A Review of Selected State Arts Standards

CollegeBoard

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November 2011

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Introduction

This report has been prepared with the primary purpose of informing the National Coalition for Core Arts Standards (NCCAS) in their revision of the National Standards for Arts Education. This document is divided into three separate but related sections, aimed at examining different aspects of current arts education standards in the United States:

The first is a review of recently revised arts education standards of eight states and districts within the United States. This review includes the standards of <u>all</u> arts disciplines – dance, music, theatre, and visual arts – and examines their overall structure and organization, as well as the content and philosophies guiding the standards.

In recognition of a growing national trend, NCCAS has recognized the need for national standards in the discipline of media arts. The second portion of this report presents an examination of the media arts standards of four U.S. states or districts, seeking to identify commonalities and differences in the ways media arts are defined, and the benchmarks of student progress that have been established in this discipline.

The members of NCCAS have additionally expressed an interest in examining possible links between the National Standards for Arts Education and the Common Core State Standards in English Language Arts and Math. The final portion of this document offers an overview of potential connections between these two sets of standards.

Part I: Recently Revised State Arts Education Standards

Executive Summary

This report is an examination of recently revised arts education standards of seven states and one district in the United States. Specifically, the standards profiled were those of: Colorado, Florida, Michigan, New Jersey, New York City, North Carolina, Tennessee, and Washington. All of the standards included in this survey have been revised within the last four years.

In preparing this review, researchers sought to identify, compare, and contrast elements of the following:
- Overall structure and organization of the standards: How are the standards of each state/district organized? How was this hierarchy determined? What are the similarities and differences in approaches of different regions?
- Guiding philosophies or ideas: Which educational philosophies or resource documents were the most influential in guiding the overall content and approach to the standards of each region covered? How are those ideologies represented in the standards?

Information was collected through examining the standards documents themselves, and in holding follow-up phone conversations with representatives of most of the states identified in this review, to gain a clearer understanding of how the key ideas and components of that state or district's standards were identified and structured, and what broad goals guided the standards revision process in that particular region.

Findings

Disciplines Addressed

The majority of standards documents considered the four art genres of: dance, music, theatre, and visual arts, as the primary discipline areas for study in the arts. The one exception to this rule was the *New York City Blueprint for Teaching and Learning* (2009); in that document, art study consists of five art genres: dance, music, theatre, visual art, and the moving image.

Organization and Structure of Standards

Across the areas surveyed, the standards followed very similar basic organizing principles, offering guidelines from educators that were structured in tiers from general to specific. The first category of standards documents (a category that was commonly referred to as strands or standards) outlined the broadest goals for student learning, and subsequent categories included **benchmarks** or **expectations** that indicate what students should be able to do at specific age or grade levels. In some cases, guidelines for assessment were offered as well, in the form of **outcomes** or **indicators** of student progress.

Although there were many areas of overlap in the overall structure of the standards of the regions studied, the specific terminology used in each model varied widely. The following chart lists the terms used to describe each component of each area's standards:

State/ District	Standards (broad goals or areas of focus)	Benchmarks (what is expected of students at different levels, in alignment with each standard)	Outcomes/Indicators (specific indicators of student progress that align with the benchmarks)
Colorado	• Prepared Graduate Competencies • Standards	Grade Level Expectations/ High School Expectations	• Evidence Outcomes • 21st Century and PWR Skills
Florida	• Big Ideas • Enduring Understandings	Benchmarks	
Michigan	Standards	Benchmarks	
New Jersey	Standards	Content Statements	Cumulative Progress Indicators
New York City	Strands	Benchmarks	Indicators of Student Learning

State/ District	Standards (broad goals or areas of focus)	Benchmarks (what is expected of students at different levels, in alignment with each standard)	Outcomes/Indicators (specific indicators of student progress that align with the benchmarks)
North Carolina	Strands	Essential Standards	Clarifying Objectives
Tennessee	Standards	Grade Level Expectations/ Course Level Expectations	Checks for Understanding
Washington	• Essential Academic Learning Requirements • Components	Grade Level Expectations	Arts Performance Assessments and Annual Statewide Reporting Form

A more detailed overview of each of the components of the standards follows:

1. **Strands/Big Ideas/Standards**

The first basic organizing principle of most states' standards was the inclusion of broad categories in the form of skills, activities, and/or subject areas that organized the student expectations within each art genre. In every region studied, the same set of standards/strands/big ideas applied to all grade levels.

In the standards of five of the regions profiled – Florida, Michigan, New Jersey, New York City, and Washington – the standards or big ideas were consistent between all of the art genres. In the remaining three states – Colorado, North Carolina, and Tennessee – they were unique between art genres. There seems to be some correlation between these broad categories between state standard documents, however the language in each document is distinct.

In some cases, the items in this category are statements or goals (*"The student understands and applies arts knowledge and skills in dance, music, theatre, and visual arts"*), and sometimes they are words or short phrases that describe broad categories of study within a discipline (*musical literacy*, *communication*, etc.). In a similar divide, there is a certain disparity between states that have addressed the standards in terms of student habits and abilities (*critical thinking and reflection*, *perform, create, analyze*, etc.) and those that organize the standards by topics of focus within the discipline (elements and skills, historical and cultural connections, etc.). In some cases, both approaches have been taken within a single set of standards.

The chart on the following page features all of the standards (meaning all of the items that fit into this broadest category) for each of the regions profiled.

Overview of Standards (Broadest Category) of Each State Profiled

State	Dance	Music	Theatre	Visual Art	Moving Image
Colorado (Standards)	1. Movement, Technique, and Performance 2. Create, Compose, and Choreograph 3. Historical and Cultural Context 4. Reflect, Connect, and Respond	1. Expression of Music 2. Creation of Music 3. Theory of Music 4. Aesthetic Valuation of Music	1. Create 2. Perform 3. Critically Respond	1. Observe and Learn to Comprehend 2. Envision and Critique to Reflect 3. Invent and Discover to Create 4. Relate and Connect to Transfer	
Florida (Big Ideas)	1. Critical Thinking and Reflection 2. Techniques and Processes 3. Organizational Structure 4. Historical and Global Connections 5. Innovation, Technology, and the Future				
Michigan (Standard Categories & Standards)	1. Perform: Apply skills and knowledge to perform in the arts 2. Create: Apply skills and knowledge to create in the arts 3. Analyze: Analyze, describe, and evaluate works of art 4. Analyze in Context: Understand, analyze, and describe the arts in their historical, social, and cultural contexts 5. Analyze and Make Connections: Recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life Note: The standard categories and standards are shared between all four arts genres.				
New Jersey (Standards)	1. The Creative Process 2. History of the Arts and Culture 3. Performing 4. Aesthetic Response and Critique Methodologies				
North Carolina (Strands)	1. Creation and Performance 2. Dance Movement Skills 3. Responding 4. Connecting	1. Musical Literacy 2. Musical Response 3. Contextual Relevancy	1. Communication 2. Analysis 3. Aesthetics 4. Culture	1. Visual Literacy 2. Contextual Relevancy 3. Critical Response	
New York City (Strands)	1. [Dance, Music, Theatre, Visual Art, Moving Image] Making 2. Literacy in [Dance, Music, Theatre, Visual Art, Moving Image] 3. Making Connections 4. Community and Cultural Resources 5. Careers and Lifelong Learning				
Tennessee (Standards)	1. Elements and Skills 2. Choreography 3. Creativity and Communication 4. Criticism 5. Cultural/Historical 6. Health 7. Interdisciplinary Connections	1. Singing 2. Playing Instruments 3. Improvising 4. Composing 5. Reading and Notating 6. Listening and Analyzing 7. Evaluating 8. Interdisciplinary Connections 9. Historical and Cultural Connections	1. Script Writing 2. Character Acting 3. Scene Design 4. Directing 5. Research 6. Theatrical Presentation 7. Scene Comprehension 8. Context	1. Media, Techniques, and Processes 2. Structures and Functions 3. Evaluation 4. Historical and Cultural Relationships 5. Reflecting and Assessing 6. Interdisciplinary Connections	
Washington (Essential Academic Learning Requirements & Components)	1. The student understands and applies arts knowledge and skills in dance, music, theatre, and visual arts. 2. The student uses the artistic process of creating, performing/presenting, and responding to demonstrate thinking skills in dance, music, theatre, and visual arts. 3. The student communicates through the arts (dance, music, theatre, and visual arts). 4. The student makes connections within and across the arts (dance, music, theatre, and visual arts) to other disciplines, life, cultures, and work.				

2. **Benchmarks**

This second tier in the structure of the standards identifies the specific examples of the types of skills and abilities that students should be pursuing at the different grade levels. This section of the standards was presented under diverse terms among the states profiled, including: benchmarks, grade level expectations, content statements, components, and essential standards. Despite this difference, the articulation of the benchmarks between the different states has been formatted in a similar way. In all cases the benchmarks are charted by grade level and as the grade level advances they became increasingly complex. For example, the following chart illustrates Michigan's benchmarks associated with one standard at several different grade levels, within a single discipline:

MICHIGAN MERIT CURRICULUM BENCHMARKS: DANCE
Category: Perform **Standard 1:** Apply skills and knowledge to perform in the arts
K: Explore basic locomotor movements; e.g., walk, run, gallop, slide, and jump moving in a straight pathway.
1: Explore basic locomotor movements moving in a straight line; e.g., walk, run, gallop, slide, jump, step hop, skip.
2: Demonstrate the following skills: run, hop (one foot to the same foot), skip, leap (one foot to the other), jump (from two feet to one or two feet), and gallop in place and in straight, curved, and zigzag pathways.
3: Demonstrate basic locomotor skills through moving forward, backward, and sideways in both straight and curved lines.
4: Demonstrate basic locomotor skills through moving forward, backward, and sideways in both straight and curved lines to varied tempos.
5: Accurately demonstrate basic locomotor skills through straight and curved pathways including several directions.
6: Exposure to the concepts of alignment, balance, initiation of movement, articulation of isolated body parts, weight shifts, elevation and landing, and fall and recovery.
7: Identify and manipulate the concepts of alignment, balance, initiation of movement, articulation of isolated body parts, weight shifts, elevation and landing, and fall and recovery.
8: Demonstrate the following movement skills: alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation and landing, and fall and recovery.
HS: Demonstrate appropriate skeletal alignment, body-part articulation, strength, flexibility, agility, and coordination in locomotor and non-locomotor/axial movements.

Although the example above offers one benchmark per grade level associated with each standard, in many cases there are several benchmarks or grade level expectations aligned with each standard at each grade level.

Benchmarks: Grade Levels vs. Grade Bands

In many cases the benchmarks are presented according to individual grade levels, and in other cases grade levels are presented in grade bands (K-4, 5-8, and/or 9-12). The *New York City Blueprint for Teaching and Learning* (2009) benchmarks are presented only for specific grade levels (2nd, 5th, 8th, and 12th). The number of benchmarks or grade-level expectations presented varies widely between art genre, grade level, and state document.

Many of the states that offer grade-by-grade benchmarks for elementary and middle school address the high school level as a single grade band. Even in this approach, there is variety in the structure: four states (Colorado, North Carolina, Tennessee, and Washington) created multiple pathways or levels of proficiency within this 9-12 grade band, to acknowledge that some students may study the arts in high school for a single semester, while others may continue their involvement for a full four years, and it may not be possible to plan instruction for both types of students under a single set of standards.

3. Outcomes/Performance Indicators

Five of the regions profiled (Colorado, New Jersey, New York City, North Carolina, and Tennessee) offered an additional category of standards that outline very specific, and often measurable, indicators of student progress and understanding, aligned with each benchmark. This category had a different title in every area studied, including **evidence outcomes** (Colorado), **cumulative progress indicators** (New Jersey), **indicators of student learning** (New York City), **clarifying objectives** (North Carolina), and **checks for understanding** (Tennessee).

4. Additional Resources and Support Materials

In a few cases a final section presents methodological resources for teachers to help guide teacher practice toward standards achievement. *New York City Blueprint for Teaching and Learning* (2009) and North Carolina's *Arts Education Essential Standards* (2005) suggest assessments, specifically articulating indicators of student learning. Washington State's *The Arts Learning Standards* (2011), produced documents for each art genre entitled: *Options for Implementing the Arts Standards by Grade Level* (2011). This set of documents provides recommendations and support for school districts to help guide teacher practice toward standards achievement. New Jersey's standards have accompanying *Classroom Application Documents*, offering instructional guidance and sample assessments, as well as *21st Century Units*, detailed plans for units of arts instruction that align the standards with 21st Century Skills.

Sources of Influence in the Standards Revision Process

In reviewing the standards and in follow-up conversations with state and district representatives, a number of key documents or philosophies were identified as having been influential in the standards revision process of several states. A brief overview of those sources follows. It is worth emphasizing that in every case, the standards review and revision process was thorough; surely every writer was closely *familiar* with all of the documents profiled here. The following summary highlights cases where certain sources were especially influential to the review process of a particular region.

1. NAEP Arts Education Assessment Framework

The NAEP (National Assessment of Educational Progress) arts assessment is built around the concepts of **creating**, **performing**, and **responding** in the arts. These terms are defined in the NAEP *2008 Arts Education Assessment Framework* as follows:

> **Creating** refers to generating original art. This may include, but should not be limited to, the expression of a student's unique and personal ideas, feelings, and responses in the form of a visual image, a character, a written or improvised dramatic work, or the composition or improvisation of a piece of music or a dance.
>
> **Performing/interpreting** means performing an existing work—a process that calls on the student's interpretive or re-creative skills. Typically, performing an existing work does not apply to the visual arts, where reproducing an artist's existing work is not central. However, it does suggest the engagement and motivation involved in creating a work of art.
>
> **Responding** includes many varieties, including an audience member's response to a performance and the interactive response between a student and a particular medium. The response is usually a combination of affective, cognitive, and physical behavior. Responding involves a level of perceptual or observational skill; a description, analysis, or interpretation on the part of the respondent; and sometimes a judgment or evaluation based on criteria that may be self-constructed or commonly held by a group or culture. Responding calls on higher-order thinking and is central to the creative process. Although a response is usually thought of as verbal (oral or written), responses can and should also be conveyed nonverbally or in the art forms themselves. Major works of art in all traditions engage artists in a dialog that crosses generations.[1]

While all of the framers of the standards of all states and districts surveyed were surely familiar with the NAEP framework, and it therefore influenced all standards to one degree or another, the NAEP framework provided a foundational structure to the standards of a number of states. For example, Michigan's arts education standards are built around a framework of creating, performing, and presenting; the Washington state standards prominently feature an elements and principles chart (see p. 36 of this report) that uses the terms *create, perform,* and *respond* to unite the

elements of learning in all four arts disciplines; and New Jersey's standards document features a chart that aligns each of the state's four arts standards with one of the three NAEP categories.

2.   Backwards Planning

The concept of backwards planning, and the language and ideas described in Wiggins and McTighe's *Understanding by Design* influenced a number of the standards documents featured in this review in two ways:

In some cases, the backwards planning model was adapted by teams of writers in determining what students should know, understand, and be able to do in the arts. For example, Colorado's standards feature **prepared graduate competencies** in the arts, outlining what students should be able to do upon graduating from Colorado schools. After establishing these overall benchmarks, framers worked backwards to determine how these goals might be met over the course of a K–12 education, and built standards and benchmarks from there. Similarly, the writers of North Carolina's standards followed this process of beginning with the end in mind, and started the standards revision process with a single question: *What do students need to know, understand, and be able to do in dance, music, theatre arts, or visual arts to ensure their success in the future, whether that be the next class, postsecondary, or the world of work?* The standards writing group for each of the four arts disciplines located research and resource documents based on the ideas and goals that grew out of this conversation, and ideas generated here formed the basis of the standards.

In other cases, the concepts and terminology found in *Understanding by Design* are found in the foundational structure of the standards documents. For example, Florida's standards are structured according to **big ideas** and **enduring understandings**.

3.   21st Century Skills

The 21st Century Skills framework, developed by the Partnership for 21st Century Skills, includes 13 skills that fall under the categories of *learning and innovation*, *life and career skills*, and *information, media, and technology skills*. The skills map did not directly influence the entire structure of any of the standards documents profiled – that is, there are not any examples of standards that are structured according to the categories or terminology of the 21st Century Skills – but the skills maps were reported to have been influential to the revision process of several states' standards, and they are directly mentioned in a few of the standards documents profiled. For example, Michigan's benchmarks at the high school level note the 21st Century Skills that they align with, and Colorado's grade level expectations (at every grade level) note connections with 21st Century Skills as well.

4.   Revised Bloom's Taxonomy

Bloom's Taxonomy is a model of classifying thinking skills that was first developed in the 1950s by Benjamin Bloom and presented in the text *A Taxonomy of Educational Objectives*. Bloom addressed learning objectives associated with learning in the cognitive, affective, and psychomotor domains. Within the cognitive domain specifically, Bloom presented a pyramid of cognitive skills students may engage in while learning. The graphic is arranged hierarchically, with the higher-order thinking skills, including evaluating and synthesizing, located at the top of the pyramid. This structure has been revised in recent years, and the skills of **creating, evaluating**, and **analyzing** now form the top of the pyramid of skills.

Recognizing that arts-based learning naturally addresses these higher-order thinking skills, representatives from several states profiled identified the revised Bloom's Taxonomy as an influential document in the standards writing process, and made it a priority to include the more cognitively advanced skills as a basis of the language of standards and benchmarks. Every state and district reviewed included the language of creating and analyzing in their standards at every level. It is notable that the language of Bloom's Taxonomy also aligns directly with the NAEP framework terminology of *create, perform*, and *respond*.

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[1] http://www.odu.edu/educ/roverbau/Bloom/blooms_taxonomy.htm

The following pages offer detailed overviews of the revised standards of each of the states or districts covered in this review. Each individual summary will give an indication of the overall structure of the standards, one example of the framework in use at a particular grade level and discipline, and notes on the guiding philosophies that determined the standards' content and organization. When possible, information about the process of revising the standards – procedures that took place, or notes on which other standards or research documents were consulted, for example – are included as well.

Colorado

The Colorado Academic Standards for the Arts were revised in 2009, and address benchmarks of learning and understanding in the arts for students in grades Pre-K to 12. In the context of Colorado's standards as a whole, "the arts" are not represented as a single category, but rather are addressed as four separate subjects: dance, music, drama and theatre arts, and visual art form four of the ten core academic subject areas represented in the standards.

Those responsible for revising the standards began their work with the following stated goals: to begin with the end in mind, align K–12 learning with early childhood expectations and higher education, reference international benchmarks, design standards deliberately for clarity, rigor, and coherence, and develop standards that are clearly actionable.

In preparing the standards and expectations, the writers of the standards aimed to provide educators with guidelines on *concepts* rather than *content*. In the visual arts, for example, the standards do not reference the Elements and Principles of Design, reasoning that "the purpose of state standards is to widen the lens through which expressive features and characteristics of art can be taught using a wide variety of methodologies. The new standards do not reference elements and principles of design, but rather expressive features and characteristics of art in order to give districts and schools freedom to use their preferred methodology." This decision was made to emphasize the role of the standards as a set of guidelines rather than a prescribed curriculum for the arts.

Organization and Structure of Standards

Colorado's standards are written by grade level for Pre-K to grade 8, and high school standards are offered as one complete grade band. At the high school level, in three of the four arts disciplines – dance, music, and drama and theatre arts – two versions, or pathways, of the standards are offered: one for more general study (called the fundamental pathway in dance and theatre, and the generalist pathway in music), and one for students involved more intensely in that discipline throughout their high school career (called the extended pathway in dance and theatre, and the performance pathway in music). The standards for visual arts do not offer this dual-pathway model of benchmarks.

Prepared Graduate Competencies

In addressing a larger goal of beginning with the end in mind, the guidelines for each arts discipline begin with lists of **prepared graduate competencies** – comprehensive lists of what students should know, understand, and be able to do as the result of a rigorous K–12 education in that discipline. Between eight and 15 competencies are listed for each discipline, and they address all aspects of study, from analyzing and responding (*"make informed critical evaluations of visual and material culture, information, and technologies"*) to creation (*"create music by composing and/or arranging what is heard or envisioned ... demonstrating originality and technical understanding"*), performance (*"participate in a dance production"*), and understanding of the history of the discipline (*"demonstrate an understanding and appreciation of theatre history, dramatic structure, dramatic literature, elements of style, genre, artistic theory, script analysis, and roles of theatre practitioners through research and application"*).

The inclusion of prepared graduate competencies as the first element of the standards reflects the backward design process employed in the standards' revision. The framers of the standards began by considering what students needed to know, understand, and be able to do in the arts as graduates of Colorado schools, and then worked backwards to scaffold those understandings by grade level or grade band.

Standards

Following this list, the standards for each discipline are presented. These are broad categories of skills or subject areas that must be addressed at all ages and grade levels in that discipline; these standards apply to all grades Pre-K–12 . There are three or four standards per discipline, and the categories reflect the habits and understandings that students are to exhibit in their work in that area.

The complete list of standards follows:

Dance	Music	Theatre	Visual Art
1. Movement, Technique, and Performance 2. Create, Compose, and Choreograph 3. Historical and Cultural Context 4. Reflect, Connect, and Respond	1. Expression of Music 2. Creation of Music 3. Theory of Music 4. Aesthetic Valuation of Music	1. Create 2. Perform 3. Critically Respond	1. **Observe** and **Learn** to **Comprehend** 2. **Envision** and **Critique** to **Reflect** 3. **Invent** and **Discover** to **Create** 4. **Relate** and **Connect** to **Transfer**

Expectations

Each standard is aligned with sets of **Grade Level Expectations** (offered grade-by-grade for grades Pre-K – 8) or **High School Expectations** (for the entire 9-12 grade band). These expectations unite the graduate competencies and the standards, by giving specific examples of types of skills and abilities that students should be pursuing at different grade levels.

Each grade level expectation is further broken down into two categories: **Evidence Outcomes** and **21st Century Skills and Readiness Competencies**. The evidence outcomes are examples of specific, measurable proof of student mastery of a particular standard and grade level expectation. The 21st Century Skills and Readiness Competencies section for each expectation offers inquiry questions, notes on the relevance and application of this content across disciplines, and discipline-specific information that relates each particular standard and expectation to the 21st Century Skills. It should be noted here that the 21st Century Skills being referenced are Colorado's own version, as opposed to the list of 13 skills put forward by the Partnership for 21st Century Skills in 2010. The 21st Century Skills referenced in the Colorado standards document are: **critical thinking and reasoning**, **information literacy**, **collaboration**, **self-reflection**, and **invention**. Although the design of Colorado's standards is influenced by several sources and is not built on any one methodology, the inclusion of suggested inquiry questions emphasizes the influence of *inquiry-based, backward design learning models*. Karol Gates, Content Specialist for the Arts for the Colorado State Department of Education, explained that having these questions present in the standards document would encourage an inquiry-based pedagogy among Colorado educators.

Sources

Colorado Academic Standards:

> Visual art:
> http://www.cde.state.co.us/cdeassess/UAS/AdoptedAcademicStandards/Visual_Arts_Standards_adopted_12.10.09.pdf
>
> Drama and Theatre Arts:
> http://www.cde.state.co.us/cdeassess/UAS/AdoptedAcademicStandards/Drama_&_Theatre_Arts_Adopted_12.10.09.pdf
>
> Music:
>
> http://www.cde.state.co.us/cdeassess/UAS/AdoptedAcademicStandards/Music_Standards_Adopted_12.10.09.pdf
>
> Dance:
>
> http://www.cde.state.co.us/cdeassess/UAS/AdoptedAcademicStandards/Dance_Standards_Adopted_12.10.09.pdf

Colorado State Standards: Structure and Definition

(Adapted from the Colorado Academic Standards in the Arts:
http://www.cde.state.co.us/cdeassess/UAS/AdoptedAcademicStandards/Visual_Arts_Standards_adopted_12.10.09.pdf)

Prepared Graduate Competency
Concepts and skills that all students must master before leaving the Colorado education system

Standards
Standards are the topical organization of an academic content area.

Pre-K-8 Grade Level Expectations
The knowledge and skills that indicate a student is making progress. *What do students need to know?*

High School Expectations
The knowledge and skills that indicate a student is making progress. *What do students need to know?*

Evidence Outcomes
The indication that students are meeting an expectation at the mastery level
How do we know that a student can do it?

21st Century and PWR Skills
- Inquiry questions
- Relevance and application
- Nature of the discipline

Fundamental Pathway/ Generalist Pathway

Extended Pathway/ Performance Pathway

Evidence Outcomes
The indication that students are meeting an expectation at the mastery level
How do we know that a student can do it?

21st Century and PWR Skills
- Inquiry questions
- Relevance and application
- Nature of the discipline

Evidence Outcomes
The indication that students are meeting an expectation at the mastery level
How do we know that a student can do it?

21st Century and PWR Skills
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- Nature of the discipline

Florida

The revision of Florida's standards for arts education was completed as a component of project CPALMS, an initiative aimed at strengthening the state's standards and offering educators extended resources for implementing the standards in their classrooms. A collaboration between K–12 teachers, researchers, the Florida Department of Education, universities, district curriculum specialists, and many others, Project CPALMS is led by the Florida Center for Research in Science, Technology, Engineering and Mathematics (FCR-STEM) at Florida State University (FSU).

Organization and Structure of Standards

The revised standards address benchmarks of learning and understanding in specific arts disciplines (Dance, Music, Theatre, and Visual Arts) for students in grades K to 12. They are written by grade from K to grade 5 then collectively for grades 6-8 and 9-12. Each discipline has its own standards document. In the documents each general standard is presented as a **Big Idea**, which is then broken down into specific **Enduring Understandings**, which are made evident when students achieve certain **Benchmarks**. The inclusion of Big Ideas and Enduring Understandings in the language of the standards points to the influence of a backward-design process based on *Understanding by Design* in the organization of Florida's revised standards for the arts.

Big Ideas

These are general themes or standards and are consistent throughout all grade levels as well. All disciplines share the following Big Ideas: *Critical Thinking and Reflection*; *Skills, Techniques, and Processes*; *Organizational Structure*; *Historical and Global Connections*; and *Innovation, Technology, and the Future*.

Enduring Understandings

These are more specific than *Big Ideas* and there are often several Enduring Understandings under each Big Idea. They are consistent between disciplines and grade level.

Florida Standards for Dance, Music, Theatre, and Visual Art, Grades K–12	
Big Ideas	**Enduring Understandings**
Critical Thinking and Reflection	**Enduring Understanding 1:** Cognition and reflection are required to appreciate, interpret, and create with artistic intent.
	Enduring Understanding 2: Assessing our own and others' artistic work, using critical thinking, problem solving, and decision making skills, is central to artistic growth.
	Enduring Understanding 3: The process of critiquing works of art leads to development of critical thinking skills transferable to other contexts.
Skills, Techniques, and Processes	**Enduring Understanding 1:** The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.
	Enduring Understanding 2: Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.
	Enduring Understanding 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.
Organizational Structure	**Enduring Understanding 1:** Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.
	Enduring Understanding 2: The structural rules and conventions of an art form serve as both a foundation and a departure point for creativity.
	Enduring Understanding 3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.
Historical and Global Connections	**Enduring Understanding 1:** Through study in the arts, we learn about and honor others and the worlds in which they live(d).
Innovation, Technology, and the Future	**Enduring Understanding 1:** Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.
	Enduring Understanding 2: Careers in and related to the arts significantly and positively impact local and global economies.
	Enduring Understanding 3: The 21st century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.

Benchmarks

Benchmarks are indicators of student performance that relate to *Enduring Understandings*. They are specific, measurable tasks for students to complete to demonstrate understanding. It is important to note that although *Big Ideas* and *Enduring Understandings* are consistent between the disciplines in each grade level, the *Benchmarks* expected are significantly different. See chart below:

GRADE 3			
BIG IDEA: Skills, Techniques, and Processes **ENDURING UNDERSTANDING: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.**			
Visual Arts	**Theatre**	**Music**	**Dance**
Manipulate tools and media to enhance communication in personal artworks. Use diverse resources to inspire artistic expression and achieve varied results. Incorporate ideas from art exemplars for specified time periods and cultures. Choose accurate art vocabulary to describe works of art and art processes.	Demonstrate effective audience etiquette and constructive criticism for a live performance. Compare a theatrical performance with real life and discuss how theatre makes pretense seem like real life. Evaluate a performance, using correct theatre terms, and give specific examples to support personal opinions.	Improvise rhythms or melodies over ostinati. Create an alternate ending to a familiar song.	Create movement to express feelings, images, and stories. Respond to improvisation prompts, as an individual or in a group, to explore new ways to move. Explore positive and negative space to increase kinesthetic awareness. Create dance sequences, based on expanded, everyday gestures and/or movements.

Access Points

In addition to providing the standards themselves, the Florida documents offer *Access Points*, or standards adapted for students with significant cognitive disabilities. These Access Points are leveled from the least complex to the most complex, including *Participatory, Supported*, and *Independent*. Each Access Point offers its own modified Benchmark to encourage teachers and students to implement adapted curriculum to challenge the students and create appropriate expectations for them. The Access Points reflect the core intent of the core standards with reduced levels of complexity.

Sources

Florida's *Next Generation Sunshine State Standards:*

http://www.floridastandards.org/Downloads.aspx

Michigan

The *Michigan Merit Curriculum: Standards, Benchmarks, and Grade Level Content Expectations* in the arts was revised in 2011. Informed by the *Michigan Merit Curriculum: Visual, Performing, and Applied Arts* and the *21st Century Skills,* the document describes the expectations, in the form of benchmarks and standards, of what all Michigan students should know and be able to do in dance, music, theatre and the visual arts at the elementary, middle, and high school levels.

The process of revising the arts portion of the Michigan Merit Curriculum was called the *Second Look Project*, and it lasted from 2009 to 2011. The initiative had the following stated goals:

- To review and revise the MI **standards** and **benchmarks** (which are the first two categories of the overall Merit Curriculum document)

- To develop grade level **content expectations** for the arts that provide a description of what 21st century students should know and be able to do in arts education to be ready for college and the workplace.

  - Expectations provide a foundation for the development of curriculum and assessment. They provide a focus for the knowledge and skills at the center of teaching and learning. Expectations should represent rigorous and relevant learning for all students in the 21st Century

- To align documents to 21st Century Skills and align the standards for grades 9-12 to the Michigan Merit Curriculum Credit Guidelines

Organization and Structure of Standards

Standards

Organized by individual grade level for students in grades K-8th and as one grade band for High School, the standards are presented under specific standard categories: Perform, Create, Analyze, Analyze in Context, and Analyze and Make Connections. The standards and the specific standard categories are the same for every arts discipline and grade level. There are five standards in all, which follow:

Dance, Music, Theatre, and Visual Art at All Grade Levels K-8th and High School
Perform • Standard 1: Apply skills and knowledge to perform in the arts.
Create • Standard 2: Apply skills and knowledge to create in the arts.
Analyze • Standard 3: Analyze, describe, and evaluate works of art.
Analyze in Context • Standard 4: Understand, analyze, and describe the arts in their historical, social, and cultural contexts.
Analyze and Make Connections • Standard 5: Recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.

Benchmarks

Listed under each standard are a series of between one and 13 **benchmarks** describing the activities and experiences that should lead to skill development and standard achievement. From grade to grade, the benchmarks become increasingly complex, leading to advanced mastery of a standard as a student progresses through school. An example follows:

MICHIGAN MERIT CURRICULUM BENCHMARKS: DANCE
Category: Perform
Standard 1: Apply skills and knowledge to perform in the arts
K: Explore basic locomotor movements; e.g., walk, run, gallop, slide, and jump moving in a straight pathway.
1: Explore basic locomotor movements moving in a straight line; e.g., walk, run, gallop, slide, jump, step hop, skip.
2: Demonstrate the following skills: run, hop (one foot to the same foot), skip, leap (one foot to the other), jump (from two feet to one or two feet), and gallop in place and in straight, curved, and zigzag pathways.
3: Demonstrate basic locomotor skills through moving forward, backward, and sideways in both straight and curved lines.
4: Demonstrate basic locomotor skills through moving forward, backward, and sideways in both straight and curved lines to varied tempos.
5: Accurately demonstrate basic locomotor skills through straight and curved pathways including several directions.
6: Exposure to the concepts of alignment, balance, initiation of movement, articulation of isolated body parts, weight shifts, elevation and landing, and fall and recovery.
7: Identify and manipulate the concepts of alignment, balance, initiation of movement, articulation of isolated body parts, weight shifts, elevation and landing, and fall and recovery.
8: Demonstrate the following movement skills: alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation and landing, and fall and recovery.
HS: Demonstrate appropriate skeletal alignment, body-part articulation, strength, flexibility, agility, and coordination in locomotor and non-locomotor/axial movements.

Areas of Alignment

The standards document additionally notes where certain benchmarks align with **21st Century Skills** and the **Michigan Merit Curriculum Credit Guidelines**.

Michigan Merit Curriculum Credit Guidelines

The *Michigan Merit Curriculum Credit Guidelines* is a companion document to the Merit Curriculum itself, and offers resources for implementing the standards and assessing student performance.

The Credit Guidelines are divided into three strands: **Create, Perform/Present,** and **Respond** (a vocabulary that draws connections to the NAEP framework as a possible influence). Within each strand, a series of guidelines of student performance is offered.

A complete overview of the credit guidelines is offered on the following page.

MICHIGAN MERIT CURRICULUM: VISUAL, PERFORMING, AND APPLIED ARTS CREDIT GUIDELINES		
Create	**Perform/Present**	**Respond**
1. Engage in full iterative cycles of the artistic/creative process by problem seeking, exploring, making analytical, application, aesthetic, and design choices, before completion.	1. Apply the techniques, elements, principles, intellectual methods, concepts, and functions of the visual, performing, or applied arts discipline to communicate ideas, emotions, and experiences, address opportunities to improve daily life, and solve problems with insight, reason, and competence.	1. Observe, describe, reflect, analyze, and interpret works of the visual, performing, or applied arts.
2. Develop an idea, question, or problem that is guided by the personal, historical, contemporary, cultural, environmental, and/or economic contexts of the visual, performing, or applied arts discipline.	2. Demonstrate skillful use of appropriate vocabularies, tools, instruments, and technologies of the visual, performing, or applied arts discipline.	2. Identify, describe, and analyze connections across the visual, performing, and applied arts disciplines, and other academic disciplines.
3. Understand, recognize, and use the elements, organizational principles, patterns, relationships, techniques, skills, and applications of the visual, performing, or applied arts discipline.	3. Describe and consider relationships among the intent of the student/artist, the results of the artistic/creative process, and a variety of potential audiences or users.	3. Describe, analyze, and understand the visual, performing, or applied arts in historical, contemporary, social, cultural, environmental, and/or economic contexts.
4. Use the best available and appropriate instruments, resources, tools, and technologies to facilitate critical decision-making, problem solving, editing, and the creation of solutions.	4. Perform, present, exhibit, publish, or demonstrate the results of the artistic/creative process for an audience.	4. Experience, analyze, and reflect on the variety of meanings that can be derived from the results of the artistic/creative process.
5. Reflect on and articulate the steps and various relationships of the artistic/creative process.		

Sources

Michigan Merit Curriculum: Visual Arts, Music, Dance, and Theater

http://www.michigan.gov/documents/mde/Complete_VPAA_Expectations_June_2011_356110_7.pdf

The Second Look Project 2009-2011

http://michigan.gov/documents/mde/Michigan_Arts_DRAFT_GLCEs_2011_345868_7.pdf

Michigan Merit Curriculum Credit Guidelines: Visual, Performing, and Applied Arts

http://www.michigan.gov/documents/VPAA_167752_7.pdf

New Jersey

The *New Jersey Core Curriculum Content Standards for Visual and Performing Arts* were revised in 2009 and are currently being implemented in stages. The revision of the standards was influenced by a number of sources. The primary aim was to clarify the standards, remove any ambiguities, and create fewer, more rigorous standards that were aligned with good teaching practices. Prior to creating the new standards, a review of New Jersey's former standards document was completed in partnership with Grant Wiggins and Heidi Hayes Jacobs, and Essential Questions and Enduring Understandings were developed that laid the groundwork for the current standards. New Jersey is a partner state of the Partnership for 21st Century Skills, so the 21st Century Skills Map in the Arts was a touchstone document in the revision process as well. The 21st Century Skills, especially the "4 C's" – critical thinking and problem solving, communication, collaboration, and creativity – technological literacy, and habits of mind (Life & Career Skils) including flexibility and adaptability, initiative and self-direction, social and cross-cultural skills, productivity and accountility, and leadership and responsibility have been embedded into the standards.

Organization and Structure of Standards

New Jersey's standards for the arts are presented in a series of five grade bands: preschool, grades K-2, grades 3-5, grades 6-8, and grades 9-12. This structure was chosen out of an interest in offering educators guidance without being prescriptive in what they were to do in the arts with their students.

Each grade band has an associated **proficiency level:**

Preschool – **basic literacy;** exposure to and opportunities to explore in all four arts disciplines

Grades K-2 – **basic literacy**; broad-based exposure and opportunities for participation in all four disciplines

Grades 3-5 – **basic literacy;** broad-based exposure and opportunities for participation in all four disciplines

Grades 6-8 – **competency** in discipline of choice; instruction focuses on one of the four disciplines, as directed by student choice

Grades 9-12 – **proficiency** in at least one chosen arts discipline by meeting or exceeding the content knowledge and skills delineated in the arts standards.

It is notable that each grade band has only *one* associated proficiency level; the levels are not further delineated into "proficiency" and "advanced proficiency," for example. This was a deliberate choice, as it was feared that if more than one level of achievement was outlined, schools would address the arts in the most minimally compliant way, addressing only the most basic levels of arts learning. Working definintions of basic literacy, competency, and proficiency are defined within the stanards.

Standards

There are a total of four standards in the *New Jersey Core Curriculum Content Standards for the Visual and Performing Arts*, that apply to all arts disciplines and all grade levels. In the case of two of the standards, the language is presented in universal terms and also broken down into discipline-specific language. The language of the standards (clustered into strands) directly correlates with the terminology of the NAEP framework as well:

Standard	Strands	NAEP
1.1 The Creative Process All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.	Dance, Music, Theatre, Visual Art	Creating
1.2 History of the Arts and Culture All students will understand the role, development, and influence of the arts throughout history and across cultures.		Creating
1.3 Performing All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.	Dance, Music, Theatre, Visual Art	Performing
1.4 Aesthetic Responses and Critique Methodologies All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre and visual art.	Aesthetic Response, Critique Methodologies	Responding

Content Statements and Cumulative Progress Indicators

For each strand, the standards have associated **content statements** asserting what students should be able to do at each grade band within that standard. Each content statement has an aligned **cumulative progress indicator (CPI)** – a statement specifying exactly what students should be able to do to demonstrate their understanding of the material and ideas presented in the content statements. An example of second grade content statements and associated CPIs follows:

Standard: 1.2 History of Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.		
By the end of grade	**Content Statement**	**Cumulative Progress Indicator (CPI)**
2	Dance, music, theatre, and visual artwork from diverse cultures and historical eras have distinct characteristic and common themes that are revealed by contextual clues within the works of art.	Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.
	The function and purpose of art-making across cultures is a reflection of societal values and beliefs.	Identify how artists and specific works of dance, music, theatre, and visual art reflect, and are affected by, past and present cultures.

Classroom Application Documents and 21st Century Units

Though not a part of the standards themselves, two additional types of resource documents – Classroom Application Documents and 21st Century Units, are available to New Jersey arts educators to aid them in implementing the standards in their classroom practice.

Classroom Application Documents (CADs)

These documents are suggestions for instructional guidance and sample assessments that are directly aligned with the content statements and CPIs outlined in the standards. An excerpt from a CAD follows:

Grades: K-2	
Standard 1.1: The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.	
Content and CPIs	**Classroom Applications**
Strand A: Dance **Content** Original choreography and improvisation of movement sequences begins with basic understanding of the elements of dance. Original movement is generated through improvisational skills and techniques. **CPI:** 1.1.2A.1: Identify the elements of dance in planned and improvised dance sequences. 1.1.2A.2: Use improvisation to discover new movement to fulifill the intent of the choreography.	**Instructional Guidance:** Focus on movement invention and the use of movement for narrative. Experiment with the four sub-categories of Effort identified in Laban Movement Studies as space, weight, time, and flow. Experiment with the qualities of movement using the eight Effort Actions: float/glide; slash/punch; dab/flick, and wring/press. Practice using movement to create narrative. Seek out expertise on the use of Laban movement principles to teach dance in the elementary grades through organizations such as the Laban/Bartenieff Movement Studies Institute. **Sample Assessments:** Working alone or in small groups, tell a story in movement that uses a children's story as stimulus. Use all eight Effort Actions in the dance and incorporate changes in weight, time, and flow. Set the dance to a musical score. Perform the dance for classmates in a school setting and share the dance with other students virtually.

21st Century Units

21st Century Units are detailed plans for units of arts instruction that align the standards with the 21st Century Skills in a project based learning approach. The units involve essential questions and enduring understandings, and contain associated formative assessment strategies.

<u>Sources</u>

New Jersey *Core Curriculum Content Standards*: http://www.state.nj.us/education/cccs/standards/1/index.html

21st Century Units: http://www.state.nj.us/education/cccs/21cu/1/

Classroom Application Documents: http://www.state.nj.us/education/cccs/cad/1/

The second edition of New York City's *Blueprint for Teaching and Learning in the Arts* was published in 2007. The updated documents define a course of excellence in five disciplines (music, dance, theatre, visual arts, and the moving image) that begins in early childhood and follows students up through High School graduation and includes sections that address students with special needs and English Language Learners. *The Blueprint* provides a standards-based, rigorous approach to teaching the arts. It gives New York City's students the opportunity to delve deeply into art disciplines, while giving teachers the latitude to create an instructional program that demonstrates student learning over time and in varied dimensions.

As the term "blueprint" suggests, the documents are a map that set a course for the Department of Education's strategic plan to provide an excellent arts education for every child in New York City. The standards contained in *The Blueprint* are grounded in the National and New York State Learning Standards for the Arts, and are addressed in every facet of the documents. *The Blueprint* is distinguished from the New York State Learning Standards by the way teaching and learning are extended into the specific circumstances of New York City schools—most notably the unique collaboration between the schools and the New York cultural community to forge this plan.

The Blueprint is the result of collaboration between educators from the school system and representatives from the arts and cultural community of New York City. It aims to motivate students to go beyond the walls of the classroom, and encourages them to take advantage of the rich resources available across New York City in museums, concert venues, galleries, performance spaces, and theaters.

Organization and Structure of Standards

Disciplines

The Blueprint documents are presented separately, by discipline. The five arts disciplines represented in the Blueprint are: Music, Dance, Theatre, Visual Arts, and the Moving Image.

Strands

Each discipline is divided into five activity strands. The strands differ slightly between art disciplines.

The five strands include:
  I. (Art, Dance, Music, Theatre, or Moving Image) Making
  II. Literacy in (the Visual Arts, Dance, Music, Theatre, or Moving Images)
  III. Making Connections
  IV. Community and Cultural Resources
  V. Careers and Lifelong Learning

Benchmarks

Benchmarks are broad goals defining the direction of teaching and learning of each strand at each grade band level. The benchmark statements are standards to support the development of curricula and pedagogical practice. From strand to strand the benchmark changes and from grade band to grade band the benchmarks become increasingly complex. For example:

Benchmarks for the *Art Making* Strand of the Visual Arts Blueprint	
Grade 2 Benchmark:	Through an exploration of art materials and techniques, students exercise imagination, construct meanings, and depict their experiences; work in two-dimensional and three-dimensional art forms, use basic art tools, and gain knowledge of media and compositional elements.
Grade 5 Benchmark:	Students begin sequential unit projects; extend knowledge of art media and compositional and design elements; choose new ways of using familiar tools and materials; and deepen imaginative capacities, observational, and expressive skills.
Grade 8 Benchmark:	Through close observation and sustained investigation, students develop individual and global perspectives on art; utilize the principles of art; solve design problems; and explore perspective, scale, and point of view.
Grade 12 Benchmark:	In a three-year major art sequence, students master various materials and techniques to develop a portfolio that reflects a personal style and the awareness of the power of art to illuminate, inform, and influence opinion.

Activities and Indicators of Student Learning

Each benchmark has associated activities and indicators of student learning:

Indicators of student learning designate what students should know, understand and be able to do by the time they complete the benchmark grade. These indicators can be recognized through observation in the classroom as well as through teacher-prepared assessments. The indicators provide the basis upon which administrators and teachers can assess the successful achievement of the benchmark.

Activities are interactive lessons and projects that allow students to explore and experience the art form in the classroom. The activities are listed under the benchmark and with indicators that they specifically address. The activities are geared to the specific benchmark grade level of the students. Teachers can use the benchmark levels flexibly, working from a higher benchmark for advanced students and working from an earlier benchmark grade level for students who have little experience in these areas.

NEW YORK CITY *BLUEPRINT FOR TEACHING AND LEARNING IN THE ARTS*		
VISUAL ART: ART MAKING CATEGORY		
Grade 12 Benchmark: In a three-year major art sequence, students master various materials and techniques to develop a portfolio that reflects a personal style and the awareness of the power of art to illuminate, inform, and influence opinion.		
Activities: Painting	**Activities: Drawing**	**Activities: Printmaking**
Create a series of works based on a theme that demonstrates: • Use of at least two different mediums • An application of the elements of art and principles of design • Control of material and technique • A personal style **Suggested theme: The urban environment/city life** Present a comparison of two artists whose work was inspired by the urban environment. Among artists to consider are: Romare Bearden, Piet Mondrian, Richard Estes, Hughie Lee-Smith, and Charles Demuth.	Create a portfolio of 10 works that demonstrates: • Variety of drawing techniques such as line and contour, value • Variety of drawing materials and tools such as pencil, pen, charcoal, pastel • A personal style **Suggested theme: The expressive nature of the figure in a variety of gestures and poses** Share an investigation of artists whose work focuses on the human figure such as Kara Walker, David Hockney, and Michelangelo Buonarotti.	Create an edition of prints that demonstrates: • Use of at least two colors/two plates • Mastery of materials and techniques • Effective use of positive and negative space. **Suggested theme: Linoleum prints and woodcuts on a specific subject** Refer to Japanese woodcuts of Hiroshige, woodcuts of book illustrator Mary Azarian, and the linoleum prints of Elizabeth Catlett and Pablo Picasso. Examine the engravings of Winslow Homer. Discuss how richness of image was achieved despite limited range of color.

Information and Resources Section

In addition to providing the benchmarks themselves, the *Blueprint* includes a glossary of art terms, a discussion on planning and assessment, an extensive annotated bibliography and webography, and suggestions for integrating the museum experience into classroom instruction.
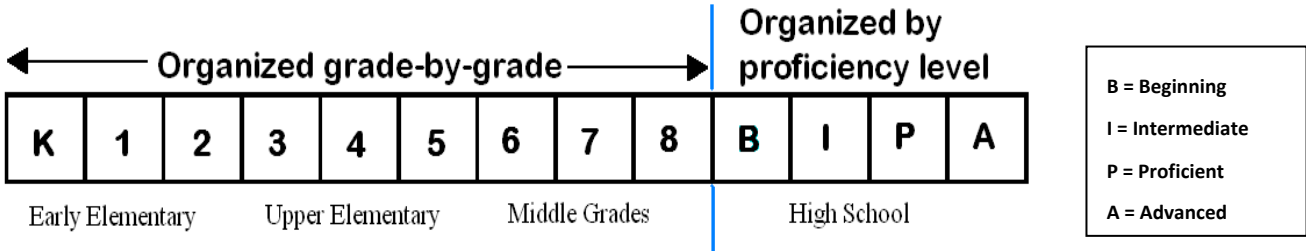

Sources

New York City's *Blueprint for Teaching and Learning in the Arts*:

http://schools.nyc.gov/offices/teachlearn/arts/blueprint.html

North Carolina

<u>Overview</u>

Informed by and aligned with multiple resources including the *National Standards for Arts Education,* the *National Standards for Learning and Teaching Dance in the Arts* (developed in 2005), research in each of the arts disciplines (dance, music, theatre arts, and visual arts), the 21st Century Skills framework, the Revised Bloom's Taxonomy, other states' standards, and international standards and benchmarks, the *North Carolina Arts Education Essential Standards* define what students in grades K to 12 should know and be able to do in the arts as a result of instruction at each grade level (K-8) or proficiency level: beginning, intermediate, proficient, and advanced (9-12).

Although documents and frameworks referenced above influenced the development of North Carolina's standards, the standards revision process truly began with a single question: What do students need to know, understand, and be able to do in dance, music, theatre arts, or visual arts to ensure their success in the future, whether that be the next class, post-secondary, or the world of work? The standards writing group for each of the four arts disciplines began here, and located research and resource documents based on the ideas and goals that grew out of this conversation.

The goal of the Arts Education Essential Standards is for students to know and be able to do the following by the time they have completed secondary school:

- **Communicate at a basic level in all four arts disciplines (dance, music, theatre arts, and visual arts).** This includes knowledge and skills in the use of the basic vocabularies, materials, tools, techniques, and intellectual methods of each arts discipline;
- **Communicate proficiently in at least one art form,** including the ability to define and solve artistic problems with insight, reason, and technical proficiency;
- **Develop and present basic analyses of works of art** from structural, historical, and cultural perspectives. This includes the ability to understand and evaluate work in the various arts disciplines;
- **Recognize and appreciate exemplary works of art** from a variety of cultures and historical periods, and have a basic understanding of historical development in the arts disciplines, across the arts as a whole, and within cultures; and,
- **Relate various arts concepts, skills, and processes within and across disciplines,** which includes understanding the arts in relation to other subject areas and making connections in a variety of settings, in and outside of school.

<u>Organization and Structure of Standards</u>

The Arts Education Essential Standards are organized by grade level for grades K-8, and proficiency level for grades 9-12. The standards are presented by discipline. Each discipline document is organized by **strands, essential standards**, and **clarifying objectives**. The strands and essential standards for students in grades K–12 are the same, but the clarifying objectives that coincide with the specific essential standards differ at each level.

High school standards are presented by **proficiency level** (beginning, intermediate, proficient, and advanced), rather than by grade level. In this case, proficiency relates to students' abilities to become competent or literate within a particular discipline by following a clearly articulated sequence of instruction, while taking into account the level of previous and current discipline involvement. The beginning proficiency level is a new addition to the standards, and it was developed based on a need to address multiple entry points of study, including the possibility of a student with very limited arts education within a particular discipline prior to high school. High school students who have had limited K-8 arts education start with the beginning level essential standards. Those who have achieved all K-8 essential standards or who have achieved the beginning level high school essential standards continue with the intermediate level high school essential standards, and may continue this sequence of instruction through the proficient and advanced level high school essential

standards. Students may pursue course work from beginning through advanced levels of learning in multiple courses within each arts education discipline.

Strands

Specific strands organize the standards for each discipline. These strands are broad categories that provide common threads of understanding across all grade levels within each discipline; they are not age or grade specific. There are three or four strands per discipline, and the categories provide organizational structure for the essential standards within each area. Although there is some overlap with the strands, each discipline's strands are treated uniquely within the Essential Standards for the discipline. The complete list of strands follows:

Dance	Music	Theatre	Visual Art
• Creation and Performance • Dance Movement Skills • Responding • Connecting	• Musical Literacy • Musical Response • Contextual Relevancy	• Communication • Analysis • Aesthetics • Culture	• Visual Literacy • Contextual Relevancy • Critical Response

Essential Standards

Each discipline strand has its own unique essential standards that are consistent across all levels. There are between one and three essential standards for each discipline strand, and they address all aspects of study. Generalized examples of essential standards include: communicating in a variety of forms (*"use non-verbal expression"*); connecting learning (*"identify relationships between art and concepts from other disciplines"*); appreciating world cultures and historic periods (*"understand the role of dance in US history"*); collaborating effectively (*"understand the role of the actor in relation to performance"*); accessing and evaluating information (*"compare the choreographer's intent and the audience members' interpretation"*); and thinking creatively and critically (*"apply problem solving strategies to improve musical technique"*).

In the standards revision process, the goal of creating essential standards was to have **fewer, clearer, higher** standards for students and teachers. Revised Bloom's Taxonomy served as a framework for the standards. Each essential standard begins with one single verb, as it is meant to be focused on one specific learning outcome. The use of specific verbs from the Revised Bloom's Taxonomy for all essential standards and clarifying objectives provides consistent language.

Clarifying Objectives

The discipline strands are aligned with essential standards and a set of clarifying objectives. In all, there are no less than two and no more than five clarifying objectives for each essential standard. The clarifying objectives offer detailed descriptions of sequentially more challenging learning outcomes that students should be able to achieve at the different grade or proficiency levels.

Sample Standards Chart:

NORTH CAROLINA GRADE 8 ESSENTIAL STANDARDS: MUSIC STRAND: MUSICAL LITERACY	
Essential Standard	**Clarifying Objectives**
Apply the elements of music and musical techniques in order to sing and play music with accuracy and expression	**8.ML.1.1:** Use characteristic tone and consistent pitch when performing music alone and collaboratively, in small and large ensembles, using a variety of music.
	8.ML.1.2: Integrate the fundamental techniques (such as posture, playing position, breath control, fingerings, and bow/stick control) necessary to sing and/or play an instrument.
	8.ML.1.3: Interpret expressive elements, including dynamics, timbre, blending, accents, attacks, releases, phrasing, and interpretation, while singing and/or playing a varied repertoire of music with technical accuracy.
Interpret the sound and symbol systems of music	**8.ML.2.1:** Interpret standard musical notation for whole, half, quarter, eighth, sixteenth, and dotted note and rest durations in 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve meter signatures.
	8.ML.2.2: Interpret, through instrument and/or voice, standard notation symbols in two different clefs, using extended staves.
	8.ML.2.3: Use standard symbols for pitch, rhythm, dynamics, tempo, articulation, and expression to notate musical ideas.
Create music using a variety of sound and notational sources	**8.ML.3.1:** Produce simple rhythmic and melodic improvisations on pentatonic or blues scales, pentatonic melodies, and/or melodies in major keys.
	8.ML.3.2: Construct short pieces within specified guidelines (e.g., a particular style, form, instrumentation, compositional technique), using a variety of traditional and non-traditional sound, notational, and 21st century technological sources.

Sources

North Carolina Arts Education Essential Standards:

http://www.dpi.state.nc.us/acre/standards/new-standards/

Crosswalk document (to draw connections between old and new standards):
http://www.ncpublicschools.org/docs/acre/standards/support-tools/crosswalks/arts-ed/visual.pdf

Tennessee

Tennessee's Fine Arts Curriculum Standards are presented by discipline (dance, music, theatre, and visual art), and were developed collaboratively by teams of teachers and arts supervisors working collaboratively over the course of a year. The standards utilize a template common to all Tennessee state standards and the content is based on the National Standards for Arts Education, although other resource documents influenced the framework of the standards, including the Revised Bloom's Taxonomy.

The standards are presented by grade level for grades K-5, and as a single grade band for grades 6-8. At the high school level, specific, course-level standards are presented.

Organization and Structure of Standards

Standards

Standards are presented by discipline, and describe the broad categories of learning that are to occur during the study of that discipline. The language of the standards varies by discipline, but each discipline has standards that address skills related to creating and responding to works of art. The standards for dance, music, and visual art additionally address historical and cultural connections, and working across disciplines, while the theatre standards involve a research component that is not found in the other disciplines.

The standards for a discipline apply to all grade bands within that discipline. The specific language of the standards changes as grade bands progress and course material naturally becomes more sophisticated, but the categories of the standards remain the same.

Tennessee Standards for Arts Education:

	Dance	Music	Theatre	Visual Art
Standard 1	Elements and Skills	Singing	Script Writing	Media, Techniques, and Processes
Standard 2	Choreography	Playing Instruments	Character Acting	Structures and Functions
Standard 3	Creativity and Communication	Improvising	Scene Design	Evaluation
Standard 4	Criticism	Composing	Directing	Historical and Cultural Relationships
Standard 5	Cultural/Historical	Reading and Notating	Research	Reflecting and Assessing
Standard 6	Health	Listening and Analyzing	Theatrical Presentation	Interdisciplinary Connections
Standard 7	Interdisciplinary Connections	Evaluating	Scene Comprehension	
Standard 8		Interdisciplinary Connections	Context	
Standard 9		Historical and Cultural Connections		

Aligned with each standard at each grade level are: **grade level or course level expectations**, **checks for understanding**, and **student performance indicators**.

Grade Level Expectations

Grade level expectations are the specific, age-appropriate skills or abilities students will employ at different grade levels in order to address one of the standards. For example, the grade level expectations for Visual Arts Standard 1 (Media, Techniques, and Processes) for fifth grade are:

- Manipulate a variety of tools and media in a safe and responsible manner

- Apply a variety of media

- Analyze and demonstrate a variety of techniques

- Analyze and apply a variety of processes

- Recognize, demonstrate, and evaluate levels of craftsmanship

Course Level Expectations

The standards for grades 9-12 offer course level expectations rather than grade level expectations. There are discipline-specific standards for a course called Introduction to Fine Arts, a single course that introduces students to the fundamentals of at least three of the four arts disciplines. The standards for music have guidelines for additional courses: class guitar, instrumental music, music history, class piano, and vocal music. Similarly, the visual arts standards have a separate category of standards for art history courses.

Checks for Understanding

The Checks for Understanding are a new element of Tennessee's standards. These are examples of measurable items that may be used to indicate that the GLE or CLE has been met. This may be a formative or summative assessment.

Student Performance Indicators

Student Performance Indicators are guidelines for assessing the degree to which students have mastered the items presented in the Checks for Understanding. The performance indicators correlate directly with the Checks for Understanding, offering examples of student performance at varying levels of success. For grades K-5, there are three performance indicators for every grade level/course level expectation, aligning with **basic, proficient, and advanced** levels of performance.

At the high school level, there are now three or four levels of high school performance indicators, depending on the course. Courses that are one-time offerings such as art history, music history, general music, music theory have three performance indicators, and the other courses have four reflecting the broader standards that are necessary for students who may study a particular discipline for all four years of high school.

Sample Standard Chart: Music Curriculum Standards; Standard 1.0 (Singing), Kindergarten

Standard 1.0: Singing Students will sing, alone and with others, a varied repertoire of music		
Grade Level Expectations	**Checks for Understanding**	**Student Performance Indicators**
Students will: • Develop skill in singing simple songs • Explore high and low pitches • Explore upward and downward direction vocally	• Demonstrate whispering, speaking, shouting, and singing voices • Sing a simple song with others (words, pitches, rhythm) • Sing, alone, a so-mi pattern accurately • Sing a short melodic pattern that moves in an upward and/or downward direction	The student is able to: • Demonstrate, vocally, singing and speaking voices • Sing, with others, a simple song on pitch • Demonstrate, vocally, high and low pitches • Sing a so-mi pattern • Sing, matching pitch, a so-mi pattern • Create vocal sounds that move upward and downward in response to visual and movement cues • Sing, with a group, short melodic patterns that move upward and downward

Sources

Tennessee *Fine Arts Standards: Dance, Music, Theatre, Visual Art:*

http://www.tennessee.gov/education/ci/arts/

Washington

The Arts Learning Standards specify what students should know and be able to do over the course of their K–12 school experience in the arts. The Washington Department of Education has published additional standards-related documents for educators, titled *Options for Implementing the Arts Standards through Dance, Music, Theatre, and Visual Arts by Grade Level* (four additional documents, one for each art discipline).These resources provide grade-specific recommendations and support for school districts that provide instructional opportunities in one or more of the arts disciplines: dance, music, theatre, and visual arts. These documents were developed by representative teams of practicing arts educators from across the state, and include grade level expectations and examples for implementing the arts standards.

The development teams (one each for dance, music, theatre, and visual arts) responsible for revising the standards consisted of arts educators and leaders representing all nine regional Educational Service Districts of the state of Washington. The standards development process for the arts followed the same process used in other academic subject areas, and included review by state and national arts subject area experts, a bias and sensitivity review, and widespread public input.

Organization and Structure of Standards

The Washington State K–12 *Arts Learning Standards* include:

- Essential Academic Learning Requirements (EALRs)

- Components

- Learning Standards by grade band or Grade Level Expectations (GLEs) (elementary, middle/junior high, and high school)

- Additional components include:

    o Arts Elements and Principles Chart

    o K–12 overviews for each of the four arts disciplines – dance, music, theatre, and visual arts

    o Definitions explaining what the arts disciplines include

    o Vision, mission, and goals for arts educational opportunities for all learners per state and federal laws and policies

    o Implementation and support for levels of achievement

    o Pictorial graphic to show the deep alignment for teaching and learning, including arts performance assessments

    o Glossaries and resources that are specific to each arts discipline of dance, music, theatre, and visual arts

Essential Academic Learning Requirements

The standards for each art discipline are organized around the four Essential Academic Leaning Requirements (EALRs) that broadly specify what students should know and be able to do over the course of their K–12 school experience in the arts. The four EALR's are common to all four arts disciplines, and they are:

1. The student understands and applies arts knowledge and skills in dance, music, theatre, and visual arts.

2. The student uses the artistic processes of creating, performing/presenting, and responding to demonstrate thinking skills in dance, music, theatre, and visual arts.

3. The student communicates through the arts (*dance, music, theatre, and visual arts*).

4. The student makes connections within and across the arts (*dance, music, theatre, and visual arts*) to other disciplines, life, cultures, and work.

Components

The components are statements that further define and provide more specific information about each EALR. There are three to five unique components for each EALR. The language of the components is identical across all four arts disciplines,

and across all grade levels, and demonstrates a continuum of knowledge and skills for elementary, middle and high school grade spans. For example:

EALR #1: The student understands and applies arts knowledge and skills in dance, music, theatre, and visual arts.
Components: • Understands and applies arts concepts and vocabulary   • Develops arts skills and techniques   • Understands and applies arts genres and styles of various artists, cultures, and times   • Understands and applies audience conventions in a variety of arts settings and performances of the arts

Learning Standards by Grade Band (Elementary, Middle/Junior High, and High School)

The learning standards or **Grade Level Expectations (GLEs)** give grade-specific information about the EALR and component and include a statement of cognitive demand and the essential content or process to be learned. The grade bands are charted into three columns: elementary school, middle/junior high school, and high school, but the language is the same across arts disciplines. The Revised Bloom's Taxonomy was used for students to demonstrate their knowledge and skills in the arts disciplines through K–12 instruction.
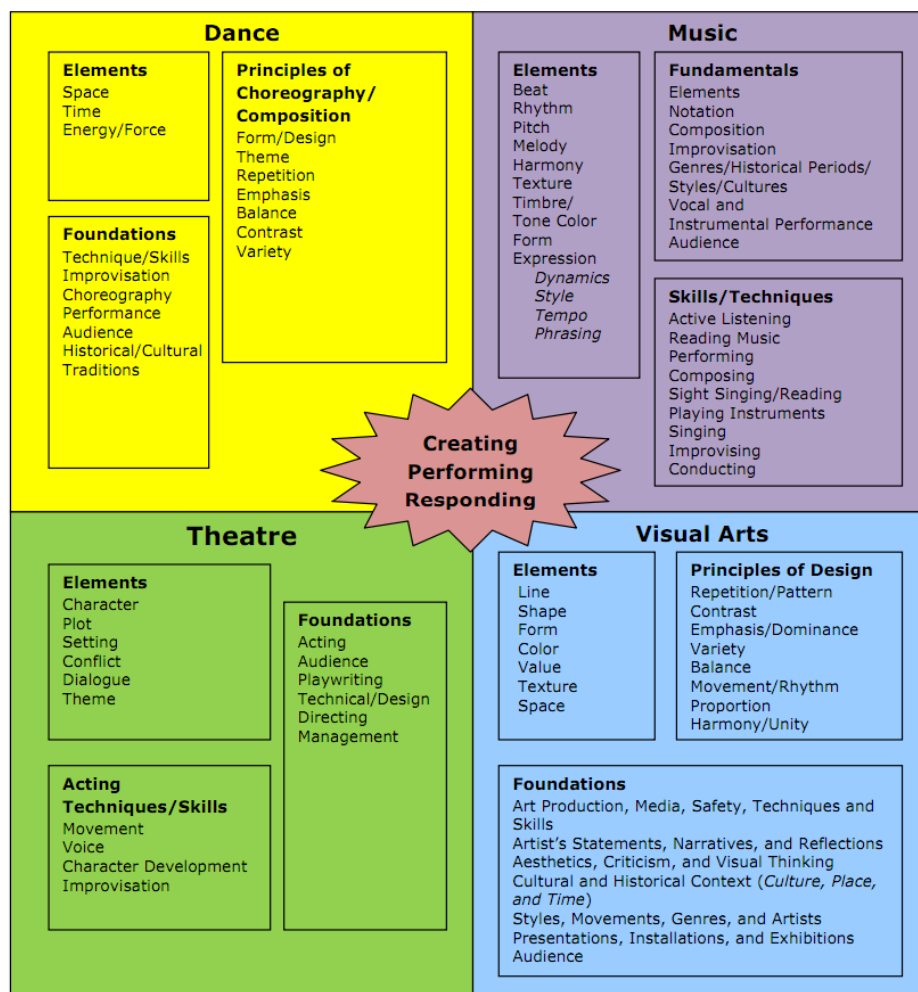
EALR #1: The student understands and applies arts knowledge and skills in dance, music, theatre, and visual arts.		
Component 1.1: Understands and applies arts concepts and vocabulary		
Elementary GLE: Creates and experiences artworks and/or performances in dance, music, theatre, and visual arts using arts concepts and vocabulary.	Middle/Junior High GLE: Creates, experiences, and analyzes artworks and/or performances in dance, music, theatre, and visual arts using arts concepts and vocabulary.	High School GLE: Creates, experiences, analyzes, and evaluates artworks and/or performances in dance, music, theatre, and visual arts using arts concepts and vocabulary.

Arts Elements and Principles Chart

The Arts Elements and Principles Chart provides a visual representation of the four arts disciplines noting: Elements, Foundations/Fundamentals, Principles or Skill/Techniques. See chart (*The Arts Learning Standards*, 2011, p. 9):

Dance

Elements
Space
Time
Energy/Force

Principles of Choreography/ Composition
Form/Design
Theme
Repetition
Emphasis
Balance
Contrast
Variety

Foundations
Technique/Skills
Improvisation
Choreography
Performance
Audience
Historical/Cultural Traditions

Music

Elements
Beat
Rhythm
Pitch
Melody
Harmony
Texture
Timbre/ Tone Color
Form
Expression
  Dynamics
  Style
  Tempo
  Phrasing

Fundamentals
Elements
Notation
Composition
Improvisation
Genres/Historical Periods/ Styles/Cultures
Vocal and Instrumental Performance
Audience

Skills/Techniques
Active Listening
Reading Music
Performing
Composing
Sight Singing/Reading
Playing Instruments
Singing
Improvising
Conducting

Creating Performing Responding

Theatre

Elements
Character
Plot
Setting
Conflict
Dialogue
Theme

Foundations
Acting
Audience
Playwriting
Technical/Design
Directing
Management

Acting Techniques/Skills
Movement
Voice
Character Development
Improvisation

Visual Arts

Elements
Line
Shape
Form
Color
Value
Texture
Space

Principles of Design
Repetition/Pattern
Contrast
Emphasis/Dominance
Variety
Balance
Movement/Rhythm
Proportion
Harmony/Unity

Foundations
Art Production, Media, Safety, Techniques and Skills
Artist's Statements, Narratives, and Reflections
Aesthetics, Criticism, and Visual Thinking
Cultural and Historical Context (*Culture, Place, and Time*)
Styles, Movements, Genres, and Artists
Presentations, Installations, and Exhibitions
Audience

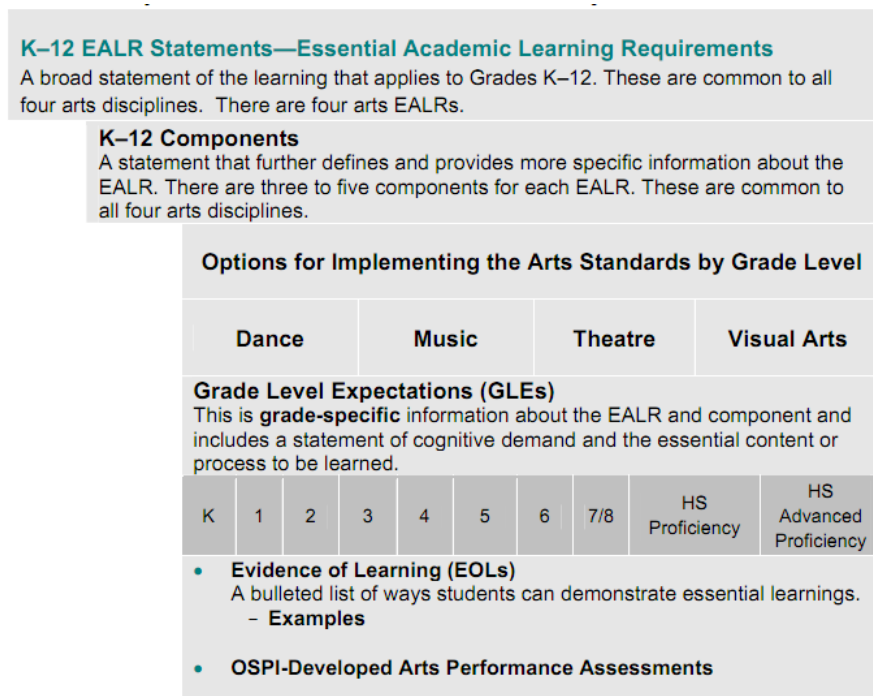**K–12 Overviews for Each of the Four Arts Disciplines – Dance, Music, Theatre, and Visual Arts**

Each of the *Options for Implementing the Arts Standards by Grade Level* documents includes a K–12 overview specific to the art discipline. The overview presents, through descriptions of learning experiences at each specific grade level, the journey students would expect to experience along the pathways of dance, music, theatre, and visual arts education.

Options for Implementing the Arts Standards by Grade Level

The *Options for Implementing the Arts Standards by Grade Level* documents provide recommendations and support for school districts that provide instructional opportunities in one or more of the arts disciplines: dance, music, theatre, and visual arts. The information is presented by individual grade level for K-6th grade students, at the middle level with 7-8, and at the high school level, grades 9-12 are grouped into two categories: High School Proficiency and High School Advanced Proficiency.

High School Proficiency denotes the art skills and abilities that all students would be expected to demonstrate through creating, performing, and responding to learning in dance, music, theatre, and visual arts, by the end of high school. Students learning at the High School Proficiency level are generally involved in beginning and intermediate arts classes and typically take arts courses to meet the minimum high school graduation requirements. High School Advanced Proficiency denotes the arts skills and abilities that go above and beyond what all students would be expected to demonstrate through creating, performing, and responding to learning in the arts. These students are often involved in advanced level arts classes and typically take arts courses that meet graduation requirements, but that also go beyond into areas of specific interest, and that further develop a student's artistic strengths, talents, and skills.

The structure of the layout of the Washington State K–12 Arts Learning Standards and Options for Implementing the Arts Standards through Dance, Music, Theatre, and Visual Arts is aptly illustrated in a graphic organizer, created to illustrate the deep alignment and endless possibilities for ensuring the arts learning is experienced by every student. This graphic organizer is used in all Washington State Standards documents, and was revised to include the performance assessment piece, as well as Revised Bloom's Taxonomy verbiage to show how students would demonstrate arts knowledge and skills in a pictorial. The graphic organizer has been used for lesson design, and in multiple ways for teachers to share what they are teaching and why.

Web Presence of the Washington State Learning Standards for the Arts

The framers of the Washington standards had a stated interest in making the standards as accessible as possible to all possible audiences, including teachers, administrators, legislators, etc. Understanding that each of these constituencies would necessarily be interested in different aspects of the standards, and would be retrieving them for different purposes, the standards documents are available online in a variety of formats. There is a searchable Web-based database of standards, allowing users to search by discipline, grade level, standard, or component, downloadable PDFs of the standards by discipline, and a single, brief document outlining the standards themselves without their corresponding components. In addition, a wealth of support documents is available: a *resources* section (including five specific posters illustrating all four arts disciplines, and one for each specific arts discipline, and a poster of the elements and principles chart and advocacy materials), as well as a laws and regulations page outlining Washington state laws pertaining to arts education. Cumulatively, these resources create a broader picture for educators, administrators, arts advocates, and legislators of the essential and key role that the standards play in the field of arts education and education in general.

Sources

The Arts K–12 Learning Standards (including links to the *Options for Implementing the Arts* documents as well):

http://www.k12.wa.us/arts/Standards/default.aspx

Part II: Media Arts Standards

Executive Summary

The discipline of media arts is a relatively new addition to school curricula, and there are very few examples of complete sets of standards guiding instruction in this area. Given this fact, the standards that do exist play a key role in shaping the direction of the discipline nationwide, as they are looked to as examples of best practices. While educators revising the standards in the other arts disciplines may be refining their overall objectives and aiming for greater clarity or rigor in the teaching and learning of dance, music, theatre, and visual art, the framers of media arts standards are charged with these items *and* with defining the discipline for the field at large. In addition to defining what constitutes media arts, they are shaping recommendations for age-appropriate media arts instruction at all levels, often for the first time in their state's history.

College Board researchers were able to locate four sets of media arts standards from around the United States: those of Minnesota, South Carolina, New York City, and the Los Angeles Unified School District. (It should be noted that several more states and districts offer standards related to technology use; the examples profiled here relate particular to media arts as an arts discipline.)

Researchers examined the media arts standards of the Los Angeles Unified School District (LAUSD), Minnesota, New York City (where the discipline is called the moving image), and South Carolina, in an attempt to understand how media arts is defined in each area, how these standards were conceived of, how they are constructed and organized, and how media arts standards relate to the standards of other arts disciplines, and other disciplines more broadly.

Definitions of Media Arts

A useful point of departure in this review will be to note which media the term "media arts" appears to be referring to in each instance. The following arts media were specifically mentioned in the arts standards:

	Los Angeles Unified School District	Minnesota	New York City (the discipline is called the moving image here)	South Carolina
Media	animation, cinema, digital sound production, imaging design, interactive design, and virtual design	photography, film or video, audio, computer or digital arts, and interactive media	film, television, and animation	animation, film studies, graphic design, sound design and recording, and digital photography

There is a great amount of similarity in the media covered, especially in the cases of LAUSD, Minnesota, and South Carolina. Each addresses video, audio, and interactive components.

Structure and Organization of Standards

In every case, the media arts/moving image standards are a part of the profiled state or district's **arts** standards – they do not stand alone or fit into another category (technology education, for example). Given this structure, the language and organization of each set of media arts standards very closely parallel those of other arts disciplines from its state or district. The overall structure of the media arts standards follows the model described in the review of recently revised state standards: The broadest category of the standards are **strands** or **standards**, which describe broad goals or categories of learning, and are often identical across arts disciplines in a given state or region. The next category is **benchmarks** or **performance indicators**, which offer grade-level or grade-band-specific examples of what students should know, understand, and be able to do in the media arts at different stages.

In maintaining consistency with the other arts standards, the media arts standards are not especially specific in defining how or when particular media might be used. It was a rare occurrence for any of the media arts standards (with the exception of New York City's standards) to directly address the use of specific media, in the same way that it would be unusual for visual arts standards to provide specific benchmarks relating to painting or sculpture; the standards provide general guidelines and benchmarks, and educators are expected to adapt those to specific media. The chart on the following page offers an overview of the broadest category of media arts standards in the four areas profiled:

Media Arts Standards/Strands

LAUSD (strands)	Minnesota (standards)	New York City (strands)	South Carolina (standards)
Artistic Perception Processing, analyzing, and responding to sensory information through the language and skills unique to the media arts.	**Artistic Foundations:** Demonstrate knowledge of the foundations of media arts. Demonstrate knowledge and use of the technical skills of the art form, integrating technology when applicable. Demonstrate understanding of the personal, social, cultural and historical contexts that influence the arts areas.	**Making Moving Images** This strand encompasses film, television, and animation and is divided into three sections: pre-production, production, and post-production. The process of creating media is described for the teacher and teaching artist to provide a structure for planning and implementing the moving image curriculum.	**Creating Media Artwork:** The student will develop and expand his or her knowledge of the processes, techniques, and applications used in the creation of media artwork.
Creative Expression Creating, performing, and participating in the media arts.		**Literacy** *Moving Image literacy* introduces the vocabulary necessary to understand, use, and enjoy the moving image and explores the history and evolution of film, television, and animation.	**Understanding Artistic Design:** The student will create media artwork that demonstrates an understanding and command of the principles of artistic design.
Historical and Cultural Context Understanding the historical, cultural, and contextual dimensions of the media arts.		**Making Connections** Examines the many ways the moving image connects with and reflects the students, their culture and community, as well as other academic disciplines they are studying.	**Media Literacy:** The student will access, analyze, interpret, and create **media texts**.
Aesthetic Valuing Responding to, analyzing, and making judgments about works in the media arts.	**Artistic Process: Create or Make** Create or make in a variety of contexts in the arts area using the artistic foundations.	**Community and Cultural Resources** Working with cultural organizations and museums, and attending media events can significantly increase students' awareness of the vast media opportunities available in New York City and can provide teachers with opportunities for practical application of the curriculum.	**Making Connections:** The student will make connections between the media arts and other arts disciplines, other content areas, and the world
Connections, Relationships, Applications Relating and applying what is learned in the media arts to other art forms, media and technology literacies, other subject areas and to careers.	**Artistic Process: Perform or Present** Perform or present in a variety of contexts in the arts area using the artistic foundations.	**Careers and Lifelong Learning:** Examines world-of-work options in film, television, and animation. Lifelong learning in the moving image means students will acquire an appreciation and enjoyment of media that will enable them to seek out new and interesting media in the future.	**History and Cultures:** The student will understand the context and history of the development of the media arts from the late 19th century to present, and will recognize the role of media artwork in world cultures.
	Artistic Process: Respond or Critique Respond to or critique a variety of creations or performances using the artistic foundations.		**Using Technology Responsibly:** The student will demonstrate knowledge of **digital citizenship** and a sense of responsibility in the media arts.

Inclusion of Resource Documents

We saw in the overview of state standards that some states or districts offered lesson suggestions or other guidelines that aimed to aid teachers in translating the standards into classroom practice. It is notable that in the four states/districts covered in this review of media arts standards, **all** of them offered such guidelines. This inclusion may point to the need inherent in the media arts for greater teacher support and guidance in this discipline, as it is a relatively new discipline, and teachers of media arts may come from a wider variety of backgrounds, with varying degrees of familiarity with the media covered here. The inclusion of these resource documents emphasizes the fact that media arts standards exist not only to set benchmarks for student performance; they must also define the discipline and establish best practices to a more specific degree than other arts standards.

Themes and Trends in the Content of Media Arts Standards

All of the media arts standards are aligned with the other standards from their states and districts in the emphasis on cognitive habits that students will engage in (for example, **analyze, express, perform, make connections**), rather than prescribing specific technical skills or pieces of historical knowledge that are to be obtained at different levels. In addition, all of the documents address the need for these types of standards as a specifically *contemporary* need; the skills that students develop in these courses and activities are skills that are necessary for meaningful participation in 21st century life, and the standards often draw connections between learning in the media arts and learning across other disciplines.

The Role of Media Literacy

As defined by the Center for Media Literacy (www.medialit.org), media literacy is "the ability to access, analyze, evaluate and create media in a variety of forms." The media arts standards address the concept of media literacy to varying degrees. South Carolina's standards address media literacy the most directly: media literacy is one of the state's six categories of media arts standards, and the state department of education additionally published a support document titled *Introduction to Media Arts/Media Literacy* that offers resource materials in the areas of **visual literacy**, **advertising and commercials**, and **motion pictures**. Similarly, New York City's standards contain a category titled **moving image literacy**. In the standards of Minnesota and the LAUSD, the concept of media literacy is not addressed as directly, but the standards do contain categories emphasizing the skills of **responding to and analyzing** works of media art.

The Role of Technology

As was stated above, the media arts standards presented in this review are similar to other standards in that guidelines for specific media are most often not addressed. The NYC *Blueprint for Teaching and Learning in the Arts: The Moving Image* is by far the most specific, offering benchmarks related to pre-production, production, and post-production activities in film, television, and animation. The emphasis in most cases is on process, however, not tools. In the majority of the standards featured, technology isn't presented as an end in itself, it is meant to be embedded or integrated either with other curricular matter or used as a tool to achieve larger goals of communication and inquiry. Dain Olsen of the Los Angeles Unified School District noted that process-focused rather than technology-focused standards will not date themselves when the tools become obsolete, and will allow the standards to continually evolve without having to be significantly rewritten as technology evolves.

Interdisciplinary Learning

Although the standards of many arts disciplines feature a component on cross-disciplinary learning or "making connections," the concept of working across disciplines seems to be especially strongly embedded in media arts standards. Dain Olsen emphasized that the versatile, integrative nature of the media arts makes them a natural tool for cross-curricular work, and the standards published by South Carolina went a step further and offered lengthy curricular resources for every arts discipline that embedded media arts practices in standards into the study of dance, music, theatre, or visual art.

The media arts are a relatively recent addition to the LAUSD standards; the final standards document was released in July of 2010. The stated goal of the standards in media arts is to: "acquaint teachers with the basics of the form, its larger context within society, and the District's intended development." The standards document further provides a rationale for K–12 media arts instruction:

> "Digital imaging and film certainly have solid traditions; however, media arts' rapidly expanding contemporaneous forms require specific educational development. Media arts is now a dominant vehicle for aesthetically expressing, designing, and knowing our world ... The media arts are naturally engaging and relevant for young people, so they should be made available to every student, not just the gifted, affluent, or technologically inclined."

Definition of Media Arts

The introduction to the standards document defines media arts in broad terms, drawing particular connections to the daily lives of students:

> "*Media arts* is all creative communications media as we experience it online, on television and on our evolving personal gadgets in movies, animations, and video games. It is popular new forms of media-enhanced cultural events. It is graphic and interactive design in on line browsers, multimedia and web pages. It is interactive interfaces and responsive technologies in educational multimedia, informational exhibits, and 'augmented reality.' It is the virtual 2D and 3D design of consumer products, clothes, environmental planning and architecture. Finally, it is contemporary and experimental forms of fine art and design in museum and gallery exhibits."

After this broad foundation, the standards themselves are a bit more specific, defining six forms or production categories for the media arts: **animation, cinema, digital sound production, imaging design, interactive design**, and **virtual design**.

When discussing the relevance of media arts to students' daily lives, Dain Olsen, the LAUSD representative who led the process of writing media arts standards, noted that the tools of media arts provide an ease of access that traditional forms do not; for example, a student learning to play a musical instrument for the first time, who may take several sessions just to be able to make a sound with it. This "low-threshold" to high-level production is sometimes perceived as having lower value. But Olsen says its benefit is that a greater diversity of students enter immediately into rich and complex content production. It is crucial that the standards emphasize the integrative, experiential qualities of media arts rather than any of its particular tools, which are prone to tremendous change.

Organization and Structure of Standards:

The LAUSD standards for media arts follow the same format employed for the standards in dance, music, theatre, and visual art: they are presented by grade level for grades K-8. At the high school level, the standards are presented in a single 9-12 grade band with two different tracks, proficient and advanced.

Strands

The broadest levels of the standards are **strands**, which align with existing California Visual and Performing Arts Content Standards. The language of the strands is consistent throughout all grade levels/proficiency levels.

Strand 1: Artistic Perception	Strand 2: Creative Expression	Strand 3: Historical and Cultural Context	Strand 4: Aesthetic Valuing	Strand 5: Connections, Relationships, Applications
Processing, analyzing, and responding to sensory information through the language and skills unique to the media arts.	Creating, performing, and participating in the media arts.	Understanding the historical, cultural, and contextual dimensions of the media arts.	Responding to, analyzing, and making judgments about works in the media arts.	Relating and applying what is learned in the media arts to other art forms, media and technology literacies, other subject areas and to careers.

The language of the strands is consistent across arts disciplines as well, and consequently none of the content of the strands presented here applies specifically and only to the media arts. Rather, the strands are organized according to the broad skills and understandings that study of all arts disciplines may engender in students.

Standards

At each grade level or proficiency level, each strand has between three and six associated **standards**. The standards offer age-appropriate examples of how students may demonstrate understanding or mastery of the themes and content of each strand within the media arts. For example, the Grade 5 media arts standards follow:

	Strand 1: Artistic Perception	Strand 2: Creative Expression	Strand 3: Historical and Cultural Context	Strand 4: Aesthetic Valuing	Strand 5: Connections, Relationships, Applications
Standards	Identify and describe the elements and principles emphasized in a variety of media art works.	Express their personal insights, opinions and experiences through media art works.	Create media art works about familial and/or cultural traditions, stories, and celebrations.	Develop specific criteria for analyzing and assessing effective communication in works of media art.	Discuss issues of authorship, ownership, dissemination and copyright in media art production.
	Examine and practice refined modulation, inflection, and processing (e.g., aural, physical, visual) for specific effect in media art works.	Consider spatial relationships and placement dynamics in composing media art works.	Analyze media arts styles, trends and contexts in current and past media art works.	Use media arts vocabularies to explain and support production and viewing preferences in media art works.	Create collaboratively, in varying roles (e.g., director, performer, designer).
	Identify and describe technical and aesthetic devices media artists use to emphasize, persuade, and convey meaning.	Emphasize time, temporal elements or specific moments in media art works.	Discuss how media arts tools and formats influence productions and their meaning.	Determine the intent of the artist in a variety of media art works.	Research and report on economic and legal aspects of media arts productions.
		Invent and test alternative techniques and methods in media arts productions.	Consider presentation contexts in designing and producing media art works.	Identify the relationship of form and content in media art works.	Establish criteria to use in selecting works of media art for a specific type of exhibition.

This example of the full set of standards for a single grade level is provided to illustrate the emphasis on broad habits and cognitive skills (*identify, examine, express, consider, invent, research, discuss, create*), rather than specific technical skills associated with media arts. It is also notable that although six modes of production in the media arts are outlined in the standards' introduction (animation, cinema, digital sound production, imaging design, interactive design, and virtual design), the standards themselves do not reference these specific processes or media. This decision correlates with the standards of other disciplines; the dance standards, for example, do not offer benchmarks specifically related to ballet, or modern dance, but rather offer guidelines for the discipline as a whole.

Example Projects and Instructor Wording

The introduction to the media arts standards indicates that "a forthcoming instructional guide will comprehensively describe recommended instruction in media arts." This resource has not yet been published, but there is a component of the standards that addresses specific teaching strategies that relate to the goals of the standards. In the final section of the standards, titled *Example Projects and Instructor Wording*, the standards documents are revisited through the lens of a specific project idea. At each grade level, a one-sentence example of a suggested project is given, and for each media arts standard for that grade, a particular instructional strategy or question or idea is presented that aligns the suggested project with that particular standard. The aim of this resource is to clarify what types of projects are possible in media instruction that would fulfill these standards, acknowledging that they may be addressing non-specialist teachers.

To return to the fifth grade example, see chart on the next page:

Grade 5: Media Arts
Example Project: Illustrate a short poem using video and sound. Edit it in a computer movie production program.

Strand 1: **Artistic Perception**	**Suggestions for Instructor Wording**
Identify and describe the elements and principles emphasized in a variety of media art works.	"Looking at our video poems, let's talk about what elements stand out in each."
Examine and practice refined modulation, inflection, and processing (e.g., aural, physical, visual) for specific effect in media art works.	"This is nice how you made the focus blurry right there on that phrase ..."
Identify and describe technical and aesthetic devices media artists use to emphasize, persuade and convey meaning.	"Did you notice how the beat kicked in right there, making it stronger?"

Strand 2: **Creative Expression**	**Suggestions for Instructor Wording**
Express their personal insights, opinions and experiences through media art works.	Express your poem in video and sound.
Consider spatial relationships and placement dynamics in composing media art works.	How do you want the word to appear? Maybe it should be behind the cloud?
Emphasize time, temporal elements or specific moments in media art works.	Do you want this poem to have a beat? How about off-beat or just long and simple?
Invent and test alternative techniques and methods in media arts productions.	Try putting the word here or there.

Strand 3: **Historical and Cultural Context**	**Suggestions for Instructor Wording**
Create media art works about familial and/or cultural traditions, stories, and celebrations.	The poem can express your culture, where you are from, your language, traditions.
Analyze media arts styles, trends and contexts in current and past media art works.	Let's look at how some of these artists showed their poems.
Discuss how media arts tools and formats influence productions and their meaning.	How does it look if we see it on YouTube, as opposed to a theater?
Consider presentation contexts in designing and producing media art works.	Should we design this to go on YouTube, or to be projected in a theater?

Strand 4: **Aesthetic Valuing**	**Suggestions for Instructor Wording**
Develop specific criteria for analyzing and assessing effective communication in works of media art.	How can we tell if this is a well-made video poem?
Use media arts vocabularies to explain and support production and viewing preferences in media art works.	Tell me why you like this kind of video poem.
Determine the intent of the artist in a variety of media art works.	What is the artist trying to say in this video poem?
Identify the relationship of form and content in media art works.	How is the video poem different from a commercial or movie?

Strand 5: **Connections, Relationships, Applications**	**Suggestions for Instructor Wording**
Discuss issues of authorship, ownership, dissemination and copyright in media art production.	Can we use other people's images or music?
Create collaboratively, in varying roles (e.g., director, performer, designer).	Work in pairs to produce this.
Research and report on economic and legal aspects of media arts productions.	Can we sell our video poems?
Establish criteria to use in selecting works of media art for a specific type of exhibition.	How will we decide who's to show at the _____?

Minnesota

Minnesota's current media arts standards were published in 2008, but this is not the first iteration of such standards in this state. Media arts outcome statements were first developed in 1994, the *Minnesota Frameworks for Arts Curriculum Strategies*. The frameworks contain arts content standards to help insure the scope and depth of student learning in dance, literary arts, media arts, music, theatre and visual arts. The frameworks documents were created in 1994 after the release of the National Standards for Arts Education. In Minnesota's own arts standards of the same year, the arts were expanded beyond the four disciplines covered in the national standards to include media arts and literary arts.

Definition of Media Arts:

The 2008 Minnesota Academic Standards define the media arts as **photography, film or video, audio, computer or digital arts**, and **interactive media**. Furthermore, the standards define key elements and principles of media arts, including **image, sound, space, time, motion**, and **sequence.**

A more extensive definition of the media arts can be found in the 1994 *Minnesota Frameworks for Arts Curriculum Strategies* document for media arts mentioned above, which was the first publication of the Minnesota Department of Education to provide a definition and benchmarks for this discipline. The definition from this document follows:

> Media Arts is the study of human communication through film, photography, video, audio, computer/digital arts, and interactive media. Creatively, students employ the elements of space, time, light, motion, color, and sound to express their perspectives, feelings, and ideas. Critically, they learn to interpret and evaluate media within aesthetic, cultural, and historical contexts to become more enlightened consumers and effective citizens.

> Media Arts is aesthetic-based and uses elements and tools of current and emerging technologies to create works that express feelings and ideas. The act of creation is an essential part of thinking which in turn builds the notion that there are alternative approaches to traditional mass media. In order to learn the language and symbol systems of our current culture, it is important to look at works that are generated from a wide spectrum of sources—from individual visions to the commercial media industry. (Art and life are dependent upon each other and interconnected.) The study of the image and sound elements is an essential prerequisite to the proper shaping of ideas into messages.

> Media Arts represent a new curriculum requiring new competencies and a new definition of what constitutes learning. (Consadine, 1992)

Further, the 1994 document provides a detailed rationale for the inclusion of media arts in the school curriculum:

1. The media arts teach students how to communicate effectively and creatively using the new technologies of visual and auditory communication.

Creative and imaginative explorations are central to the communication process in media arts. This is not only important when using technology-based mediums for artistic expression, it is equally essential if students are to excel even in more utilitarian communication. Students should understand media arts as challenges in "communication" rather than as challenges in employing " technology," as languages for the exchange of meaning rather than as so many lights and knobs on a box. Such an approach emphasizes media arts' essential continuity with the traditional arts, whether literary, aural, or kinetic

2. The media arts give students the critical skills to ensure that they control the images they see or hear rather than let those images control them.

In Daniel Boorstin's cautionary words: "What ails us most is not what we have done with America, but what we have substituted for America. We suffer primarily not from our vices or our weaknesses, but from our illusions. We are haunted, not by reality, but by those images we have put in its place." (Boorstin, 1962) Boorstin reminds us that the ability to make media messages is only part of the challenge; we must develop the critical skills with which to receive them as well. The National Leadership Conference on Media Literacy argues that: "A media literate person—and

everyone should have the opportunity to become one—can decode, evaluate, analyze, and produce both print and electronic media."(Aufderheide, 1992) Critical skills in "reading" media must go hand and glove with creative skills in making media.

3. The media arts emphasize the importance of understanding and respecting the personal, cultural, and historical contexts of the media.

Although media messages often present themselves as natural "reality," they always reflect the conventions established by media historically. And while much media is presented to us as impersonal institutional communication, other media is the creation of individuals, reflecting their unique views and cultural backgrounds. Students must understand media within the aggregate of these contexts if they are to participate in and maintain a cultural democracy.

4. The media arts are oriented toward the meaningful use of knowledge on the ability to apply classroom analysis to the world in which they live.

Media arts must emphasize the importance of productive knowledge, not simply the acquisition of knowledge. (Marzano, 1992) Students in media arts learn such "meaningful uses" as sharing work with a wider community through exhibition or broadcast, becoming more discriminating consumers, and developing the tools to become effective citizens. As McMahon and Quin have emphasized, "… unless students are given the skills to apply their classroom analysis to the world in which they live, there is the danger that this knowledge will remain in the classroom and we will not achieve the aim of producing the media literate, empowered student." (McMahon, 1993)

5. The media arts emphasize a process or inquiry-based approach to learning.

Although it is natural to think of media arts as technique-based, it is more productive to consider it as a process- or inquiry-based discipline since it emphasizes an active engagement with media production, the development of the skills to understand, negotiate, and act on media messages, and the tools to utilize this knowledge in the wider world. The National Leadership Conference on Media Literacy has found that "… educators in principle agree on a pedagogical approach … that learning is hands-on and experiential, democratic (the teacher is a researcher and facilitator), and process-driven." (Aufderheide, 1992)

6. The media arts are cross-disciplinary and offer students an opportunity to apply knowledge in more than one discipline.

While media arts has many continuities with the "traditional" arts, it has one important difference. Language and music, for example, have been taught as autonomous disciplines for centuries, with specialized faculties and established courses of study. Because of its newness—all but photography are 20th Century art forms—the media arts have no similar tradition. At present, media perspectives are distributed across the curriculum, in studio arts, English, sociology, civics, and history. This emerging field is inherently interdisciplinary and cross-curricular. Although in future years media arts may coalesce into a field similar to more traditional disciplines, to remain effective it must maintain its cross-disciplinary nature. The media arts standards put forward here not only envision teachers instructing students in photography, video, and computers, but also historians talking about the history of media, sociologists helping their students look at audiences, and English teachers discussing the rhetoric of advertising. Because media today is so pervasive, its disciplinary base should remain disbursed. After all, at a time when more homes have telephones than bathtubs, fifty cable channels blare at us, and Archie Bunker's chair resides in the Smithsonian, there's plenty of media to go around.

7. The media arts teach students to work effectively in groups.

Much media communication, either in production or in dissemination as mass media, requires effective group collaboration for success. While media curricula should emphasize the development of the skills of personal expression, it should also emphasize that the only way we can "transcend ourselves" is through effective collaboration with others.

Media arts is a new discipline with new challenges in terms of human resources, equipment and pedagogy. But let us not forget it also gives us the opportunity to provide students with a way to turn the one-way system of commercial mass media into a two-way process of discussion, reflection, and action among ourselves and with media itself.

Organization and Structure of Standards:

The structure of the Minnesota Academic Standards for media arts follows that of the standards for the other disciplines: the **standards** are the broadest categories, and these are followed by **benchmarks**.

Standards

The standards document for media arts is structured in grade bands, providing benchmarks of what students are to know, understand, and be able to do by the end of grades 2, 5, 8, and 12.

There are a total of six standards, divided into four categories, or strands, which are associated with different segments of the creative process. The strands and their associated standards are:

Strand	Standard
Foundations	Demonstrate knowledge of the foundations of this arts area
	Demonstrate knowledge and use of the technical skills of the art form, integrating technology when applicable
	Demonstrate understanding of the personal, social, cultural and historical contexts that influence the arts areas
Artistic Process: Create or Make	Create or make in a variety of contexts in the arts area using the artistic foundations.
Artistic Process: Perform or Present	Perform or present in a variety of contexts in the arts area using the artistic foundations.
Artistic Process: Respond or Critique	Respond to or critique a variety of creations or performances using the artistic foundations

The language of the strands and their associated standards apply to all grade bands, K–12 . Additionally, the language of the standards for media arts is not discipline-specific; it is nearly identical to that of the standards for dance, music, theatre, and visual arts.

Benchmarks

Benchmarks are grade-band-specific statements outlining what students should know, understand, and be able to do in the media arts by the end of grades 2, 5, 8, and 12. There is one benchmark provided for every standard at every grade band level. In addition to being grade-specific, the benchmarks are more discipline-specific than the higher categories of the standards as well, referencing the elements and principles of media arts, for example.

Although the particular media that may be addressed in the discipline of media arts are fairly specifically defined in the introduction to the standards, the specific language of the standards and benchmarks for media arts are not media-specific. Rather, they deal with media art processes and products more broadly. The discipline is addressed in terms of its elements and principles, (including image, time, space, sound, motion, and sequence), and the standards reference key processes and technologies, such as knowledge of video editing equipment or sound editing software.

A complete overview of all K–12 standards and benchmarks in the media arts is presented on the following pages:

Strand	Standard	Benchmarks			
		K-3	**4-5**	**6-8**	**9-12**
Artistic Foundations	**Demonstrate knowledge of the foundations of this arts area.**	Identify the elements in media arts such as image, sound, space, time, motion, and sequence.	1. Describe the use of elements in media arts such as image, sound, space, time, motion, and sequence. 2. Describe how the principles of media arts such as repetition, unity, and contrast are used in the creation, presentation, or response to media artworks.	1. Analyze the elements in media arts such as image, sound, space, time, motion, and sequence. 2. Analyze how the principles of media arts such as repetition, unity and contrast are used in the creation, presentation or response to media artworks.	1. Analyze how the elements in media arts such as image, sound, space, time, motion, and sequence, are combined to communicate meaning in the creation of, presentation of, or response to media artworks. 2. Evaluate how the principles of media arts such as repetition, unity, and contrast are used in the creation of, presentation of, or response to media artworks 3. Analyze how the characteristics of a variety of styles and genres such as documentary, narrative or abstract, contribute to the creation of, presentation of, or response to media artworks. 4. Apply understanding of the health and safety issues related to creating in media arts.
	Demonstrate knowledge and use of the technical skills of the art form, integrating technology when applicable.	1. Identify how hardware such as digital still cameras, digital video camcorders and computers are used for creation of media arts. 2. Identify the functions of software such as photo-editing, video-editing, and sound-editing tools, in creating original products for expressive intent.	1. Describe a variety of tools, materials and techniques used with software and hardware for creation in media arts. 2. Describe how photo-, video- and sound-editing are used to create original products for expressive intent.	1. Demonstrate a variety of tools, materials and techniques in media arts based on the characteristics of the hardware and software. 2. Select a variety of software such as photo-, video-, and sound-editing software, to create original products for expressive intent.	1. Integrate tools, materials, and techniques to create original products for artistic purposes. 2. Integrate linear and non-linear software including video- and sound-editing software to create original products for expressive intent.
	Demonstrate understanding of the personal, social, cultural and historical contexts that influence the arts areas.	Identify the characteristics of works in media art from a variety of cultures including the contributions of Minnesota American Indian tribes and communities.	Describe the cultural and historical forms or traditions of works in media arts including the contributions of Minnesota American Indian tribes and communities.	1. Compare and contrast the connections among works in the media arts, their purposes and their personal, cultural, and historical contexts, including the contributions of Minnesota American Indian tribes and communities. 2. Analyze the meanings and functions of media arts.	1. Analyze how a work in media arts influences and is influenced by the personal, social, cultural, and historical contexts, including the contributions of Minnesota American Indian tribes and communities 2. Synthesize and express an individual view of the meanings and functions of media arts.

Minnesota Academic Standards: Arts K–12
Media Arts Standards and Benchmarks

Minnesota Academic Standards: Arts K–12					
Media Arts Standards and Benchmarks					
Strand	**Standard**	**Benchmarks**			
		K-3	**4-5**	**6-8**	**9-12**
Artistic Process: Create or Make	**Create or make in a variety of contexts in the arts area using the artistic foundations.**	1. Create original media artwork to express ideas, experiences, or stories. 2. Revise creative work based on the feedback of others.	1. Create original works of media art to express specific artistic ideas. 2. Revise creative work based on the feedback of others and self-reflection.	1. Create original works of media art in a variety of artistic contexts. 2. Revise creative work based on the feedback of others, self-reflection, and artistic intent. 3. Develop an artistic statement, including how audience and occasion influence creative choices.	1. Create a single, complex work or multiple works in media arts. 2. Revise creative work based on artistic intent and using multiple sources of critique and feedback. 3. Justify an artistic statement, including how audience and occasion influence creative choices.
Artistic Process: Perform or Present	**Perform or present in a variety of contexts in the arts area using the artistic foundations.**	1. Share and describe a personal media artwork. 2. Reflect on a presentation based on the feedback of others.	1. Select and assemble media artworks for a personal portfolio. 2. Revise a presentation based on the feedback of others and self-reflection.	1. Assemble and prepare personal media artworks for public exhibition. 2. Revise a presentation based on the feedback of others, self-reflection, and artistic intent. 3. Develop an artistic intent, including how audience and occasion impact presentation choices.	1. Present, exhibit, publish, or demonstrate collections of media artworks for different audiences and occasions. 2. Revise a presentation based on artistic intent and using multiple sources of critique and feedback. 3. Justify artistic intent, including how audience and occasion influence presentation choices.
Artistic Process: Respond or Critique	**Respond to or critique a variety of creations or performances using the artistic foundations.**	Compare and contrast the characteristics of a variety of media artworks.	Justify personal interpretations and reactions to a variety of media artworks.	Analyze and interpret a variety of media artworks using established criteria.	1. Analyze, interpret, and evaluate a variety of media artworks by applying self-selected criteria within the traditions of the art form. 2. Justify choices of self-selected criteria based on knowledge of how criteria affect criticism.

Engaging Activities in the Arts

The Minnesota Department of Education has published another standards-based document, titled *Engaging Activities in the Arts*. While the standards document set broad guidelines and benchmarks for educators to follow, the *Engaging Activities* document offers more specific guidance in translating these goals into specific classroom activities.

Much like the standards document, *Engaging Activities in the Arts* begins with an **overview** of media arts and definitions of **key terms** related to the discipline, including the "elements of media arts"; image, sound, space, time, motion, and sequence.

For each grade band (Primary, Intermediate, Middle, and High School) there is a **focus statement**, describing the characteristics of students at this age as they relate to learning in the media arts. The focus statements provide a brief overview of what students should understand and be expected to do in this discipline at a particular age/grade band.

The majority of the document is a series of suggested **activities**, aligned with the standards of each grade band level. The activities are divided into two sections: **create** and **respond**. Each of these sections has sub-categories; for example, the create section is further divided into examples of how students may *imagine/generate*, *plan/prepare*, *explore/incubate/focus*, *develop/make*, *evaluate/refine*, *present/perform*, and *reflect/refine* in the media arts.

Create	Respond
Imagine/generate	Select/describe
Plan/prepare	Analyze
Explore/incubate/focus	Interpret/translate
Develop/make	Evaluate
Evaluate/refine	
Present/perform	
Reflect/refine	

Coupled with these sub-topics or process terms (*plan/prepare*, etc.) are very specific suggestions for ways that that particular process may be implemented in a media arts classroom for a specific grade band. For example, in the *create* section of the *middle school* portion of the document, the following suggestions apply to the *imagine/generate* category:

Media Arts: Middle Level: Create
When students **imagine/generate**, they may:
Brainstorm ideas for media artwork that will incorporate images and/or sounds: • List variety of sounds that could represent different human traits for use in sound collage that reflects one's personality • Define the qualities of "hero" and how to symbolically represent such qualities using abstract clay characters and stop-motion animation • Determine variety of objects that could be photographed with still camera to create self-portrait without relying on the subject's facial image • Outline the activities that could be included in a video scrapbook about the school year Determine the approach and genre for media artwork considering message, time, and space: • Produce video documentary about the pollution in the Mississippi River in the last decade • Produce visual narrative based on a short story read in class by photographing and sequencing the key points of the story as an electronic slide presentation. Include the characters, costumes, set design, props, and dramatic lighting to assist in the development of story, time period, and location. • Produce an experimental self-portrait by scanning objects that represent one's personality and combining them together as a digital collage

Sources

Minnesota Academic Standards in the Arts:
http://education.state.mn.us/MDE/Academic_Excellence/Academic_Standards/Arts/index.html

New York City

New York City's *Blueprint for Teaching and Learning in the Arts: The Moving Image* is a resource with several purposes. It functions as a standards document, offering benchmarks for students by grade band, but it is also a very practical guide or handbook for teachers, with specific suggestions for instruction activities that relate to the standards and benchmarks. Other states and districts have offered similar sets of resources as well, but in the *Blueprint* these suggestions are wrapped up into the presentation of the standards rather than offered separately.

Definition of Media Arts

The New York City document does not use the term "media arts" in its standards; instead, the discipline is referred to as "the moving image." The discipline addresses three distinct media within this category: **film, television**, and **animation**.

Organization and Structure of Standards

Media

The *Blueprint* document for the moving image may actually be thought of as three separate documents, as the standards are media specific. Rather than aligning all benchmarks with the broader category of the moving image, the document presents a full set of benchmarks for each grade band for each medium covered in this discipline: film, television, and animation. The entire blueprint is divided into three broad categories to address these three areas of study.

This aspect of the standards' structure is notable. In examples from other states, references to specific media are minimal, and in the New York example, it is the distinction between these media that form the primary organizing principle for the entire standards document.

Grade Bands

Within the three media categories, the standards are further defined by grade band levels, identifying what students should know, understand, and be able to do by the end of grades 2, 5, 8, and 12.

Strands

The broadest category of the standards themselves is called **strands**. There are five strands that apply to all media in the moving image category, which are nearly identical to the strands featured in the *Blueprint* documents of the other arts disciplines. They are:

- Making moving images
- Literacy
- Making connections
- Community and cultural resources
- Careers and lifelong learning

Some strands are further divided into subcategories; for example, in all three media categories, Strand 1 (making moving images) is further divided into pre-production, production, and post-production categories.

Benchmarks

Benchmarks are grade band-specific statements of what students should be able to do in each medium at each grade band level.

A complete overview of the strands and associated benchmarks for Film is featured in the chart on page 53. The strands for the television and animation categories are the same, but the benchmarks vary.

Indicators

Every benchmark has associated **indicators:** concrete examples of what students can do to prove their mastery of that benchmark. Some indicators are organized into sub-categories of the benchmark. For example, the indicators listed in the Production section of Strand 1 are further divided into three focus areas: storytelling, directing, and technical aspects.
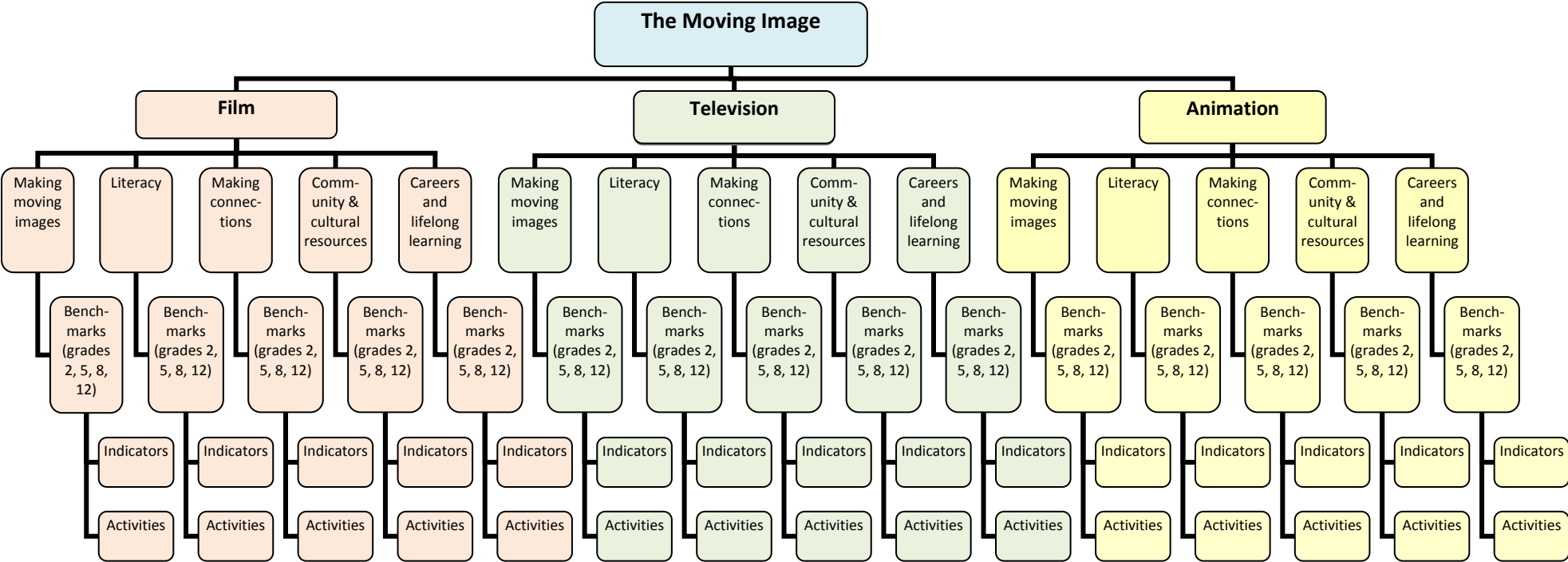
Activities

Activities are specific lesson ideas that relate to a particular benchmark and its associated indicators. Activities are presented in conjunction with every benchmark in the *Blueprint*. While all of the states/districts with media arts standards offer curriculum resource documents, it is notable here that the specific lesson suggestions are embedded in the body of the standards document itself.

Sources

The *New York City Blueprint for Teaching and Learning in the Arts: The Moving Image*
http://schools.nyc.gov/offices/teachlearn/arts/Blueprints/MovingImageBP.pdf

Structure of the *New York City Blueprint for Teaching and Learning in the Arts: The Moving Image*

NEW YORK CITY BLUEPRINT FOR THE ARTS: THE MOVING IMAGE

STRANDS AND ASSOCIATED BENCHMARKS: FILM (*ONE OF THREE DISCIPLINES THAT FALL WITHIN THE MOVING IMAGE*)

	Strand 1: Making Moving Images			Strand 2: Literacy			Strand 3: Making Connections	Strand 4: Community and Cultural Resources	Strand 5: Careers and Lifelong Learning
	Pre-production	Production	Post-production	Vocabulary/ Film Concepts	Critical Viewing/ Analysis	Film History: Putting Film in Context			
2nd Grade	Students participate in activities to develop the skills in pre-production and planning for a film project.	Through hands-on work and demonstration, students learn the basic aspects of filmmaking, including storytelling, sound, and construction of basic shots and setup.	Students understand the basic premise of post-production and its importance in telling a coherent story.	Early elementary students understand that films are made up of moving images that tell stories.	Early elementary students are beginning to develop critical viewing skills and can verbally articulate their emotions and impressions when watching and reacting to a film.	Early elementary students understand that there are different films from different time periods in history.	Students understand that film can be used in a variety of contexts – cultural, personal, historical, technological – and connects to learning in other content areas.	Students visit various New York City film institutions helping them appreciate New York City as a filmmaking and film-viewing capital.	• Students gain the basic skills needed to be a good audience member. • Students understand and appreciate that many people come together and work collaboratively to create a film.
5th Grade	Students identify the steps needed in planning for a simple film project.	Students understand the basic technical aspects of filmmaking.	Students learn how to review and critique their footage gaining an understanding of the rudimentary forms and concepts of editing.	• Upper elementary students are able to use appropriate vocabulary to describe basic film composition and conventions of film as they develop critical viewing skills. • Students are able to explain their taste in films providing support for their opinions. • Students are able to identify the basic underlying themes of a film and to express their personal opinions regarding the filmmaker's choices and whether they agree with the theme.	Upper elementary students develop their skills as critical viewers by exploring the various components of a film and what these components mean.	Students will understand that moviemaking is connected to history and technology.	Students are aware that film is a valuable medium that can be an artistic, historical, personal, technological, and educational tool for use as a resource in learning all disciplines.	• Students understand, explore, and appreciate New York City's unique role as a major filmmaking and film-preserving capital. • Students work with their classmates and teachers to share their work by presenting their film productions to their school, parents, or the community at large.	• By 5th grade, students should understand that filmmaking is a collaborative medium that involves a variety of jobs to make a film. • Students invigorate and broaden their understanding of a film through collaborative partnerships with film professionals.

	Strand 1: Making Moving Images			Strand 2: Literacy			Strand 3: Making Connections	Strand 4: Community and Cultural Resources	Strand 5: Careers and Lifelong Learning
8th Grade	Students begin to develop artistic independence through collaborative pre-production work on a filmmaking project.	Students work collaboratively with their peers to enhance the major technical filmmaking skills needed for light, camera, and sound.	Students participate in the collaborative reviewing, editing, and polishing of a group project.	Students utilize an increasingly complex technical and critical film vocabulary.	Students display an increasing ability to view films critically and can deconstruct a film into its layers to better understand its meaning.		Students consistently use films as personal and educational tools and are able to use their knowledge and filmmaking skills as resources across disciplines.	Middle school students can articulate their understanding of New York City's unique role as a major filmmaking and film viewing capital and are able to identify their personal preferences in filmmakers, genres, and styles. Students share their work as collaborative learners by presenting their film productions to their school, parents, or community.	Students demonstrate a working knowledge of the film industry and develop the skills needed to prepare to work within the film industry. Students develop an appreciation for the range of film work and its ability to reflect the society in which we live.
12th Grade	Students are able to conceive of and plan all stages of pre-production for a film project.	Students gain an understanding of the technical aspects of filmmaking through numerous hands-on experiences with a wide variety of camera, lighting, and sound equipment.	Students see a process through to completion by critically reviewing, editing, and polishing their work.	Students possess and employ an advanced technical and critical working film vocabulary.	Students demonstrate the ability to be critical viewers capable of understanding the component parts of a film, and are able to articulate their point of view/taste regarding what they watch.	Students understand that films are often a product of their technological age. Students are able to discuss films in light of their cultural and historical context.	Students consistently use films as personal and educational tools and are able to use their knowledge and filmmaking skills as resources across disciplines.	As increasingly independent learners, high school students understand New York City's unique role in the film world, and take advantage of the wide range of film-viewing opportunities. They identify resources as filmmakers and film enthusiasts. As pre-professional filmmakers, students share their work with an increasingly wider audience including and beyond their school and community.	Students exhibit readiness to work within the film industry analyzing their own strengths and weaknesses and identifying film positions that match their skills and interests. High school students view a wide range of films and develop an appreciation for the great variety of viewing opportunities that are available to them. Students have a deep understanding of the way in which films reflect our society.

South Carolina

Released in 2010, the South Carolina Academic Standards for Media Arts are the first set of media arts standards to be developed in the state. The standards documents are housed within the Academic Standards for the Visual and Performing Arts.

In addition to publishing stand-alone media arts standards, the South Carolina Department of Education published a series of detailed support documents designed to integrate the study of media arts into other arts disciplines. Both resources will be addressed in this review.

Definition of Media Arts

Although the standards themselves do not often mention specific media in their discussion of the media arts, the introduction to the standards document provides a few examples of media that educators may choose to include in their media arts instruction: "Studies in media arts are components of a comprehensive media arts program and are part of the overall school curriculum; therefore, a school's media arts curriculum should include sequential media arts courses as well as specialized courses in high school: media arts 1-4, for example, and courses in **animation, film studies, graphic design, sound design and recording**, and **digital photography.**"

The introduction additionally offers a rationale for providing media arts instruction: "Our students are increasingly using media as a source of communication and networking. It is imperative that our educational system and its constituents remain current with the trends and technologies that accompany the use of media. This includes **appropriate use of media and the ability to interpret media arts productions both socially and professionally.**"

The role of **media literacy** in media arts is especially strongly emphasized in South Carolina's media arts standards. In some portions of the media arts standards and support documents, the discipline is referred to as *media arts/media literacy*.

In addition to the standards themselves, the South Carolina Department of Education published a support document titled *Introduction to Media Arts/Media Literacy Standards*, which highlights three categories of content related to media literacy: **visual literacy, advertising and commercials**, and **motion pictures**, and provides resource materials for the study of each of these three components.

Organization and Structure of Standards

South Carolina's media arts standards are divided into two components: **standards** and **performance indicators**.

Standards

South Carolina's standards document presents six standards for media arts that apply to all grade levels. The standards appear below in their entirety:

Standard 1: **Creating Media Artwork**	Standard 2: **Understanding Artistic Design**	Standard 3: **Media Literacy**	Standard 4: **Making Connections**	Standard 5: **History and Culture**	Standard 6: **Using Technology Responsibly**
The student will develop and expand his or her knowledge of the processes, techniques, and applications used in the creation of media artwork.	The student will create media artwork that demonstrates an understanding and command of the principles of artistic design.	The student will access, analyze, interpret, and create **media texts**.	The student will make connections between the media arts and other arts disciplines, other content areas, and the world.	The student will understand the context and history of the development of the media arts from the late 19th century to present, and will recognize the role of media artwork in world cultures.	The student will demonstrate a knowledge of **digital citizenship** and a sense of responsibility in the media arts.

The introduction to the standards document notes that a "richly designed curriculum and instruction should integrate many standards within a unit of study, thus enabling students to see the connections among the six standards in the media arts discipline."

The language of the media arts standards is similar, but not identical to, that of the other arts disciplines in South Carolina. The standards for all arts disciplines involve guidelines for creating and responding to works of art, making connections to other disciplines and subjects, and considering the historical context of works of art as well.

Performance Indicators

Each standard has between three and seven associated **performance indicators**. The language of the standards is consistent between grade bands, but the performance indicators are specific according to grade level. Performance indicators are presented *by grade* for K-8, and *by level* for high school. There are a total of four performance levels for high school.

The performance indicators are more specific than the standards, but are still quite general in their recommendations. It is notable that at every grade level/achievement level, the standard with the greatest number of associated performance indicators is media literacy. The media literacy performance indicators additionally have the most discipline-specific vocabulary.

As an example, the performance indicators for all standards for *high school, level 1* follow in the chart on the next page.:

South Carolina Media Arts Standards and Benchmarks: High School, Level 1	
Standards	**Performance Indicators**
Creating Media Artwork The student will develop and expand his or her knowledge of the processes, techniques, and applications used in the creation of media artwork.	Identify the specific skills, knowledge, and abilities necessary for creating media artwork.
	Use a variety of media technologies, techniques, and processes to communicate ideas.
	Demonstrate an understanding of and respect for the accepted procedures regarding the responsible care of media arts equipment and materials.
	Utilize information literacy skills to make informed decisions using digital tools and resources in the creation of media artwork.
	Create self-led and peer-led instruction and assessment materials for evaluating media artwork.
Understanding Artistic Design The student will create media artwork that demonstrates an understanding and command of the principles of artistic design.	Communicate effectively using media arts vocabulary.
	Create media artwork that communicates his or her experiences and reflects an analysis of social or community issues.
	Describe the processes used in the creation of media artwork and identify the products that are the result of those processes.
	Apply elements of artistic design specific to individual media.
Media Literacy The student will access, analyze, interpret, and create **media texts**.	Demonstrate the ways in which a variety of media texts address their intended purpose and audience.
	Create messages using media texts.
	Demonstrate comprehension of the effectiveness of the presentation and treatment ideas in media texts.
	Identify the codes and conventions used in media texts and explain the ways in which they help to create meaning.
	Evaluate the creative techniques used in a variety of media texts (for example, television, film, radio, Internet).
	Analyze the manner in which the language, tone, and point of view in media texts work to influence the meaning and interpretation of messages.
	Describe the characteristics of particular media art forms and explain ways that they convey meaning and influence their audience.
Making Connections The student will make connections between the media arts and other arts disciplines, other content areas, and the world.	Demonstrate the ways that the media arts relate to everyday life and activities in the world at large.
	Communicate an understanding of the relationship between the media arts and other arts disciplines and other content areas.
	Analyze and evaluate the financial aspects of media arts productions, including budget responsibility and career opportunities.
	Analyze and evaluate the effects of the media arts in the global economy.
History and Culture The student will understand the context and history of the development of the media arts from the late 19th century to present, and will recognize the role of media artwork in world cultures.	Describe ways that information from past and present culture has influenced the evolution of the media arts.
	Analyze and evaluate ways that media artwork portrays the people and cultures of the world.
	Analyze and describe characteristics of the media arts that exist across time and among diverse cultural and ethnic groups.
Using Technology Responsibly The student will demonstrate a knowledge of **digital citizenship** and a sense of responsibility in the media arts.	Demonstrate an understanding of human, cultural, and societal issues related to the media arts and the use of technology.
	Practice legal and ethical behavior in the media arts and the use of technology.

Some benchmark statements apply to more than one grade level. The introduction to the standards addresses this fact, noting that "teachers should understand that these standards need to be reinforced throughout these grades as the students use more advanced tools and media applications as well as more complex terminology and concepts."

The standards document also provides a **media arts glossary**, which addresses terms like *codes and conventions* and *media texts* that appear frequently throughout the standards. These glossary terms are most closely tied to media literacy concepts.

Support Documents

In an effort to encourage the integration of media arts into other subject areas (in addition to promoting stand-alone media arts instruction), a large number of support materials are presented in conjunction with the standards. These documents give specific guidelines and suggestions for introducing media arts into the curricula and classroom proceedings of all of the arts disciplines.

Introduction to Media Arts and Media Literacy

This introductory document provides educators with an overview of media literacy techniques for the classroom, arguing that "even though our young people are media savvy, they are not necessarily media-literate." The document is divided into three parts:

- Visual literacy (image and pictures)
- Advertising and commercials
- Motion pictures: Understanding the language of film

Each section offers content related to both *analyzing* and *creating* media, and contains suggested vocabulary, essential questions, suggestions for activities, Web-based resources, and suggestions for books and websites that link media arts with specific South Carolina textbooks and curricula.

Curriculum Support Documents

Finally, the South Carolina Department of Education offers a series of documents that align the media arts standards with instruction in dance, music, theatre, visual arts, high school design, and video and television. These alignments are created by presenting the media arts standards and performance indicators along with suggested essential questions, concepts, skills, techniques, and critical knowledge, activities, resources, and assessments in the other arts disciplines. There is a separate document for each of the six disciplines mentioned, and each of these documents contains lesson suggestions *for every performance indicator at every grade level.* (It is worth noting that altogether the media arts standards present a total of 281 performance indicators, each of which is addressed in each one of the six support documents.) The following pages feature a chart outlining the lesson suggestions that align with just one of these 281 performance indicators (High School, Level 1, Standard 1, Performance Indicator 1) across all of the other arts disciplines.

Standard 1: Creating Media Artwork	
Grade Level: High School, Level 1	
Performance Indicator: MAHS1-1.1: Identify the specific skills, knowledge and abilities necessary for creating media artwork.	

Dance	**Essential Question**: How can media arts processes, techniques, and applications enhance creating a dance? **Concepts, Skills, Techniques, and Critical Knowledge:** • Working well in a group • Choreographing dance • Videotaping dance • Editing video footage • Creating a video collage • Projecting images on a stage conducive with dancing • Media literacy skills **Activities:** Students will split into groups of 3 or 4. Each group will create a dance piece built around a theme. They will also choose two technologies to integrate into their dance piece to create a media artwork. Groups will present the dance pieces to each other. After each group shows their work, the audience will engage the choreographers in a discussion of how the chosen technologies enhanced the dance piece. **Assessments:** Students will be assessed on their choreography, and use of technologies (teacher-made rubrics).

Standard 1: Creating Media Artwork	
Grade Level: High School, Level 1	
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Music

Essential Question:

What do I need to know to be able to create music using digital equipment and programs?

Concepts, Skills, Techniques, and Critical Knowledge:

There are many and varied programs available to compose and create music on the computer. The students need to be aware of these programs and understand how to compare features, cost, and necessary equipment. This activity focuses on how the student can find these programs and how to compare the programs so the student can make informed choices as to which program is the best for his/her needs.

Activities:

1. Discuss with the students the two basic computer platforms: PC and Mac. Discuss the differences and similarities between the two types. Although this discussion could end up with some passionate arguing, make sure to stress that in the end it all comes down to personal preference.
2. Direct the discussion to audio editing programs, or programs used to record, process, and edit music. Mention the difference between analog and digital music. Discuss the type of equipment needed for audio recording and sound design (computer, microphone, MIDI keyboard, etc.) and the different types of programs available (freeware, shareware, and for-purchase programs). Discuss the difference between audio editors and music notation programs. These include:

Audio Editing Programs:	**Music Notation Programs:**
• Garageband	• Finale
• Propellerheads Reason	• Sibelius
• Sony Sound Forge Audio Studio	
• Ableton Live	
• Adobe Audition	
• Bias Sound Soap	
• Roxio Toast with Jam	
• Logic Pro Audio	
• Cubase	

3. Have the students work individually or in pairs to research and compare these programs. The students should choose 2 or 3 programs to compare and share their findings with the class. Comparison points can include: Operating system requirements, hardware requirements, size (space requirements in GB), features, add-ons, cost, and/or interface description.

Students will give an oral report about the programs they researched using any visual aids they feel are beneficial to their reports.

Assessments:

Students may be assessed on:

Class participation (rubric)

Oral presentation (rubric))

Theatre

Essential Question: How are media arts used in theatre? What do I need to know to create a media arts/theatre piece using digital equipment and programs?

Concepts and Critical Knowledge: Have an understanding that media is used to enhance or reproduce theatre performances, used to preserve performances for later viewing, or used for instruction after viewing a media artworks sample

Skills, Techniques - The student will have been exposed to aspects of theatre

Activities: Discuss when media arts are implemented or used during live theatre performances

Resources: Live performance opportunities

Assessments: Checklist

Standard 1: Creating Media Artwork **Grade Level: High School, Level 1** **Performance Indicator:** MAHS1-1.1: Identify the specific skills, knowledge and abilities necessary for creating media artwork.	
Visual Art	**Essential Question:** How are specific media arts processes, techniques, and applications used in the visual arts? **Concepts, Skills, Techniques, and Critical Knowledge:** Ability to apply specific media tools and programs (digital cameras, movie editing software, Adobe design software, etc.) to create art. **Activities:** Students draw a self-portrait in Photoshop or Illustrator using the pen tool to create a vector drawing. Have students take a series of digital photographs that depict visual problems such as a still life that depicts "What Color Tastes Like," a self-portrait with personal objects, visual narratives, etc. Hold a class discussion on comparing works created by hand vs. by technology. Have students replicate a famous painting digitally by either painting a digital copy (using Photoshop) or taking a digital photo that re-creates a famous painting (ex. *The Last Supper* with students eating pizza). Have a class critique after the project and discuss techniques used to create the work. How did it differ from the original? **Resources:** Vector drawing tutorials, various digital photography projects, list of digital artists **Assessments:** Project Rubric Teacher observation of class discussion Student kept Journal/Blog Checklist
High School Design	**Essential Question:** How are specific media arts processes, techniques, and applications used in design? **Concepts, Skills, Techniques, and Critical Knowledge:** Ability to apply specific media tools and programs (digital cameras, movie editing software, Adobe design software, etc) to create and communicate with design. **Activities:** Have students look at history of posters (see first link in resources) – talk about creating posters from hand compared to using Photoshop or other computer based design programs. Use Photoshop to design and create poster that illustrates a current event from the school (Pep Rally, sporting event, club sponsored activity, etc) – Talk about what specific processes, techniques, and applications are used to create an effective design **Resources:** Poster History: http://www.artlex.com/ArtLex/p/poster.html http://webhost.bridgew.edu/d1stanton/AR260.html PhotoShop Tutorials: http://photoshoptutorials.ws/ **Assessments:** Project rubric Class discussion

Video and Television	**Essential Question:** How can we use a storyboard to help us design our public service announcement videos? **Concepts, Skills, Techniques, and Critical Knowledge:** A storyboard is an essential tool in the design of a public service announcement (PSA). **Activities:** Here's an idea for a short video exercise that combines media literacy content with scripting and storyboarding. Before beginning, talk about persuasive writing and watch the video on the Watchknow website at the link below. Go to the Ad Council website and view some PSAs with the class. Talk with the class about issues that are important to them and write their ideas on slips of paper. Divide the class into groups and give a topic to each group. The assignment is to create a short PSA to sell the idea or issue. Hand out storyboard forms and ask them to design the PSA in several scenes. **Resources:** http://www.watchknow.org/Video.aspx?VideoID=7620 http://www.adcouncil.org/ There are lots of resources on the Web for storyboard forms. Here is one: www.pbs.org/elections/kids/docs/**storyboard**.pdf **Assessments:** Ask the groups to share storyboards and use peer assessment to evaluate them.

Sources

South Carolina Visual and Performing Arts Academic Standards:

http://ed.sc.gov/agency/pr/standards-and-curriculum/Visual_and_Performing_Arts.cfm