in the United States, including various indigenous and cultural groups.

3.CN.1.1 Describe music found in the local community or region.

North Carolina Department of
PUBLIC INSTRUCTION

4.CN.1.1 Describe styles and musicians who have influenced, or been influenced by, the customs and traditions of indigenous and other cultural groups in North Carolina.

5.CN.1.1 Describe styles and musicians who have influenced, or been influenced by, the customs and traditions of indigenous and other cultural groups in the United States.

6.CN.1.1 Explain how music expresses and reflects the values of civilizations around the world.

7.CN.1.1 Analyze how individuals and groups of musicians have influenced various cultures.

8.CN.1.1 Identify the influence of North Carolinian styles and musicians on the broader music community.

B.CN.1.1 Describe how the emergence of music as an art form has influenced society.

AC.CN.1.1 Analyze the development of music throughout historical time periods.

ESSENTIAL QUESTION CN.1.2: How do <u>school</u>, life, and arts education skills relate to one another?

ENDURING UNDERSTANDING CN.1.2: Music skills are transferable, enhancing performance and adaptability across diverse settings and disciplines.

Note: The use of the word "Discipline" means ARTS disciplines, and the term "content areas" means non-arts ideas, content, or classrooms.

K.CN.1.2 Identify how music is used in school and in daily life.

1.CN.1.2 Identify cross-curricular connections between music and other arts disciplines.

2.CN.1.2 Identify cross-curricular connections between music and other content areas.

3.CN.1.2 Compare elements of music with elements of other disciplines.

4.CN.1.2 Describe how other content areas can inspire programmatic music, soundscapes, or concepts.

5.CN.1.2 Describe how other disciplines inspire, and can be a part of, music creation or performance.

6.CN.1.2 Explain how the development of musical ideas can be informed and inspired by concepts

from other content areas.

7.CN.1.2 Identify musical skills and processes that are a part of, and can be applied to, daily life.

8.CN.1.2 Explain how musical skills and processes can be applied to solve a variety of problems.

B.CN.1.2 Identify how the creation and performance of music is supported by concepts from other content areas.

AC.CN.1.2 Evaluate how skills honed in music strengthen work in other academic or professional domains.

ESSENTIAL QUESTION CN.1.3: How do school, <u>life</u>, and arts education skills relate to one another?

ENDURING UNDERSTANDING CN.1.3: The intentional combination of musical elements can evoke emotionally driven responses from the listener.

K.CN.1.3 Describe how music is used in personal experiences.

1.CN.1.3 Describe how music exists in local community traditions, celebrations, entertainment, or other uses.

2.CN.1.3 Describe how music exists in national traditions, celebrations, entertainment, or other uses.

3.CN.1.3 Describe personal emotions evoked by a variety of music.

4.CN.1.3 Describe personal emotions and memories evoked by a variety of music.

5.CN.1.3 Identify how music is used in the media to evoke emotions.

6.CN.1.3 Describe sensory, emotional, personal, or intellectual responses to a variety of music.

7.CN.1.3 Explain why musical choices are made to evoke sensory, emotional, personal, or intellectual responses in media.

8.CN.1.3 Choose music that evokes specific personal emotions.

B.CN.1.3 Explain how music evokes sensory, emotional, personal, and intellectual responses in everyday life.

AC.CN.1.3 Choose music to elicit a sensory, emotional, personal, or intellectual response.

CN.2 Explore advancements in the field of music.

ESSENTIAL QUESTION CN.2.1: What college and/or career opportunities exist in this artform?

ENDURING UNDERSTANDING CN.2.1: The roles, skills, and behaviors of a musician are necessary for success in both artistic and other professions.

K.CN.2.1 Identify the various roles of individuals that contribute to the creation and production of music, such as singers, instrumentalists, composers, conductors, etc.

1.CN.2.1 Identify the various roles of individuals that contribute to the support and consumption of music.

2.CN.2.1 Compare the roles of various individuals that contribute to the creation, production, and consumption of music.

3.CN.2.1 Identify music careers in the local community.

4.CN.2.1 Describe music careers in North Carolina.

5.CN.2.1 Identify the characteristics and behaviors of musicians that connect to college, career, and post-secondary skills.

6.CN.2.1 Identify the musical skills, characteristics, and behaviors needed for success in music careers.

7.CN.2.1 Identify musical skills, characteristics, and behaviors that contribute to success in college, career, and post-secondary skills.

8.CN.2.1 Explain how musical skills, characteristics, and behaviors contribute to success in a broad range of careers.

B.CN.2.1 Describe how various individuals contribute to the creation, production, design, and

marketing of music.

AC.CN.2.1 Describe how the creative process and the process of making music connect to college, career, and post-secondary skills.

ESSENTIAL QUESTION CN.2.2: How is the artform transforming in the world?

ENDURING UNDERSTANDING CN.2.2: The advancement of music depends on musicians who use innovative tools, technologies, and approaches.

K.CN.2.2 Identify music that is created with technology tools.

1.CN.2.2 Describe how innovations and technology are used to create and present music.

2.CN.2.2 Explain why innovative technologies are used in music.

3.CN.2.2 Describe how music has changed over time with the introduction of new technology.

4.CN.2.2 Compare how music has changed and remained the same with advances in technology and digital media.

5.CN.2.2 Cite examples of musical works or musicians that were innovative for their time.

6.CN.2.2 Compare how innovative tools and ideas have been used in a variety of musical works.

7.CN.2.2 Identify how various tools and innovations can be used to create, edit, and present music.

8.CN.2.2 Describe various tools, innovations, or processes that could be used in the creation of musical works.

B.CN.2.2 Describe how various tools and innovations influence the development and consumption of music.

AC.CN.2.2 Analyze how technological developments and innovations impact the field of music.

CREATE

CR - Create and adapt new artistic ideas and work individually or collaboratively.

CR.1 Create original musical ideas and works, independently and collaboratively.

ESSENTIAL QUESTION CR.1.1: How does exploration, experimentation, improvisation, and investigation happen in art-making?

ENDURING UNDERSTANDING CR.1.1: Exploration, experimentation, and improvisation deepens the ability of musicians to develop their creative aesthetic.

K.CR.1.1 Improvise rhythmic patterns and 2-pitch melodic patterns.

1.CR.1.1 Improvise 4-8 beat rhythmic patterns and 3-pitch melodic patterns.

2.CR.1.1 Improvise 8-12 beats of rhythmic patterns and melodic patterns.

3.CR.1.1 Improvise stylistically appropriate responses to given rhythmic or melodic phrases.

4.CR.1.1 Improvise pentatonic melodies over an ostinato.

5.CR.1.1 Improvise a 4-12 measure melody over a changing harmonic accompaniment.

6.CR.1.1 Improvise rhythmic patterns over a rhythmic or harmonic accompaniment.

7.CR.1.1 Improvise short melodic patterns over a rhythmic or harmonic accompaniment.

8.CR.1.1 Improvise extended melodies over a rhythmic or harmonic accompaniment.

B.CR.1.1 Improvise melodies based on a diatonic scale.

AC.CR.1.1 Improvise musical ideas over a changing harmonic accompaniment.

ESSENTIAL QUESTION CR.1.2: How are original works created and documented?

ENDURING UNDERSTANDING CR.1.2: Unique ideas are recorded by musicians and composers through notation and symbolic documentation to intentionally fulfill specific purposes.

K.CR.1.2 Notate 4-8 beats of original rhythmic ideas using iconic notation that incorporate grade-level appropriate rhythms.

1.CR.1.2 Notate 4-8 beats of original rhythmic ideas using iconic or standard notation that

incorporate grade-level appropriate rhythms.

2.CR.1.2 Notate 8-12 beats of original rhythmic ideas using iconic or standard notation that incorporate grade-level appropriate rhythms.

3.CR.1.2 Notate 4-8 measures of original rhythmic ideas and melodic ideas using iconic or standard notation that incorporate grade-level appropriate rhythms and pitches.

4.CR.1.2 Notate or record 4-8 measures of original rhythmic ideas and melodic ideas for two or more performers that incorporate grade-level appropriate rhythms and pitches.

5.CR.1.2 Notate or record original rhythmic ideas and melodic ideas using several voices or instruments that incorporate grade-level appropriate rhythms and pitches.

6.CR.1.2 Compose 4-8 measures of original rhythmic ideas and melodic ideas through notation or recording that incorporate grade-level appropriate rhythms and pitches.

7.CR.1.2 Compose original rhythmic ideas and melodic ideas using simple musical forms through notation or recording that incorporate grade-level appropriate rhythms and pitches.

8.CR.1.2 Compose original rhythmic ideas and melodic ideas using simple musical forms through notation or recording that incorporate grade-level appropriate rhythms and pitches.

B.CR.1.2 Compose original rhythmic ideas and melodic ideas that incorporate notation for rhythms or pitches that are appropriate to the proficiency level.

AC.CR.1.2 Compose an original work that uses multiple layers or tone colors to express a mood, emotion, idea, or experience in a formalized structure.

CR.2 Adapt original musical ideas and works, and those of peers and other artists, independently and collaboratively.

ESSENTIAL QUESTION CR.2.1: How can artwork be adapted or modified with new ideas without appropriating?

ENDURING UNDERSTANDING CR.2.1: Musicians balance inspiration and originality with ethics by creatively transforming or adapting other artistic ideas into new works.

K.CR.2.1 Create soundscapes using a variety of traditional and non-traditional sound sources.

1.CR.2.1 Accompany readings, stories, or dramatizations with corresponding traditional and non-traditional sound sources.

2.CR.2.1 Accompany readings, stories, or dramatizations with corresponding vocal or instrumental sounds.

3.CR.2.1 Arrange an existing piece by changing one or more musical elements.

4.CR.2.1 Align original poetry with a pre-existing melody; or a pre-existing piece of poetry with an original melody.

5.CR.2.1 Accompany an existing melody with an original rhythmic or melodic ostinato.

6.CR.2.1 Arrange an existing piece of music, changing two or more musical elements.

7.CR.2.1 Arrange a rhythmic variation on a given musical phrase.

8.CR.2.1 Arrange a melodic or harmonic accompaniment to go with an existing piece of music.

B.CR.2.1 Arrange an existing musical work, changing three or more musical elements.

AC.CR.2.1 Arrange personal musical ideas into an existing piece of music that communicate the musical elements of expression, such as tension and release, unity and variety, and balance.

ESSENTIAL QUESTION CR.2.2: How does an artist protect their work or use another artists' work fairly?

ENDURING UNDERSTANDING CR.2.2: Respect for originality and ownership of intellectual property is shown through the ethical use of artistic works.

K.CR.2.2 Explain the difference between original and copied musical ideas or works.

1.CR.2.2 Explain how and when to give credit to others when creating work that borrows from other musicians.

2.CR.2.2 Explain how to share music fairly.

3.CR.2.2 Identify music that can be used by everyone fairly.

4.CR.2.2 Identify how to responsibly use resources for online access of music.

5.CR.2.2 Cite artists correctly when utilizing or adapting their original music.

6.CR.2.2 Describe how fair use, copyright, public domain, open source, and creative commons affect the ability of musicians to create original and arranged music.

7.CR.2.2 Identify the legal and ethical issues for creating arrangements of music.

8.CR.2.2 Explain how to share works of music legally and ethically in both physical and digital spaces.

B.CR.2.2 Compare artistic adaptation, appropriation, fair use, copyright, public domain, open source, and creative commons in music.

AC.CR.2.2 Compare how parody, adaptation, and artificial intelligence relate to copyright and fair use of music.

PRESENT

PR - Present, perform, produce, and develop artistic ideas and works.

PR.1 Perform music from a variety of styles, cultures, and genres.

ESSENTIAL QUESTION PR.1.1: What steps can be taken to improve as an artist?

ENDURING UNDERSTANDING PR.1.1: Musicians improve by incorporating feedback into their artistic practice.

K.PR.1.1 Improve musical skills by incorporating feedback from instructors.

1.PR.1.1 Improve musical skills by incorporating feedback from instructors and peers.

2.PR.1.1 Improve musical skills by applying feedback from instructors, peers, and self.

3.PR.1.1 Improve compositions and musical skills by applying formal or informal feedback.

4.PR.1.1 Improve compositions and musical skills by applying feedback from peers or self based on student-generated criteria.

5.PR.1.1 Improve compositions and musical skills by applying feedback from peers or self based on student-generated criteria.

6.PR.1.1 Apply feedback from instructors to refine musical presentations, compositions, or ideas.

7.PR.1.1 Apply feedback from instructor, peers, and self to refine musical presentations, compositions.

8.PR.1.1 Apply feedback from peers or self based on provided criteria to refine musical presentations, compositions, or ideas.

B.PR.1.1 Apply feedback from instructors, peers, and self to refine musical technique, presentations, compositions, or ideas.

AC.PR.1.1 Apply personally-developed criteria to refine musical technique, presentations, compositions, or ideas.

ESSENTIAL QUESTION PR.1.2: How can skills be presented informally or formally to an audience with clarity and focus? (notation reading)

ENDURING UNDERSTANDING PR.1.2: Musicians reveal their artistic knowledge through demonstration of concepts and skills.

K.PR.1.2 Read iconic notation to sing or play melodic patterns with at least two pitches and rhythmic patterns with quarter note and beamed eighth pairs in a variety of meters.

1.PR.1.2 Read iconic or standard notation to sing or play music with at least three pitches and rhythms with quarter rests in 2/4 and 4/4 meters.

2.PR.1.2 Read iconic or standard notation to sing or play music with three or more pitches, and half notes, half rests, and tied rhythms in 2/4 and 4/4 meters.

3.PR.1.2 Read iconic or standard notation to sing or play music using any pentatonic scale, and whole note, dotted half note, whole rest, and beamed sixteenth note rhythms in 2/4, 3/4, and 4/4 meters.

4.PR.1.2 Read standard notation to sing or play music using any major key, and dotted quarters and groups of three eighth notes and rests in 6/8 meter, and beamed sixteenth and eighth note rhythms in 2/4, 3/4, and 4/4 meters.

5.PR.1.2 Read standard notation to sing or play music using any major or minor key, and syncopation in 2/4, 3/4, or common time meters, including rhythms in 6/8 meter.

6.PR.1.2 Read standard notation to perform or produce music using any major or minor key and triplet rhythms in 2/4, 3/4, 4/4, 6/8, and 12/8 meters.

7.PR.1.2 Read standard notation to perform or produce music in treble or bass clef in mixed meters where the beat remains consistent.

8.PR.1.2 Read standard notation to perform or produce music with ledger lines and all previously learned rhythms in new metrical contexts, including 3/8 and alla breve.

B.PR.1.2 Read standard notation to perform music in treble or bass clef with whole, half, dotted half, quarter, dotted quarter, eighths, sixteenths, equivalent rests, and basic syncopation and tied rhythms in 2/4, 3/4, 4/4, and 6/8 meters.

AC.PR.1.2 Read standard notation to perform or produce music in a variety of clefs and tonalities with hemiolas and syncopation in simple, compound, mixed, and asymmetrical meters.

ESSENTIAL QUESTION PR.1.3: How can skills be presented informally or formally to an audience with clarity and focus? (performance)

ENDURING UNDERSTANDING PR.1.3: Performing a variety of repertoire builds technical capacity, flexibility, and interpretive skills.

K.PR.1.3 Perform a steady beat in isolation and when singing or playing in unison.

1.PR.1.3 Sing or play in unison with simple accompaniments.

2.PR.1.3 Sing or play in rounds and ostinatos.

3.PR.1.3 Sing or play partner songs.

4.PR.1.3 Sing or play songs with occasional harmonizations.

5.PR.1.3 Sing or play songs with two-part harmony.

6.PR.1.3 Perform or produce a variety of music in unison or simple harmony, using rounds, canons, or partner songs.

7.PR.1.3 Perform or produce a variety of music in two-part harmony focused on a monophonic texture.

8.PR.1.3 Perform or produce a variety of music in two or three-part harmony with polyphonic textures.

B.PR.1.3 Perform or produce rounds, canons, and partner songs in unison and simple harmony.

AC.PR.1.3 Perform or produce music from a variety of global musical styles.

ESSENTIAL QUESTION PR.1.4: How can skills be presented informally or formally to an audience with clarity and focus? (expression)

ENDURING UNDERSTANDING PR.1.4: Musicians convey meaning through the execution of expressive elements.

K.PR.1.4 Demonstrate opposites in tempos, form, texture, and dynamics.

1.PR.1.4 Demonstrate opposites in tempos, form, texture, articulations, and dynamics.

2.PR.1.4 Demonstrate changes in tempos, form, texture, articulations, phrasing, and dynamics.

3.PR.1.4 Demonstrate the meaning of symbols and terminology for a variety of tempos, articulations, forms, and dynamics when performing music.

4.PR.1.4 Demonstrate the meaning of symbols and terminology for the continua of tempos and dynamics, including crescendos and decrescendos, and a variety of forms and articulations when performing music.

5.PR.1.4 Demonstrate the meaning of symbols and terminology for the continua of tempos and dynamics, and a variety of forms and articulations independently when performing music.

6.PR.1.4 Demonstrate the meaning of symbols and terminology for the continua of tempos of dynamics, and an expanded range of forms and articulations with appropriate technique when performing or producing music.

7.PR.1.4 Demonstrate the meaning of symbols and terminology for changes in tempos, dynamics, and articulations in an expanded range of forms with appropriate technique when performing or producing music.

8.PR.1.4 Demonstrate the meaning of symbols and terminology for changes in tempos, dynamics, and articulations in an expanded range of forms with appropriate technique when performing or producing music.

B.PR.1.4 Demonstrate the meaning of symbols and terminology for a variety of tempos, dynamics, articulations, phrasing, and forms with appropriate technique when performing or producing music.

AC.PR.1.4 Demonstrate the meaning of symbols and terminology for a continua of tempos and dynamics and a variety of articulations, phrasing, and forms with appropriate technique when performing or producing music.

PR.2 Develop musical presentations.

ESSENTIAL QUESTION PR.2.1: What does it take to produce a presentation or performance?

ENDURING UNDERSTANDING PR.2.1: Musicians implement production elements to enhance performances.

K.PR.2.1 Name the production elements needed to develop formal and informal performances.

1.PR.2.1 Identify the production elements needed to develop formal and informal performances.

2.PR.2.1 Describe the production elements needed to develop formal and informal performances.

3.PR.2.1 Compare, with guidance, music to perform and the production elements needed to support a performance.

4.PR.2.1 Compare, with guidance, music to perform and the production elements needed to support

the context and purpose of a performance.

5.PR.2.1 Compare music to perform and the production elements needed to support the context and purpose of a performance, working collaboratively.

6.PR.2.1 Compare, with guidance, production elements, and how they enhance a musical presentation.

7.PR.2.1 Compare selections for a musical presentation based on a distinct purpose or context.

8.PR.2.1 Develop criteria for selecting music and production elements for a distinct purpose or context.

B.PR.2.1 Compare music and production elements and how they enhance a musical presentation.

AC.PR.2.1 Develop musical presentations, compositions, or ideas based on a distinct purpose or context, as well as personal interest and abilities.

ESSENTIAL QUESTION PR.2.2: How does the venue and presentation formality influence meaning and performer/presenter and audience etiquette?

ENDURING UNDERSTANDING PR.2.2: The setting of musical performances informs how performers and audiences interpret and engage with works.

K.PR.2.2 Identify appropriate audience and performer etiquette.

1.PR.2.2 Contrast audience and performer etiquette.

2.PR.2.2 Demonstrate appropriate audience and performer etiquette.

3.PR.2.2 Identify how audience and performer etiquette changes based on the context.

4.PR.2.2 Create criteria for audience and performer etiquette in a variety of contexts.

5.PR.2.2 Evaluate the etiquette of the audience and performers in a variety of contexts.

6.PR.2.2 Demonstrate audience or performer etiquette appropriate in a variety of contexts.

7.PR.2.2 Use student-generated criteria to evaluate audience or performer etiquette appropriate for a

variety of contexts.

8.PR.2.2 Make recommendations to improve active listening and etiquette for various music performances.

B.PR.2.2 Define active listening and etiquette appropriate for both formal and informal performances.

AC.PR.2.2 Discuss how audience and performer etiquette impact the experience of a performance within a variety of contexts.

RESPOND

RE - Analyze and evaluate how the arts communicate.

RE.1 Analyze musical works from a variety of styles, cultures, and genres including response through moving, singing, playing instruments, or content-specific vocabulary.

ESSENTIAL QUESTION RE.1.1: What did the artist present? (elements)

ENDURING UNDERSTANDING RE.1.1: The techniques and elements in a musical work can be objectively identified and analyzed.

K.RE.1.1 Identify opposites in tempos, form, texture, and dynamics in aural or written musical works.

1.RE.1.1 Identify opposites in tempos, form, texture, articulations, and dynamics in aural or written musical works.

2.RE.1.1 Identify changes in tempos, form, texture, articulations, phrasing, and dynamics in aural and written musical works.

3.RE.1.1 Identify symbols and terminology for a variety of tempos, articulations, forms, and dynamics in aural and written musical works.

4.RE.1.1 Identify symbols and terminology for tempos, dynamics, including crescendos and decrescendos, and a variety of forms and articulations in aural and written musical works.

5.RE.1.1 Analyze symbols and terminology for the continua of tempos and dynamics, and a variety of forms and articulations in aural and written musical works.

6.RE.1.1 Identify symbols and terminology for the continua of tempos and dynamics, and an expanded range of forms and articulations in aural and written musical works.

7.RE.1.1 Identify symbols and terminology for changes in tempos, dynamics, and articulations in an expanded range of forms in aural and written musical works.

8.RE.1.1 Analyze symbols and terminology for changes in tempos, dynamics, and articulations in an expanded range of forms in aural and written musical works.

B.RE.1.1 Identify symbols and terminology for a variety of tempos, dynamics, articulations, phrasing, and forms in aural and written musical works.

AC.RE.1.1 Analyze symbols and terminology for a continua of tempos and dynamics, a variety of articulations and phrasing, in a variety of forms in aural and written musical works.

ESSENTIAL QUESTION RE.1.2: Why did the artist make specific creative choices?

ENDURING UNDERSTANDING RE.1.2: An observer's interpretation of a work may align with or differ from the artist's original intent.

K.RE.1.2 Describe emotions evoked by a given musical work.

1.RE.1.2 Explain how musical works are used to communicate meaning.

2.RE.1.2 Identify a "story" told in a work of music.

3.RE.1.2 Infer meaning from musical works using musical vocabulary.

4.RE.1.2 Compare different interpretations of the same musical work using musical vocabulary.

5.RE.1.2 Speculate on the composer's purpose in choosing specific qualities for a musical work using musical vocabulary.

6.RE.1.2 Identify multiple meanings for musical works, citing evidence.

7.RE.1.2 Describe how personal experiences and perspectives influence interpretations of music.

8.RE.1.2 Explain how a musician's artistic choices are influenced by culture and environment.

B.RE.1.2 Infer possible artistic intentions of the composer, producer, creator, or performer in a variety of musical works.

AC.RE.1.2 Compare interpretations of the artistic intent of composers, producers, creators, or performers based on historical information or context.

ESSENTIAL QUESTION RE.1.3: What did the artist present? (instrumentation)

ENDURING UNDERSTANDING RE.1.3: The timbres of instruments and voices in a musical work can be objectively identified and analyzed

K.RE.1.3 Identify a variety of instruments and vocal timbre types by sound, including sing, speak, whisper, and shout.

1.RE.1.3 Identify a variety of instruments and voices by sound, including available classroom instruments.

2.RE.1.3 Describe the timbres of a variety of instruments and voices, and the way in which the sound is produced.

3.RE.1.3 Identify a variety of instruments and voices by sound, including folk and orchestral instruments.

4.RE.1.3 Describe the timbres of a variety of instruments and voices used in diverse types of ensembles.

5.RE.1.3 Analyze the timbres of a variety of instruments and voices within a musical work.

6.RE.1.3 Identify the timbres of a variety of instruments and voices heard in traditional, contemporary, and world music.

7.RE.1.3 Classify a variety of instruments and voices by timbre, including those heard in diverse types of traditional, contemporary, and world music.

8.RE.1.3 Describe the customary instrumental and vocal timbres heard in diverse traditional, contemporary, and world music.

B.RE.1.3 Describe the timbres of a variety of instruments and voices, including a range of traditional, contemporary, and world music.

AC.RE.1.3 Analyze the qualities and characteristics of a variety of instruments and voices, including diverse traditional, contemporary, and world music.

RE.2 Evaluate musical works using content-specific vocabulary.

ESSENTIAL QUESTION RE.2.1: How do personal preferences influence responses to artwork?

ENDURING UNDERSTANDING RE.2.1: An observer's personal experiences shape the way they perceive and engage with musical works.

K.RE.2.1 Describe personal preferences for musical works.

1.RE.2.1 Describe personal preferences for music.

2.RE.2.1 Explain why some music is valued over others by different individuals, communities, and cultures.

3.RE.2.1 Contrast individual preferences for particular works or genres of music with preferences of peers.

4.RE.2.1 Compare personal responses to a musical work before and after engaging with similar musical works.

5.RE.2.1 Defend personal preferences for particular musical works.

6.RE.2.1 Identify appealing qualities and effective portions of musical works.

7.RE.2.1 Compare personal preferences for multiple musical works.

8.RE.2.1 Explain how personal preferences are influenced by culture, environment, and commercial music.

B.RE.2.1 Explain how personal preferences can influence evaluation of musical works.

AC.RE.2.1 Describe the impact of commercial marketing on personal preferences for musical works.

ESSENTIAL QUESTION RE.2.2: How can feedback be given to self and others?

ENDURING UNDERSTANDING RE.2.2: Providing feedback through objective critique is imperative in improving artistic practice.

K.RE.2.2 Provide positive feedback for others.

1.RE.2.2 Provide positive feedback and areas for improvement for others.

2.RE.2.2 Provide positive feedback to self and others.

3.RE.2.2 Apply specific criteria to construct respectful feedback about music and composition.

4.RE.2.2 Generate criteria in collaboration with others for evaluating musical performances and compositions.

5.RE.2.2 Evaluate musical performances and compositions using student-generated criteria.

6.RE.2.2 Evaluate musical presentations, compositions, and musical ideas using given criteria.

7.RE.2.2 Evaluate personal musical presentations, compositions, and musical ideas, using given criteria.

8.RE.2.2 Evaluate musical presentations, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music.

B.RE.2.2 Evaluate the quality and effectiveness of personal musical efforts, using specific criteria.

AC.RE.2.2 Evaluate musical performances, compositions, and ideas using personally-developed criteria, including how music is used to evoke feelings and emotions.

Vocal and Instrumental Music

Note on Strands: CN - Connect, CR - Create, PR – Present, RE - Respond

These standards and objectives are not intended to be the curriculum, nor do they indicate the whole of a curriculum which will be written by a local public-school unit (PSU) or school. The standards for this course have been developed to serve as the framework which will guide each PSU in the development of the curriculum for Vocal & Instrumental Music. For a visual representation of the progression of learning music skills, see the Music Skills Appendix.

Standards are shown in **bold** and Essential Questions in *italics* with underlined language indicating emphasized or additional language to the common EQ.

CONNECT

CN - Explore and relate artistic ideas and works to past, present, and future societies and cultures.

> **CN.1 Relate musical ideas and works with personal, societal, cultural, historical, and daily life contexts, including diverse and marginalized groups.**
>
> > *ESSENTIAL QUESTION CN.1.1: How do the world and this artform influence one another?*
> >
> > *ENDURING UNDERSTANDING CN.1.1: A musician's perception of events, cultures, and society shapes the creation of techniques, tonalities, styles, and genres; equally worthy of study, expression, and celebration.*
> >
> > > N.CN.1.1 Explain how music expresses and reflects the values of civilizations around the world.
> > >
> > > D.CN.1.1 Identify the influences and contributions the music of North Carolina and the United States has had on the broader music community.
> > >
> > > I.CN.1.1 Explain how musicians, trends, and styles are impacted by societal, cultural, and historical events.
> > >
> > > AC.CN.1.1 Analyze the development of music throughout historical time periods.
> > >
> > > AD.CN.1.1 Analyze how the global expansion of music from the 19th century to the present impacts

both current and future music trends, styles, and artists.

ESSENTIAL QUESTION CN.1.2: How do school, life, and arts education skills relate to one another?

ENDURING UNDERSTANDING CN.1.2: Music skills are transferable, enhancing performance and adaptability across diverse settings and disciplines.

N.CN.1.2 Explain how concepts from other content areas can inspire the development of musical ideas.

D.CN.1.2 Explain how music skills and processes can be applied to solve a variety of musical problems.

I.CN.1.2 Apply skills and knowledge gained from other content areas or personal experiences to solve musical challenges.

AC.CN.1.2 Evaluate how skills honed in music strengthen work in other academic or professional areas.

AD.CN.1.2 Analyze the interdisciplinary connections inherent in music creation and performance and their relevance across different fields.

ESSENTIAL QUESTION CN.1.3: How do school, life, and arts education skills relate to one another? (health)

ENDURING UNDERSTANDING CN.1.3: Cultivating healthy physical and psychological habits is imperative to be successful and fulfilled in music.

N.CN.1.3 Name potential physical and psychological health issues that affect musicians.

D.CN.1.3 Identify activities that could cause physical and psychological health issues for musicians.

I.CN.1.3 Identify effective strategies for recognizing and preventing physical and psychological health issues that affect musicians.

AC.CN.1.3 Implement effective strategies for preventing, managing, and overcoming physical and psychological health issues that affect musicians.

AD.CN.1.3 Compare the effectiveness of strategies for preventing, monitoring, and overcoming physical and psychological health issues that affect musicians.

CN.2 Explore advancements in the field of music.

ESSENTIAL QUESTION CN.2.1: What college and/or career opportunities exist in this artform?

ENDURING UNDERSTANDING CN.2.1: The roles, skills, and behaviors of a musician are necessary for success in both artistic and other professions.

N.CN.2.1 Identify musical skills, characteristics, and behaviors that contribute to post-secondary education and career readiness.

D.CN.2.1 Identify music skills, characteristics, and behaviors needed to create, produce, design, and market music.

I.CN.2.1 Compare the advantages and disadvantages of exploring music as a vocational, educational, or professional choice.

AC.CN.2.1 Compare the differing requirements necessary to pursue various careers in music.

AD.CN.2.1 Identify the training, skills, and plan of action necessary for success in a selected career in music.

ESSENTIAL QUESTION CN.2.2: How is the artform transforming in the world?

ENDURING UNDERSTANDING CN.2.2: The advancement of music depends on musicians who use innovative tools, technologies, and approaches.

N.CN.2.2 Compare how various innovative tools and ideas have been used in a variety of musical works.

D.CN.2.2 Identify how various tools, innovations, and processes influence the development of music.

I.CN.2.2 Analyze the impact of contemporary media on the creation, notation, and production of music.

AC.CN.2.2 Analyze how extended techniques, technological developments, and new media impact the field of music.

AD.CN.2.2 Analyze how music tools, ideas, and innovations are expanding opportunities in business, career, and life.

CREATE

CR - Create and adapt new artistic ideas and work individually or collaboratively.

CR.1 Create original musical ideas and works, independently and collaboratively.

ESSENTIAL QUESTION CR.1.1: How does exploration, experimentation, improvisation, and investigation happen in art-making?

ENDURING UNDERSTANDING CR.1.1: Exploration, experimentation, and improvisation deepens the ability of musicians to develop their creative aesthetic.

N.CR.1.1 Improvise short rhythmic phrases.

D.CR.1.1 Improvise short melodic phrases.

I.CR.1.1 Improvise on an existing melody.

AC.CR.1.1 Improvise melodies in various keys.

AD.CR.1.1 Improvise melodies over changing harmonic accompaniment.

ESSENTIAL QUESTION CR.1.2: How are original works created and documented?

ENDURING UNDERSTANDING CR.1.2: Unique ideas are recorded by musicians and composers through notation and symbolic documentation to intentionally fulfill specific purposes.

N.CR.1.2 Compose simple original rhythmic ideas using an appropriate standard notation system.

D.CR.1.2 Compose simple original melodic ideas in a given clef using an appropriate standard notation system.

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I.CR.1.2 Compose an original countermelody or harmonic accompaniment for given melodies using an appropriate standard notation system.

AC.CR.1.2 Compose an original musical idea for two or more voices using an appropriate standard notation system.

AD.CR.1.2 Compose original music with melodic and harmonic components using an appropriate standard notation system.

CR.2 Adapt original musical ideas and works, and those of peers and other artists, independently and collaboratively.

ESSENTIAL QUESTION CR.2.1: How can artwork be adapted or modified with new ideas without appropriating?

ENDURING UNDERSTANDING CR.2.1: Musicians balance inspiration and originality with ethics by creatively transforming or adapting other artistic ideas into new works.

N.CR.2.1 Arrange a simple musical variation on a given musical phrase.

D.CR.2.1 Arrange an expanded musical variation on a given musical phrase.

I.CR.2.1 Arrange an existing piece of music for an ensemble of 2-3 parts.

AC.CR.2.1 Arrange an existing piece of music for an ensemble of 3-4 homophonic parts within given parameters.

AD.CR.2.1 Arrange an existing piece of music for an ensemble of 3-4 polyphonic parts within given parameters.

ESSENTIAL QUESTION CR.2.2: How does an artist protect their work or use another artists' work fairly?

N.CR.2.2 Describe how fair use, copyright, public domain, open source, and creative commons affect the ability of musicians to create original, transcribed, and arranged music.

D.CR.2.2 Explain how to share works of music legally and ethically, both in physical and digital spaces.

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I.CR.2.2 Evaluate the ethics of making, producing, and distributing original, transcribed, and arranged music.

AC.CR.2.2 Compare how parody, adaptation, and artificial intelligence relate to copyright and fair use of music.

AD.CR.2.2 Explain how to gain the legal right to use another artist's music.

PRESENT

PR - Present, perform, produce, and develop artistic ideas and works.

PR.1 Perform music from a variety of styles, cultures, and genres.

ESSENTIAL QUESTION PR.1.1: What steps can be taken to improve as an artist?

ENDURING UNDERSTANDING PR.1.1: Musicians improve by incorporating feedback into their artistic practice.

N.PR.1.1 Identify strategies to improve personal musical technique based on feedback.

D.PR.1.1 Apply the evaluations from instructor, peers, and self to improve a musical technique or performance.

I.PR.1.1 Set personal goals for improving music performance based on feedback.

AC.PR.1.1 Analyze the effectiveness of a strategy used to improve musical technique.

AD.PR.1.1 Create effective rehearsal strategies based on feedback.

ESSENTIAL QUESTION PR.1.2: How can skills be presented informally or formally to an audience with clarity and focus? (<u>technique</u>)

ENDURING UNDERSTANDING PR.1.2: Musicians reveal their artistic knowledge through demonstration of concepts and skills.

N.PR.1.2 Reproduce appropriate musical technique with support.

D.PR.1.2 Demonstrate appropriate musical technique with support.

I.PR.1.2 Demonstrate appropriate musical technique consistently without support.

AC.PR.1.2 Execute musical technique appropriate to the style and genre of performed music.

AD.PR.1.2 Embody appropriate musical technique naturally in an automatic, intuitive way.

ESSENTIAL QUESTION PR.1.3: How can skills be presented informally or formally to an audience with clarity and focus? (<u>audiation</u>)

ENDURING UNDERSTANDING PR.1.3: Audiation develops precise intonation and timing.

N.PR.1.3 Sing or play audiated rhythms and pitches accurately.

D.PR.1.3 Distinguish the auditory differences between consonant and dissonant tonalities.

I.PR.1.3 Sing or play audiated rhythmic/melodic patterns or intervals in tune.

AC.PR.1.3 Demonstrate the ability to sing or play familiar audiated musical phrases accurately.

AD.PR.1.3 Demonstrate the ability to sing or play unfamiliar audiated musical phrases by sight.

ESSENTIAL QUESTION PR.1.4: How can skills be presented informally or formally to an audience with clarity and focus? (<u>sight reading</u>)

ENDURING UNDERSTANDING PR.1.4: Sightreading music builds technical capacity, adaptability, and improves efficiency in learning repertoire.

N.PR.1.4 Sight-read musical patterns.

D.PR.1.4 Sight-read rhythms and melodies.

I.PR.1.4 Sight-read countermelodies or rhythmic/harmonic accompaniments.

AC.PR.1.4 Sight-read music written for two or more voices.

AD.PR.1.4 Sight-read music containing multiple rhythmic/harmonic components.

ESSENTIAL QUESTION PR.1.5: How can skills be presented informally or formally to an audience with clarity and focus? (repertoire)

ENDURING UNDERSTANDING PR.1.5: Performing a variety of repertoire builds technical capacity, flexibility, and interpretive skills.

N.PR.1.5 Sing or play simple scales, syncopated rhythms, whole, half, dotted half, quarter, dotted quarter, eighth, and sixteenth note and rests in 2/4, 3/4, and 4/4 meters in unison or two-part repertoire.

D.PR.1.5 Sing or play various scales, accidentals, small intervals, ties within a measure, and anacrusis in 2/4, 3/4, 4/4, and 6/8 meters in unison or multi-part repertoire.

I.PR.1.5 Sing or play chromatic, major, or minor scales with simple key changes, triplets, and ties across the bar line in a variety of meters, including 2/2 and simple meter changes in homophonic or polyphonic repertoire.

AC.PR.1.5 Sing or play blues scales, multiple key changes, hemiolas, and swing rhythms in a variety of meters, including asymmetrical meters in challenging homophonic or polyphonic repertoire.

AD.PR.1.5 Sing or play difficult homophonic or polyphonic repertoire with globally diverse tonalities and those with mixed meters.

ESSENTIAL QUESTION PR.1.6: How can skills be presented informally or formally to an audience with clarity and focus? (expression)

ENDURING UNDERSTANDING PR.1.6: Musicians convey meaning through the execution of expressive

elements.

N.PR.1.6 Demonstrate the meaning of music symbols, terminology, and gestures of a conductor when applicable, in the performance of tempos, forms, articulations, and dynamics found in novice repertoire.

D.PR.1.6 Demonstrate the meaning of music symbols, terminology, and gestures of a conductor, when applicable, in the performance of tempos, forms, articulations, and dynamics found in developing repertoire.

I.PR.1.6 Demonstrate the meaning of music symbols, terminology, and gestures of a conductor when applicable, in the performance of tempos, forms, articulations, and dynamics found in intermediate repertoire.

AC.PR.1.6 Demonstrate the meaning of music symbols, terminology and advanced conducting patterns and gestures when applicable, in the performance of tempos, forms, articulations, and dynamics found in accomplished repertoire.

AD.PR.1.6 Demonstrate the meaning of music symbols and advanced conducting patterns and gestures when applicable, in the performance of tempos, forms, articulations, and dynamics found in advanced repertoire.

PR.2 Develop musical presentations.

ESSENTIAL QUESTION PR.2.1: What does it take to a presentation or performance? (programming)

ENDURING UNDERSTANDING PR.2.1: Musicians intentionally curate and develop artworks for performance.

N.PR.2.1 List the processes that are a part of programming a musical performance.

D.PR.2.1 Compare the advantages and disadvantages of repertoire when selecting from provided options for a musical performance.

I.PR.2.1 Justify chosen musical programming for a specified audience.

AC.PR.2.1 Develop a vision for a musical performance that engages a specified audience and

supports the purpose of the performance.

AD.PR.2.1 Produce a musical program that engages a specified audience and supports the purpose of the performance.

ESSENTIAL QUESTION PR.2.2: How does the venue and presentation formality influence meaning and performer/presenter and audience etiquette?

ENDURING UNDERSTANDING PR.2.2: The setting of musical performances informs how performers and audiences interpret and engage with works.

N.PR.2.2 Define active listening and etiquette appropriate in both formal and informal performances.

D.PR.2.2 Demonstrate active listening and etiquette appropriate for both formal and informal performances.

I.PR.2.2 Identify personal goals to improve active listening and etiquette appropriate in various music performances.

AC.PR.2.2 Make recommendations to improve active listening and etiquette appropriate for various music performances.

AD.PR.2.2 Model active listening and etiquette appropriate in both formal and informal performances.

ESSENTIAL QUESTION PR.2.3: What does it take to produce a presentation or performance? (production elements)

ENDURING UNDERSTANDING PR.2.3: Musicians implement production elements to enhance performances

N.PR.2.3 Identify the elements of design, production, and equipment as it pertains to developing a music performance.

D.PR.2.3 Generate ideas for the elements of design, production, and equipment for developing a music performance.

I.PR.2.3 Identify components and practices necessary to facilitate an effective performance.

AC.PR.2.3 Select the elements of design, production, or equipment for developing a music performance.

AD.PR.2.3 Execute the setup of the design, production, or equipment for developing a music performance.

RESPOND

RE - Analyze and evaluate how the arts communicate.

RE.1 Analyze aural and written works of music from a variety of styles and genres using content-specific vocabulary.

ESSENTIAL QUESTION RE.1.1: What did the artist present?

ENDURING UNDERSTANDING RE.1.1: The techniques and elements in a musical work can be objectively identified and analyzed.

N.RE.1.1 Identify form and dynamics in aural and written works of music.

D.RE.1.1 Analyze form, dynamics, and phrasing in aural and written works of music.

I.RE.1.1 Analyze how tempo changes and form are used to structure compositions.

AC.RE.1.1 Analyze how form is used to structure compositions of various historical and cultural genres.

AD.RE.1.1 Analyze the interaction of elements that make works of music unique, interesting, and expressive.

ESSENTIAL QUESTION RE.1.2: Why did the artist make specific creative choices?

ENDURING UNDERSTANDING RE.1.2: An observer's interpretation of a work may align with or differ from the artist's original intent.

N.RE.1.2 Identify the artistic choices made by peers and others.

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D.RE.1.2 Explain how a musician's artistic choices are influenced by personal experience, culture, and environment.

I.RE.1.2 Describe how the musician's intent impacts how an audience interprets music.

AC.RE.1.2 Analyze how musicians make creative decisions to convey their artistic intent.

AD.RE.1.2 Evaluate the effectiveness with which a musician conveys intent.

RE.2 Evaluate musical works using content-specific vocabulary.

ESSENTIAL QUESTION RE.2.1: How do personal preferences influence responses to artwork?

ENDURING UNDERSTANDING RE.2.1: An observer's personal experiences shape the way they perceive and engage with musical works.

N.RE.2.1 Compare personal responses to a variety of music.

D.RE.2.1 Explain how culture, environment, and diverse types of music influence personal preference.

I.RE.2.1 Explain how personal preferences impact the ability to view musical works objectively.

AC.RE.2.1 Describe the impact of commercial marketing on personal preferences for musical works.

AD.RE.2.1 Justify personal preferences for musical works acknowledging the influence of history, society, culture, and commercial music.

ESSENTIAL QUESTION RE.2.2: How can feedback be given to self and others?

ENDURING UNDERSTANDING RE.2.2: Providing feedback through objective critique is imperative in improving artistic practice.

N.RE.2.2 Evaluate musical performances, compositions, and technique using specific criteria.

D.RE.2.2 Evaluate the quality and effectiveness of musical performances, compositions, and improvisations using specific criteria appropriate for the genre.

I.RE.2.2 Critique musical performances, compositions, arrangements, and improvisations, generating suggestions for improvement.

AC.RE.2.2 Generate strategies to improve the quality and effectiveness of musical performances, compositions, arrangements, and improvisations.

AD.RE.2.2 Critique musical performances, compositions, arrangements, and improvisations in terms of aesthetic qualities, including how music is used to evoke feelings and emotions.

Theatre Vertical Alignment (Theatre Arts, Technical Theatre)

Theatre Arts

Note on Strands: CN - Connect, CR - Create, PR – Present, RE - Respond

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Standards are shown in **bold** and Essential Questions in *italics* with underlined language indicating emphasized or additional language to the common EQ.

CONNECT

CN - Explore and relate artistic ideas and works to past, present, and future societies and cultures.

CN.1 Relate theatrical ideas and works with personal, societal, cultural, historical, and daily life contexts, including diverse and marginalized groups.

ESSENTIAL QUESTION CN.1.1: How do the world and this artform influence one another?

ENDURING UNDERSTANDING CN.1.1: A theatre artist's perception of events, cultures, and society shapes the creation of stories, styles, and genres; equally worthy of study, expression, and celebration.

K.CN.1.1 Identify types of theatre in local and global communities.

1.CN.1.1 Compare theatre from a variety of cultures.

2.CN.1.1 Describe how American theatre reflects heritage, customs, and traditions of people in the United States, including various Indigenous and cultural groups.

3.CN.1.1 Describe theatre in the local community or region.

4.CN.1.1 Describe diverse North Carolina theatrical groups by geographic region.

5.CN.1.1 Describe how theatre and major historical events in the United States influenced each other.

6.CN.1.1 Describe the connections between the emergence of theatre and the development of ancient civilizations around the world prior to 1400.

7.CN.1.1 Analyze how theatre influenced various developing cultures around the world from the 1400s to the present.

8.CN.1.1 Identify the influence of theatre in North Carolina and the nation on history, culture, and community.

B.CN.1.1 Describe how the emergence of theatre as an art form has influenced society prior to 1400.

I.CN.1.1 Analyze the development of theatre from the 1400s through the 1700s, identifying connections to history, society, and culture.

AC.CN.1.1 Analyze the development of theatre from the 1800s through the 1900s, identifying connections to history, society, and culture.

AD.CN.1.1 Analyze the impact of theatre throughout the world from the 1900s to the present on trends, styles, and artists, and their future implications.

ESSENTIAL QUESTION CN.1.2: How do school, life, and arts education skills relate to one another?

ENDURING UNDERSTANDING CN.1.2: Theatre arts skills are transferable, enhancing performance and adaptability across diverse settings and disciplines.

K.CN.1.2 Identify how theatre is used in school and in daily life.

1.CN.1.2 Identify cross-curricular connections between theatre, dance, music, and visual arts.

2.CN.1.2 Identify cross-curricular skills and concepts between theatre and other content areas.

3.CN.1.2 Describe how theatre incorporates and is inspired by other content area skills and concepts.

4.CN.1.2 Describe how theatre skills and processes can be used in the development of solutions to a variety of problems.

5.CN.1.2 Compare theatre skills and processes with those of other disciplines.

6.CN.1.2 Explain how the development of theatrical ideas are informed and inspired by concepts from other content areas.

7.CN.1.2 Identify how theatrical skills and processes are connected to other content areas and daily life.

8.CN.1.2 Explain how theatrical skills and processes can be applied to solve a variety of problems.

B.CN.1.2 Apply concepts from other content areas to support the creation and performance of theatre.

I.CN.1.2 Apply skills and knowledge gained from other content areas or personal experiences to solve theatrical challenges.

AC.CN.1.2 Evaluate how skills honed in theatre strengthen work in other academic or professional domains.

AD.CN.1.2 Analyze the interdisciplinary connections inherent in theatrical creation and performance and their relevance across different fields.

CN.2 Explore advancements in the field of theatre arts.

ESSENTIAL QUESTION CN.2.1: What college and/or career opportunities exist in this artform?

ENDURING UNDERSTANDING CN.2.1: The roles, skills, and behaviors of a theatre artist are necessary for success in both artistic and other professions.

K.CN.2.1 Describe the roles of the actor and the director.

1.CN.2.1 Describe the roles of the actor, director, and designers.

2.CN.2.1 Compare the roles of actor, director, and designers.

3.CN.2.1 Describe the role of the playwright.

4.CN.2.1 Describe the role of theatre technicians.

5.CN.2.1 Describe roles of the front of house and business staff.

6.CN.2.1 Describe creative, technical, and business careers in theatre.

7.CN.2.1 Identify theatrical skills, characteristics, and behaviors that contribute to success in post-secondary education and career readiness.

8.CN.2.1 Explain how theatrical skills, characteristics, and behaviors contribute to success in a broad range of careers.

B.CN.2.1 Identify the various roles that contribute to the creation, production, design, and marketing of theatre.

I.CN.2.1 Describe the responsibilities of theatre professionals involved in the production of artistic works.

AC.CN.2.1 Cite contributions of influential professional theatre artists and their role in the creation of theatrical works.

AD.CN.2.1 Identify the training, education, skills, and plan of action necessary for success in a selected career in theatre arts.

ESSENTIAL QUESTION CN.2.2: How is the artform transforming in the world?

ENDURING UNDERSTANDING CN.2.2: The advancement of theatre depends on theatre artists who use innovative tools, technologies, and approaches.

K.CN.2.2 Identify tools that are used by the actor and director.

1.CN.2.2 Identify tools that are used by technical theatre designers.

2.CN.2.2 Describe tools used by the actor, director, and designers.

3.CN.2.2 Define the literary tools of a playwright.

4.CN.2.2 Describe traditional and innovative tools used by theatre technicians.

5.CN.2.2 Describe the tools used by front of house and business staff.

6.CN.2.2 Compare various theatre tools and innovations used in creative, technical, and business roles.

7.CN.2.2 Analyze various theatre tools and innovations used in creative, technical, and business roles.

8.CN.2.2 Evaluate how theatre tools and innovations are expanding opportunities in business, career, and life skills beyond the theatrical world.

B.CN.2.2 Identify the innovative tools and technology used in theatre.

I.CN.2.2 Describe innovative tools and processes being used in theatre.

AC.CN.2.2 Analyze how technical elements enhance theatrical works.

AD.CN.2.2 Evaluate the impact of innovations used to create theatrical works.

CREATE

CR - Create and adapt new artistic ideas and work individually or collaboratively.

CR.1 Create original theatrical ideas and works, independently and collaboratively.

ESSENTIAL QUESTION CR.1.1: How does exploration, experimentation, improvisation, and investigation happen in art-making?

ENDURING UNDERSTANDING CR.1.1: Exploration, experimentation, and improvisation deepens the ability of theatre artists to develop their creative aesthetic.

K.CR.1.1 Improvise stories and situations using dramatic play.

1.CR.1.1 Improvise a variety of activities and scenarios using dramatic play.

2.CR.1.1 Improvise a variety of characters in given scenarios using dramatic play.

3.CR.1.1 Improvise a variety of resolutions to given problems using dramatic play.

4.CR.1.1 Improvise comprehensive stories with support or coaching.

5.CR.1.1 Improvise characters within comprehensive stories with support or coaching.

6.CR.1.1 Improvise dialogue and movement for original scripts or devised theatre.

7.CR.1.1 Improvise characters and situations for developing original scripts or devised theatre.

8.CR.1.1 Improvise conflict and resolution scenarios for original scripts or devised theatre.

B.CR.1.1 Devise a variety of scenarios and scenes through improvised and scripted activities.

I.CR.1.1 Develop a variety of unique characters within given situations through improvisation.

AC.CR.1.1 Improvise a variety of extended scenes or performance pieces reflecting specific situations, styles, or genres.

AD.CR.1.1 Develop a variety of extended scenes or short plays through improvisation, applying acting and directorial techniques in anticipation of various audiences or theatrical settings.

ESSENTIAL QUESTION CR.1.2: How are original works created and documented? (story development)

ENDURING UNDERSTANDING CR.1.2: Unique ideas are recorded by theatre artists and playwrights through both written and visual documentation.

K.CR.1.2 Communicate the main idea of an original story or scene using pre-writing activities with support.

1.CR.1.2 Create an original sequence of events by acting, drawing, or writing with support.

2.CR.1.2 Create an original scene using dialogue with support.

3.CR.1.2 Create a cohesive scene using elements of playwriting with support.

4.CR.1.2 Create a monologue using elements of playwriting with support.

5.CR.1.2 Create original works using elements of playwriting and performance skills.

6.CR.1.2 Create original works using theatrical formatting and elements.

7.CR.1.2 Create original works using elements of dramatic structure.

8.CR.1.2 Create original characters and situations using background knowledge and research.

B.CR.1.2 Create scenarios that communicate character, setting, plot, and conflict.

I.CR.1.2 Create original works that communicate complex characters, settings, plots, and conflicts.

AC.CR.1.2 Create a variety of scripted extended scenes or performance pieces reflecting specific situations, styles, or genres.

AD.CR.1.2 Create a variety of extended scenes or plays inspired by various time periods or cultures.

ESSENTIAL QUESTION CR.1.3: How are original works created and documented? (production elements)

ENDURING UNDERSTANDING CR.1.3: Unique ideas are actualized by theatre designers and craftspersons intentionally to fulfill dramatic purposes.

K.CR.1.3 Create simple environments for dramatic play by arranging set pieces.

1.CR.1.3 Create simple costumes and props to enhance dramatic play using available resources.

2.CR.1.3 Create simple costumes, props, or masks to enhance a dramatic presentation.

3.CR.1.3 Create simple set design, costume design, or prop design to support the story of a play.

4.CR.1.3 Create simple lighting or sound options to support theatrical work.

5.CR.1.3 Create simple technical designs to support dramatic presentations.

6.CR.1.3 Create simple costumes or masks for dramatic presentations.

7.CR.1.3 Create a variety of simple props and set pieces to support and enhance dramatic presentations.

8.CR.1.3 Create simple lighting and sound designs to support and enhance dramatic presentations.

B.CR.1.3 Incorporate introductory technical elements using available facilities, technology, and tools to enhance theatrical works.

I.CR.1.3 Implement original technical designs into theatrical works using available facilities,

technology, and tools.

AC.CR.1.3 Implement original technical designs reflecting specific situations, styles, or genres incorporating available facilities, technology, and tools.

AD.CR.1.3 Implement original technical designs reflecting various time periods or cultures incorporating available facilities, technology, and tools.

CR.2 Adapt original theatrical ideas and works, and those of peers and other artists, independently and collaboratively.

ESSENTIAL QUESTION CR.2.1: How can artwork be adapted or modified with new ideas without appropriating?

ENDURING UNDERSTANDING CR.2.1: Theatre artists balance inspiration and originality with ethics by creatively transforming or adapting other artistic ideas into new works.

K.CR.2.1 Reenact a story or situation, told by a narrator, with support.

1.CR.2.1 Arrange the sequence of events from a story with support.

2.CR.2.1 Adapt a familiar story for dramatic presentation with support.

3.CR.2.1 Derive dialogue from familiar stories distinguishing unique characters.

4.CR.2.1 Adapt various pieces of literature into theatrical works.

5.CR.2.1 Adapt a variety of literary genres into theatrical performances.

6.CR.2.1 Adapt familiar stories with unique perspectives for theatrical performance.

7.CR.2.1 Adapt stories using a variety of theatrical styles or genres for theatre.

8.CR.2.1 Adapt historical or current events applying background knowledge and research to develop character and situations for theatre.

B.CR.2.1 Adapt theatrical works using personal experiences through a collaborative process.

I.CR.2.1 Adapt unique personal experiences into theatrical works.

AC.CR.2.1 Adapt a variety of source materials into theatrical works showing respect for differing cultural perspectives.

AD.CR.2.1 Synthesize theatrical works from various source materials while following a set of aesthetic choices.

ESSENTIAL QUESTION CR.2.2: How does an artist protect their work or use another artists' work fairly?

ENDURING UNDERSTANDING CR.2.2: Respect for originality and ownership of intellectual property is shown through the ethical use of artistic works.

K.CR.2.2 Explain the difference between original and copied theatrical ideas or works.

1.CR.2.2 Explain how and when to give credit to others when borrowing from other theatre artists.

2.CR.2.2 Explain how to share theatre arts fairly.

3.CR.2.2 Identify theatre artworks that can be used by everyone fairly.

4.CR.2.2 Identify how to responsibly use resources for online access of theatre works.

5.CR.2.2 Cite artists correctly when utilizing or adapting their original artwork.

6.CR.2.2 Describe how fair use, copyright, public domain, open source, and creative commons affect the ability to produce theatre.

7.CR.2.2 Identify the legal and ethical issues for creating works inspired by other artists.

8.CR.2.2 Explain how to share works of theatre legally and ethically, in both physical and digital spaces.

B.CR.2.2 Compare artistic adaptation, appropriation, fair use, copyright, public domain, open source, and creative commons in theatre.

I.CR.2.2 Evaluate the ethics of making, producing, and distributing both original theatre and works inspired by other artists.

AC.CR.2.2 Compare how parody, adaptation, and artificial intelligence relate to copyright and fair use

of theatre works.

AD.CR.2.2 Explain how to gain the legal right to use another artist's work.

PRESENT

PR - Present, perform, produce, and develop artistic ideas and works.

PR.1 Perform theatrical works from a variety of styles, cultures, and genres.

ESSENTIAL QUESTION PR.1.1: What steps can be taken to improve as an artist?

ENDURING UNDERSTANDING PR.1.1: Theatre Artists improve by incorporating feedback into their artistic practice.

K.PR.1.1 Respond to the director's instructions appropriately.

1.PR.1.1 Apply suggested feedback of the director to dramatic play.

2.PR.1.1 Refine movements as instructed by the director.

3.PR.1.1 Respond to peer and director feedback appropriately.

4.PR.1.1 Improve theatrical elements based on peer feedback.

5.PR.1.1 Refine artistic choices for performance from peer and director critique.

6.PR.1.1 Apply feedback to refine choices in devised or scripted theatrical works.

7.PR.1.1 Refine choices in devised or scripted performances based on objective feedback and criteria.

8.PR.1.1 Apply critical elements of objective feedback and criteria for improvement in performance.

B.PR.1.1 Refine theatrical works based on specific criteria.

I.PR.1.1 Identify areas for improvement based on specific objective feedback and criteria.

AC.PR.1.1 Integrate feedback to effectively address identified areas of improvement.

AD.PR.1.1 Implement justified choices made in response to feedback and specific criteria.

ESSENTIAL QUESTION PR.1.2: How can skills be presented informally or formally to an audience with clarity and focus?

ENDURING UNDERSTANDING PR.1.2: Theatre artists communicate their artistic knowledge through demonstration of concepts and skills.

K.PR.1.2 Present stories using verbal and nonverbal elements to express feelings.

1.PR.1.2 Pantomime stories communicating a sequence of movements.

2.PR.1.2 Communicate characters using nonverbal elements.

3.PR.1.2 Present characters from stories applying vocal and physical variety to dialogue with coaching and support.

4.PR.1.2 Interpret multiple characters from stories using body and voice.

5.PR.1.2 Perform as an actor using blocking, characterization, and memorization.

6.PR.1.2 Communicate ideas and feelings through physical and vocal choices during presentations.

7.PR.1.2 Communicate character and story using physical and vocal control, observation, and concentration during theatrical performances.

8.PR.1.2 Communicate various styles of character, conflict, and resolution through blocking as given by directors or indicated by playwrights.

B.PR.1.2 Communicate characters, situations, and scenarios using body and voice while adhering to staging conventions.

I.PR.1.2 Apply staging conventions to formal and informal theatrical productions by employing vocal and physical acting techniques.

AC.PR.1.2 Display a progression of character moments within the performance of theatrical texts.

AD.PR.1.2 Apply conventions of acting, directing, and technical theatre to refine theatrical works for

presentation.

PR.2 Develop theatrical presentations.

ESSENTIAL QUESTION PR.2.1: What does it take to produce a presentation or performance?

ENDURING UNDERSTANDING PR.2.1: Theatre artists intentionally develop theatrical works for performance.

K.PR.2.1 Imitate movement and vocal choices during dramatic play.

1.PR.2.1 Identify characters and settings for dramatic play with support.

2.PR.2.1 Develop a short scene or play with support.

3.PR.2.1 Develop a whole class play with support.

4.PR.2.1 Develop a small group scene with support.

5.PR.2.1 Develop a short monologue or small group scene with support.

6.PR.2.1 Develop stories or scripts for presentation.

7.PR.2.1 Apply dramatic styles to formal or informal performances.

8.PR.2.1 Develop various styles of literature into formal or informal presentations.

B.PR.2.1 Develop scripted or devised theatre for presentation.

I.PR.2.1 Develop scenes for formal or informal presentations.

AC.PR.2.1 Develop theatrical works for a specific audience, audition, or production.

AD.PR.2.1 Develop contrasting theatrical works for diverse genres, audiences, auditions, or productions.

ESSENTIAL QUESTION PR.2.2: How does the venue and presentation formality influence meaning and performer/presenter and <u>*audience etiquette*</u>*?*

ENDURING UNDERSTANDING PR.2.2: Theatre artists implement production elements to enhance performances.

K.PR.2.2 Imitate appropriate audience behavior during a performance.

1.PR.2.2 Demonstrate the responsibility of an audience member as a participant in a shared experience.

2.PR.2.2 Differentiate how audience behavior changes in a variety of spaces.

3.PR.2.2 Adapt audience behavior in a variety of spaces.

4.PR.2.2 Model appropriate audience behavior in a variety of spaces.

5.PR.2.2 Demonstrate audience skills of observing, responding, and understanding in a variety of spaces.

6.PR.2.2 Identify the responsibilities of an audience in a live performance.

7.PR.2.2 Compare the expectations of an audience in different venues.

8.PR.2.2 Embody audience etiquette appropriately as a participant in productions.

B.PR.2.2 Demonstrate appropriate theatre audience behavior with the understanding of the impact on performers and technicians.

I.PR.2.2 Exhibit audience etiquette appropriate for a variety of theatrical spaces, styles, and genres.

AC.PR.2.2 Design various procedures to encourage appropriate audience engagement.

AD.PR.2.2 Model appropriate audience, performer, and technician etiquette.

ESSENTIAL QUESTION PR.2.3: What does it take to produce a presentation or performance? (production elements)

ENDURING UNDERSTANDING PR.2.3: The setting of theatre arts presentations informs how audiences interpret and engage with works.

K.PR.2.3 Identify imagined objects and locations to enhance dramatic play.

1.PR.2.3 Manipulate costumes and props to enhance dramatic play.

2.PR.2.3 Use costumes, props, or masks to enhance a dramatic presentation.

3.PR.2.3 Utilize simple set pieces, costumes, and props to support a dramatic presentation.

4.PR.2.3 Determine simple technical elements to support theatrical work.

5.PR.2.3 Enhance performance spaces using technical elements that support dramatic presentation.

6.PR.2.3 Identify simple technical theatre elements that enhance productions in various spaces.

7.PR.2.3 Present a variety of simple technical elements to reflect dramatic styles and choices in theatrical productions.

8.PR.2.3 Employ technical elements in various theatrical presentations.

B.PR.2.3 Implement technical elements to support scripted or devised presentations.

I.PR.2.3 Implement technical elements to enhance theatrical works.

AC.PR.2.3 Implement technical designs to tailor theatrical works for a range of audiences, spaces, or budgets.

AD.PR.2.3 Implement technical elements effectively from design through actualization to enhance theatrical works.

ESSENTIAL QUESTION PR.2.4: How does the venue and presentation formality _influence meaning and performer/presenter_ and audience etiquette?

ENDURING UNDERSTANDING PR.2.4: Performance spaces influence how theatre artists adapt their work.

K.PR.2.4 Imitate movement and vocal choices in a variety of spaces.

1.PR.2.4 Compare movement and vocal choices in a variety of spaces.

2.PR.2.4 Adapt movement and vocal choices in a variety of spaces.

3.PR.2.4 Compare how theatrical elements are influenced by different performance spaces.

4.PR.2.4 Adapt staging choices for a variety of performance spaces.

5.PR.2.4 Demonstrate staging choices in a variety of spaces.

6.PR.2.4 Identify how a performer responds to an audience during a live performance.

7.PR.2.4 Compare the theatrical modifications needed by performers in different venues.

8.PR.2.4 Demonstrate performance etiquette during theatrical experiences.

B.PR.2.4 Identify the responsibilities of a performer in a variety of theatrical venues.

I.PR.2.4 Compare the effect various theatrical venues have upon performance.

AC.PR.2.4 Adapt blocking and stage directions for a variety of venues.

AD.PR.2.4 Adapt staging and direction for various stage configurations.

RESPOND

RE - Analyze and evaluate how the arts communicate.

RE.1 Analyze theatrical works from a variety of styles and genres using content-specific vocabulary.

ESSENTIAL QUESTION RE.1.1: What did the artist present?

ENDURING UNDERSTANDING RE.1.1: The techniques and elements in a theatre work can be objectively identified and analyzed.

K.RE.1.1 Identify characters and settings in various informal, recorded, or live classroom presentations.

1.RE.1.1 Identify relationships between characters in various informal, recorded, or live classroom presentations.

2.RE.1.1 Identify character traits as presented in various informal, recorded, or live classroom presentations.

3.RE 1.1 Compare the story elements from various informal, recorded, or live classroom presentations.

4.RE1.1 Compare how the story elements are related in various theatrical works.

5.RE.1.1 Analyze story structure presented in various theatrical works.

6.RE.1.1 Analyze dramatic elements in theatrical works.

7.RE.1.1 Compare dramatic structures in various genres and styles.

8.RE.1.1 Analyze theatrical works using knowledge of historical and cultural contexts.

B.RE.1.1 Analyze the dramatic structure of written and presented theatrical works.

I.RE.1.1 Compare the structure, style and genre of various written and presented theatrical works.

AC.RE.1.1 Analyze the impact of historical and cultural context on written and presented theatrical works.

AD.RE.1.1 Analyze aesthetics in various settings, production situations, time periods, or audiences in written and presented theatrical works.

ESSENTIAL QUESTION RE.1.2: Why did the artist make specific creative choices?

ENDURING UNDERSTANDING RE.1.2: An observer's interpretation of a work may align with or differ from the artist's original intent.

K.RE.1.2 Identify personal emotions when viewing works of theatre.

1.RE.1.2 Describe how artistic choices communicate meaning.

2.RE.1.2 Describe character choices in theatrical works.

3.RE.1.2 Identify themes in theatrical works.

4.RE.1.2 Compare how themes are communicated in theatrical works.

5.RE.1.2 Interpret the artist's purpose, citing evidence from within the theatrical work.

6.RE.1.2 Describe how personal experiences and perspectives influence interpretations of theatre.

7.RE.1.2 Recognize the creative choices made in theatrical works crafted by peers and others.

8.RE.1.2 Explain how theatre artists' choices are influenced by culture and environment.

B.RE.1.2 Interpret how theatre artists use dramatic structure to convey meaning.

I.RE.1.2 Analyze how theatre artists' choices reflect various genres and styles.

AC.RE.1.2 Describe how individual and collective experiences impact the interpretation of theatre works.

AD.RE.1.2 Evaluate the impact of theatrical works on intended audiences.

RE.2 Evaluate theatrical works using content-specific vocabulary.

ESSENTIAL QUESTION RE.2.1: How do personal preferences influence responses to artwork?

ENDURING UNDERSTANDING RE.2.1: An observer's personal experiences shape the way they perceive and engage with theatre works.

K.RE.2.1 Describe personal preferences in response to theatrical performances.

1.RE.2.1 Explain personal preferences in response to theatrical performances.

2.RE.2.1 Describe personal preferences for a performance using theatrical vocabulary.

3.RE.2.1 Describe personal preferences for various styles of theatre.

4.RE.2.1 Respond to differing opinions and points of view with respect.

5.RE.2.1 Defend personal preferences for theatrical works.

6.RE.2.1 Identify appealing qualities and effective elements of theatrical works.

7.RE.2.1 Compare personal preferences in theatrical works as it relates to social or cultural background.

8.RE.2.1 Explain the impact of culture and environment on personal perspective.

B.RE.2.1 Explain how personal preferences and previously experienced theatrical works can impact critiques.

I.RE.2.1 Explain how personal preferences impact the ability to view theatrical works objectively.

AC.RE.2.1 Describe the influence of professional theatre and trends on personal preferences for theatrical works.

AD.RE.2.1 Justify personal preferences for theatrical elements acknowledging the influence of history, society, culture, and professional theatre.

ESSENTIAL QUESTION RE.2.2: How can feedback be given to self and others?

ENDURING UNDERSTANDING RE.2.2: Providing feedback through objective critique is imperative in improving artistic practice.

K.RE.2.2 Provide positive feedback for self.

1.RE.2.2 Provide positive feedback for self and others.

2.RE.2.2 Identify self improvement and positive feedback.

3.RE.2.2 Demonstrate respect when providing feedback to peers.

4.RE.2.2 Critique peer works using theatrical vocabulary and nonverbal cues.

5.RE.2.2 Construct respectful critique of theatrical work created by self and peers.

6.RE.2.2 Define constructive criticism for theatrical works.

7.RE.2.2 Evaluate choices made in devised or scripted performance, based on objective criteria.

8.RE.2.2 Evaluate theatrical work of others with a specific plan for improvement.

B.RE.2.2 Generate verbal or written critique of theatrical works.

I.RE.2.2 Generate objective critique of theatrical works using given criteria.

AC.RE.2.2 Critique theatrical works citing specific areas of focus with effective suggestions for improvement.

AD.RE.2.2 Justify suggestions for improving theatrical works, utilizing created criteria.

Technical Theatre

Note on Strands: CN - Connect, CR - Create, PR – Present, RE - Respond

These standards and objectives are not intended to be the curriculum, nor do they indicate the whole of a curriculum which will be written by a local public-school unit (PSU) or school. The standards for this course have been developed to serve as the framework which will guide each PSU in the development of the curriculum for Technical Theatre.

Standards are shown in **bold** and Essential Questions in *italics* with underlined language indicating emphasized or additional language to the common EQ.

CONNECT

CN - Explore and relate artistic ideas and works to past, present, and future societies and cultures.

CN.1 Relate technical theatre ideas and works with personal, societal, cultural, historical, and daily life contexts, including diverse and marginalized groups.

ESSENTIAL QUESTION CN.1.1: How do the world and this artform influence one another?

ENDURING UNDERSTANDING CN.1.1: A theatre artist's perception of events, cultures, and society shapes the creation of stories, styles, and genres; equally worthy of study, expression, and celebration.

B.CN.1.1 Describe the historical development of theatre technology.

AC.CN.1.1 Analyze how historical technical theatre practices have been used and adapted throughout various time periods.

ESSENTIAL QUESTION CN.1.2: How do school, life, and arts education skills relate to one another?

ENDURING UNDERSTANDING CN.1.2: Theatre arts skills are transferable, enhancing performance and adaptability across diverse settings and disciplines.

B.CN.1.2 Apply skills and knowledge learned in other disciplines and personal experiences to solve technical theatre problems.

AC.CN.1.2 Apply interdisciplinary skills to the execution of technical theatre tasks.

CN.2 Explore advancements in the field of technical theatre.

ESSENTIAL QUESTION CN.2.1: What college and/or career opportunities exist in this artform?

ENDURING UNDERSTANDING CN.2.1: The roles, skills, and behaviors of a theatre artist are necessary for success in both artistic and other professions.

B.CN.2.1 Define the roles and work of production artists and craftspersons in technical theatre.

AC.CN.2.1 Identify the training, skills, and plan of action necessary for success in a selected career in technical theatre.

ESSENTIAL QUESTION CN.2.2: How is the artform transforming in the world?

ENDURING UNDERSTANDING CN.2.2: The advancement of theatre depends on theatre artists who use innovative tools, technologies, and approaches.

B.CN.2.2 Explain how innovations and technology impact technical theatre.

AC.CN.2.2 Predict how the use of changing technology will impact theatrical works in the future.

CREATE

CR - Create and adapt new artistic ideas and work individually or collaboratively.

CR.1 Create original technical theatre ideas and works, independently and collaboratively.

ESSENTIAL QUESTION CR.1.1: How does exploration, experimentation, improvisation, and investigation happen in art-making?

ENDURING UNDERSTANDING CR.1.1: Exploration, experimentation, and improvisation deepens the ability of theatre artists to develop their creative aesthetic.

B.CR.1.1 Describe how improvisation and problem solving occurs during the design and production process.

North Carolina Department of
PUBLIC INSTRUCTION

AC.CR.1.1 Improvise solutions to solve creative problems or production tasks.

ESSENTIAL QUESTION CR.1.2: How are original works created and <u>documented</u>?

ENDURING UNDERSTANDING CR.1.2: Unique ideas are recorded by theatre artists and playwrights through both written and visual documentation.

B.CR.1.2 Develop innovative concepts and technical designs.

AC.CR.1.2 Develop innovative technical designs and processes, considering aesthetics, functionality, and thematic relevance.

ESSENTIAL QUESTION CR.1.3: How are original works <u>created</u> and documented?

ENDURING UNDERSTANDING CR.1.3: Unique ideas are actualized by theatre designers and craftspersons intentionally to fulfill dramatic purposes.

B.CR.1.3 Implement original technical designs for theatrical works incorporating available facilities, technology, and tools.

AC.CR.1.3 Implement original technical designs reflecting specific situations, styles, or genres incorporating available facilities, technology, and tools.

CR.2 Adapt original technical theatre ideas and works, and those of peers and other artists, independently and collaboratively.

ESSENTIAL QUESTION CR.2.1: How can artwork be adapted or modified with new ideas without appropriating?

ENDURING UNDERSTANDING CR.2.1: Theatre artists balance inspiration and originality with ethics by creatively transforming or adapting other artistic ideas into new works.

B.CR.2.1 Generate ideas for costumes, props, lighting, sound, and sets that support the story, given circumstances, and characters in theatrical works.

AC.CR.2.1 Apply researched concepts and techniques used by technical theatre artists to personal, artistic, and creative works.

ESSENTIAL QUESTION CR.2.2: How does an artist protect their work or use another artists' work fairly?

ENDURING UNDERSTANDING CR.2.2: Respect for originality and ownership of intellectual property is shown through the ethical use of artistic works.

B.CR.2.2 Compare artistic adaptation, appropriation, fair use, copyright, public domain, open source, and creative commons.

AC.CR.2.2 Explain how to gain the legal right to use another artist's work.

PRESENT

PR - Present, perform, produce, and develop artistic ideas and works.

PR.1 Perform technical theatre works from a variety of styles, cultures, and genres.

ESSENTIAL QUESTION PR.1.1: What steps can be taken to improve as an artist?

ENDURING UNDERSTANDING PR.1.1: Theatre Artists improve by incorporating feedback into their artistic practice.

B.PR.1.1 Identify steps to improve based on specific objective feedback and criteria.

AC.PR.1.1 Refine materials used in designs for production in response to directorial feedback.

ESSENTIAL QUESTION PR.1.2: How can skills be presented informally or formally to an audience with clarity and focus?

ENDURING UNDERSTANDING PR.1.2: Theatre artists communicate their artistic knowledge through demonstration of concepts and skills.

B.PR.1.2 Apply stagecraft skills and concepts.

AC.PR.1.2 Refine stagecraft skills or concepts to support theatrical works.

PR.2 Develop technical theatre presentations.

ESSENTIAL QUESTION PR.2.1: What does it take to produce a presentation or performance? (design)

ENDURING UNDERSTANDING PR.2.1: Theatre artists intentionally develop theatrical works for performance.

B.PR.2.1 Develop technical solutions to production needs in theatrical works.

AC.PR.2.1 Produce designs with stylistic choices that meet the production needs and performance requirements for theatrical works.

ESSENTIAL QUESTION PR.2.2: How does the venue and presentation formality influence meaning and performer/presenter and audience etiquette?

ENDURING UNDERSTANDING PR.2.2: Theatre artists implement production elements to enhance performances.

B.PR.2.2 Analyze how the procedures and behaviors of a production crew impact an audience.

AC.PR.2.2 Describe the impact of various theatrical spaces and practices upon audience engagement.

ESSENTIAL QUESTION PR.2.3: What does it take to produce a presentation or performance? (implementation)

ENDURING UNDERSTANDING PR.2.3: The setting of theatre arts presentations informs how audiences interpret and engage with works.

B.PR.2.3 Implement technical elements to tailor theatrical works for designated audiences, spaces, or budgets.

AC.PR.2.3 Implement original technical designs effectively to enhance theatrical works.

ESSENTIAL QUESTION PR.2.4: How does the venue and presentation formality influence meaning and performer/presenter and audience etiquette?

ENDURING UNDERSTANDING PR.2.4: Performance spaces influence how theatre artists adapt their work.

B.PR.2.4 Analyze various theatrical spaces and their technical capabilities.

AC.PR.2.4 Identify advantages and disadvantages of designs for various theatre spaces.

RESPOND

RE - Analyze and evaluate how the arts communicate.

RE.1 Analyze technical theatre works from a variety of styles and genres using content-specific vocabulary.

ESSENTIAL QUESTION RE.1.1: What did the artist present?

ENDURING UNDERSTANDING RE.1.1: The techniques and elements in a theatre work can be objectively identified and analyzed.

B.RE.1.1 Identify choices and approaches of established technical theatre artists.

AC.RE.1.1 Analyze the aesthetic impact of major technical elements on written and presented theatrical works.

ESSENTIAL QUESTION RE.1.2: Why did the artist make specific creative choices?

ENDURING UNDERSTANDING RE.1.2: An observer's interpretation of a work may align with or differ from the artist's original intent.

B.RE.1.2 Analyze aesthetic and practical choices made by technical theatre artists.

AC.RE.1.2 Describe the impact of choices made by technical theatre artists on performers, audience, and the production.

RE.2 Evaluate technical theatre works using content-specific vocabulary.

ESSENTIAL QUESTION RE.2.1: How do personal preferences influence responses to artwork?

ENDURING UNDERSTANDING RE.2.1: An observer's personal experiences shape the way they perceive and engage with theatre works.

B.RE.2.1 Explain how personal preferences impact the ability to view theatrical works objectively.

AC.RE.2.1 Describe how previously experienced work can impact personal preference.

ESSENTIAL QUESTION RE.2.2: How can feedback be given to self and others?

ENDURING UNDERSTANDING RE.2.2: Providing feedback through objective critique is imperative in improving artistic practice.

B.RE.2.2 Critique technical choices objectively.

AC.RE.2.2 Provide constructive feedback offering justifications for suggested improvements in terms of utility and effectiveness.

Visual Arts Vertical Alignment

K-12 Visual Arts

Note on Strands: CN - Connect, CR - Create, PR – Present, RE - Respond

These standards and objectives are not intended to be the curriculum, nor do they indicate the whole of a curriculum which will be written by a local public-school unit (PSU) or school. The standards for this course have been developed to serve as the framework which will guide each PSU in the development of the curriculum for Visual Arts.

Standards are shown in **bold** and Essential Questions in *italics* with <u>underlined</u> language indicating emphasized or additional language to the common EQ.

CONNECT

CN - Explore and relate artistic ideas and works to past, present, and future societies and cultures.

CN.1 Relate visual arts ideas and works with personal, societal, cultural, historical, and daily life contexts, including diverse and marginalized groups.

ESSENTIAL QUESTION CN.1.1: How do the world and this artform influence one another?

ENDURING UNDERSTANDING CN.1.1: A visual artist's perception of events, cultures, and society shapes the creation of techniques, styles, and genres; equally worthy of study, expression, and celebration.

K.CN.1.1 Describe how art changes over time.

1.CN.1.1 Explain how visual arts are used in cultures around the world.

2.CN.1.1 Describe how American visual arts are reflected in the diverse heritage, customs and traditions of various cultures in the United States.

3.CN.1.1 Compare purposes of art in different cultures, time periods, and societies.

4.CN.1.1 Describe how the visual arts have influenced, and been influenced by the customs, traditions, and history of indigenous and other cultural groups in North Carolina.

5.CN.1.1 Describe how the visual arts has affected, and been affected by, the customs, traditions, and history of indigenous and other cultural groups in the United States.

6.CN.1.1 Analyze the effect of geographic location and physical environment on the development of visual arts.

7.CN.1.1 Analyze how individuals and groups of artists have influenced various cultures.

8.CN.1.1 Explain why and how the visual arts influence ideas, beliefs, and experiences in North Carolina.

B.CN.1.1 Describe how the emergence of visual arts as an art form has influenced society.

I.CN.1.1 Explain the impact of historical, societal, and cultural perspectives on the visual arts.

AC.CN.1.1 Describe how the visual arts reflect society, culture, and politics.

AD.CN.1.1 Describe how the visual arts are impacted by history, society, culture, and personal life.

ESSENTIAL QUESTION CN.1.2: How do school, life, and arts education skills relate to one another?

ENDURING UNDERSTANDING CN.1.2: Visual art skills are transferable, enhancing performance and adaptability across diverse settings and disciplines.

K.CN.1.2 Identify how visual arts exist in daily life, including home and school.

1.CN.1.2 Identify cross-curricular connections between visual arts and other arts disciplines.

2.CN.1.2 Identify cross-curricular relationships between visual arts and other content areas.

3.CN.1.2 Describe how the visual arts connect to other content areas and everyday life.

4.CN.1.2 Use skills and concepts learned in other content areas and everyday life in visual arts.

5.CN.1.2 Describe how information and skills learned in visual arts can be applied in other content areas.

6.CN.1.2 Explain how skills and concepts developed in the visual arts can be applied to daily life.

7.CN.1.2 Identify how the application of skills and information from other content areas can aid in solving different types of artistic problems.

8.CN.1.2 Analyze relevant skills and information from visual arts and other content areas to solve a variety of problems.

B.CN.1.2 Apply concepts from other content areas to support the creation and presentation of visual arts.

I.CN.1.2 Apply skills and knowledge gained from other content areas or personal experiences to solve artistic challenges.

AC.CN.1.2 Evaluate how skills honed in visual arts strengthen work in other academic or professional domains.

AD.CN.1.2 Analyze the interdisciplinary connections inherent in visual arts creation and presentation and their relevance across different fields.

CN.2 Explore advancements in the field of visual arts.

ESSENTIAL QUESTION CN.2.1: What college and/or career opportunities exist in this artform?

ENDURING UNDERSTANDING CN.2.1: The roles, skills, and behaviors of a visual artist are necessary for success in both artistic and other professions.

K.CN.2.1 Explain how all people are artmakers.

1.CN.2.1 Name various careers in visual arts.

2.CN.2.1 List art careers in the local community.

3.CN.2.1 Categorize a variety of artists and art careers.

4.CN.2.1 Describe visual arts careers in North Carolina.

5.CN.2.1 Identify how art skills can be utilized in various careers.

6.CN.2.1 Identify the art skills, characteristics, and behaviors needed for success in art careers.

7.CN.2.1 Identify art skills, characteristics, and behaviors that contribute to success in post-secondary education and career readiness.

8.CN.2.1 Explain the connections between the creative design process and college and career readiness.

B.CN.2.1 Identify how the creative design process connects to college and career opportunities.

I.CN.2.1 Describe how various creative design processes are used in college and careers.

AC.CN.2.1 Describe applications of visual arts skills in a variety of workplace, college, and career pursuits.

AD.CN.2.1 Identify the training, skills, and plan of action necessary for success in a selected career in visual arts.

ESSENTIAL QUESTION CN.2.2: How is the artform transforming in the world?

ENDURING UNDERSTANDING CN.2.2: The advancement of visual art depends on artists who use innovative tools, technologies, and approaches.

K.CN.2.2 Identify art that is created with technology and digital media tools.

1.CN.2.2 Identify how technology, innovations, and digital media tools are used in art making.

2.CN.2.2 Explain why technology, innovations, and digital media tools are used in art making.

3.CN.2.2 Compare how art has changed and remained the same with advances in technology, innovations, and digital media.

4.CN.2.2 Explain how contemporary media and emerging technologies impact the field of visual arts.

5.CN.2.2 Give examples of visual artworks or artists that were innovative for their time.

6.CN.2.2 Compare how innovative tools and ideas have been used in a variety of visual artworks.

7.CN.2.2 Identify how various tools and innovations can be used to create, edit, and present visual

images for media or the immediate environment.

8.CN.2.2 Describe various innovative tools and technological products used to create visual images in the media.

B.CN.2.2 Identify how technological developments and new media impact the field of visual arts.

I.CN.2.2 Differentiate how various digital and social media and technology platforms are used to create, edit, present, and evaluate visual arts.

AC.CN.2.2 Analyze the influence of digital media and technology on creating, editing, and presenting visual arts.

AD.CN.2.2 Analyze how visual arts tools, ideas, innovations, and technologies are expanding opportunities in business, careers, and life.

CREATE

CR - Create and adapt new artistic ideas and work individually or collaboratively.

CR.1 Create original visual arts ideas and 2-D and 3-D artworks, including drawing, painting, printmaking, fibers, sculpture, ceramics, and digital media, using tools safely and appropriately, independently or collaboratively.

ESSENTIAL QUESTION CR.1.1: How does exploration, experimentation, improvisation, and investigation happen in art-making?

ENDURING UNDERSTANDING CR.1.1: Exploration, experimentation, and improvisation deepens the ability of visual artists to develop their creative aesthetic.

K.CR.1.1 Create original art through exploration and imaginative play with materials.

1.CR.1.1 Experiment with materials to make unique combinations of ideas, themes, or events.

2.CR.1.1 Experiment with creative solutions to challenges to create art.

3.CR.1.1 Use imaginative and expressive processes to generate ideas, plan solutions, and develop

personal artwork.

4.CR.1.1 Develop imaginative and expressive ideas using imagery from North Carolina as source material to create art.

5.CR.1.1 Choose unique media and techniques inspired by ideas and imagery from the global environment.

6.CR.1.1 Use materials in both traditional and non-traditional ways to create art.

7.CR.1.1 Use methods and approaches in media, techniques, and processes in both traditional and non-traditional ways.

8.CR.1.1 Experiment with techniques and processes to plan and create art.

B.CR.1.1 Experiment with ideas, forms, and meaning to create art.

I.CR.1.1 Generate innovative solutions to create original art based on personal expression and applied design.

AC.CR.1.1 Create multiple original artworks through an investigation of techniques, ideas, forms, and meaning.

AD.CR.1.1 Create a body of work through experimentation and investigation of ideas, forms, and meaning.

ESSENTIAL QUESTION CR.1.2: How are original works created and documented?

ENDURING UNDERSTANDING CR.1.2: Unique ideas are actualized by visual artists through artmaking to intentionally fulfill specific purposes.

K.CR.1.2 Create original art that expresses personal identity that does not rely on copying or tracing.

1.CR.1.2 Create original art from imaginary sources of inspiration.

2.CR.1.2 Create original art that expresses ideas about people, neighborhoods, communities, and imaginary sources of inspiration.

3.CR.1.2 Create original art from realistic sources of inspiration.

4.CR.1.2 Create original abstract art that expresses ideas.

5.CR.1.2 Create original realistic, imaginative, abstract, and non-objective art.

6.CR.1.2 Create original imagery as a means of self-expression to communicate ideas and feelings.

7.CR.1.2 Create original art emphasizing selected Elements of Art and Principles of Design to express ideas, feelings, or personal experiences.

8.CR.1.2 Create original art that conveys one or more ideas or feelings.

B.CR.1.2 Create an original planned work of art that explores a personally meaningful theme, idea, or concept using symbolism to communicate an idea.

I.CR.1.2 Create content for original art based on personal experiences and observations.

AC.CR.1.2 Create original art with a clear personal style.

AD.CR.1.2 Create original art based on an exploration of a concept within a body of art.

CR.2 Adapt original visual arts ideas and works, and those of peers and other artists, independently and collaboratively.

ESSENTIAL QUESTION CR.2.1: How can artwork be adapted or modified with new ideas without appropriating?

ENDURING UNDERSTANDING CR.2.1: Visual Artists balance inspiration and originality with ethics by creatively transforming or adapting other artistic ideas into new works.

K.CR.2.1 Demonstrate how to share materials and ideas with others.

1.CR.2.1 Differentiate between sharing ideas and copying.

2.CR.2.1 Adapt materials, style, or ideas from artists or artworks.

3.CR.2.1 Create personal art in the style of another artist or artwork.

4.CR.2.1 Combine ideas from multiple sources to create artwork.

5.CR.2.1 Create artwork based on the ideas of other artists.

6.CR.2.1 Combine ideas from multiple artists to create a new work of art.

7.CR.2.1 Adapt imagery of another artist's work by changing the tools or media.

8.CR.2.1 Combine imagery from multiple sources to create personal artwork.

B.CR.2.1 Combine imagery from multiple artists to the creation of new art.

I.CR.2.1 Apply knowledge of appropriation to create new ideas for personal artwork.

AC.CR.2.1 Demonstrate awareness of the implications of appropriation and appreciation when creating personal artwork.

AD.CR.2.1 Demonstrate how appropriation and appreciation applies to creating personal artwork with new tools and media.

ESSENTIAL QUESTION CR.2.2: How does an artist protect their work or use another artists' work fairly?

ENDURING UNDERSTANDING CR.2.2: Respect for originality and ownership of intellectual property is shown through the ethical use of artistic works.

K.CR.2.2 Explain the difference between original and copied visual arts ideas or works.

1.CR.2.2 Explain how and when to give credit to others when creating derivative work.

2.CR.2.2 Explain how to share visual artworks fairly.

3.CR.2.2 Identify visual artworks that can be used by everyone fairly.

4.CR.2.2 Identify how to responsibly use resources for online access of visual artworks.

5.CR.2.2 Cite artists correctly when utilizing or adapting their original artwork.

6.CR.2.2 Describe how fair use, copyright, public domain, open source, and creative commons affect the ability of artists to create original or derivative art.

7.CR.2.2 Identify the legal and ethical issues for creating derivative art.

8.CR.2.2 Explain how to share works of art legally and ethically in both physical and digital spaces.

B.CR.2.2 Compare artistic adaptation, appropriation, fair use, copyright, public domain, open source, and creative commons in the visual arts.

I.CR.2.2 Evaluate the ethics of making, producing, and distributing both original and derivative art.

AC.CR.2.2 Compare how parody, adaptation, and artificial intelligence relate to copyright and fair use of art.

AD.CR.2.2 Explain how to gain the legal right to use another artist's work.

PRESENT

PR - Present, perform, produce, and develop artistic ideas and works.

PR.1 Present visual artworks.

ESSENTIAL QUESTION PR.1.1: What steps can be taken to improve as an artist?

ENDURING UNDERSTANDING PR.1.1: Visual artists improve by incorporating feedback into their artistic practice.

K.PR.1.1 Improve personal art based on positive feedback from instructors.

1.PR.1.1 Improve art based on positive feedback from instructors and peers.

2.PR.1.1 Improve art based on constructive feedback from instructors, peers, and self.

3.PR.1.1 Improve composition and art skills based on constructive feedback from instructors, peers, and self.

4.PR.1.1 Apply changes to personal art based on self-evaluation.

5.PR.1.1 Apply changes to personal art based on self and peer-evaluation.

6.PR.1.1 Improve the use of elements of art and principles of design using feedback based on given criteria.

7.PR.1.1 Revise artwork by applying instructor or peer feedback.

8.PR.1.1 Refine artwork based on given criteria.

B.PR.1.1 Revise artwork based on given criteria.

I.PR.1.1 Refine artwork based on relevant criteria and artistic voice.

AC.PR.1.1 Justify revisions made to personal artwork based on formative or summative feedback.

AD.PR.1.1 Revise self-directed artwork for a collection or portfolio presentation based on formative or summative feedback.

ESSENTIAL QUESTION PR.1.2: How can skills be presented informally or formally to an audience with clarity and focus?

ENDURING UNDERSTANDING PR.1.2: Visual artists communicate their artistic knowledge through artist statements.

K.PR.1.2 Describe how personal art is made.

1.PR.1.2 Identify elements of art in personal art.

2.PR.1.2 Describe personal choices and processes used in artmaking.

3.PR.1.2 Explain themes, materials and processes used to create personal art.

4.PR.1.2 Create an artist statement using the vocabulary of art.

5.PR.1.2 Create an artist statement using given criteria.

6.PR.1.2 Create an artist statement describing elements of art and principles of design used in personal art.

7.PR.1.2 Create an artist statement considering multiple perspectives.

8.PR.1.2 Create an artist statement that communicates the meaning and purpose of personal art.

B.PR.1.2 Create an artist statement that communicates the meaning, purpose, and techniques used in personal art.

I.PR.1.2 Create an artist statement that communicates the processes, techniques, and materials used to create personal art.

AC.PR.1.2 Create an artist statement that communicates the use of the design process.

AD.PR.1.2 Create an artist statement that communicates a personal philosophy and voice.

PR.2 Develop visual arts presentations.

ESSENTIAL QUESTION PR.2.1: What does it take to produce a presentation or performance?

ENDURING UNDERSTANDING PR.2.1: Visual artists intentionally curate and prepare visual artworks for audiences.

K.PR.2.1 Select personal artwork that meets given criteria.

1.PR.2.1 Describe ways personal artwork can be presented.

2.PR.2.1 Identify formal and informal ways to display personal artwork.

3.PR.2.1 Select personal artwork for display that meets given criteria.

4.PR.2.1 Select artwork based on common ideas, themes, or media.

5.PR.2.1 Select personal artwork for a portfolio that meets given criteria.

6.PR.2.1 Identify personal artwork that meets multiple criteria.

7.PR.2.1 Organize personal artwork that illustrates a variety of skills.

8.PR.2.1 Organize a portfolio to show exemplary artwork.

B.PR.2.1 Curate artwork for presentation that demonstrates skill, a variety of media, and theme.

I.PR.2.1 Choose the best presentation format for a personal portfolio.

AC.PR.2.1 Justify the format of artistic presentations to represent personal artistic voice.

AD.PR.2.1 Create a portfolio or exhibition by critically selecting cohesive artworks that reflect personal choices and growth over time.

ESSENTIAL QUESTION PR.2.2: How does the venue and presentation formality influence meaning and performer/presenter and audience etiquette?

ENDURING UNDERSTANDING PR.2.2: The setting of visual arts presentations informs how audiences interpret and engage with works.

K.PR.2.2 Identify various locations where works of art can be viewed.

1.PR.2.2 Identify various ways an audience can interact with works of art.

2.PR.2.2 Discuss various ways an audience can interact with works of art.

3.PR.2.2 Describe how art exhibitions add value to communities.

4.PR.2.2 Identify art museums, galleries, and other venues in North Carolina.

5.PR.2.2 Compare the purpose and types of personal experiences provided by art museums, galleries, and other venues.

6.PR.2.2 Differentiate etiquette for appropriately engaging with works of art in a variety of settings.

7.PR.2.2 Compare how different methods of display influence the experience of the viewer.

8.PR.2.2 Engage with art venues and productions appropriately.

B.PR.2.2 Explain how an exhibition or collection can be interpreted differently in varying cultures, traditions, and time periods.

I.PR.2.2 Examine how an exhibition or collection can be interpreted differently in varying venues.

AC.PR.2.2 Explain how an exhibition or collection can be interpreted differently in varying social, cultural, or political communities.

AD.PR.2.2 Design strategies to encourage viewers to interact appropriately with formal or informal art exhibits.

RESPOND

RE - Analyze and evaluate how the arts communicate.

RE.1 Analyze visual artworks from a variety of styles, cultures, and genres using content-specific vocabulary.

ESSENTIAL QUESTION RE.1.1: What did the artist present?

ENDURING UNDERSTANDING RE.1.1: The techniques and elements in a visual artwork can be objectively identified and analyzed.

K.RE.1.1 Identify the media used to make specific artworks.

1.RE.1.1 Describe how works of art are made.

2.RE.1.1 Classify art into categories, such as landscapes, cityscapes, seascapes, portraits, and still life.

3.RE.1.1 Identify skills and techniques that artists use to create a work of art.

4.RE.1.1 Classify North Carolinian artists in terms of style, genre, or movements.

5.RE.1.1 Classify American artists in terms of style, genre, or movements.

6.RE.1.1 Analyze style, subject matter, and movements in art from various historical periods.

7.RE.1.1 Identify the defining characteristics of contemporary art that distinguish it from other art movements or periods.

8.RE.1.1 Identify how the Elements of Art and Principles of Design are used to differentiate movements, styles, and themes in art.

B.RE.1.1 Identify how the Elements of Art and Principles of Design are used to differentiate artists, movements, contemporary styles, and themes in art.

I.RE.1.1 Identify art and design concepts, themes, and viewpoints that are visible and suggested in a work of art.

AC.RE.1.1 Compare how art and design concepts are used to differentiate movements, and themes in art.

AD.RE.1.1 Compare the defining characteristics that distinguish a variety of art movements.

ESSENTIAL QUESTION RE.1.2: Why did the artist make specific creative choices?

ENDURING UNDERSTANDING RE.1.2: An observer's interpretation of a work may align with or differ from the artist's original intent.

K.RE.1.2 Identify symbols and themes used in the works of others to communicate meaning.

1.RE.1.2 Explain how symbols, subjects or themes are used in the works of others to communicate meaning.

2.RE.1.2 Identify the "story" in a work of art.

3.RE.1.2 Describe the "story" in works of art, citing evidence.

4.RE.1.2 Infer meaning from artwork.

5.RE.1.2 Compare a personal interpretation of a work of art with the interpretation of peers.

6.RE.1.2 Speculate on why the artist chose specific qualities for a work of visual art.

7.RE.1.2 Describe how visual literacy skills and personal experiences influence interpretations of visual artworks.

8.RE.1.2 Explain how a visual artist's artistic choices are influenced by personal experience, culture, and environment.

B.RE.1.2 Analyze how visual art and design is used to convey meaning.

I.RE.1.2 Synthesize different points of view to interpret the intent or purpose of works of art.

AC.RE.1.2 Interpret intent or purpose from visual art, given the historic and cultural context of the visual artist or style.

AD.RE.1.2 Compare the visual artist's intent and purpose with an audience's interpretation of and contextual knowledge about the art work.

RE.2 Evaluate visual artworks using content-specific vocabulary.

ESSENTIAL QUESTION RE.2.1: How do personal preferences influence responses to artwork?

ENDURING UNDERSTANDING RE.2.1: An observer's personal experiences shape the way they perceive and engage with visual artworks.

K.RE.2.1 Describe personal preference in works of art.

1.RE.2.1 Describe why a work of art is personally appealing.

2.RE.2.1 Express preferences for how the elements of art are used in a specific artwork.

3.RE.2.1 Express preferences about artwork.

4.RE.2.1 Compare personal responses to a work of art at different stages.

5.RE.2.1 Defend personal preferences for particular works of art.

6.RE.2.1 Justify appealing qualities of works in visual artworks.

7.RE.2.1 Compare personal preferences for multiple works of art.

8.RE.2.1 Describe personal responses to visual qualities in works of art.

B.RE.2.1 Describe personal responses to visual qualities in works of art.

I.RE.2.1 Describe personal aesthetic responses to works of art.

AC.RE.2.1 Explain how personal aesthetic responses are influenced by society and culture.

AD.RE.2.1 Justify personal aesthetic preference for works of art acknowledging the influence of history, society, culture, and commercial art.

ESSENTIAL QUESTION RE.2.2: How can feedback be given to self and others?

ENDURING UNDERSTANDING RE.2.2: Providing feedback through objective critique is imperative in improving