

Nebraska K-2 Fine Arts Standards

(December 6, 2013 Nebraska State Board of Education draft)

K-12 Media Arts: Students will develop knowledge and skills of current and emerging processes, techniques, and applications used in the creation of media arts as a means of expressing human experience.

Create	FA 2.1.1 Students will explore creative processes and techniques in media arts.	
	Conceive	FA 2.1.1.a Share imaginative ways that media arts can be used to communicate a narrative, experience, or idea (e.g., movie, podcast, digital art).
	Develop	FA 2.1.1.b With guidance and support, determine the steps, vocabulary, and the resources necessary to create media arts.
	Innovate	FA 2.1.1.c Experiment with various editing tools on existing media to create media arts (e.g., capture, copy, paste).
	Duplicate	FA 2.1.1.d Demonstrate understanding of, and respect for, the accepted procedures regarding the responsible care of media arts equipment and materials.
Present	FA 2.1.2 Students will explore ways to communicate an idea/message in media arts.	
	Construct	FA 2.1.2.a With support and guidance; cooperate, negotiate, and communicate in making media arts (e.g., collaborative posters).
	Express	FA 2.1.2.b Practice manipulating media and context for personal expression in media arts productions.
	Refine	FA 2.1.2.c Use guided reflection to understand self and others as an audience (e.g., who, what, when, where, why).
	Present	FA 2.1.2.d Share or distribute media arts in a safe and appropriate venue (e.g., school website, student information system).
Respond	FA 2.1.3 Students will explore the concept of interpretation through media arts.	
	Perceive	FA 2.1.3.a Identify different elements that make up media arts and how they make us feel (e.g., background music, imaging, timing).
	Interpret/ Evaluate	FA 2.1.3.b Discuss how media arts experiences can shift individual understanding. FA 2.1.3.c With assistance, identify meaning in media arts.

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FA 2.1.4 Students will explore personal and cultural connections through media arts.		
Connect	Inquire	FA 2.1.4.a Share how media arts connects us to school, community and everyday life (e.g., websites, advertising).
	Interact	FA 2.1.4.b Examine and discuss the characteristics of digital citizenship (e.g., copyright, plagiarism).
		FA 2.1.4.c Explore how media arts are used as a collaborative art form to communicate information, experiences, or ideas to others.
	Synthesize	FA 2.1.4.d Identify the importance of media arts as a learning tool.

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K-12 Media Arts Glossary/Supplementary Material

What Should Be Taught in Media Arts?

Media arts is a unique medium of artistic expression that can also amplify and integrate the four traditional art forms by incorporating the technological advances of the contemporary world with an emerging skill set available to students and teachers. Media arts students cultivate both artistic abilities and technological skills.

In this ever-changing and dynamic discipline, primary categories in media arts now include:

- Moving Image
 - Cinema/Video/Animation – narrative, non-narrative, environmental, experimental
- Imaging Design
 - digital process-based imagery, code enhanced (e.g., the image has code embedded for interactive and adaptive purposes)
- Sound Design
 - digital process-based aural synthesis and engineering
- Interactive Design
 - web, game, sensory-tech, creative code
- Multimedia and Intermedia
 - additive and hybridizing mixtures
- Virtual Design
 - 3D, 4D, 5D (spatial, animated, nonlinear, interactive) environments, structures and experiences

Link to NCCAS National Standards for the Media Arts, 2012

<http://nccas.wikispaces.com/NCCAS+and+Media+Arts>

Link to NCCAS **Glossary of terms** for Media Arts (Appendix II)

<http://nccas.wikispaces.com/file/view/Media%20Arts%20position%20paper%20and%20FAQs.pdf/439573856/Media%20Arts%20position%20paper%20and%20FAQs.pdf>

Searchable terms and possible activities

Blogging, incorporating images and video

- Create a blog, add images and/or video, and respond to classmates
- Conduct ongoing critiques using class blogs
- Write music and/or movie reviews in a blog

Commercial

- Create a yearbook campaign.
- Design a student election campaign (e.g., homecoming, student council)
- Produce a commercial for a product and evaluate it based on commercial art principles

Create comics

- Take a photo, add a caption, and create a poster
- Design a graphic novel
- Collaborate with your school newspaper for student-produced comics

Digital imaging

- Create poster designs for school community organizations
- Create portrait collages
- Use photo restoration for historic or damaged photos of school/community
- Produce fine art work using image manipulation
- Morph unrelated images to produce a hybrid photo
- Use appropriate well-known images to create “updated” versions

Ethics

- Respect and awareness of copyright laws
- Understanding of personal liability issues
- Determine authorship, copyright, message, and copyright of various websites

Interviews

- Research a media career and conduct an interview with a person in the field
- Conduct an interview, produce the follow up and recap using video, radio, etc.

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K-12 Media Arts Glossary/Supplementary Material continued

Mobile devices

- Explore the concept of message mobility and message simplicity
- Design a message/ad for a variety of devices and analyze the change in visual elements/quality

Movies

- Choose a theme/character, create a storyboard, and/or produce a movie
- Reenact a historical event/topic
- Develop a how-to movie of skill or process
- Create a visual record for science experiments

Online art gallery

- Create a slide show of student work.
- Take a virtual tour and analyze its sensory elements
- Create a virtual tour with student photographs of school/community

Podcasts

- Choose a school issue and create an individual or group podcast about it
- Collaborate with student radio station to produce podcast
- Create an instructional podcast for other students
- Interview a classmate, principal, teacher, parent

Public service announcement

- Choose a school/community issue and use commercial art and the power of imagery to create a PSA on that issue
- Work with community non-profit groups to create awareness of public issue
- Create a poster for a local event

Radio broadcast

- Have students design and/or participate in school announcements
- Use student announcers at athletic events

Reflection

- Watch forms of media arts and discuss audience reaction
- Survey audience members after viewing media arts

Research

- Choose a topic and conduct research gathering images, video, and other sensory data
- Investigate the validity of a website

School posters

- Create posters for school events (e.g., athletics, dance, performance)
- See PSA (above).
- Photograph community events and publicize with posters

Social media

- Design and maintain a publicly accessible art page
- Contact other students/programs nationally/internationally to collaborate on projects
- Analyze the message and effectiveness (visual and otherwise) of social media sites
- Critique appropriateness of various social media outlets/sites
- Determine message and audience for various social media

Sound design

- Identify and explore sound effects in different media
- Create and record different sound effects and evaluate their effect
- Add sound to a production (e.g., movie, podcast)
- Create a music video
- Explore the effects of music on mood

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K-12 Media Arts Glossary/Supplementary Material continued

Stop-motion animation

- Set a task and create short stop-action animation with characters (drawing, video, photos, etc.)
- Design a Zoetrope to simulate motion through 2-D drawing
- Design a commercial using stop-motion animation

Timelapse photography

- Create an instructional video using timelapse photos
- Use timelapse photography to create transitions

Video boards/display

- Study the use and purpose of a public video board
- Design an ad for a video board
- Maintain current events through the use of a video board
- Encourage audience participation through posting lyrics at public events

Web page design

- Explore website appeal, design, audience, and effect
- Storyboard a new website design

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K-12 Visual Arts: Students will develop and apply the ideas, knowledge, and skills in art to create, respond to, present and connect with the human experience.

Create - Art to generate ideas	FA 2.2.1 Students will use the creative process (<i>glossary</i>) to make works of art with a variety of materials (<i>glossary</i>).	
	Plan/ Material	FA 2.2.1.a Experiment with ideas and materials (<i>glossary</i>).
	Imagine/ Artistic Voice	FA 2.2.1.b Create real or imaginary artworks that express the students' unique interpretation.
	Aesthetic Experience	FA 2.2.1.c Explore and experience the properties of various art media (<i>glossary</i>) through the senses and emotions.
	Elements/ Principles	FA 2.2.1.d Explore the elements of art and the principles (<i>glossary</i>) of design (e.g., use color and shape to create pattern).
	Process/ Craftsmanship	FA 2.2.1.e Explore various techniques and skills and the importance of craftsmanship/workmanship (<i>glossary</i>) (e.g., properly hold scissors, while turning paper, to create a well-defined shape).
Present – Art to communicate ideas, process, and product.	FA 2.2.2 The student will explore basic presentation methods and purposes.	
	Intent	FA 2.2.2.a Present an artist statement through formal or informal communication (e.g., written or oral).
	Selection	FA 2.2.2.b Select a work of art for display.
	Presentation Venue	FA 2.2.2.c Understand that there are a variety of different venues (<i>glossary</i>) to display art.

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Respond	FA 2.2.3 Students will explore the critical process (<i>glossary</i>) to respond to works of art, learning about themselves and others.	
	Describe	FA 2.2.3.a Identify and describe a piece of art (e.g., subject matter (<i>glossary</i>), use of color).
	Analyze	FA 2.2.3.b Identify the use of elements and principles (<i>glossary</i>) in works of art (e.g., recognizing and using pattern, symmetry).
	Interpret	FA 2.2.3.c Interpret mood or feeling in a work of art.
Evaluate	FA 2.2.3.d Students support personal choice (e.g., "I like this because...", "I chose this because...").	
Connect - Individual perspective and identity through the study of art.	FA 2.2.4 Students will identify contemporary, historical, and cultural context in art.	
	Artist Identity	FA 2.2.4.a Students will recognize that "I can be an artist."
	Time and Place	FA 2.2.4.b Realize or recognize that humans have always made art.
	Purpose and Function	FA 2.2.4.c Understand that works of art are made for different purposes.
	Addressed at grades 3-5.	

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K-12 Visual Arts Glossary

Aesthetics	The philosophy of the nature and expression of beauty. <i>FA 12.2.1</i>
Aesthetic Theories	Specific set of criteria used to evaluate artwork (e.g., imitationism, formalism, emotionalism (expressionism, contextualism, institutionalism, instrumentalism). <i>FA 12.2.1.c, FA 12.2.4.c</i>
Artifact	A functional object of cultural or historical interest that may show fine art qualities in its form or decoration. <i>FA 8.2.4.c</i>
Artistic Style	Genres of art in history or based on distinctive characteristics (e.g., abstract, non-representational, expressionism, impressionism, romanesque). See <i>historical style</i> . <i>FA 12.2.3.c</i>
Artist statement	Usually a brief written statement by the artist describing factual information (materials used in creation) and the artist's understanding of the meaning of the work. Assists the viewer in understanding the artwork. Also may be used by persons in presenting artwork of others (curators, gallery directors). <i>FA 5.2.2.a</i>
Contextualism	Belief that art is best viewed in social, political, and cultural relationships. <i>FA 12.2.1.d</i>
Craftsmanship/Workmanship	The quality and skill of something made; the product of effort or endeavor on the part of the artist <i>FA 2.2.1.e, FA 5.2.1.e, FA 8.2.1.e, FA 12.2.1.e</i>
Creative Process	Define a problem, use knowledge and experience, creatively brainstorm, develop possibilities, put ideas to work – in an artistic context. <i>FA 2.2.1, FA 5.2.1, FA 8.2.1, FA 12.2.1</i>
Critical Process	Ordered steps in examining art: describe, analyze, interpret, evaluate. <i>FA 2.2.3, FA 5.2.3, FA 8.2.3, FA 12.2.3</i>
Critical Thinking	Intellectual process of skillfully conceptualizing, applying, analyzing, and synthesizing information to guide behavior, in this case, the creation of artwork.
Digital Collection	Compiling artwork in electronic form (e.g., podcast, website, blog). <i>FA 12.2.2.b</i>
Elements and Principles	Elements - the fundamental parts of art: line, value, shape, form, space, colors, texture; Principles - how elements are used: balance, contrast, movement, emphasis, pattern, proportion, unity. <i>FA 2.2.1.d, FA 5.2.1.d, FA 8.2.1.d, FA 12.2.1.d, FA 2.2.3.b, FA 5.2.3.b, FA 5.2.3.b, FA 8.2.3.b, FA 12.2.3.b, FA 5.2.3.d</i>
Expressionism	Emotional qualities of art. Belief that art transmits an emotional state to the viewer through evoking inner mental states, emotions, moods, and feelings. See <i>emotionalism</i> . <i>FA 12.2.1.c</i>
Emotionalism	Expressive qualities of art. Belief that art transmits expressive qualities to the viewer through evoking inner mental states, emotions, moods, and feelings. See <i>expressionism</i> .
Emotional Qualities	The most important thing about a work of art is the vivid communication of moods, feelings, and ideas to the viewer. See <i>emotionalism</i> .
Formalism	Visual qualities of art. Belief that art triggers aesthetic responses solely through the effective organization of the elements of art. <i>FA 12.2.1.c</i>
Genre	Category of artistic composition or artwork characterized by distinctive style, form, or content. See <i>historical style</i> . <i>FA 12.2.1.c</i>
Historical Style	Genre of art in history or based on distinctive characteristics (e.g., abstract, non-representational, expressionism, impressionism, romanesque). See <i>artistic style</i> .
Imitationism	Literal qualities of art. Belief that art imitates life, so artwork is best viewed in a realistic presentation of subject matter. A work is successful if it looks like and reminds us of what we see in the world, evoking an artistic (aesthetic) response. <i>FA 12.2.1.c</i>
Institutionalism	Contextual classification of art. Belief that art exists as determined by the context in which it exists and in which it is validated by the art world, not through elements or principles of art. <i>FA 12.2.1.c</i>

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Instrumentalism	Functional qualities of art. Belief that art is the means to an important end. Art is useful in helping us comprehend and improve experiences in life, and often furthers a moral or religious point of view. <i>FA 12.2.1.c</i>
Materials	Art media or consumables (e.g., paper, watercolors, crayons, clay, pencil, stone, wood). See <i>media</i> . <i>FA 2.2.1, FA 5.2.1, FA 2.2.1.a, FA 5.2.1.a, FA 8.2.1.a, FA 12.2.1.a</i>
Media	Materials that are used in any form of art. See <i>materials</i> . <i>FA 2.2.1.c, FA 5.2.3.a</i>
Portfolio	Representative collection of an artist's work. <i>FA 12.2.2.b</i>
Social Media	Electronic means of communication to share ideas and/or content. <i>FA 8.2.2.c, FA 12.2.2.c</i>
Subject matter	The main focus of the art work (e.g., the person in a portrait, natural environment in a landscape, objects in a still life). <i>FA 2.2.3.a, FA 5.2.3.a, FA 5.2.3.c</i>
Themes	Grouping similar ideas to assist artists in building context (e.g., power, family, patriotism, nature). <i>FA 5.2.1, FA 5.2.1.b, FA 8.2.3.a, FA 8.2.3.b, FA 8.2.3.c</i>
Tools	Non-consumables used in the creation of artwork (e.g., scissors, rulers, brushes).
Venue	The forum, outlet, platform, or location for experiencing artwork. <i>FA 2.2.2.c, FA 8.2.2.c, FA 12.2.2.c</i>

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K-12 Dance: Students will develop knowledge and skill to create and demonstrate artistic expression of human experience through physical movement.									
Create Concepts	FA 2.3.1 Students will use choreographic principles (<i>glossary</i>) (direction, tempo (<i>glossary</i>), and level) to explore ideas and images								
	<table border="1" style="width: 100%;"> <tr> <td style="width: 10%; text-align: center; vertical-align: middle;">Formulate</td> <td>FA 2.3.1.a Generate movement freely to explore ideas and images (e.g., shadowing and movement imagery). <i>Move as various animals; flit like a butterfly, slither like a snake, stomp like an elephant.</i></td> </tr> <tr> <td style="text-align: center; vertical-align: middle;">Utilize</td> <td>FA 2.3.1.b Create movements that use a variety of dance elements (e.g., use movement that varies direction, tempo (<i>glossary</i>) and level). <i>Follow the leader. Move through peanut butter (Jell-O, outer space, a swamp).</i></td> </tr> <tr> <td style="text-align: center; vertical-align: middle;">Improvise</td> <td>FA 2.3.1.c Discover the role of improvisation (<i>glossary</i>) in creating movement with others (e.g., use and understand the role of give and take). <i>Mirroring, follow the leader.</i></td> </tr> <tr> <td style="text-align: center; vertical-align: middle;">Cooperate</td> <td>FA 2.3.1.d Apply cooperative skills to contribute to the creation of movement (e.g., creating shapes as a small group, moving as a unit). <i>Create circles, triangles, squares, chains, smaller groups within the larger group.</i></td> </tr> </table>	Formulate	FA 2.3.1.a Generate movement freely to explore ideas and images (e.g., shadowing and movement imagery). <i>Move as various animals; flit like a butterfly, slither like a snake, stomp like an elephant.</i>	Utilize	FA 2.3.1.b Create movements that use a variety of dance elements (e.g., use movement that varies direction, tempo (<i>glossary</i>) and level). <i>Follow the leader. Move through peanut butter (Jell-O, outer space, a swamp).</i>	Improvise	FA 2.3.1.c Discover the role of improvisation (<i>glossary</i>) in creating movement with others (e.g., use and understand the role of give and take). <i>Mirroring, follow the leader.</i>	Cooperate	FA 2.3.1.d Apply cooperative skills to contribute to the creation of movement (e.g., creating shapes as a small group, moving as a unit). <i>Create circles, triangles, squares, chains, smaller groups within the larger group.</i>
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FA 2.3.2 Students will explore how to use movement skills in dance.									
Create Movement	<table border="1" style="width: 100%;"> <tr> <td style="width: 10%; text-align: center; vertical-align: middle;">Manipulate</td> <td>FA 2.3.2.a Explore whole body movements to develop dance technique (<i>glossary</i>) (e.g., gross motor movements). <i>Skipping, hopping, marching, swaying, swinging, spinning, jumping.</i></td> </tr> <tr> <td style="text-align: center; vertical-align: middle;">Modify</td> <td>Addressed at grades 3-5.</td> </tr> <tr> <td style="text-align: center; vertical-align: middle;">Reconstruct</td> <td>Addressed at grades 6-8.</td> </tr> </table>	Manipulate	FA 2.3.2.a Explore whole body movements to develop dance technique (<i>glossary</i>) (e.g., gross motor movements). <i>Skipping, hopping, marching, swaying, swinging, spinning, jumping.</i>	Modify	Addressed at grades 3-5.	Reconstruct	Addressed at grades 6-8.		
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Modify	Addressed at grades 3-5.								
Reconstruct	Addressed at grades 6-8.								
Perform	FA 2.3.3 Students will explore etiquette to enhance dance performance (<i>glossary</i>).								
	<table border="1" style="width: 100%;"> <tr> <td style="width: 10%; text-align: center; vertical-align: middle;">Duplicate</td> <td>FA 2.3.3.a Explore appropriate behaviors and etiquette while observing performance (<i>glossary</i>) (e.g., develop guidelines with peers and teacher for expressing opinions about dance). <i>Raise hand to give positive feedback, polite applause.</i></td> </tr> <tr> <td style="text-align: center; vertical-align: middle;">Differentiate</td> <td>Addressed at grades 6-8.</td> </tr> </table>	Duplicate	FA 2.3.3.a Explore appropriate behaviors and etiquette while observing performance (<i>glossary</i>) (e.g., develop guidelines with peers and teacher for expressing opinions about dance). <i>Raise hand to give positive feedback, polite applause.</i>	Differentiate	Addressed at grades 6-8.				
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	Interpret	Addressed at grades 6-8.
Respond	FA 2.3.4 Students will explore a variety of critical thinking skills to evaluate dance.	
	Examine	FA 2.3.4.a Explore and discuss how elements of movement are used to communicate ideas in dance (e.g., encourage students to use descriptive words to explore imagery). <i>View photos or videos of dance and discuss imagery, shapes, and ideas. Discuss student-generated free movement activities.</i>
	Relate	Addressed at grades 9-12.
Connect	FA 2.3.5 Students will explore cultural and interdisciplinary connections with dance.	
	Personalize	FA 2.3.5.a Use dance to connect to social events, ideas, and traditions (e.g., list the reasons people dance, sharing personal dance experiences; family events, social gatherings, to express emotions). <i>Create a word/picture wall using these examples.</i>
	Integrate	FA 2.3.5.b Discover how other arts disciplines are integrated into dance creation and performance (<i>glossary</i>) (e.g., understand how music, visual art, media and theatre can be combined with dance). <i>Add music to your movement. Use artwork to inspire movement. Take turns filming each other. Tell a story through movement.</i>
	Internalize	FA 2.3.5.c Explore how health and nutrition enhance dance ability (e.g., discuss how exercise and nutrition make you feel). <i>Contribute to a list of favorite foods; discuss the relationship between food, energy and exercise.</i>
	Generate	Addressed at grades 9-12.

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K-12 Dance Glossary

AB	A two-part compositional form with an A theme and a B theme; the binary form consists of two distinct, self-contained sections that share either a character or quality (such as the same tempo, movement quality, or style).
ABA	A three-part compositional form in which the second section contrasts with the first section. The third section is a restatement of the first section in a condensed, abbreviated, or extended form. <i>FA 12.3.1.a</i>
Abstract	To remove movement from a particular or representative context and (by manipulating it with elements of space, time, and force) create a new sequence or dance that retains the essence of the original. <i>FA 12.3.1.d</i>
Accent	A stress or emphasis on a specific beat or movement. <i>FA 8.3.1.c</i>
Aesthetic Criteria	Standards upon which judgments are made about the artistic merit of a work of art.
Alignment	The body's organized response to gravity and the need to find balance. Synonym: posture. <i>FA 12.3.2.a</i>
Anatomy	Structural make-up of an organism/individual (skeleton, muscles).
Audience Etiquette	Parameters of acceptable behavior for audience members at performances.
Axial Movement	See nonlocomotor movement.
Balance	The ability to maintain one's stability. <i>FA 5.3.2.b</i>
Call and Response	A structure that is most often associated with African music and dance forms, although it is also used elsewhere. One soloist/group performs with the second soloist/group entering "in response" to the first.
Canon	Choreographic form that reflects the musical form of the same name, in which individuals and groups perform the same movement/phrase beginning at different times.
Chance	A choreographic process in which elements are specifically chosen and defined but randomly structured to create a dance or movement phrase. This process demands high levels of concentration in performance to deal effectively with free association and surprise structures that appear spontaneously.
Choreographic Principles	Compositional elements in dance; factors to be considered to attain aesthetically satisfying dance composition (intent, form/design, theme, repetition). <i>FA 2.3.1, FA 5.3.1, FA 8.3.1, FA 12.3.1</i>
Choreographic Structures	The specific compositional forms in which movement is structured to create a dance (AB, ABA, ABAB, canon, variation, retrograde, call and response, chance). <i>FA 8.3.1.b, FA 12.3.1.b, FA 8.3.4.a, FA 12.3.4.a</i>
Choreography	Describes a dance sequence that has been created with specific intent. <i>FA 12.3.1.c, FA 12.3.1.d</i>
Classical	Dance that has been developed into highly stylized structures within a culture. Generally developed within the court or circle of power in a society.
Contemporary	Dance as it is being explored by current choreographers. <i>FA 12.3.4.b</i>
Core	Muscular and skeletal structures in the center of the body, including the abdomen, spine, and pelvis.
Downstage	At or toward the front of the performance space.
Dynamics	The expressive content of human movement, sometimes called qualities or efforts. Dynamics manifest the interrelationships among the elements of space, time, and force/energy (see <i>movement quality</i>). <i>FA 12.3.1.b</i>
Elements of Dance	Energy/force, space, time. Energy/force: the quality of movement; how a movement is performed (e.g., smooth, sharp, free flow, bound flow, strong, light, sustained, percussive). Space: where bodies move in a dance (e.g., levels, directions, pathways, sizes, relationships). Time: Including tempo, rhythm, duration, speed.
Elevation	The body's propulsion into the air away from the floor, such as in a leap, hop, or jump.

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K-12 Dance Glossary continued

Ethnic	Dances that have been created and used by a specific group within a culture, when they are performed outside the original culture.
Folk	Dances that are created and performed by a specific group within a specific culture. Generally these dances originated outside the courts or circle of power within a society.
Form/Design	A principle of choreography/composition; organization and sequence of sections of a dance into an overall whole.
Genre	Type or category of dance (e.g., ballet, modern, jazz, tap, ballroom, hip-hop). <i>FA 8.3.2.c, FA 12.3.2.c, FA 12.3.3.a</i>
Improvisation	Movement that is created spontaneously, ranging from free-form to highly structured environments, but always with an element of chance. Provides the dancer with the opportunity to bring together elements quickly, and requires focus and concentration. <i>FA 2.3.1.c, FA 5.3.1.c, FA 8.3.1.c, FA 12.3.1.c</i>
Intent	The purpose of an artistic work. <i>FA 12.3.1.b</i>
Initiation	Point at which a movement is said to originate. This particularly refers to specific body parts and is generally said to be either distal (from the limbs or head) or central (from the torso).
Kinesiology	The study of anatomy in relation to human movement.
Kinesphere	The movement space, or the space surrounding the body in stillness and in motion, which includes all directions and levels both close to the body and as far as the person can reach with limbs or torso (also known as <i>personal space</i>).
Kinesthetic	Refers to the ability of the body's sensory organs in the muscles, tendons, and joints to respond to stimuli while dancing or viewing a dance. <i>FA 8.3.3, FA 12.3.3</i>
Levels	The height of the dancer in relation to the floor. For example: sitting on the floor would be low level, kneeling could be middle level, and standing or jumping would be high level.
Locomotor Movement	Movement that travels from place to place, usually identified by weight transference on the feet. Basic locomotor steps are walk, run, hop, jump, skip, leap, gallop, crawl, and roll.
Movement Problem	A specific focus or task that serves as direction for exploration in composition.
Movement Quality	The identifying attributes created by the release, follow through, and termination of energy, which are key to making movement become dance. Typical terms denoting qualities include sustained, swing, percussive, collapse, and vibratory; and effort combinations such as float, dab, punch, and glide (see <i>dynamics</i>).
Movement Study	A short piece of choreography based on a specific idea.
Movement Theme	A complete idea in movement that is manipulated and developed within a dance.
Musicality	The attention and sensitivity to the musical elements of dance while creating or performing.
Narrative	Choreographic structure that follows a specific story line and intends to convey specific information through that story. <i>FA 8.3.1.a</i>
Nonlocomotor Movement	Any movement that is anchored to one spot by a body part using only the available space in any direction without losing the initial body contact. Movement is organized around the axis of the body rather than designed for travel from one location to another (twist, bend, shake, vibrate, swing, push, pull, kick, rise, fall). Also known as <i>axial movement</i> .
Performance	Execution of dance movement in class or on stage. <i>FA 2.3.3, FA 2.3.3.a, FA 5.3.3, FA 5.3.3.a, FA 8.3.3, FA 8.3.3.b, FA 8.3.2.c, FA 12.3.3, FA 12.3.3.b, FA 12.3.3.c, FA 8.3.3.c, FA 12.3.4.a</i>
Personal Space	See Kinesphere.
Phrase	A brief sequence of related movements that has a sense of rhythmic completion. <i>FA 8.3.1.a, FA 8.3.1.b, FA 8.3.1.c, FA 8.3.1.d, FA 12.3.1.a, FA 12.3.1.b, FA 12.3.1.c</i>
Physiology	Physical and chemical processes that are required for life activities (cellular level).
Projection	A confident presentation of one's body and energy to vividly communicate movement and meaning to an audience; performance quality. <i>FA 8.3.2.b, FA 12.3.2.b</i>

Nebraska K-2 Fine Arts Standards

(December 6, 2013 Nebraska State Board of Education draft)

K-12 Dance Glossary continued

Retrograde	A choreographic device in which dance movements or phrases are performed backwards.
Rhythmic Acuity	The physical, auditory recognition of various complex time elements.
Stage Left	At or toward the performer's left when facing downstage.
Stage Right	At or toward the performer's right when facing downstage.
Style	A distinctive manner of moving; the characteristic way dance is done, created, or performed that identifies the dance of a particular performer, choreographer, or period. <i>FA 8.3.3.b, FA 8.3.4.a, FA 8.3.5.a</i>
Technique	Proper execution of skills within a given dance form. <i>FA 2.3.3.a, FA 5.3.3.a, FA 8.3.3.a, FA 12.3.3.a, FA 8.3.3.c, FA 12.3.3.c</i>
Tempo	The pace at which a piece of music or dance is performed. <i>FA 2.3.1, FA 2.3.1.b, FA 8.3.1.b, FA 12.3.4.b,</i>
Theatrical	Dance genres primarily developed for the stage (e.g., jazz and tap).
Theme	The content that informs a piece of choreography; may be taken from the movement itself, or from other sources (e.g., ideas, images, emotions); a phrase or sequence of movement around which a dance is constructed.
Upstage	At or toward the back of the performance space.
Variation	A choreographic process in which known and defined elements (e.g., specific movements, movement phrases) are separated from their original relationship and restructured in a different pattern; male or female solo in a classical ballet.
Warm-up	Movements and/or movement phrases designed to raise the core body temperature, practice technical skills, and bring the mind into focus for the dance activities to follow.

For terminology, as it relates to specific genres, see the following resources:

- Alford, Marcus R., and Marsha Proser Cohen. *Jazz Danceology: Teaching and Choreographing Jazz Dance*. Marietta: Dance Press, 1990. Print.
- Gilbert, Albert C. *Al Gilbert's Tap Dictionary. Encyclopedia of Tap Terminology and Related Information*. Los Angeles: Stepping Stones, Ltd., 1998. Print.
- Grant, Gail. *Technical Manual and Dictionary of Classical Ballet*. Mineola: Dover, 1967. Print.

Choreographic Principles

Time

Accent
Meter
Speed
Rhythm
Duration
Stillness

Space

Directions
Focus
Level
Shape
Dimension
Pathways

Energy

Force (Strong & Light)
Flow (Free & Bound)

Qualities of movement

Swinging
Suspended
Sustained
Percussive
Vibratory
Collapsing

References: New York City Department of Education *Blueprint for Teaching and Learning in the Arts: Dance Grades PreK-12*. New York: New York City Department of Education. 2007. Print. Download. <http://schools.nyc.gov/offices/teachlearn/arts/Blueprints/dancebp2007.pdf>

Nebraska K-2 Fine Arts Standards

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K-12 Music: Students will develop and apply knowledge and skills to create, perform, and respond to music, making connections to human experiences.		
FA 2.4.1 Students will compose, improvise, read, and perform music with pitch, rhythm, and movement.		
Create	Image/Plan	FA 2.4.1.a Improve tonal and rhythmic patterns to create musical ideas, with teacher support, relating to: <ul style="list-style-type: none"> • specific purpose • interest • personal experience.
	Make/Evaluate Refine	FA 2.4.1.b Explore and develop musical ideas (e.g., melody, rhythm) with teacher guidance. Addressed at grades 6-8.
	Present	FA 2.4.1.c Share music through performance or notation (non-traditional or traditional) (e.g., singing, playing, moving) with teacher guidance.
	Connect	FA 2.4.1.d Connect music to personal experiences through creating.
	FA 2.4.2 Students will sing, play instruments, and move to a variety of music that includes the music elements (<i>glossary</i>) of rhythm, pitch, and form.	
Perform	Select/Analyze/Interpret	FA 2.4.2.a Recognize the music elements (<i>glossary</i>) (i.e., rhythm, pitch, form), purpose, and context of selected pieces.
	Rehearse/Evaluate/Refine	FA 2.4.2.b Acquire music performance skills (e.g., posture, technique, reading music) with teacher guidance.
	Present	FA 2.4.2.c Perform (formally or informally) music using correct rhythm and pitch demonstrating appropriate performance expectations (e.g., stage presence).
	Connect	FA 2.4.2.d Connect music to personal experiences through performance.

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FA 2.4.3 Students will recognize and describe elements of music (<i>glossary</i>) to demonstrate how music makes them feel (impact of music).	
Respond	Select/Analyze Interpret
	FA 2.4.3.a Experience music from a variety of familiar and unfamiliar sources.
	Rehearse/ Evaluate/Refine
	FA 2.4.3.b Recognize and demonstrate how elements of music (<i>glossary</i>) are used by a performer or creator.
	Present
	FA 2.4.3.c Express ideas and opinions about a music selection.
	Connect
	FA 2.4.3.d Connect music to personal experiences through responding.

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Nebraska K-2 Fine Arts Standards
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K-12 Music Glossary

Arrangement	A piece of music rewritten using different parameters for a specific purpose. <i>FA 5.4.1.c, FA 8.4.1.d, FA 12.4.1.d</i>
Articulation	Clarity in the production of pitches. <i>FA 8.4.2.a, FA 8.4.2.c, FA 12.4.2.c</i>
Arts	An expression or application of human creative skill and imagination that reflects aesthetic value. <i>FA 5.4.1.d, FA 8.4.1.e, FA 12.4.1.e, FA 5.4.2.d, FA 8.4.2.d, FA 12.4.2.d, FA 5.4.3.d, FA 8.4.3.d, FA 12.4.3.d</i>
Elements of Music	The components of music activity including: pitch, rhythm, melody, harmony, dynamics, timbre, texture and form. Sometimes referred to as music elements. <i>FA 8.4.1.a, FA 12.4.1.a, FA 5.4.1.c, FA 8.4.1.d, FA 12.4.1.d, FA 5.4.2, K-2 FA 2.4.3, FA 5.4.3, FA 8.4.3, FA 2.4.3.b, FA 5.4.3.b, FA 5.4.3.c</i>
Genres	Categories of music works characterized by similarities in form and style (e.g. jazz, march, gospel, opera, mariachi). <i>FA 8.4.2, FA 12.4.2</i>
Improvisation	The spontaneous creation and performance of music. <i>FA 5.4.1.a, FA 5.4.1.c, FA 8.4.1.d, FA 12.4.1.d</i>
Language of Music	Music theory and practice used to shape expressive properties of music that convey ideas and emotions. <i>FA 12.4.1</i>
Music Elements	The components of music activity including: pitch, rhythm, melody, harmony, dynamics, timbre, texture and form. Sometimes referred to as elements of music. <i>FA 2.4.2, FA 2.4.2a</i>
Texture	The combination and interrelationship of music sounds interwoven in a music work. <i>FA 12.4.2.a, FA 12.4.3.c</i>
Timbre	The character and quality of musical sound distinct from pitch and intensity. <i>FA 12.4.2.a</i>

Nebraska K-2 Fine Arts Standards

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K-12 Theatre: Students will develop knowledge and skills applying the creative and collaborative process within theatre by crafting, performing and responding to expressions of the human experience.	
FA 2.5.1 Students will dramatize ideas and events through creative play.	
Create	Story
	FA 2.5.1.a Identify an environment (<i>glossary</i>) or event using body movement and sound (e.g., playground, grocery store, classroom).
	Character (<i>glossary</i>)
	FA 2.5.1.b As a group create a tableau (<i>glossary</i>) of a scene after hearing a fairytale.
	Addressed at grades 6-8.
	Addressed at grades 6-8.
Addressed at grades 3-5.	
Addressed at grades 6-8.	
FA 2.5.1.c Explore character (<i>glossary</i>) through body movement (e.g., enact occupations, fairy tale characters (<i>glossary</i>)).	
No required mastery of a performance standard at this level	
Perform	Addressed at grades 3-5.
	Addressed at grades 6-8.
	Addressed at grades 3-5.
	Addressed at grades 6-8.
	Addressed at grades 6-8.
	Addressed at grades 3-5.
	Addressed at grades 3-5.
	Addressed at grades 3-5.
FA 2.5.3 Students will demonstrate an understanding of the audience/performance relationship.	
Respond	Audience
	FA 2.5.3.a Demonstrate active listening (<i>glossary</i>) and theatre etiquette (<i>glossary</i>) during a presentation (e.g., eagerness, interest, appropriate response [i.e., applause, laughter, quiet]).
	FA 2.5.3.b Recall aspects of a performance.
	FA 2.5.3.c Distinguish between a character (<i>glossary</i>) and a performer.
	FA 2.5.3.d Distinguish between fantasy and reality.
FA 2.5.3.e Share reactions to a moment or scene in a performance (e.g., verbal or reenactment).	

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FA 2.5.4 Students will recognize connections between theatre and society.	
Connect	History
	Addressed at grades 3-5.
	FA 2.5.4.a Recognize how performances reflect everyday circumstances (e.g., historical events, natural disasters, family relationships).
	Interdisciplinary
	Addressed at grades 9-12.
	Addressed at grades 3-5.
FA 2.5.4.b Recognize at least two jobs in the performing arts.	
Industry	FA 2.5.4.c Recognize authorship.

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Nebraska K-2 Fine Arts Standards

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K-12 Theatre Glossary

Active Listening	A structured form of listening and responding focusing the attention on the performer FA 2.5.3.a
Aesthetic	Pertaining to or concerned with the sensory and emotional impact of a theatrical work FA 12.5.4.c
Animation	Referring to cartoon characters FA 5.5.4.b
Aristotle's Six Elements of Drama	<ol style="list-style-type: none">1) Diction (<i>language</i>)2) Plot (<i>structure</i>)3) Character (<i>who</i>)4) Movement (<i>blocking or choreography</i>)5) Thought (<i>theme or moral</i>),6) Spectacle (<i>all technical theatre elements including sets, lights, costumes, props, sound, special effects</i>)
Articulation	The clear and precise pronunciation of words FA 8.5.2.b, FA 12.5.2.b
Blocking	The physical arrangement and movement of actors on the stage FA 12.5.2.b, FA 12.5.2.c
Character	The personality or part the actor (re)creates FA 8.5.1.b, FA 8.5.1.e, FA 8.5.1.f, FA 2.5.1.c, FA 5.5.1.d, FA 12.5.1.f, FA 8.5.2.b, FA 12.5.2.b, FA 5.5.2.b, FA 8.5.2.c, FA 12.5.2.c, FA 8.5.2.d, FA 12.5.2.e, FA 5.5.3.b, FA 2.5.3.c, FA 5.5.3.c, FA 8.5.3.c, FA 5.5.3.e
Characterization	The development and portrayal of a personality through thought, action, dialogue, costuming and makeup
Collaboration	The process of working together, a joint effort with shared goals and supportive behavior
Dialogue	The conversation between characters on stage FA 5.5.1.b, FA 5.5.1.c, FA 8.5.1.e, FA 12.5.1.d
Elements of Theatre	Referring to posture, movement, facial expression, gestures, vocal choice, costume, makeup, hair, props, space
Emoting	Portraying emotions in a theatrical manner FA 8.5.2.c
Entities for creation of theatre	Referring to educational theatre <ul style="list-style-type: none">• schools: Nebraska Thespians http://nebraskathespians.org/app/webroot/, Educational Theatre Association http://schooltheatre.org/Home/• colleges: American College Theater Festival http://www.kcactf.org/KCACTF.ORG_NATIONAL/KCACTF.html• community: Nebraska Association of Community Theatres http://users.connections.net/NACT/Default.htm• summer stock: Nebraska Repertory Theatre, Post Playhouse, Shakespeare on the Green http://www.cengage.com/resource_uploads/static_resources/0495898074/24674/summer_theatre_companies.html#nebraska• dinner theatre: Kearney Community Theatre http://www.kearneycommunitytheatre.com/season.html, Kountze Memorial Theatre http://www.melodrama.net/park.htm• regional theatre: Guthrie Theater http://www.guthrietheater.org/, Kansas City Repertory Theatre http://www.kcrep.org/, Denver Center Theatre Company http://www.denvercenter.org/intro.aspx, Steppenwolf Theatre Company http://steppenwolf.org• professional touring companies (e.g., bus and truck, national tours, Equity and non-Equity): Broadway theatre industry http://www.broadwayleague.com/

Nebraska K-2 Fine Arts Standards

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K-12 Theatre Glossary continued

Entities for Theatre Advocacy	Referring to <ul style="list-style-type: none">schools: Nebraska Speech Communication and Theatre Association (http://www.nscta.info/)local/state arts councils: Arts Councils of Nebraska http://www.nebraskaartscouncil.org/news_resources/resources/arts_councils/nebraska_arts_councils/, Nebraska Arts Council http://www.nebraskaartscouncil.org/community/state: Arts Across Nebraska http://liedcenter.org/content/community/arts-across-nebraska, Nebraska Association of Community Theatres http://nebact.org/, Nebraskans for the Arts http://www.nebraskansforthearts.org/, Nebraska High School Theatre Awards http://www.nebraskahsta.org/, Nebraska Cultural Endowment http://www.nebraskaculturalendowment.org/national: American Association of Community Theatre http://www.aact.org/, Americans for the Arts http://www.americansforthearts.org/, American Theatre Wing http://americantheatrewing.org/, League of Resident Theatre http://www.lort.org/, National Endowment for the Arts http://arts.gov/international: International Amateur Theatre Association http://www.aitaiata.org/, International Thespian Society http://schooltheatre.org/ITS
Environment	The physical surroundings or conditions in which a scene occurs <i>FA 2.5.1.a, FA 5.5.1.a, FA 12.5.1.a, FA 12.5.2.d</i>
Enunciation	The act of speaking clearly and concisely <i>FA 8.5.2.b, FA 12.5.2.b</i>
Etiquette	Common courtesies for the audience to follow when watching a play http://www.dixiepac.net/events_tickets/school_files/Theatre_Etiquette.pdf <i>FA 2.5.3.a, FA 5.5.3.a</i>
Extraneous sounds	Non-scripted utterances <i>FA 8.5.1.f</i>
Facial expression	Movements of the face that show feelings or ideas <i>FA 12.5.1.f, FA 8.5.2.c, FA 12.5.2.c</i>
Focal point	The center of interest or activity, the physical point or target of attention or emotion (e.g., eye contact, focus, direction of attention) <i>FA 8.5.2.e</i>
Genre	A class or category of a theatrical endeavor having a particular form, content, technique, or the like <i>FA5.5.3.d, FA 8.5.3.d, FA 12.5.3.d</i>
Gesture	Movement of separate parts of the body, such as waving an arm or shrugging a shoulder, to convey meaning and emotion <i>FA 12.5.1.f, FA 8.5.2.c</i>
The “Givens”	The pre-determined elements of a story or plot: who - character what - character’s activity (the “what” defines the “who”) when - time of day, time of year, time in history where - place or environment why - character’s objective - what a character wants, needs, his/her goal <i>FA 8.5.1, FA 8.5.1.b, FA 8.5.2</i>
Improvisation	Spontaneous or loosely planned use of speech/dialogue and/or movement to create characters, setting and dramatic action <i>FA 8.5.1.b, FA 12.5.1.b</i>
Improvised Performance	A performance developed through exploration of set givens and a plot outline <i>FA 12.5.1.a</i>
Inflection	Modulation of voice, change in pitch or tone, to convey meaning and emotion <i>FA 8.5.2.b, FA 12.5.2.b</i>
Intellectual property	A work that is the result of creativity, such as a manuscript or a design, to which one has the rights of ownership, and for which one may apply for a copyright (e.g., royalties, rights, accreditation) <i>FA 5.5.4.e, FA 8.5.4.e, FA 12.5.4.f</i>

Nebraska K-2 Fine Arts Standards (December 6, 2013 Nebraska State Board of Education draft)

K-12 Theatre Glossary continued

Linear Plot Structure	Plot The main story arc/framework of a literary work, including the following elements: Exposition - introduction of the main characters, setting and situation Inciting Incident- event that begins the conflict, is directly linked to the climax and the resolution Rising Action - one or more characters in crisis Climax - point of highest emotion; turning point Falling Action - resolution of character's crisis Denouement (Resolution) - untying of plot threads <i>FA 12.5.1, FA 8.5.1.c, FA 12.5.1.b, FA 12.5.1.e</i>
Monologue	A speech within a play delivered by a single actor alone on stage <i>FA 12.5.1.f, FA 12.5.2.b, FA 8.5.2.e, FA 12.5.2.e</i>
Narration	The spoken or written account of an event <i>FA 5.5.1.c, FA 12.5.1.d</i>
Nonverbal Communication	Communicating without words using facial expression, gestures, and body language
Nonlinear plot structure	Using a plot (conflict) structure in which events do not happen causally or chronologically (e.g., flashbacks, parallel structures, reverse chronology) <i>FA 12.5.1</i>
Performance space	The acting area surrounded by the audience area (e.g., proscenium, thrust, arena (theater-in-the round), black box, flexible staging) <i>FA 8.5.2.f, FA 12.5.2.f</i>
Projection	Control of volume, clarity, and distinctness of a voice to gain greater audience understanding <i>FA 8.5.2.b, FA 12.5.2.b</i>
Rate	The speed at which a message is delivered <i>FA 8.5.2.b, FA 12.5.2.b</i>
Scenic elements	Components of a performance space that indicate time period, setting, and mood (e.g., scenery, props, costumes)
Storyboard	A sequence of drawings, typically with some directions and dialogue, representing the scenes planned for a production <i>FA 12.5.1.e</i>
Stump speech	An impromptu "campaign" speech <i>FA 12.5.2.a</i>
Suspension of disbelief	Willingness of the audience to overlook the limitations of a performance and believe its events to be true
Tableau	A group of people or motionless figures representing a scene from a story or from history <i>FA 2.5.1.b</i>
Tone	Intensity and inflection to express a mood, emotion or character
Theme	The subject, main idea or topic of a piece of writing, a person's thoughts; a topic <i>FA 8.5.1.d, FA 12.5.1.c, FA 12.5.4.c</i>
Theatrical Conventions	Generally accepted rules of the theatre by which the audience understands the play (e.g., audience is invisible to the characters of the play (<u>The Fourth Wall</u>), asides, soliloquies, split staging, performers in the audience)
Theatrical jobs/careers	Anyone who is contributing to a theatrical work (e.g., performers, directors, designers, technicians (crew), management, playwrights/screenwriters, financial management (producers) in the realms of theatre, film, television, web-based programming, circuses, dance, music, professional wrestling)
Vocal Variety	The use of tone, pitch, volume, rate, articulation, inflection and expressiveness in speech <i>FA 12.5.2.a, FA 8.5.2.a, FA 5.5.2.a</i>
Volume	The degree of loudness or softness of voice

Nebraska 3-5 Fine Arts Standards

(December 6, 2013 Nebraska State Board of Education draft)

K-12 Media Arts: Students will develop knowledge and skills of current and emerging processes, techniques, and applications used in the creation of media arts as a means of expressing human experience.

FA 5.1.1 Students will demonstrate understanding of processes, techniques, and applications in media arts.	
Create	Conceive
	Develop
	Innovate
	Duplicate
FA 5.1.2 Students will develop their ability to communicate an idea/message by presenting their work in media arts.	
Present	Construct
	Express
	Refine
	Present
FA 5.1.3 Students will develop their ability to interpret and evaluate work produced in media arts.	
Respond	Perceive
	Interpret/Evaluate
	Evaluate

Nebraska 3-5 Fine Arts Standards
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FA 5.1.4 Students will identify personal, cultural, and historical connections through media arts.		
Connect	Inquire	FA 5.1.4.a Create media arts that demonstrates student interests and knowledge of self.
Connect	Interact	FA 5.1.4.b Demonstrate knowledge of digital citizenship (e.g., copyright, plagiarism, citations, validating resources).
Connect	Synthesize	FA 5.1.4.c Discuss and determine benefits and challenges of incorporating others' ideas when creating or engaging with media arts.
Connect	Synthesize	FA 5.1.4.d Share the importance of media arts as a learning tool and explore potential careers.

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Nebraska 3-5 Fine Arts Standards

(December 6, 2013 Nebraska State Board of Education draft)

K-12 Media Arts Glossary/Supplementary Material

What Should Be Taught in Media Arts?

Media arts is a unique medium of artistic expression that can also amplify and integrate the four traditional art forms by incorporating the technological advances of the contemporary world with an emerging skill set available to students and teachers. Media arts students cultivate both artistic abilities and technological skills.

In this ever-changing and dynamic discipline, primary categories in media arts now include:

- Moving Image
 - Cinema/Video/Animation – narrative, non-narrative, environmental, experimental
- Imaging Design
 - digital process-based imagery, code enhanced (e.g., the image has code embedded for interactive and adaptive purposes)
- Sound Design
 - digital process-based aural synthesis and engineering
- Interactive Design
 - web, game, sensory-tech, creative code
- Multimedia and Intermedia
 - additive and hybridizing mixtures
- Virtual Design
 - 3D, 4D, 5D (spatial, animated, nonlinear, interactive) environments, structures and experiences

Link to NCCAS National Standards for the Media Arts, 2012

<http://nccas.wikispaces.com/NCCAS+and+Media+Arts>

Link to NCCAS **Glossary of terms** for Media Arts (Appendix II)

<http://nccas.wikispaces.com/file/view/Media%20Arts%20position%20paper%20and%20FAQs.pdf/439573856/Media%20Arts%20position%20paper%20and%20FAQs.pdf>

Searchable terms and possible activities

Blogging, incorporating images and video

- Create a blog, add images and/or video, and respond to classmates
- Conduct ongoing critiques using class blogs
- Write music and/or movie reviews in a blog

Commercial

- Create a yearbook campaign.
- Design a student election campaign (e.g., homecoming, student council)
- Produce a commercial for a product and evaluate it based on commercial art principles

Create comics

- Take a photo, add a caption, and create a poster
- Design a graphic novel
- Collaborate with your school newspaper for student-produced comics

Digital imaging

- Create poster designs for school community organizations
- Create portrait collages
- Use photo restoration for historic or damaged photos of school/community
- Produce fine art work using image manipulation
- Morph unrelated images to produce a hybrid photo
- Use appropriate well-known images to create “updated” versions

Ethics

- Respect and awareness of copyright laws
- Understanding of personal liability issues
- Determine authorship, copyright, message, and copyright of various websites

Interviews

- Research a media career and conduct an interview with a person in the field
- Conduct an interview, produce the follow up and recap using video, radio, etc.

Nebraska 3-5 Fine Arts Standards

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K-12 Media Arts Glossary/Supplementary Material continued

Mobile devices

- Explore the concept of message mobility and message simplicity
- Design a message/ad for a variety of devices and analyze the change in visual elements/quality

Movies

- Choose a theme/character, create a storyboard, and/or produce a movie
- Reenact a historical event/topic
- Develop a how-to movie of skill or process
- Create a visual record for science experiments

Online art gallery

- Create a slide show of student work.
- Take a virtual tour and analyze its sensory elements
- Create a virtual tour with student photographs of school/community

Podcasts

- Choose a school issue and create an individual or group podcast about it
- Collaborate with student radio station to produce podcast
- Create an instructional podcast for other students
- Interview a classmate, principal, teacher, parent

Public service announcement

- Choose a school/community issue and use commercial art and the power of imagery to create a PSA on that issue
- Work with community non-profit groups to create awareness of public issue
- Create a poster for a local event

Radio broadcast

- Have students design and/or participate in school announcements
- Use student announcers at athletic events

Reflection

- Watch forms of media arts and discuss audience reaction
- Survey audience members after viewing media arts

Research

- Choose a topic and conduct research gathering images, video, and other sensory data
- Investigate the validity of a website

School posters

- Create posters for school events (e.g., athletics, dance, performance)
- See PSA (above).
- Photograph community events and publicize with posters

Social media

- Design and maintain a publicly accessible art page
- Contact other students/programs nationally/internationally to collaborate on projects
- Analyze the message and effectiveness (visual and otherwise) of social media sites
- Critique appropriateness of various social media outlets/sites
- Determine message and audience for various social media

Sound design

- Identify and explore sound effects in different media
- Create and record different sound effects and evaluate their effect
- Add sound to a production (e.g., movie, podcast)
- Create a music video
- Explore the effects of music on mood

Nebraska 3-5 Fine Arts Standards
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K-12 Media Arts Glossary/Supplementary Material continued

Stop-motion animation

- Set a task and create short stop-action animation with characters (drawing, video, photos, etc.)
- Design a Zoetrope to simulate motion through 2-D drawing
- Design a commercial using stop-motion animation

Timelapse photography

- Create an instructional video using timelapse photos
- Use timelapse photography to create transitions

Video boards/display

- Study the use and purpose of a public video board
- Design an ad for a video board
- Maintain current events through the use of a video board
- Encourage audience participation through posting lyrics at public events

Web page design

- Explore website appeal, design, audience, and effect
- Storyboard a new website design

DRAFT

Nebraska 3-5 Fine Arts Standards

(December 6, 2013 Nebraska State Board of Education draft)

K-12 Visual Arts: Students will develop and apply the ideas, knowledge, and skills in art to create, respond to, present and connect with the human experience.	
FA 5.2.1 Students will use the creative process (<i>glossary</i>) to make works of art exploring subjects and themes (<i>glossary</i>) with a variety of materials (<i>glossary</i>).	
Create - Art to generate ideas	Plan/ Material FA 5.2.1.a Understand how to develop ideas using a variety of materials (<i>glossary</i>).
Imagine/ Artistic Voice	FA 5.2.1.b Use observation, imagination and interpretation in creating artworks that reflect a variety of styles, themes (<i>glossary</i>) and subjects.
Aesthetic Experience	FA 5.2.1.c Understand the connections between sensory experience and expressing emotion.
Elements/P rinciples	FA 5.2.1.d Identify and use the elements of art and the principles of design (<i>glossary</i>) (e.g., create symmetrical balance using line and shape).
Process/ Craftsmanship	FA 5.2.1.e Apply various techniques to develop craftsmanship (<i>glossary</i>) skills (e.g., use cutting skills with proper gluing techniques without rough edges or visible glue).
FA 5.3.2 The student will develop presentation skills to communicate meaning.	
Present – Art to communicate ideas, process, and product.	Intent FA 5.2.2.a Communicate artistic statements (<i>glossary</i>) using art terminology (e.g., product and process).
Selection	FA 5.2.2.b Apply basic skills of displaying artwork in a collaborative group display.
Presentation Venue	FA 5.2.2.c Examine how the process of collecting and displaying artwork varies depending on the purpose (e.g., cultivate awareness and appreciation of ideas, beliefs, experiences).

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(December 6, 2013 Nebraska State Board of Education draft)

Respond	FA 5.2.3 Students will use the critical process (<i>glossary</i>) to examine works of art, learning about themselves and cultures.	
	Describe	FA 5.2.3.a Identify and describe the artist's use of media (<i>glossary</i>) (e.g., paint, clay, collage) and techniques to create subject matter (<i>glossary</i>), visual elements and mood.
	Analyze	FA 5.2.3.b Categorize the elements and principles (<i>glossary</i>) in works of art (e.g., group works of art by the use of line, shape, balance).
	Interpret	FA 5.2.3.c Interpret the message communicated by a work of art, using knowledge of visual elements (<i>glossary</i>), subject matter (<i>glossary</i>), and mood.
	Evaluate	FA 5.2.3.d Compare one's own interpretation of a work of art with the interpretations of others.
Connect - Individual perspective and identity through the study of art.	FA 5.2.4 Students will examine contemporary, historical, and cultural context in art.	
	Artist Identity	FA 5.2.4.a Students can identify how artists affect everyday life and communities.
	Time and Place	FA 5.2.4.b Compare and contrast works of art from a variety of contemporary, historical, and cultural contexts.
	Purpose and Function	FA 5.2.4.c Identify and discuss the purpose and function of different art forms. (e.g., is this object a sculpture, bowl, or decoration?).
		FA 5.2.4.d Explore how art connects to other curricular areas.

Nebraska 3-5 Fine Arts Standards

(December 6, 2013 Nebraska State Board of Education draft)

K-12 Visual Arts Glossary

Aesthetics	The philosophy of the nature and expression of beauty. <i>FA 12.2.1</i>
Aesthetic Theories	Specific set of criteria used to evaluate artwork (e.g., imitationism, formalism, emotionalism (expressionism, contextualism, institutionalism, instrumentalism). <i>FA 12.2.1.c, FA 12.2.4.c</i>
Artifact	A functional object of cultural or historical interest that may show fine art qualities in its form or decoration. <i>FA 8.2.4.c</i>
Artistic Style	Genres of art in history or based on distinctive characteristics (e.g., abstract, non-representational, expressionism, impressionism, romanesque). See <i>historical style</i> . <i>FA 12.2.3.c</i>
Artist statement	Usually a brief written statement by the artist describing factual information (materials used in creation) and the artist's understanding of the meaning of the work. Assists the viewer in understanding the artwork. Also may be used by persons in presenting artwork of others (curators, gallery directors). <i>FA 5.2.2.a</i>
Contextualism	Belief that art is best viewed in social, political, and cultural relationships. <i>FA 12.2.1.d</i>
Craftsmanship/Workmanship	The quality and skill of something made; the product of effort or endeavor on the part of the artist <i>FA 2.2.1.e, FA 5.2.1.e, FA 8.2.1.e, FA 12.2.1.e</i>
Creative Process	Define a problem, use knowledge and experience, creatively brainstorm, develop possibilities, put ideas to work – in an artistic context. <i>FA 2.2.1, FA 5.2.1, FA 8.2.1, FA 12.2.1</i>
Critical Process	Ordered steps in examining art: describe, analyze, interpret, evaluate. <i>FA 2.2.3, FA 5.2.3, FA 8.2.3, FA 12.2.3</i>
Critical Thinking	Intellectual process of skillfully conceptualizing, applying, analyzing, and synthesizing information to guide behavior, in this case, the creation of artwork.
Digital Collection	Compiling artwork in electronic form (e.g., podcast, website, blog). <i>FA 12.2.2.b</i>
Elements and Principles	Elements - the fundamental parts of art: line, value, shape, form, space, colors, texture; Principles - how elements are used: balance, contrast, movement, emphasis, pattern, proportion, unity. <i>FA 2.2.1.d, FA 5.2.1.d, FA 8.2.1.d, FA 12.2.1.d, FA 2.2.3.b, FA 5.2.3.b, FA 5.2.3.b, FA 8.2.3.b, FA 12.2.3.b, FA 5.2.3.d</i>
Expressionism	Emotional qualities of art. Belief that art transmits an emotional state to the viewer through evoking inner mental states, emotions, moods, and feelings. See <i>emotionalism</i> . <i>FA 12.2.1.c</i>
Emotionalism	Expressive qualities of art. Belief that art transmits expressive qualities to the viewer through evoking inner mental states, emotions, moods, and feelings. See <i>expressionism</i> .
Emotional Qualities	The most important thing about a work of art is the vivid communication of moods, feelings, and ideas to the viewer. See <i>emotionalism</i> .
Formalism	Visual qualities of art. Belief that art triggers aesthetic responses solely through the effective organization of the elements of art. <i>FA 12.2.1.c</i>
Genre	Category of artistic composition or artwork characterized by distinctive style, form, or content. See <i>historical style</i> . <i>FA 12.2.1.c</i>
Historical Style	Genre of art in history or based on distinctive characteristics (e.g., abstract, non-representational, expressionism, impressionism, romanesque). See <i>artistic style</i> .
Imitationism	Literal qualities of art. Belief that art imitates life, so artwork is best viewed in a realistic presentation of subject matter. A work is successful if it looks like and reminds us of what we see in the world, evoking an artistic (aesthetic) response. <i>FA 12.2.1.c</i>
Institutionalism	Contextual classification of art. Belief that art exists as determined by the context in which it exists and in which it is validated by the art world, not through elements or principles of art. <i>FA 12.2.1.c</i>

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Instrumentalism	Functional qualities of art. Belief that art is the means to an important end. Art is useful in helping us comprehend and improve experiences in life, and often furthers a moral or religious point of view. <i>FA 12.2.1.c</i>
Materials	Art media or consumables (e.g., paper, watercolors, crayons, clay, pencil, stone, wood). See <i>media</i> . <i>FA 2.2.1, FA 5.2.1, FA 2.2.1.a, FA 5.2.1.a, FA 8.2.1.a, FA 12.2.1.a</i>
Media	Materials that are used in any form of art. See <i>materials</i> . <i>FA 2.2.1.c, FA 5.2.3.a</i>
Portfolio	Representative collection of an artist's work. <i>FA 12.2.2.b</i>
Social Media	Electronic means of communication to share ideas and/or content. <i>FA 8.2.2.c, FA 12.2.2.c</i>
Subject matter	The main focus of the art work (e.g., the person in a portrait, natural environment in a landscape, objects in a still life). <i>FA 2.2.3.a, FA 5.2.3.a, FA 5.2.3.c</i>
Themes	Grouping similar ideas to assist artists in building context (e.g., power, family, patriotism, nature). <i>FA 5.2.1, FA 5.2.1.b, FA 8.2.3.a, FA 8.2.3.b, FA 8.2.3.c</i>
Tools	Non-consumables used in the creation of artwork (e.g., scissors, rulers, brushes).
Venue	The forum, outlet, platform, or location for experiencing artwork. <i>FA 2.2.2.c, FA 8.2.2.c, FA 12.2.2.c</i>

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Nebraska 3-5 Fine Arts Standards

(December 6, 2013 Nebraska State Board of Education draft)

K-12 Dance: Students will develop knowledge and skill to create and demonstrate artistic expression of human experience through physical movement.		
FA 5.3.1 Students will use choreographic principles (<i>glossary</i>) to develop movements that communicate ideas, images, and feelings.		
Create Concepts	Formulate	FA 5.3.1.a Generate movement freely to develop ideas, images, and feelings (e.g., communicate an emotion or idea through gestural movement). <i>Show "excitement" using whole body movements within the space, portray through movement what you would like to be when you grow up.</i>
	Utilize	FA 5.3.1.b Create movement sequences that use a variety of dance elements (e.g., combine multiple ideas or images to create a movement sequence). <i>Make a movement sequence using students' examples of "excitement". Create a "when I grow up" movement sequence.</i>
	Improvise	FA 5.3.1.c Recognize the role of improvisation (<i>glossary</i>) in creating movement with others (e.g., use and understand the importance of cooperation and collaboration – Always say 'yes'). <i>Echoing, pass the movement.</i>
	Cooperate	FA 5.3.1.d Practice cooperative skills to contribute constructively to the creation of movement (e.g., choose and order the movements in a sequence). <i>Beginning, middle, and end.</i>
FA 5.3.2 Students will develop how to use movement skills in dance.		
Create Movement	Manipulate	FA 5.3.2.a Formulate whole body movements, flexibility, and endurance to develop dance technique (<i>glossary</i>) (e.g., practice exercises and combinations that build strength, awareness, coordination, control). <i>Demonstrate and practice good posture, isolations, implementing a warm-up and cool down routine, including exercises such as planking.</i>
	Modify	FA 5.3.2.b Practice rhythm, space, weight, and locomotion in performing dance (e.g., plié, triplet, galloping, battement, three-point turn, grapevine, lunge, balance (<i>glossary</i>)). <i>Incorporating arm movements, perform these traveling across the floor or put them together in a small series. Try with a variety of music.</i>
	Reconstruct	Addressed at grades 6-8.
FA 5.3.3 Students will practice etiquette to enhance dance performance (<i>glossary</i>).		
Perform	Duplicate	FA 5.3.3.a Practice appropriate behaviors and etiquette while observing and creating performances (<i>glossary</i>) (e.g., create a set of agreed-upon criteria for evaluating dance with teacher and peers). <i>Invite a group to perform appropriate and inappropriate responses. Discuss the differences.</i>
	Differentiate	Addressed at grades 6-8.

Nebraska 3-5 Fine Arts Standards

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	Interpret	Addressed at grades 6-8.
Respond	FA 5.3.4 Students will develop a variety of critical thinking skills to analyze and evaluate dance.	
	Examine	FA 5.3.4.a Develop and discuss how elements of movement are used to communicate ideas in dance (e.g., encourage students to use deliberate words to explore imagery). <i>View photos or videos of dance and discuss imagery, emotions, and ideas. Think-pair-share student-generated free movement activities.</i>
	Relate	Addressed at grades 9-12.
Connect	FA 5.3.5 Students will discover cultural and interdisciplinary connections with dance.	
	Personalize	FA 5.3.5.a Use dance to discover social events, ideas, and traditions from a local context (e.g., investigate how dance reflects culture). <i>Learn a dance from one's heritage and teach it to the class. Explain when and by whom the dance is performed, and the cultural significance.</i>
	Integrate	FA 5.3.5.b Identify how other academic disciplines are integrated into dance creation and performance (<i>glossary</i>) (e.g., combine dance with other academic disciplines relating to coursework). <i>Create a dance about movement of tectonic plates, times table, orbit of the planets.</i>
	Internalize	FA 5.3.5.c Recognize how health and nutrition enhance dance ability (e.g., recognize that some foods and activities are more healthful than others). <i>List, compare/contrast healthy and unhealthy choices. Understand how the body responds to small and large movements, stretching, and aerobic activity.</i>
	Generate	Addressed at grades 9-12.

Nebraska 3-5 Fine Arts Standards

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K-12 Dance Glossary

AB	A two-part compositional form with an A theme and a B theme; the binary form consists of two distinct, self-contained sections that share either a character or quality (such as the same tempo, movement quality, or style).
ABA	A three-part compositional form in which the second section contrasts with the first section. The third section is a restatement of the first section in a condensed, abbreviated, or extended form. <i>FA 12.3.1.a</i>
Abstract	To remove movement from a particular or representative context and (by manipulating it with elements of space, time, and force) create a new sequence or dance that retains the essence of the original. <i>FA 12.3.1.d</i>
Accent	A stress or emphasis on a specific beat or movement. <i>FA 8.3.1.c</i>
Aesthetic Criteria	Standards upon which judgments are made about the artistic merit of a work of art.
Alignment	The body's organized response to gravity and the need to find balance. Synonym: posture. <i>FA 12.3.2.a</i>
Anatomy	Structural make-up of an organism/individual (skeleton, muscles).
Audience Etiquette	Parameters of acceptable behavior for audience members at performances.
Axial Movement	See nonlocomotor movement.
Balance	The ability to maintain one's stability. <i>FA 5.3.2.b</i>
Call and Response	A structure that is most often associated with African music and dance forms, although it is also used elsewhere. One soloist/group performs with the second soloist/group entering "in response" to the first.
Canon	Choreographic form that reflects the musical form of the same name, in which individuals and groups perform the same movement/phrase beginning at different times.
Chance	A choreographic process in which elements are specifically chosen and defined but randomly structured to create a dance or movement phrase. This process demands high levels of concentration in performance to deal effectively with free association and surprise structures that appear spontaneously.
Choreographic Principles	Compositional elements in dance; factors to be considered to attain aesthetically satisfying dance composition (intent, form/design, theme, repetition). <i>FA 2.3.1, FA 5.3.1, FA 8.3.1, FA 12.3.1</i>
Choreographic Structures	The specific compositional forms in which movement is structured to create a dance (AB, ABA, ABAB, canon, variation, retrograde, call and response, chance). <i>FA 8.3.1.b, FA 12.3.1.b, FA 8.3.4.a, FA 12.3.4.a</i>
Choreography	Describes a dance sequence that has been created with specific intent. <i>FA 12.3.1.c, FA 12.3.1.d</i>
Classical	Dance that has been developed into highly stylized structures within a culture. Generally developed within the court or circle of power in a society.
Contemporary	Dance as it is being explored by current choreographers. <i>FA 12.3.4.b</i>
Core	Muscular and skeletal structures in the center of the body, including the abdomen, spine, and pelvis.
Downstage	At or toward the front of the performance space.
Dynamics	The expressive content of human movement, sometimes called qualities or efforts. Dynamics manifest the interrelationships among the elements of space, time, and force/energy (see <i>movement quality</i>). <i>FA 12.3.1.b</i>
Elements of Dance	Energy/force, space, time. Energy/force: the quality of movement; how a movement is performed (e.g., smooth, sharp, free flow, bound flow, strong, light, sustained, percussive). Space: where bodies move in a dance (e.g., levels, directions, pathways, sizes, relationships). Time: Including tempo, rhythm, duration, speed.
Elevation	The body's propulsion into the air away from the floor, such as in a leap, hop, or jump.

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K-12 Dance Glossary continued

Ethnic	Dances that have been created and used by a specific group within a culture, when they are performed outside the original culture.
Folk	Dances that are created and performed by a specific group within a specific culture. Generally these dances originated outside the courts or circle of power within a society.
Form/Design	A principle of choreography/composition; organization and sequence of sections of a dance into an overall whole.
Genre	Type or category of dance (e.g., ballet, modern, jazz, tap, ballroom, hip-hop). <i>FA 8.3.2.c, FA 12.3.2.c, FA 12.3.3.a</i>
Improvisation	Movement that is created spontaneously, ranging from free-form to highly structured environments, but always with an element of chance. Provides the dancer with the opportunity to bring together elements quickly, and requires focus and concentration. <i>FA 2.3.1.c, FA 5.3.1.c, FA 8.3.1.c, FA 12.3.1.c</i>
Intent	The purpose of an artistic work. <i>FA 12.3.1.b</i>
Initiation	Point at which a movement is said to originate. This particularly refers to specific body parts and is generally said to be either distal (from the limbs or head) or central (from the torso).
Kinesiology	The study of anatomy in relation to human movement.
Kinesphere	The movement space, or the space surrounding the body in stillness and in motion, which includes all directions and levels both close to the body and as far as the person can reach with limbs or torso (also known as <i>personal space</i>).
Kinesthetic	Refers to the ability of the body's sensory organs in the muscles, tendons, and joints to respond to stimuli while dancing or viewing a dance. <i>FA 8.3.3, FA 12.3.3</i>
Levels	The height of the dancer in relation to the floor. For example: sitting on the floor would be low level, kneeling could be middle level, and standing or jumping would be high level.
Locomotor Movement	Movement that travels from place to place, usually identified by weight transference on the feet. Basic locomotor steps are walk, run, hop, jump, skip, leap, gallop, crawl, and roll.
Movement Problem	A specific focus or task that serves as direction for exploration in composition.
Movement Quality	The identifying attributes created by the release, follow through, and termination of energy, which are key to making movement become dance. Typical terms denoting qualities include sustained, swing, percussive, collapse, and vibratory; and effort combinations such as float, dab, punch, and glide (see <i>dynamics</i>).
Movement Study	A short piece of choreography based on a specific idea.
Movement Theme	A complete idea in movement that is manipulated and developed within a dance.
Musicality	The attention and sensitivity to the musical elements of dance while creating or performing.
Narrative	Choreographic structure that follows a specific story line and intends to convey specific information through that story. <i>FA 8.3.1.a</i>
Nonlocomotor Movement	Any movement that is anchored to one spot by a body part using only the available space in any direction without losing the initial body contact. Movement is organized around the axis of the body rather than designed for travel from one location to another (twist, bend, shake, vibrate, swing, push, pull, kick, rise, fall). Also known as <i>axial movement</i> .
Performance	Execution of dance movement in class or on stage. <i>FA 2.3.3, FA 2.3.3.a, FA 5.3.3, FA 5.3.3.a, FA 8.3.3, FA 8.3.3.b, FA 8.3.2.c, FA 12.3.3, FA 12.3.3.b, FA 12.3.3.c, FA 8.3.3.c, FA 12.3.4.a</i>
Personal Space	See Kinesphere.
Phrase	A brief sequence of related movements that has a sense of rhythmic completion. <i>FA 8.3.1.a, FA 8.3.1.b, FA 8.3.1.c, FA 8.3.1.d, FA 12.3.1.a, FA 12.3.1.b, FA 12.3.1.c</i>
Physiology	Physical and chemical processes that are required for life activities (cellular level).
Projection	A confident presentation of one's body and energy to vividly communicate movement and meaning to an audience; performance quality. <i>FA 8.3.2.b, FA 12.3.2.b</i>

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(December 6, 2013 Nebraska State Board of Education draft)

K-12 Dance Glossary continued

Retrograde	A choreographic device in which dance movements or phrases are performed backwards.
Rhythmic Acuity	The physical, auditory recognition of various complex time elements.
Stage Left	At or toward the performer's left when facing downstage.
Stage Right	At or toward the performer's right when facing downstage.
Style	A distinctive manner of moving; the characteristic way dance is done, created, or performed that identifies the dance of a particular performer, choreographer, or period. <i>FA 8.3.3.b, FA 8.3.4.a, FA 8.3.5.a</i>
Technique	Proper execution of skills within a given dance form. <i>FA 2.3.3.a, FA 5.3.3.a, FA 8.3.3.a, FA 12.3.3.a, FA 8.3.3.c, FA 12.3.3.c</i>
Tempo	The pace at which a piece of music or dance is performed. <i>FA 2.3.1, FA 2.3.1.b, FA 8.3.1.b, FA 12.3.4.b,</i>
Theatrical	Dance genres primarily developed for the stage (e.g., jazz and tap).
Theme	The content that informs a piece of choreography; may be taken from the movement itself, or from other sources (e.g., ideas, images, emotions); a phrase or sequence of movement around which a dance is constructed.
Upstage	At or toward the back of the performance space.
Variation	A choreographic process in which known and defined elements (e.g., specific movements, movement phrases) are separated from their original relationship and restructured in a different pattern; male or female solo in a classical ballet.
Warm-up	Movements and/or movement phrases designed to raise the core body temperature, practice technical skills, and bring the mind into focus for the dance activities to follow.

For terminology, as it relates to specific genres, see the following resources:

- Alford, Marcus R., and Marsha Proser Cohen. *Jazz Danceology: Teaching and Choreographing Jazz Dance*. Marietta: Dance Press, 1990. Print.
- Gilbert, Albert C. *Al Gilbert's Tap Dictionary. Encyclopedia of Tap Terminology and Related Information*. Los Angeles: Stepping Stones, Ltd., 1998. Print.
- Grant, Gail. *Technical Manual and Dictionary of Classical Ballet*. Mineola: Dover, 1967. Print.

Choreographic Principles

Time

Accent
Meter
Speed
Rhythm
Duration
Stillness

Space

Directions
Focus
Level
Shape
Dimension
Pathways

Energy

Force (Strong & Light)
Flow (Free & Bound)

Qualities of movement

Swinging
Suspended
Sustained
Percussive
Vibratory
Collapsing

References: New York City Department of Education *Blueprint for Teaching and Learning in the Arts: Dance Grades PreK-12*. New York: New York City Department of Education. 2007. Print. Download. <http://schools.nyc.gov/offices/teachlearn/arts/Blueprints/dancebp2007.pdf>

Nebraska 3-5 Fine Arts Standards

(December 6, 2013 Nebraska State Board of Education draft)

K-12 Music: Students will develop and apply knowledge and skills to create, perform, and respond to music, making connections to human experiences.	
FA 5.4.1 Students will compose, improvise, read, and perform music with melodies and accompaniments.	
Create	Image/Plan
	Make/Evaluate Refine
	Present
	Connect
	Connect
FA 5.4.2 Students will sing, play instruments, and move to elements of music (<i>glossary</i>) from a variety of musical sources.	
Perform	Select/Analyze/ Interpret
	Rehearse/ Evaluate/Refine
	Present
	Connect
	Connect

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(December 6, 2013 Nebraska State Board of Education draft)

FA 5.4.3 Students will identify and describe elements of music (<i>glossary</i>) to explain how music conveys mood or context (affect of music).	
Respond	Select/Analyze Interpret
	FA 5.4.3.a Indicate music selection(s) students prefer to experience.
	Rehearse/ Evaluate/Refine
	FA 5.4.3.b Identify and describe how elements of music (<i>glossary</i>) are used by a performer or creator.
	Present
	FA 5.4.3.c Examine music performances using elements of music (<i>glossary</i>), context, and student-generated criteria (e.g., mood, interest) with teacher support.
	Connect
	FA 5.4.3.d Connect music to historical and cultural contexts and the arts (<i>glossary</i>) through responding.

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K-12 Music Glossary

Arrangement	A piece of music rewritten using different parameters for a specific purpose. <i>FA 5.4.1.c, FA 8.4.1.d, FA 12.4.1.d</i>
Articulation	Clarity in the production of pitches. <i>FA 8.4.2.a, FA 8.4.2.c, FA 12.4.2.c</i>
Arts	An expression or application of human creative skill and imagination that reflects aesthetic value. <i>FA 5.4.1.d, FA 8.4.1.e, FA 12.4.1.e, FA 5.4.2.d, FA 8.4.2.d, FA 12.4.2.d, FA 5.4.3.d, FA 8.4.3.d, FA 12.4.3.d</i>
Elements of Music	The components of music activity including: pitch, rhythm, melody, harmony, dynamics, timbre, texture and form. Sometimes referred to as music elements. <i>FA 8.4.1.a, FA 12.4.1.a, FA 5.4.1.c, FA 8.4.1.d, FA 12.4.1.d, FA 5.4.2, K-2 FA 2.4.3, FA 5.4.3, FA 8.4.3, FA 2.4.3.b, FA 5.4.3.b, FA 5.4.3.c</i>
Genres	Categories of music works characterized by similarities in form and style (e.g. jazz, march, gospel, opera, mariachi). <i>FA 8.4.2, FA 12.4.2</i>
Improvisation	The spontaneous creation and performance of music. <i>FA 5.4.1.a, FA 5.4.1.c, FA 8.4.1.d, FA 12.4.1.d</i>
Language of Music	Music theory and practice used to shape expressive properties of music that convey ideas and emotions. <i>FA 12.4.1</i>
Music Elements	The components of music activity including: pitch, rhythm, melody, harmony, dynamics, timbre, texture and form. Sometimes referred to as elements of music. <i>FA 2.4.2, FA 2.4.2a</i>
Texture	The combination and interrelationship of music sounds interwoven in a music work. <i>FA 12.4.2.a, FA 12.4.3.c</i>
Timbre	The character and quality of musical sound distinct from pitch and intensity. <i>FA 12.4.2.a</i>

Nebraska 3-5 Fine Arts Standards

(December 6, 2013 Nebraska State Board of Education draft)

K-12 Theatre: Students will develop knowledge and skills applying the creative and collaborative process within theatre by crafting, performing and responding to expressions of the human experience.	
FA 5.5.1 Students will dramatize ideas and events with a beginning, middle, and end.	
Create	Story
	FA 5.5.1.a As a group, create an environment (<i>glossary</i>) or event using body movement and sound (e.g., a forest, a baseball game).
	Character (<i>glossary</i>)
	FA 5.5.1.b In small groups, using dialogue (<i>glossary</i>) and movement, retell a story with a clear beginning, middle, and end (e.g., nursery rhymes, fairy tales).
	Addressed at grades 6-8.
	Addressed at grades 6-8.
	FA 5.5.1.c Write a short script incorporating narration (<i>glossary</i>) and dialogue (<i>glossary</i>).
Addressed at grades 6-8.	
FA 5.5.2 Students will perform ideas and events with a beginning, middle, and end.	
Perform	FA 5.5.2.a Demonstrate expressive speech/vocal variety (<i>glossary</i>) by sharing a personal experience.
	Addressed at grades 6-8.
	FA 5.5.2.b Demonstrate characters (<i>glossary</i>) through movement and costume (e.g., enact different ages, cartoon characters(<i>glossary</i>)).
	Addressed at grades 6-8.
	Addressed at grades 6-8.
	Addressed at grades 6-8.
	FA 5.5.2.c Design and craft a scenic element for an informal presentation (e.g., risers, a prop, set piece, a backdrop).
FA 5.5.2.d Identify one's own vocal and physical choices in expressing an emotion or idea (e.g., show a sound and movement that express sadness, happiness, anger, etc.).	
FA 5.5.3 Students will demonstrate an effective audience/performance relationship.	
Respond	Audience
	FA 5.5.3.a Demonstrate respect for self and others (<i>etiquette glossary</i>) in dramatic activities.
	FA 5.5.3.b Identify the "who" (characters (<i>glossary</i>)), the "where" (setting), and the "what" (major conflicts).
	FA 5.5.3.c Recognize character (<i>glossary</i>) traits and actor choices (e.g., how the character (<i>glossary</i>) shows age, occupation, temperament).
	FA 5.5.3.d Recognize theatrical works as either dramatic or comedic genres (<i>glossary</i>).
FA 5.5.3.e Articulate an emotional response to a component of a theatrical production (e.g., character (<i>glossary</i>), prop, costumes, song).	

Nebraska 3-5 Fine Arts Standards

(December 6, 2013 Nebraska State Board of Education draft)

FA 5.5.4 Students will identify connections between theatre and society.	
Connect	History
	FA 5.5.4.a Recognize that theatre has a cultural heritage.
	FA 5.5.4.b Distinguish between real life vs. animation (<i>glossary</i>) (e.g., <u>Milan</u> vs. a live performance of <u>The Lion King</u>).
	Addressed at grades 9-12.
	Interdisciplinary
FA 5.5.4.c Identify how performance reflects culture and history (e.g., <u>The Nutcracker</u> , <u>Peter and the Wolf</u>).	
FA 5.5.4.d Identify careers in the performing arts.	
Industry	
FA 5.5.4.e Understand the concept of intellectual property (<i>glossary</i>).	

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Nebraska 3-5 Fine Arts Standards

(December 6, 2013 Nebraska State Board of Education draft)

K-12 Theatre Glossary

Active Listening	A structured form of listening and responding focusing the attention on the performer FA 2.5.3.a
Aesthetic	Pertaining to or concerned with the sensory and emotional impact of a theatrical work FA 12.5.4.c
Animation	Referring to cartoon characters FA 5.5.4.b
Aristotle's Six Elements of Drama	<ol style="list-style-type: none">1) Diction (<i>language</i>)2) Plot (<i>structure</i>)3) Character (<i>who</i>)4) Movement (<i>blocking or choreography</i>)5) Thought (<i>theme or moral</i>),6) Spectacle (<i>all technical theatre elements including sets, lights, costumes, props, sound, special effects</i>)
Articulation	The clear and precise pronunciation of words FA 8.5.2.b, FA 12.5.2.b
Blocking	The physical arrangement and movement of actors on the stage FA 12.5.2.b, FA 12.5.2.c
Character	The personality or part the actor (re)creates FA 8.5.1.b, FA 8.5.1.e, FA 8.5.1.f, FA 2.5.1.c, FA 5.5.1.d, FA 12.5.1.f, FA 8.5.2.b, FA 12.5.2.b, FA 5.5.2.b, FA 8.5.2.c, FA 12.5.2.c, FA 8.5.2.d, FA 12.5.2.e, FA 5.5.3.b, FA 2.5.3.c, FA 5.5.3.c, FA 8.5.3.c, FA 5.5.3.e
Characterization	The development and portrayal of a personality through thought, action, dialogue, costuming and makeup
Collaboration	The process of working together, a joint effort with shared goals and supportive behavior
Dialogue	The conversation between characters on stage FA 5.5.1.b, FA 5.5.1.c, FA 8.5.1.e, FA 12.5.1.d
Elements of Theatre	Referring to posture, movement, facial expression, gestures, vocal choice, costume, makeup, hair, props, space
Emoting	Portraying emotions in a theatrical manner FA 8.5.2.c
Entities for creation of theatre	Referring to educational theatre <ul style="list-style-type: none">• schools: Nebraska Thespians http://nebraskathespians.org/app/webroot/, Educational Theatre Association http://schooltheatre.org/Home/• colleges: American College Theater Festival http://www.kcactf.org/KCACTF.ORG_NATIONAL/KCACTF.html• community: Nebraska Association of Community Theatres http://users.connections.net/NACT/Default.htm• summer stock: Nebraska Repertory Theatre, Post Playhouse, Shakespeare on the Green http://www.cengage.com/resource_uploads/static_resources/0495898074/24674/summer_theatre_companies.html#nebraska• dinner theatre: Kearney Community Theatre http://www.kearneycommunitytheatre.com/season.html, Kountze Memorial Theatre http://www.melodrama.net/park.htm• regional theatre: Guthrie Theater http://www.guthrietheater.org/, Kansas City Repertory Theatre http://www.kcrep.org/, Denver Center Theatre Company http://www.denvercenter.org/intro.aspx, Steppenwolf Theatre Company http://steppenwolf.org• professional touring companies (e.g., bus and truck, national tours, Equity and non-Equity): Broadway theatre industry http://www.broadwayleague.com/

Nebraska 3-5 Fine Arts Standards

(December 6, 2013 Nebraska State Board of Education draft)

K-12 Theatre Glossary continued

Entities for Theatre Advocacy	Referring to <ul style="list-style-type: none">schools: Nebraska Speech Communication and Theatre Association (http://www.nscta.info/)local/state arts councils: Arts Councils of Nebraska http://www.nebraskaartscouncil.org/news_resources/resources/arts_councils/nebraska_arts_councils/, Nebraska Arts Council http://www.nebraskaartscouncil.org/community/state: Arts Across Nebraska http://liedcenter.org/content/community/arts-across-nebraska, Nebraska Association of Community Theatres http://nebact.org/, Nebraskans for the Arts http://www.nebraskansforthearts.org/, Nebraska High School Theatre Awards http://www.nebraskahsta.org/, Nebraska Cultural Endowment http://www.nebraskaculturalendowment.org/national: American Association of Community Theatre http://www.aact.org/, Americans for the Arts http://www.americansforthearts.org/, American Theatre Wing http://americantheatrewing.org/, League of Resident Theatre http://www.lort.org/, National Endowment for the Arts http://arts.gov/international: International Amateur Theatre Association http://www.aitaiata.org/, International Thespian Society http://schooltheatre.org/ITS
Environment	The physical surroundings or conditions in which a scene occurs <i>FA 2.5.1.a, FA 5.5.1.a, FA 12.5.1.a, FA 12.5.2.d</i>
Enunciation	The act of speaking clearly and concisely <i>FA 8.5.2.b, FA 12.5.2.b</i>
Etiquette	Common courtesies for the audience to follow when watching a play http://www.dixiepac.net/events_tickets/school_files/Theatre_Etiquette.pdf <i>FA 2.5.3.a, FA 5.5.3.a</i>
Extraneous sounds	Non-scripted utterances <i>FA 8.5.1.f</i>
Facial expression	Movements of the face that show feelings or ideas <i>FA 12.5.1.f, FA 8.5.2.c, FA 12.5.2.c</i>
Focal point	The center of interest or activity, the physical point or target of attention or emotion (e.g., eye contact, focus, direction of attention) <i>FA 8.5.2.e</i>
Genre	A class or category of a theatrical endeavor having a particular form, content, technique, or the like <i>FA5.5.3.d, FA 8.5.3.d, FA 12.5.3.d</i>
Gesture	Movement of separate parts of the body, such as waving an arm or shrugging a shoulder, to convey meaning and emotion <i>FA 12.5.1.f, FA 8.5.2.c</i>
The “Givens”	The pre-determined elements of a story or plot: who - character what - character’s activity (the “what” defines the “who”) when - time of day, time of year, time in history where - place or environment why - character’s objective - what a character wants, needs, his/her goal <i>FA 8.5.1, FA 8.5.1.b, FA 8.5.2</i>
Improvisation	Spontaneous or loosely planned use of speech/dialogue and/or movement to create characters, setting and dramatic action <i>FA 8.5.1.b, FA 12.5.1.b</i>
Improvised Performance	A performance developed through exploration of set givens and a plot outline <i>FA 12.5.1.a</i>
Inflection	Modulation of voice, change in pitch or tone, to convey meaning and emotion <i>FA 8.5.2.b, FA 12.5.2.b</i>
Intellectual property	A work that is the result of creativity, such as a manuscript or a design, to which one has the rights of ownership, and for which one may apply for a copyright (e.g., royalties, rights, accreditation) <i>FA 5.5.4.e, FA 8.5.4.e, FA 12.5.4.f</i>

Nebraska 3-5 Fine Arts Standards
(December 6, 2013 Nebraska State Board of Education draft)

K-12 Theatre Glossary continued

Linear Plot Structure	Plot The main story arc/framework of a literary work, including the following elements: Exposition - introduction of the main characters, setting and situation Inciting Incident- event that begins the conflict, is directly linked to the climax and the resolution Rising Action - one or more characters in crisis Climax - point of highest emotion; turning point Falling Action - resolution of character's crisis Denouement (Resolution) - untying of plot threads <i>FA 12.5.1, FA 8.5.1.c, FA 12.5.1.b, FA 12.5.1.e</i>
Monologue	A speech within a play delivered by a single actor alone on stage <i>FA 12.5.1.f, FA 12.5.2.b, FA 8.5.2.e, FA 12.5.2.e</i>
Narration	The spoken or written account of an event <i>FA 5.5.1.c, FA 12.5.1.d</i>
Nonverbal Communication	Communicating without words using facial expression, gestures, and body language
Nonlinear plot structure	Using a plot (conflict) structure in which events do not happen causally or chronologically (e.g., flashbacks, parallel structures, reverse chronology) <i>FA 12.5.1</i>
Performance space	The acting area surrounded by the audience area (e.g., proscenium, thrust, arena (theater-in-the round), black box, flexible staging) <i>FA 8.5.2.f, FA 12.5.2.f</i>
Projection	Control of volume, clarity, and distinctness of a voice to gain greater audience understanding <i>FA 8.5.2.b, FA 12.5.2.b</i>
Rate	The speed at which a message is delivered <i>FA 8.5.2.b, FA 12.5.2.b</i>
Scenic elements	Components of a performance space that indicate time period, setting, and mood (e.g., scenery, props, costumes)
Storyboard	A sequence of drawings, typically with some directions and dialogue, representing the scenes planned for a production <i>FA 12.5.1.e</i>
Stump speech	An impromptu "campaign" speech <i>FA 12.5.2.a</i>
Suspension of disbelief	Willingness of the audience to overlook the limitations of a performance and believe its events to be true
Tableau	A group of people or motionless figures representing a scene from a story or from history <i>FA 2.5.1.b</i>
Tone	Intensity and inflection to express a mood, emotion or character
Theme	The subject, main idea or topic of a piece of writing, a person's thoughts; a topic <i>FA 8.5.1.d, FA 12.5.1.c, FA 12.5.4.c</i>
Theatrical Conventions	Generally accepted rules of the theatre by which the audience understands the play (e.g., audience is invisible to the characters of the play (<u>The Fourth Wall</u>), asides, soliloquies, split staging, performers in the audience)
Theatrical jobs/careers	Anyone who is contributing to a theatrical work (e.g., performers, directors, designers, technicians (crew), management, playwrights/screenwriters, financial management (producers) in the realms of theatre, film, television, web-based programming, circuses, dance, music, professional wrestling)
Vocal Variety	The use of tone, pitch, volume, rate, articulation, inflection and expressiveness in speech <i>FA 12.5.2.a, FA 8.5.2.a, FA 5.5.2.a</i>
Volume	The degree of loudness or softness of voice

Nebraska 6-8 Fine Arts Standards

(December 6, 2013 Nebraska State Board of Education draft)

K-12 Media Arts: Students will develop knowledge and skills of current and emerging processes, techniques, and applications used in the creation of media arts as a means of expressing human experience.

FA 8.1.1 Students will utilize processes, techniques, and application through the creation of media arts.	
Create	<p>Conceive FA 8.1.1.a Identify artistic challenges that exist in the process of creating media arts and discover ways to implement possible solutions (e.g., play, modeling, improvisation).</p> <p>Develop FA 8.1.1.b Expand media arts vocabulary along with elements and principles of design in the creative process.</p> <p>Innovate FA 8.1.1.c Experiment with available tools, techniques, and conventions, while creating media arts.</p> <p>Duplicate FA 8.1.1.d Demonstrate understanding of, and respect for, the accepted procedures regarding the responsible care of media arts equipment and materials.</p>
FA 8.1.2 Students will communicate an idea/message by presenting their work in media arts.	
Present	<p>Construct FA 8.1.2.a Contribute, communicate, and edit in both a collaborative and independent work or performance environment.</p> <p>Express FA 8.1.2.b Combine components of media arts to improve overall quality (e.g., tone, mood, feeling, character).</p> <p>Refine FA 8.1.2.c Utilize audience impact and response in the revision of work, and planning for later works.</p> <p>Present FA 8.1.2.d Offer ways for others (e.g., audience, school, community) to actively engage in the media arts (e.g., social media, videos, online gallery).</p>
FA 8.1.3 Students will develop their ability to analyze, interpret, and evaluate work produced in media arts.	
Respond	<p>Perceive FA 8.1.3.a Describe the qualities and relationships of the components in media arts as related to collective personal experiences.</p> <p>Interpre/Evaluate FA 8.1.3.b Analyze multiple perspectives, key components, and relationships in media arts.</p> <p>FA 8.1.3.c Interpret and evaluate possible meanings or points of view of media arts (e.g., intention, form, context).</p>

Nebraska 6-8 Fine Arts Standards

(December 6, 2013 Nebraska State Board of Education draft)

FA 8.1.4 Students will examine personal, cultural, historical, and cross-disciplinary connections through media arts.	
Connect	Inquire
	FA 8.1.4.a Demonstrate how media arts can address social, cultural, or societal issues (e.g., advertising, social media, public service announcements).
	Interact
	FA 8.1.4.b Demonstrate and describe the impact of digital citizenship (e.g., copyright, plagiarism, citations, validating resources).
	FA 8.1.4.c Identify and incorporate personal or collective experiences, perspectives, and ideas of others through media arts.
	Synthesize
	FA 8.1.4.d Examine careers in media arts and lifelong learning opportunities.

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Nebraska 6-8 Fine Arts Standards

(December 6, 2013 Nebraska State Board of Education draft)

K-12 Media Arts Glossary/Supplementary Material

What Should Be Taught in Media Arts?

Media arts is a unique medium of artistic expression that can also amplify and integrate the four traditional art forms by incorporating the technological advances of the contemporary world with an emerging skill set available to students and teachers. Media arts students cultivate both artistic abilities and technological skills.

In this ever-changing and dynamic discipline, primary categories in media arts now include:

- Moving Image
 - Cinema/Video/Animation – narrative, non-narrative, environmental, experimental
- Imaging Design
 - digital process-based imagery, code enhanced (e.g., the image has code embedded for interactive and adaptive purposes)
- Sound Design
 - digital process-based aural synthesis and engineering
- Interactive Design
 - web, game, sensory-tech, creative code
- Multimedia and Intermedia
 - additive and hybridizing mixtures
- Virtual Design
 - 3D, 4D, 5D (spatial, animated, nonlinear, interactive) environments, structures and experiences

Link to NCCAS National Standards for the Media Arts, 2012

<http://nccas.wikispaces.com/NCCAS+and+Media+Arts>

Link to NCCAS **Glossary of terms** for Media Arts (Appendix II)

<http://nccas.wikispaces.com/file/view/Media%20Arts%20position%20paper%20and%20FAQs.pdf/439573856/Media%20Arts%20position%20paper%20and%20FAQs.pdf>

Searchable terms and possible activities

Bloggng, incorporating images and video

- Create a blog, add images and/or video, and respond to classmates
- Conduct ongoing critiques using class blogs
- Write music and/or movie reviews in a blog

Commercial

- Create a yearbook campaign.
- Design a student election campaign (e.g., homecoming, student council)
- Produce a commercial for a product and evaluate it based on commercial art principles

Create comics

- Take a photo, add a caption, and create a poster
- Design a graphic novel
- Collaborate with your school newspaper for student-produced comics

Digital imaging

- Create poster designs for school community organizations
- Create portrait collages
- Use photo restoration for historic or damaged photos of school/community
- Produce fine art work using image manipulation
- Morph unrelated images to produce a hybrid photo
- Use appropriate well-known images to create “updated” versions

Ethics

- Respect and awareness of copyright laws
- Understanding of personal liability issues
- Determine authorship, copyright, message, and copyright of various websites

Interviews

- Research a media career and conduct an interview with a person in the field
- Conduct an interview, produce the follow up and recap using video, radio, etc.

Nebraska 6-8 Fine Arts Standards

(December 6, 2013 Nebraska State Board of Education draft)

K-12 Media Arts Glossary/Supplementary Material continued

Mobile devices

- Explore the concept of message mobility and message simplicity
- Design a message/ad for a variety of devices and analyze the change in visual elements/quality

Movies

- Choose a theme/character, create a storyboard, and/or produce a movie
- Reenact a historical event/topic
- Develop a how-to movie of skill or process
- Create a visual record for science experiments

Online art gallery

- Create a slide show of student work.
- Take a virtual tour and analyze its sensory elements
- Create a virtual tour with student photographs of school/community

Podcasts

- Choose a school issue and create an individual or group podcast about it
- Collaborate with student radio station to produce podcast
- Create an instructional podcast for other students
- Interview a classmate, principal, teacher, parent

Public service announcement

- Choose a school/community issue and use commercial art and the power of imagery to create a PSA on that issue
- Work with community non-profit groups to create awareness of public issue
- Create a poster for a local event

Radio broadcast

- Have students design and/or participate in school announcements
- Use student announcers at athletic events

Reflection

- Watch forms of media arts and discuss audience reaction
- Survey audience members after viewing media arts

Research

- Choose a topic and conduct research gathering images, video, and other sensory data
- Investigate the validity of a website

School posters

- Create posters for school events (e.g., athletics, dance, performance)
- See PSA (above).
- Photograph community events and publicize with posters

Social media

- Design and maintain a publicly accessible art page
- Contact other students/programs nationally/internationally to collaborate on projects
- Analyze the message and effectiveness (visual and otherwise) of social media sites
- Critique appropriateness of various social media outlets/sites
- Determine message and audience for various social media

Sound design

- Identify and explore sound effects in different media
- Create and record different sound effects and evaluate their effect
- Add sound to a production (e.g., movie, podcast)
- Create a music video
- Explore the effects of music on mood

Nebraska 6-8 Fine Arts Standards
(December 6, 2013 Nebraska State Board of Education draft)

K-12 Media Arts Glossary/Supplementary Material continued

Stop-motion animation

- Set a task and create short stop-action animation with characters (drawing, video, photos, etc.)
- Design a Zoetrope to simulate motion through 2-D drawing
- Design a commercial using stop-motion animation

Timelapse photography

- Create an instructional video using timelapse photos
- Use timelapse photography to create transitions

Video boards/display

- Study the use and purpose of a public video board
- Design an ad for a video board
- Maintain current events through the use of a video board
- Encourage audience participation through posting lyrics at public events

Web page design

- Explore website appeal, design, audience, and effect
- Storyboard a new website design

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Nebraska 6-8 Fine Arts Standards

(December 6, 2013 Nebraska State Board of Education draft)

K-12 Visual Arts: Students will develop and apply the ideas, knowledge, and skills in art to create, respond to, present and connect with the human experience.											
FA 8.2.1 Students will use the creative process (<i>glossary</i>) to investigate and communicate personal voice within their artwork.											
Create - Art to generate ideas	<table border="1"> <tr> <td style="background-color: #f4a460; text-align: center; vertical-align: middle;">Plan/ Material</td> <td>FA 8.2.1.a Investigate ideas and materials (<i>glossary</i>), demonstrate planning and begin refining.</td> </tr> <tr> <td style="background-color: #f4a460; text-align: center; vertical-align: middle;">Imagine/ Artistic Voice</td> <td>FA 8.2.1.b Recognize own voice and make stylistic choices that reflect personal identity.</td> </tr> <tr> <td style="background-color: #f4a460; text-align: center; vertical-align: middle;">Aesthetic Experience</td> <td>FA 8.2.1.c Engage in the sensory experience and relate it to making expressive artwork.</td> </tr> <tr> <td style="background-color: #f4a460; text-align: center; vertical-align: middle;">Elements/P rinciples</td> <td>FA 8.2.1.d Investigate and apply the relationships between the elements of art and principles of design (<i>glossary</i>) (e.g., considering a variety of images, how does line and value create emphasis in your artwork?).</td> </tr> <tr> <td style="background-color: #f4a460; text-align: center; vertical-align: middle;">Process/ Craftsmanship</td> <td>FA 8.2.1.e Investigate and demonstrate the relationship between technique, skill, and craftsmanship (<i>glossary</i>).</td> </tr> </table>	Plan/ Material	FA 8.2.1.a Investigate ideas and materials (<i>glossary</i>), demonstrate planning and begin refining.	Imagine/ Artistic Voice	FA 8.2.1.b Recognize own voice and make stylistic choices that reflect personal identity.	Aesthetic Experience	FA 8.2.1.c Engage in the sensory experience and relate it to making expressive artwork.	Elements/P rinciples	FA 8.2.1.d Investigate and apply the relationships between the elements of art and principles of design (<i>glossary</i>) (e.g., considering a variety of images, how does line and value create emphasis in your artwork?).	Process/ Craftsmanship	FA 8.2.1.e Investigate and demonstrate the relationship between technique, skill, and craftsmanship (<i>glossary</i>).
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Process/ Craftsmanship	FA 8.2.1.e Investigate and demonstrate the relationship between technique, skill, and craftsmanship (<i>glossary</i>).										
FA 8.2.2 The student will understand and apply their knowledge of a variety of presentation and communication techniques.											
Present – Art to communicate ideas, process, and product.	<table border="1"> <tr> <td style="background-color: #f4a460; text-align: center; vertical-align: middle;">Intent</td> <td>FA 8.2.2.a Analyze and present reflections of personal growth in an artist statement.</td> </tr> <tr> <td style="background-color: #f4a460; text-align: center; vertical-align: middle;">Selection</td> <td>FA 8.2.2.b Individually or collaboratively analyze the selection of art in collections, displays, and presentations.</td> </tr> <tr> <td style="background-color: #f4a460; text-align: center; vertical-align: middle;">Presentation Venue</td> <td>FA 8.2.2.c Explore how the meaning of art can be affected by the presentation venue (<i>glossary</i>) (e.g., reproduction, digital, social media (<i>glossary</i>), or original museum/gallery experience).</td> </tr> </table>	Intent	FA 8.2.2.a Analyze and present reflections of personal growth in an artist statement.	Selection	FA 8.2.2.b Individually or collaboratively analyze the selection of art in collections, displays, and presentations.	Presentation Venue	FA 8.2.2.c Explore how the meaning of art can be affected by the presentation venue (<i>glossary</i>) (e.g., reproduction, digital, social media (<i>glossary</i>), or original museum/gallery experience).				
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Nebraska 6-8 Fine Arts Standards

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Respond	FA 8.2.3 Students will use the critical process (<i>glossary</i>) to compare and contrast multiple works of art learning about themselves in the world.	
	Describe	FA 8.2.3.a Identify and describe themes (<i>glossary</i>) and styles in works of art.
	Analyze	FA 8.2.3.b Compare and contrast works of art using the elements and principles (<i>glossary</i>) (e.g., themes (<i>glossary</i>), styles, cultures).
	Interpret	FA 8.2.3.c Compare and contrast how themes (<i>glossary</i>) styles and mood can be interpreted in different ways.
	Evaluate	FA 8.2.3.d Explain why a work of art can evoke different interpretations and how artwork is interpreted and evaluated by the way it is displayed or presented.
Connect - Individual perspective and identity through the study of art.	FA 8.2.4 Students will examine the significance of art in contemporary, historical, and cultural context in art.	
	Artist Identity	FA 8.2.4.a Students can identify and demonstrate the role of an artist and explore art-related career opportunities.
	Time and Place	FA 8.2.4.b Investigate and classify works of art from a variety of contemporary, historical, and cultural contexts.
	Purpose and Function	FA 8.2.4.c Compare and contrast the purpose and function of different art forms. (e.g., artifacts (<i>glossary</i>) vs. fine art).
		FA 8.2.4.d Explain how art connects to other curricular areas.

Nebraska 6-8 Fine Arts Standards

(December 6, 2013 Nebraska State Board of Education draft)

K-12 Visual Arts Glossary

Aesthetics	The philosophy of the nature and expression of beauty. <i>FA 12.2.1</i>
Aesthetic Theories	Specific set of criteria used to evaluate artwork (e.g., imitationism, formalism, emotionalism (expressionism, contextualism, institutionalism, instrumentalism). <i>FA 12.2.1.c, FA 12.2.4.c</i>
Artifact	A functional object of cultural or historical interest that may show fine art qualities in its form or decoration. <i>FA 8.2.4.c</i>
Artistic Style	Genres of art in history or based on distinctive characteristics (e.g., abstract, non-representational, expressionism, impressionism, romanesque). See <i>historical style</i> . <i>FA 12.2.3.c</i>
Artist statement	Usually a brief written statement by the artist describing factual information (materials used in creation) and the artist's understanding of the meaning of the work. Assists the viewer in understanding the artwork. Also may be used by persons in presenting artwork of others (curators, gallery directors). <i>FA 5.2.2.a</i>
Contextualism	Belief that art is best viewed in social, political, and cultural relationships. <i>FA 12.2.1.d</i>
Craftsmanship/Workmanship	The quality and skill of something made; the product of effort or endeavor on the part of the artist <i>FA 2.2.1.e, FA 5.2.1.e, FA 8.2.1.e, FA 12.2.1.e</i>
Creative Process	Define a problem, use knowledge and experience, creatively brainstorm, develop possibilities, put ideas to work – in an artistic context. <i>FA 2.2.1, FA 5.2.1, FA 8.2.1, FA 12.2.1</i>
Critical Process	Ordered steps in examining art: describe, analyze, interpret, evaluate. <i>FA 2.2.3, FA 5.2.3, FA 8.2.3, FA 12.2.3</i>
Critical Thinking	Intellectual process of skillfully conceptualizing, applying, analyzing, and synthesizing information to guide behavior, in this case, the creation of artwork.
Digital Collection	Compiling artwork in electronic form (e.g., podcast, website, blog). <i>FA 12.2.2.b</i>
Elements and Principles	Elements - the fundamental parts of art: line, value, shape, form, space, colors, texture; Principles - how elements are used: balance, contrast, movement, emphasis, pattern, proportion, unity. <i>FA 2.2.1.d, FA 5.2.1.d, FA 8.2.1.d, FA 12.2.1.d, FA 2.2.3.b, FA 5.2.3.b, FA 5.2.3.b, FA 8.2.3.b, FA 12.2.3.b, FA 5.2.3.d</i>
Expressionism	Emotional qualities of art. Belief that art transmits an emotional state to the viewer through evoking inner mental states, emotions, moods, and feelings. See <i>emotionalism</i> . <i>FA 12.2.1.c</i>
Emotionalism	Expressive qualities of art. Belief that art transmits expressive qualities to the viewer through evoking inner mental states, emotions, moods, and feelings. See <i>expressionism</i> .
Emotional Qualities	The most important thing about a work of art is the vivid communication of moods, feelings, and ideas to the viewer. See <i>emotionalism</i> .
Formalism	Visual qualities of art. Belief that art triggers aesthetic responses solely through the effective organization of the elements of art. <i>FA 12.2.1.c</i>
Genre	Category of artistic composition or artwork characterized by distinctive style, form, or content. See <i>historical style</i> . <i>FA 12.2.1.c</i>
Historical Style	Genre of art in history or based on distinctive characteristics (e.g., abstract, non-representational, expressionism, impressionism, romanesque). See <i>artistic style</i> .
Imitationism	Literal qualities of art. Belief that art imitates life, so artwork is best viewed in a realistic presentation of subject matter. A work is successful if it looks like and reminds us of what we see in the world, evoking an artistic (aesthetic) response. <i>FA 12.2.1.c</i>
Institutionalism	Contextual classification of art. Belief that art exists as determined by the context in which it exists and in which it is validated by the art world, not through elements or principles of art. <i>FA 12.2.1.c</i>

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(December 6, 2013 Nebraska State Board of Education draft)

Instrumentalism	Functional qualities of art. Belief that art is the means to an important end. Art is useful in helping us comprehend and improve experiences in life, and often furthers a moral or religious point of view. <i>FA 12.2.1.c</i>
Materials	Art media or consumables (e.g., paper, watercolors, crayons, clay, pencil, stone, wood). See <i>media</i> . <i>FA 2.2.1, FA 5.2.1, FA 2.2.1.a, FA 5.2.1.a, FA 8.2.1.a, FA 12.2.1.a</i>
Media	Materials that are used in any form of art. See <i>materials</i> . <i>FA 2.2.1.c, FA 5.2.3.a</i>
Portfolio	Representative collection of an artist's work. <i>FA 12.2.2.b</i>
Social Media	Electronic means of communication to share ideas and/or content. <i>FA 8.2.2.c, FA 12.2.2.c</i>
Subject matter	The main focus of the art work (e.g., the person in a portrait, natural environment in a landscape, objects in a still life). <i>FA 2.2.3.a, FA 5.2.3.a, FA 5.2.3.c</i>
Themes	Grouping similar ideas to assist artists in building context (e.g., power, family, patriotism, nature). <i>FA 5.2.1, FA 5.2.1.b, FA 8.2.3.a, FA 8.2.3.b, FA 8.2.3.c</i>
Tools	Non-consumables used in the creation of artwork (e.g., scissors, rulers, brushes).
Venue	The forum, outlet, platform, or location for experiencing artwork. <i>FA 2.2.2.c, FA 8.2.2.c, FA 12.2.2.c</i>

DRAFT

Nebraska 6-8 Fine Arts Standards

(December 6, 2013 Nebraska State Board of Education draft)

K-12 Dance: Students will develop knowledge and skill to create and demonstrate artistic expression of human experience through physical movement.									
FA 8.3.1 Students will use choreographic principles (<i>glossary</i>) and structures to construct dances that communicate ideas, images, feelings, and experiences.									
Create Concepts	<table border="1"> <tr> <td style="background-color: #ffff00; text-align: center; vertical-align: middle;">Formulate</td> <td>FA 8.3.1.a Generate movement freely to construct ideas, images, feelings, and experiences (e.g., use a small moment or personal narrative (<i>glossary</i>) to create a short movement phrase (<i>glossary</i>)). <i>Through movement, express a time you were scared.</i></td> </tr> <tr> <td style="background-color: #ffff00; text-align: center; vertical-align: middle;">Utilize</td> <td>FA 8.3.1.b Create dance movements that use a variety of dance elements implementing simple choreographic structures (<i>glossary</i>) (e.g., deconstruct movement to explore choreographic structures (<i>glossary</i>)). <i>Explore what happens to a phrase (<i>glossary</i>) when you change the tempo (<i>glossary</i>), level, direction, sequence, repetition.</i></td> </tr> <tr> <td style="background-color: #ffff00; text-align: center; vertical-align: middle;">Improvise</td> <td>FA 8.3.1.c Understand the role of improvisation (<i>glossary</i>) in creating dance phrases (<i>glossary</i>) with others (e.g., incorporating others' ideas to combine and layer movement elements). <i>Respond to musical accents (<i>glossary</i>) and rhythms.</i></td> </tr> <tr> <td style="background-color: #ffff00; text-align: center; vertical-align: middle;">Cooperate</td> <td>FA 8.3.1.d Employ cooperative skills and collaboration to contribute constructively to the creation of dance movements (e.g., collaborate with peers to set formations and spatial patterns for a group work using learned movement material). <i>Give students a beginning of a movement phrase (<i>glossary</i>) and have them finish it as a group.</i></td> </tr> </table>	Formulate	FA 8.3.1.a Generate movement freely to construct ideas, images, feelings, and experiences (e.g., use a small moment or personal narrative (<i>glossary</i>) to create a short movement phrase (<i>glossary</i>)). <i>Through movement, express a time you were scared.</i>	Utilize	FA 8.3.1.b Create dance movements that use a variety of dance elements implementing simple choreographic structures (<i>glossary</i>) (e.g., deconstruct movement to explore choreographic structures (<i>glossary</i>)). <i>Explore what happens to a phrase (<i>glossary</i>) when you change the tempo (<i>glossary</i>), level, direction, sequence, repetition.</i>	Improvise	FA 8.3.1.c Understand the role of improvisation (<i>glossary</i>) in creating dance phrases (<i>glossary</i>) with others (e.g., incorporating others' ideas to combine and layer movement elements). <i>Respond to musical accents (<i>glossary</i>) and rhythms.</i>	Cooperate	FA 8.3.1.d Employ cooperative skills and collaboration to contribute constructively to the creation of dance movements (e.g., collaborate with peers to set formations and spatial patterns for a group work using learned movement material). <i>Give students a beginning of a movement phrase (<i>glossary</i>) and have them finish it as a group.</i>
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FA 8.3.3 Students will understand how to use performance (<i>glossary</i>) values (kinesthetic (<i>glossary</i>) awareness, concentration, focus, and etiquette) to enhance dance performance (<i>glossary</i>).									
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	Interpret	FA 8.3.3.c Recognize how self-assessment can be used to refine dance performance (<i>glossary</i>) (e.g., maintain a dance journal, using research, resources, notation, peer assessments, and self-reflections). <i>Give a few minutes at the end of each class period for journaling.</i>
Respond	FA 8.3.4 Students will demonstrate a variety of critical thinking skills to analyze and evaluate dance.	
	Examine	FA 8.3.4.a Explain and interpret how elements of movement and choreographic structures (<i>glossary</i>) are used to communicate ideas in dance (e.g., encourage students to analyze movements in order to explore imagery and give perception). <i>Research the connections between dance styles (glossary). Discover the uses of cultural dances in order to communicate.</i>
	Relate	Addressed at grades 9-12.
Connect	FA 8.3.5 Students will understand cultural, interdisciplinary, and historical connections with dance.	
	Personalize	FA 8.3.5.a Use dance to understand concepts in U.S. history and relate them to significant events, ideas, and traditions from a national context (e.g., investigate what role dance played in U.S. history). <i>Choose a style (glossary) of dance, and explore the origins and people who pioneered the dance form.</i>
	Integrate	FA 8.3.5.b Analyze how other arts and academic disciplines are integrated into dance creation and performance (<i>glossary</i>) (e.g., recognize who, what, when, where, why, and how it connects to other disciplines when creating dance pieces). <i>Discuss technical elements (e.g., costume, set, lighting) that convey the "givens" of a piece of literature.</i>
	Internalize	FA 8.3.5.c Understand how dance has the ability to enhance physical and emotional health (e.g., recognize shifting moods and the ways dance can help explore and move through them). <i>Create a dance describing an emotion.</i>
	Generate	Addressed at grades 9-12.

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K-12 Dance Glossary

AB	A two-part compositional form with an A theme and a B theme; the binary form consists of two distinct, self-contained sections that share either a character or quality (such as the same tempo, movement quality, or style).
ABA	A three-part compositional form in which the second section contrasts with the first section. The third section is a restatement of the first section in a condensed, abbreviated, or extended form. <i>FA 12.3.1.a</i>
Abstract	To remove movement from a particular or representative context and (by manipulating it with elements of space, time, and force) create a new sequence or dance that retains the essence of the original. <i>FA 12.3.1.d</i>
Accent	A stress or emphasis on a specific beat or movement. <i>FA 8.3.1.c</i>
Aesthetic Criteria	Standards upon which judgments are made about the artistic merit of a work of art.
Alignment	The body's organized response to gravity and the need to find balance. Synonym: posture. <i>FA 12.3.2.a</i>
Anatomy	Structural make-up of an organism/individual (skeleton, muscles).
Audience Etiquette	Parameters of acceptable behavior for audience members at performances.
Axial Movement	See nonlocomotor movement.
Balance	The ability to maintain one's stability. <i>FA 5.3.2.b</i>
Call and Response	A structure that is most often associated with African music and dance forms, although it is also used elsewhere. One soloist/group performs with the second soloist/group entering "in response" to the first.
Canon	Choreographic form that reflects the musical form of the same name, in which individuals and groups perform the same movement/phrase beginning at different times.
Chance	A choreographic process in which elements are specifically chosen and defined but randomly structured to create a dance or movement phrase. This process demands high levels of concentration in performance to deal effectively with free association and surprise structures that appear spontaneously.
Choreographic Principles	Compositional elements in dance; factors to be considered to attain aesthetically satisfying dance composition (intent, form/design, theme, repetition). <i>FA 2.3.1, FA 5.3.1, FA 8.3.1, FA 12.3.1</i>
Choreographic Structures	The specific compositional forms in which movement is structured to create a dance (AB, ABA, ABAB, canon, variation, retrograde, call and response, chance). <i>FA 8.3.1.b, FA 12.3.1.b, FA 8.3.4.a, FA 12.3.4.a</i>
Choreography	Describes a dance sequence that has been created with specific intent. <i>FA 12.3.1.c, FA 12.3.1.d</i>
Classical	Dance that has been developed into highly stylized structures within a culture. Generally developed within the court or circle of power in a society.
Contemporary	Dance as it is being explored by current choreographers. <i>FA 12.3.4.b</i>
Core	Muscular and skeletal structures in the center of the body, including the abdomen, spine, and pelvis.
Downstage	At or toward the front of the performance space.
Dynamics	The expressive content of human movement, sometimes called qualities or efforts. Dynamics manifest the interrelationships among the elements of space, time, and force/energy (see <i>movement quality</i>). <i>FA 12.3.1.b</i>
Elements of Dance	Energy/force, space, time. Energy/force: the quality of movement; how a movement is performed (e.g., smooth, sharp, free flow, bound flow, strong, light, sustained, percussive). Space: where bodies move in a dance (e.g., levels, directions, pathways, sizes, relationships). Time: Including tempo, rhythm, duration, speed.
Elevation	The body's propulsion into the air away from the floor, such as in a leap, hop, or jump.

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K-12 Dance Glossary continued

Ethnic	Dances that have been created and used by a specific group within a culture, when they are performed outside the original culture.
Folk	Dances that are created and performed by a specific group within a specific culture. Generally these dances originated outside the courts or circle of power within a society.
Form/Design	A principle of choreography/composition; organization and sequence of sections of a dance into an overall whole.
Genre	Type or category of dance (e.g., ballet, modern, jazz, tap, ballroom, hip-hop). <i>FA 8.3.2.c, FA 12.3.2.c, FA 12.3.3.a</i>
Improvisation	Movement that is created spontaneously, ranging from free-form to highly structured environments, but always with an element of chance. Provides the dancer with the opportunity to bring together elements quickly, and requires focus and concentration. <i>FA 2.3.1.c, FA 5.3.1.c, FA 8.3.1.c, FA 12.3.1.c</i>
Intent	The purpose of an artistic work. <i>FA 12.3.1.b</i>
Initiation	Point at which a movement is said to originate. This particularly refers to specific body parts and is generally said to be either distal (from the limbs or head) or central (from the torso).
Kinesiology	The study of anatomy in relation to human movement.
Kinesphere	The movement space, or the space surrounding the body in stillness and in motion, which includes all directions and levels both close to the body and as far as the person can reach with limbs or torso (also known as <i>personal space</i>).
Kinesthetic	Refers to the ability of the body's sensory organs in the muscles, tendons, and joints to respond to stimuli while dancing or viewing a dance. <i>FA 8.3.3, FA 12.3.3</i>
Levels	The height of the dancer in relation to the floor. For example: sitting on the floor would be low level, kneeling could be middle level, and standing or jumping would be high level.
Locomotor Movement	Movement that travels from place to place, usually identified by weight transference on the feet. Basic locomotor steps are walk, run, hop, jump, skip, leap, gallop, crawl, and roll.
Movement Problem	A specific focus or task that serves as direction for exploration in composition.
Movement Quality	The identifying attributes created by the release, follow through, and termination of energy, which are key to making movement become dance. Typical terms denoting qualities include sustained, swing, percussive, collapse, and vibratory; and effort combinations such as float, dab, punch, and glide (see <i>dynamics</i>).
Movement Study	A short piece of choreography based on a specific idea.
Movement Theme	A complete idea in movement that is manipulated and developed within a dance.
Musicality	The attention and sensitivity to the musical elements of dance while creating or performing.
Narrative	Choreographic structure that follows a specific story line and intends to convey specific information through that story. <i>FA 8.3.1.a</i>
Nonlocomotor Movement	Any movement that is anchored to one spot by a body part using only the available space in any direction without losing the initial body contact. Movement is organized around the axis of the body rather than designed for travel from one location to another (twist, bend, shake, vibrate, swing, push, pull, kick, rise, fall). Also known as <i>axial movement</i> .
Performance	Execution of dance movement in class or on stage. <i>FA 2.3.3, FA 2.3.3.a, FA 5.3.3, FA 5.3.3.a, FA 8.3.3, FA 8.3.3.b, FA 8.3.2.c, FA 12.3.3, FA 12.3.3.b, FA 12.3.3.c, FA 8.3.3.c, FA 12.3.4.a</i>
Personal Space	See Kinesphere.
Phrase	A brief sequence of related movements that has a sense of rhythmic completion. <i>FA 8.3.1.a, FA 8.3.1.b, FA 8.3.1.c, FA 8.3.1.d, FA 12.3.1.a, FA 12.3.1.b, FA 12.3.1.c</i>
Physiology	Physical and chemical processes that are required for life activities (cellular level).
Projection	A confident presentation of one's body and energy to vividly communicate movement and meaning to an audience; performance quality. <i>FA 8.3.2.b, FA 12.3.2.b</i>

Nebraska 6-8 Fine Arts Standards

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K-12 Dance Glossary continued

Retrograde	A choreographic device in which dance movements or phrases are performed backwards.
Rhythmic Acuity	The physical, auditory recognition of various complex time elements.
Stage Left	At or toward the performer's left when facing downstage.
Stage Right	At or toward the performer's right when facing downstage.
Style	A distinctive manner of moving; the characteristic way dance is done, created, or performed that identifies the dance of a particular performer, choreographer, or period. <i>FA 8.3.3.b, FA 8.3.4.a, FA 8.3.5.a</i>
Technique	Proper execution of skills within a given dance form. <i>FA 2.3.3.a, FA 5.3.3.a, FA 8.3.3.a, FA 12.3.3.a, FA 8.3.3.c, FA 12.3.3.c</i>
Tempo	The pace at which a piece of music or dance is performed. <i>FA 2.3.1, FA 2.3.1.b, FA 8.3.1.b, FA 12.3.4.b,</i>
Theatrical	Dance genres primarily developed for the stage (e.g., jazz and tap).
Theme	The content that informs a piece of choreography; may be taken from the movement itself, or from other sources (e.g., ideas, images, emotions); a phrase or sequence of movement around which a dance is constructed.
Upstage	At or toward the back of the performance space.
Variation	A choreographic process in which known and defined elements (e.g., specific movements, movement phrases) are separated from their original relationship and restructured in a different pattern; male or female solo in a classical ballet.
Warm-up	Movements and/or movement phrases designed to raise the core body temperature, practice technical skills, and bring the mind into focus for the dance activities to follow.

For terminology, as it relates to specific genres, see the following resources:

- Alford, Marcus R., and Marsha Proser Cohen. *Jazz Danceology: Teaching and Choreographing Jazz Dance*. Marietta: Dance Press, 1990. Print.
- Gilbert, Albert C. *Al Gilbert's Tap Dictionary. Encyclopedia of Tap Terminology and Related Information*. Los Angeles: Stepping Stones, Ltd., 1998. Print.
- Grant, Gail. *Technical Manual and Dictionary of Classical Ballet*. Mineola: Dover, 1967. Print.

Choreographic Principles

Time

Accent
Meter
Speed
Rhythm
Duration
Stillness

Space

Directions
Focus
Level
Shape
Dimension
Pathways

Energy

Force (Strong & Light)
Flow (Free & Bound)

Qualities of movement

Swinging
Suspended
Sustained
Percussive
Vibratory
Collapsing

References: New York City Department of Education *Blueprint for Teaching and Learning in the Arts: Dance Grades PreK-12*. New York: New York City Department of Education. 2007. Print. Download. <http://schools.nyc.gov/offices/teachlearn/arts/Blueprints/dancebp2007.pdf>

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(December 6, 2013 Nebraska State Board of Education draft)

K-12 Music: Students will develop and apply knowledge and skills to create, perform, and respond to music, making connections to human experiences.		
FA 8.4.1 Students will compose, improvise, read, and perform music with technical accuracy and expression.		
Create	Image/Plan	FA 8.4.1.a Develop a compositional idea for a specific purpose or mood, with teacher guidance, including: <ul style="list-style-type: none"> • how elements of music (<i>glossary</i>) convey expressive intent • unity/variety • tension/release • how personal experiences influence musical choices.
	Make/Evaluate Refine	FA 8.4.1.b Create, evaluate, and refine musical ideas that utilize a variety of compositional devices (e.g., form, imitation).
		FA 8.4.1.c Identify and define compositional devices in student creations.
	Present	FA 8.4.1.d Present an improvisation (<i>glossary</i>), arrangement (<i>glossary</i>), and/or original composition. Explain how elements of music (<i>glossary</i>) are used to communicate expressive content in the student's creation (e.g., aurally, visually, electronically).
	Connect	FA 8.4.1.e Connect music to historical and cultural contexts, the arts (<i>glossary</i>), and other disciplines through creating.
FA 8.4.2 Students will perform a variety of music genres (<i>glossary</i>) and styles using technical accuracy and expression independently and/or with others.		
Perform	Select/Analyze/ Interpret	FA 8.4.2.a Discuss expressive characteristics and the components of technique, function, and context of selected pieces (e.g., phrasing, articulation (<i>glossary</i>)/diction).
	Rehearse/ Evaluate/Refine	FA 8.4.2.b Develop and refine solo/ensemble performance skills using feedback from others and guided self-evaluation (e.g., posture, technique, reading music).
	Present	FA 8.4.2.c Perform (formally or informally) music of increasing difficulty using proper tone quality, phrasing, dynamics, and articulation (<i>glossary</i>), demonstrating appropriate performance expectations (e.g., protocol).
	Connect	FA 8.4.2.d Connect music to historical and cultural contexts, the arts (<i>glossary</i>), and other disciplines through performance.

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FA 8.4.3 Students will examine and evaluate elements of music (<i>glossary</i>) to discern how music is appropriate for specific purposes/settings (intent of music).	
Respond	Select/Analyze Interpret
	FA 8.4.3.a Select appropriate music in contrasting styles to listen to or perform for specific purposes/settings.
	Rehearse/ Evaluate/Refine
	FA 8.4.3.b Analyze and explain how the performer/creator uses compositional and performance characteristics to convey expressive intent (e.g., dynamics, phrasing).
	Present
	FA 8.4.3.c Choose appropriate criteria to critique expressiveness and effectiveness of a performance/composition (e.g., dynamics, tone quality) with teacher guidance.
	Connect
	FA 8.4.3.d Connect music to historical and cultural contexts, the arts (<i>glossary</i>), and other disciplines through responding.

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K-12 Music Glossary

Arrangement	A piece of music rewritten using different parameters for a specific purpose. <i>FA 5.4.1.c, FA 8.4.1.d, FA 12.4.1.d</i>
Articulation	Clarity in the production of pitches. <i>FA 8.4.2.a, FA 8.4.2.c, FA 12.4.2.c</i>
Arts	An expression or application of human creative skill and imagination that reflects aesthetic value. <i>FA 5.4.1.d, FA 8.4.1.e, FA 12.4.1.e, FA 5.4.2.d, FA 8.4.2.d, FA 12.4.2.d, FA 5.4.3.d, FA 8.4.3.d, FA 12.4.3.d</i>
Elements of Music	The components of music activity including: pitch, rhythm, melody, harmony, dynamics, timbre, texture and form. Sometimes referred to as music elements. <i>FA 8.4.1.a, FA 12.4.1.a, FA 5.4.1.c, FA 8.4.1.d, FA 12.4.1.d, FA 5.4.2, K-2 FA 2.4.3, FA 5.4.3, FA 8.4.3, FA 2.4.3.b, FA 5.4.3.b, FA 5.4.3.c</i>
Genres	Categories of music works characterized by similarities in form and style (e.g. jazz, march, gospel, opera, mariachi). <i>FA 8.4.2, FA 12.4.2</i>
Improvisation	The spontaneous creation and performance of music. <i>FA 5.4.1.a, FA 5.4.1.c, FA 8.4.1.d, FA 12.4.1.d</i>
Language of Music	Music theory and practice used to shape expressive properties of music that convey ideas and emotions. <i>FA 12.4.1</i>
Music Elements	The components of music activity including: pitch, rhythm, melody, harmony, dynamics, timbre, texture and form. Sometimes referred to as elements of music. <i>FA 2.4.2, FA 2.4.2a</i>
Texture	The combination and interrelationship of music sounds interwoven in a music work. <i>FA 12.4.2.a, FA 12.4.3.c</i>
Timbre	The character and quality of musical sound distinct from pitch and intensity. <i>FA 12.4.2.a</i>

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K-12 Theatre: Students will develop knowledge and skills applying the creative and collaborative process within theatre by crafting, performing and responding to expressions of the human experience.	
FA 8.5.1 Students will dramatize ideas and events incorporating “the givens” (who, what, when, where and why) (glossary).	
Create	Story
	FA 8.5.1.a Use readily available props to create “the where” of a story (e.g., a table, chairs, and silverware indicate a restaurant).
	FA 8.5.1.b Plan and record, in small groups, an improvisation (glossary) based on “the givens” (glossary) of a scene (e.g., tell a story or present a story using a setting, characters (glossary) and a series of events).
	FA 8.5.1.c Develop a linear plot structure (glossary) that introduces and resolves a conflict.
	FA 8.5.1.d Identify themes (glossary) within theatrical works.
	FA 8.5.1.e Write a dialogue (glossary) with two to four characters (glossary).
	FA 8.5.1.f Using movement in conjunction with extraneous sounds (glossary) and short phrases to demonstrate two distinct characters (glossary) (e.g., movements and sounds of a soldier as compared to the movement and sounds of a mother).
FA 8.5.2 Students will dramatize ideas and events incorporating “the givens” (who, what, when, where and why) (glossary).	
Perform	FA 8.5.2.a Demonstrate expressive reading using vocal variety (glossary) (e.g., read short passage aloud).
	FA 8.5.2.b Establish character (glossary) and emotion through the use of rate (glossary), articulation (glossary), costume enunciation (glossary), projection (glossary), inflection (glossary), and movement.
	FA 8.5.2.c Establish character (glossary) and emotion through the use of facial expressions (glossary), gestures (glossary), posture, and body movement (e.g., pantomime, emoting (glossary), etc.).
	FA 8.5.2.d In small groups, rehearse and portray characters (glossary) within a defined “where”.
	FA 8.5.2.e Deliver a scripted monologue (glossary) to a focal point (glossary).
	FA 8.5.2.f Design and craft a performance space (glossary) including set and audience arrangement (e.g., use classroom furniture to create a courtroom in a proscenium, thrust, or arena).
	FA 8.5.2.g Examine one’s own effectiveness in a production/scene (e.g., keep a journal of acting choices, reflect on video of own performance).
FA 8.5.3 Students will analyze the audience/performance relationship.	
Respond	Audience
	FA 8.5.3.a Construct, share, and use an audience code of conduct including appropriate audience behavior and respect for physical space.
	FA 8.5.3.b Identify, analyze, and discuss the impact of the stage space, casting, and technical elements.
	FA 8.5.3.c Investigate actor choices to portray various character (glossary) traits. (e.g., how one actor portrays different characters (glossary) in separate productions) [e.g., Tom Hanks, Meryl Streep, Oprah, Daniel Day-Lewis, Madonna].
	FA 8.5.3.d Classify theatrical works as dramatic, comedic, or musical theatre genres (glossary).
FA 8.5.3.e Discuss the impact on the audience of “willing suspension of disbelief” (glossary) in a performance.	

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Connect		FA 8.5.4 Students will analyze connections between theatre and society.
	History	FA 8.5.4.a Understand the historical relevance of various theatrical forms (e.g., Greek and Roman theatre, Medieval, and Renaissance).
		FA 8.5.4.b Identify scripted and unscripted performances (e.g., situation comedy vs. reality shows).
	Interdisciplinary	Addressed at grades 9-12.
		FA 8.5.4.c Analyze how performance reflects culture and history (e.g., <u>Oliver</u> , <u>The Color Purple</u>).
		FA 8.5.4.d Investigate responsibilities for specific careers in performing arts.
	Industry	FA 8.5.4.e Demonstrate an understanding of the rights and responsibilities surrounding intellectual property (<i>glossary</i>) (e.g., citing sources, paying royalties, receiving permission).

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K-12 Theatre Glossary

Active Listening	A structured form of listening and responding focusing the attention on the performer FA 2.5.3.a
Aesthetic	Pertaining to or concerned with the sensory and emotional impact of a theatrical work FA 12.5.4.c
Animation	Referring to cartoon characters FA 5.5.4.b
Aristotle's Six Elements of Drama	<ol style="list-style-type: none">1) Diction (<i>language</i>)2) Plot (<i>structure</i>)3) Character (<i>who</i>)4) Movement (<i>blocking or choreography</i>)5) Thought (<i>theme or moral</i>),6) Spectacle (<i>all technical theatre elements including sets, lights, costumes, props, sound, special effects</i>)
Articulation	The clear and precise pronunciation of words FA 8.5.2.b, FA 12.5.2.b
Blocking	The physical arrangement and movement of actors on the stage FA 12.5.2.b, FA 12.5.2.c
Character	The personality or part the actor (re)creates FA 8.5.1.b, FA 8.5.1.e, FA 8.5.1.f, FA 2.5.1.c, FA 5.5.1.d, FA 12.5.1.f, FA 8.5.2.b, FA 12.5.2.b, FA 5.5.2.b, FA 8.5.2.c, FA 12.5.2.c, FA 8.5.2.d, FA 12.5.2.e, FA 5.5.3.b, FA 2.5.3.c, FA 5.5.3.c, FA 8.5.3.c, FA 5.5.3.e
Characterization	The development and portrayal of a personality through thought, action, dialogue, costuming and makeup
Collaboration	The process of working together, a joint effort with shared goals and supportive behavior
Dialogue	The conversation between characters on stage FA 5.5.1.b, FA 5.5.1.c, FA 8.5.1.e, FA 12.5.1.d
Elements of Theatre	Referring to posture, movement, facial expression, gestures, vocal choice, costume, makeup, hair, props, space
Emoting	Portraying emotions in a theatrical manner FA 8.5.2.c
Entities for creation of theatre	Referring to educational theatre <ul style="list-style-type: none">• schools: Nebraska Thespians http://nebraskathespians.org/app/webroot/, Educational Theatre Association http://schooltheatre.org/Home/• colleges: American College Theater Festival http://www.kcactf.org/KCACTF.ORG_NATIONAL/KCACTF.html• community: Nebraska Association of Community Theatres http://users.connections.net/NACT/Default.htm• summer stock: Nebraska Repertory Theatre, Post Playhouse, Shakespeare on the Green http://www.cengage.com/resource_uploads/static_resources/0495898074/24674/summer_theatre_companies.html#nebraska• dinner theatre: Kearney Community Theatre http://www.kearneycommunitytheatre.com/season.html, Kountze Memorial Theatre http://www.melodrama.net/park.htm• regional theatre: Guthrie Theater http://www.guthrietheater.org/, Kansas City Repertory Theatre http://www.kcrep.org/, Denver Center Theatre Company http://www.denvercenter.org/intro.aspx, Steppenwolf Theatre Company http://steppenwolf.org• professional touring companies (e.g., bus and truck, national tours, Equity and non-Equity): Broadway theatre industry http://www.broadwayleague.com/

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K-12 Theatre Glossary continued

Entities for Theatre Advocacy	Referring to <ul style="list-style-type: none">schools: Nebraska Speech Communication and Theatre Association (http://www.nscta.info/)local/state arts councils: Arts Councils of Nebraska http://www.nebraskaartscouncil.org/news_resources/resources/arts_councils/nebraska_arts_councils/, Nebraska Arts Council http://www.nebraskaartscouncil.org/community/state: Arts Across Nebraska http://liedcenter.org/content/community/arts-across-nebraska, Nebraska Association of Community Theatres http://nebact.org/, Nebraskans for the Arts http://www.nebraskansforthearts.org/, Nebraska High School Theatre Awards http://www.nebraskahsta.org/, Nebraska Cultural Endowment http://www.nebraskaculturalendowment.org/national: American Association of Community Theatre http://www.aact.org/, Americans for the Arts http://www.americansforthearts.org/, American Theatre Wing http://americantheatrewing.org/, League of Resident Theatre http://www.lort.org/, National Endowment for the Arts http://arts.gov/international: International Amateur Theatre Association http://www.aitaiata.org/, International Thespian Society http://schooltheatre.org/ITS
Environment	The physical surroundings or conditions in which a scene occurs <i>FA 2.5.1.a, FA 5.5.1.a, FA 12.5.1.a, FA 12.5.2.d</i>
Enunciation	The act of speaking clearly and concisely <i>FA 8.5.2.b, FA 12.5.2.b</i>
Etiquette	Common courtesies for the audience to follow when watching a play http://www.dixiepac.net/events_tickets/school_files/Theatre_Etiquette.pdf <i>FA 2.5.3.a, FA 5.5.3.a</i>
Extraneous sounds	Non-scripted utterances <i>FA 8.5.1.f</i>
Facial expression	Movements of the face that show feelings or ideas <i>FA 12.5.1.f, FA 8.5.2.c, FA 12.5.2.c</i>
Focal point	The center of interest or activity, the physical point or target of attention or emotion (e.g., eye contact, focus, direction of attention) <i>FA 8.5.2.e</i>
Genre	A class or category of a theatrical endeavor having a particular form, content, technique, or the like <i>FA5.5.3.d, FA 8.5.3.d, FA 12.5.3.d</i>
Gesture	Movement of separate parts of the body, such as waving an arm or shrugging a shoulder, to convey meaning and emotion <i>FA 12.5.1.f, FA 8.5.2.c</i>
The “Givens”	The pre-determined elements of a story or plot: who - character what - character’s activity (the “what” defines the “who”) when - time of day, time of year, time in history where - place or environment why - character’s objective - what a character wants, needs, his/her goal <i>FA 8.5.1, FA 8.5.1.b, FA 8.5.2</i>
Improvisation	Spontaneous or loosely planned use of speech/dialogue and/or movement to create characters, setting and dramatic action <i>FA 8.5.1.b, FA 12.5.1.b</i>
Improvised Performance	A performance developed through exploration of set givens and a plot outline <i>FA 12.5.1.a</i>
Inflection	Modulation of voice, change in pitch or tone, to convey meaning and emotion <i>FA 8.5.2.b, FA 12.5.2.b</i>
Intellectual property	A work that is the result of creativity, such as a manuscript or a design, to which one has the rights of ownership, and for which one may apply for a copyright (e.g., royalties, rights, accreditation) <i>FA 5.5.4.e, FA 8.5.4.e, FA 12.5.4.f</i>

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K-12 Theatre Glossary continued

Linear Plot Structure	Plot The main story arc/framework of a literary work, including the following elements: Exposition - introduction of the main characters, setting and situation Inciting Incident- event that begins the conflict, is directly linked to the climax and the resolution Rising Action - one or more characters in crisis Climax - point of highest emotion; turning point Falling Action - resolution of character's crisis Denouement (Resolution) - untying of plot threads <i>FA 12.5.1, FA 8.5.1.c, FA 12.5.1.b, FA 12.5.1.e</i>
Monologue	A speech within a play delivered by a single actor alone on stage <i>FA 12.5.1.f, FA 12.5.2.b, FA 8.5.2.e, FA 12.5.2.e</i>
Narration	The spoken or written account of an event <i>FA 5.5.1.c, FA 12.5.1.d</i>
Nonverbal Communication	Communicating without words using facial expression, gestures, and body language
Nonlinear plot structure	Using a plot (conflict) structure in which events do not happen causally or chronologically (e.g., flashbacks, parallel structures, reverse chronology) <i>FA 12.5.1</i>
Performance space	The acting area surrounded by the audience area (e.g., proscenium, thrust, arena (theater-in-the round), black box, flexible staging) <i>FA 8.5.2.f, FA 12.5.2.f</i>
Projection	Control of volume, clarity, and distinctness of a voice to gain greater audience understanding <i>FA 8.5.2.b, FA 12.5.2.b</i>
Rate	The speed at which a message is delivered <i>FA 8.5.2.b, FA 12.5.2.b</i>
Scenic elements	Components of a performance space that indicate time period, setting, and mood (e.g., scenery, props, costumes)
Storyboard	A sequence of drawings, typically with some directions and dialogue, representing the scenes planned for a production <i>FA 12.5.1.e</i>
Stump speech	An impromptu "campaign" speech <i>FA 12.5.2.a</i>
Suspension of disbelief	Willingness of the audience to overlook the limitations of a performance and believe its events to be true
Tableau	A group of people or motionless figures representing a scene from a story or from history <i>FA 2.5.1.b</i>
Tone	Intensity and inflection to express a mood, emotion or character
Theme	The subject, main idea or topic of a piece of writing, a person's thoughts; a topic <i>FA 8.5.1.d, FA 12.5.1.c, FA 12.5.4.c</i>
Theatrical Conventions	Generally accepted rules of the theatre by which the audience understands the play (e.g., audience is invisible to the characters of the play (<u>The Fourth Wall</u>), asides, soliloquies, split staging, performers in the audience)
Theatrical jobs/careers	Anyone who is contributing to a theatrical work (e.g., performers, directors, designers, technicians (crew), management, playwrights/screenwriters, financial management (producers) in the realms of theatre, film, television, web-based programming, circuses, dance, music, professional wrestling)
Vocal Variety	The use of tone, pitch, volume, rate, articulation, inflection and expressiveness in speech <i>FA 12.5.2.a, FA 8.5.2.a, FA 5.5.2.a</i>
Volume	The degree of loudness or softness of voice

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K-12 Media Arts: Students will develop knowledge and skills of current and emerging processes, techniques, and applications used in the creation of media arts as a means of expressing human experience.

FA 12.1.1 Students will analyze and synthesize processes, techniques, and applications in media arts through the creation of media arts.	
Create	Conceive
	Develop
	Innovate
	Duplicate
FA 12.1.2 Students will communicate an idea/message by presenting their work in media arts.	
Present	Construct
	Express
	Refine
	Present
FA 12.1.3 The student will analyze, interpret, and evaluate work produced in media arts.	
Respond	Perceive
	Interpret/ Evaluate
	Evaluate

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FA 12.1.4 Students will analyze and integrate personal and global connections through media arts.		
Connect	Inquire	FA 12.1.4.a Use historical, cultural, aesthetic, and critical frameworks to examine the capacity of media arts to reflect, affect, and catalyze personal reflection, action, or social change.
	Interact	FA 12.1.4.b Apply the concepts of digital citizenship in media arts (e.g., copyright, plagiarism, citations, liability, validating resources).
		FA 12.1.4.c Incorporate and analyze personal or collective experiences, perspectives, and ideas of others in media arts.
	Synthesize	FA 12.1.4.d Evaluate the necessary training and lifelong learning skills for careers in media arts.

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K-12 Media Arts Glossary/Supplementary Material

What Should Be Taught in Media Arts?

Media arts is a unique medium of artistic expression that can also amplify and integrate the four traditional art forms by incorporating the technological advances of the contemporary world with an emerging skill set available to students and teachers. Media arts students cultivate both artistic abilities and technological skills.

In this ever-changing and dynamic discipline, primary categories in media arts now include:

- Moving Image
 - Cinema/Video/Animation – narrative, non-narrative, environmental, experimental
- Imaging Design
 - digital process-based imagery, code enhanced (e.g., the image has code embedded for interactive and adaptive purposes)
- Sound Design
 - digital process-based aural synthesis and engineering
- Interactive Design
 - web, game, sensory-tech, creative code
- Multimedia and Intermedia
 - additive and hybridizing mixtures
- Virtual Design
 - 3D, 4D, 5D (spatial, animated, nonlinear, interactive) environments, structures and experiences

Link to NCCAS National Standards for the Media Arts, 2012

<http://nccas.wikispaces.com/NCCAS+and+Media+Arts>

Link to NCCAS **Glossary of terms** for Media Arts (Appendix II)

<http://nccas.wikispaces.com/file/view/Media%20Arts%20position%20paper%20and%20FAQs.pdf/439573856/Media%20Arts%20position%20paper%20and%20FAQs.pdf>

Searchable terms and possible activities

Bloggng, incorporating images and video

- Create a blog, add images and/or video, and respond to classmates
- Conduct ongoing critiques using class blogs
- Write music and/or movie reviews in a blog

Commercial

- Create a yearbook campaign.
- Design a student election campaign (e.g., homecoming, student council)
- Produce a commercial for a product and evaluate it based on commercial art principles

Create comics

- Take a photo, add a caption, and create a poster
- Design a graphic novel
- Collaborate with your school newspaper for student-produced comics

Digital imaging

- Create poster designs for school community organizations
- Create portrait collages
- Use photo restoration for historic or damaged photos of school/community
- Produce fine art work using image manipulation
- Morph unrelated images to produce a hybrid photo
- Use appropriate well-known images to create “updated” versions

Ethics

- Respect and awareness of copyright laws
- Understanding of personal liability issues
- Determine authorship, copyright, message, and copyright of various websites

Interviews

- Research a media career and conduct an interview with a person in the field
- Conduct an interview, produce the follow up and recap using video, radio, etc.

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K-12 Media Arts Glossary/Supplementary Material continued

Mobile devices

- Explore the concept of message mobility and message simplicity
- Design a message/ad for a variety of devices and analyze the change in visual elements/quality

Movies

- Choose a theme/character, create a storyboard, and/or produce a movie
- Reenact a historical event/topic
- Develop a how-to movie of skill or process
- Create a visual record for science experiments

Online art gallery

- Create a slide show of student work.
- Take a virtual tour and analyze its sensory elements
- Create a virtual tour with student photographs of school/community

Podcasts

- Choose a school issue and create an individual or group podcast about it
- Collaborate with student radio station to produce podcast
- Create an instructional podcast for other students
- Interview a classmate, principal, teacher, parent

Public service announcement

- Choose a school/community issue and use commercial art and the power of imagery to create a PSA on that issue
- Work with community non-profit groups to create awareness of public issue
- Create a poster for a local event

Radio broadcast

- Have students design and/or participate in school announcements
- Use student announcers at athletic events

Reflection

- Watch forms of media arts and discuss audience reaction
- Survey audience members after viewing media arts

Research

- Choose a topic and conduct research gathering images, video, and other sensory data
- Investigate the validity of a website

School posters

- Create posters for school events (e.g., athletics, dance, performance)
- See PSA (above).
- Photograph community events and publicize with posters

Social media

- Design and maintain a publicly accessible art page
- Contact other students/programs nationally/internationally to collaborate on projects
- Analyze the message and effectiveness (visual and otherwise) of social media sites
- Critique appropriateness of various social media outlets/sites
- Determine message and audience for various social media

Sound design

- Identify and explore sound effects in different media
- Create and record different sound effects and evaluate their effect
- Add sound to a production (e.g., movie, podcast)
- Create a music video
- Explore the effects of music on mood

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K-12 Media Arts Glossary/Supplementary Material continued

Stop-motion animation

- Set a task and create short stop-action animation with characters (drawing, video, photos, etc.)
- Design a Zoetrope to simulate motion through 2-D drawing
- Design a commercial using stop-motion animation

Timelapse photography

- Create an instructional video using timelapse photos
- Use timelapse photography to create transitions

Video boards/display

- Study the use and purpose of a public video board
- Design an ad for a video board
- Maintain current events through the use of a video board
- Encourage audience participation through posting lyrics at public events

Web page design

- Explore website appeal, design, audience, and effect
- Storyboard a new website design

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Nebraska 9-12 Fine Arts Standards

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K-12 Visual Arts: Students will develop and apply the ideas, knowledge, and skills in art to create, respond to, present and connect with the human experience.											
Create - Art to generate ideas	FA 12.2.1 Students will use the creative process (<i>glossary</i>) to formulate a plan and implement aesthetic (<i>glossary</i>) choices in their artwork.										
	<table border="1" style="width: 100%;"> <tr> <td style="width: 10%; text-align: center; vertical-align: middle;">Plan/ Material</td> <td>FA 12.2.1.a Analyze multiple ideas and materials (<i>glossary</i>), formulate a plan and refine intentions.</td> </tr> <tr> <td style="text-align: center; vertical-align: middle;">Imagine/ Artistic Voice</td> <td>FA 12.2.1.b Create and communicate a personal voice, with intention, through a body of work.</td> </tr> <tr> <td style="text-align: center; vertical-align: middle;">Aesthetic Experience</td> <td>FA 12.2.1.c Engage in making art that communicates and connects aesthetic theories (<i>glossary</i>) to self-expression (e.g., aesthetic theories (<i>glossary</i>) – imitationalism (<i>glossary</i>), expressionism (<i>glossary</i>), institutionalism (<i>glossary</i>), instrumentalism (<i>glossary</i>), formalism (<i>glossary</i>), contextualism (<i>glossary</i>)).</td> </tr> <tr> <td style="text-align: center; vertical-align: middle;">Elements/P rinciples</td> <td>FA 12.2.1.d Demonstrate and communicate an understanding of the relationships between the elements of art and principles of design (<i>glossary</i>) by developing multiple solutions to a visual problem.</td> </tr> <tr> <td style="text-align: center; vertical-align: middle;">Process/ Craftsmanship</td> <td>FA 12.2.1.e Synthesize knowledge of the relationships between advanced technique, skill, and craftsmanship (<i>glossary</i>).</td> </tr> </table>	Plan/ Material	FA 12.2.1.a Analyze multiple ideas and materials (<i>glossary</i>), formulate a plan and refine intentions.	Imagine/ Artistic Voice	FA 12.2.1.b Create and communicate a personal voice, with intention, through a body of work.	Aesthetic Experience	FA 12.2.1.c Engage in making art that communicates and connects aesthetic theories (<i>glossary</i>) to self-expression (e.g., aesthetic theories (<i>glossary</i>) – imitationalism (<i>glossary</i>), expressionism (<i>glossary</i>), institutionalism (<i>glossary</i>), instrumentalism (<i>glossary</i>), formalism (<i>glossary</i>), contextualism (<i>glossary</i>)).	Elements/P rinciples	FA 12.2.1.d Demonstrate and communicate an understanding of the relationships between the elements of art and principles of design (<i>glossary</i>) by developing multiple solutions to a visual problem.	Process/ Craftsmanship	FA 12.2.1.e Synthesize knowledge of the relationships between advanced technique, skill, and craftsmanship (<i>glossary</i>).
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	Imagine/ Artistic Voice	FA 12.2.1.b Create and communicate a personal voice, with intention, through a body of work.									
	Aesthetic Experience	FA 12.2.1.c Engage in making art that communicates and connects aesthetic theories (<i>glossary</i>) to self-expression (e.g., aesthetic theories (<i>glossary</i>) – imitationalism (<i>glossary</i>), expressionism (<i>glossary</i>), institutionalism (<i>glossary</i>), instrumentalism (<i>glossary</i>), formalism (<i>glossary</i>), contextualism (<i>glossary</i>)).									
	Elements/P rinciples	FA 12.2.1.d Demonstrate and communicate an understanding of the relationships between the elements of art and principles of design (<i>glossary</i>) by developing multiple solutions to a visual problem.									
Process/ Craftsmanship	FA 12.2.1.e Synthesize knowledge of the relationships between advanced technique, skill, and craftsmanship (<i>glossary</i>).										
Present – Art to communicate ideas, process, and product.	FA 12.2.2 The student will integrate or apply presentation knowledge into life experiences.										
	<table border="1" style="width: 100%;"> <tr> <td style="width: 10%; text-align: center; vertical-align: middle;">Intent</td> <td>FA 12.2.2.a Design a personal artist statement of intent by choosing from a variety of methods (e.g., poetry, multimedia).</td> </tr> <tr> <td style="text-align: center; vertical-align: middle;">Selection</td> <td>FA 12.2.2.b Compile work for a portfolio (<i>glossary</i>), digital collection (<i>glossary</i>), community display, or contest in a professional manner.</td> </tr> <tr> <td style="text-align: center; vertical-align: middle;">Presentation Venue</td> <td>FA 12.2.2.c Compare and contrast the effectiveness of a presentation venue (<i>glossary</i>) and how it affects the artist, artwork, and audience (e.g., reproduction, digital, social media (<i>glossary</i>), or original museum/gallery experience).</td> </tr> </table>	Intent	FA 12.2.2.a Design a personal artist statement of intent by choosing from a variety of methods (e.g., poetry, multimedia).	Selection	FA 12.2.2.b Compile work for a portfolio (<i>glossary</i>), digital collection (<i>glossary</i>), community display, or contest in a professional manner.	Presentation Venue	FA 12.2.2.c Compare and contrast the effectiveness of a presentation venue (<i>glossary</i>) and how it affects the artist, artwork, and audience (e.g., reproduction, digital, social media (<i>glossary</i>), or original museum/gallery experience).				
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Respond	FA 12.2.3 Students will use the critical process (glossary) developing a logical argument and supporting a response to a work of art that represents another context.	
	Describe	FA 12.2.3.a Identify and describe works of art that reveal different ideas (e.g., cultures, individuals).
	Analyze	FA 12.2.3.b Formulate a rationale addressing the use of the elements and principles (<i>glossary</i>) in a work of art.
	Interpret	FA 12.2.3.c Interpret and evaluate the expressive qualities of artistic styles (<i>glossary</i>) and movements (e.g., contemporary/pop cultural vs. historical art movements).
	Evaluate	FA 12.2.3.d Critique and defend how aesthetic choices impact the visual image and/or intended message.
Connect - Individual perspective and identity through the study of art.	FA 12.2.4 Students will synthesize understanding of contemporary, historical, and cultural context in art.	
	Artist Identity	FA 12.2.4.a Investigate how artists define, shape, and empower their lives (e.g., personal life, lifelong opportunities, careers).
	Time and Place	FA 12.2.4.b Analyze and interpret works of art from a variety of contemporary, historical, cultural contexts; time periods, and cultural settings.
	Purpose and Function	FA 12.2.4.c Synthesize how the purpose and function of art reveals aesthetic theory (<i>glossary</i>) (e.g., political, social, cultural, personal).
		FA 12.2.4.d Connect art to other disciplines in personal works of art.

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(December 6, 2013 Nebraska State Board of Education draft)

K-12 Visual Arts Glossary

Aesthetics	The philosophy of the nature and expression of beauty. <i>FA 12.2.1</i>
Aesthetic Theories	Specific set of criteria used to evaluate artwork (e.g., imitationism, formalism, emotionalism (expressionism, contextualism, institutionalism, instrumentalism). <i>FA 12.2.1.c, FA 12.2.4.c</i>
Artifact	A functional object of cultural or historical interest that may show fine art qualities in its form or decoration. <i>FA 8.2.4.c</i>
Artistic Style	Genres of art in history or based on distinctive characteristics (e.g., abstract, non-representational, expressionism, impressionism, romanesque). See <i>historical style</i> . <i>FA 12.2.3.c</i>
Artist statement	Usually a brief written statement by the artist describing factual information (materials used in creation) and the artist's understanding of the meaning of the work. Assists the viewer in understanding the artwork. Also may be used by persons in presenting artwork of others (curators, gallery directors). <i>FA 5.2.2.a</i>
Contextualism	Belief that art is best viewed in social, political, and cultural relationships. <i>FA 12.2.1.d</i>
Craftsmanship/Workmanship	The quality and skill of something made; the product of effort or endeavor on the part of the artist <i>FA 2.2.1.e, FA 5.2.1.e, FA 8.2.1.e, FA 12.2.1.e</i>
Creative Process	Define a problem, use knowledge and experience, creatively brainstorm, develop possibilities, put ideas to work – in an artistic context. <i>FA 2.2.1, FA 5.2.1, FA 8.2.1, FA 12.2.1</i>
Critical Process	Ordered steps in examining art: describe, analyze, interpret, evaluate. <i>FA 2.2.3, FA 5.2.3, FA 8.2.3, FA 12.2.3</i>
Critical Thinking	Intellectual process of skillfully conceptualizing, applying, analyzing, and synthesizing information to guide behavior, in this case, the creation of artwork.
Digital Collection	Compiling artwork in electronic form (e.g., podcast, website, blog). <i>FA 12.2.2.b</i>
Elements and Principles	Elements - the fundamental parts of art: line, value, shape, form, space, colors, texture; Principles - how elements are used: balance, contrast, movement, emphasis, pattern, proportion, unity. <i>FA 2.2.1.d, FA 5.2.1.d, FA 8.2.1.d, FA 12.2.1.d, FA 2.2.3.b, FA 5.2.3.b, FA 5.2.3.b, FA 8.2.3.b, FA 12.2.3.b, FA 5.2.3.d</i>
Expressionism	Emotional qualities of art. Belief that art transmits an emotional state to the viewer through evoking inner mental states, emotions, moods, and feelings. See <i>emotionalism</i> . <i>FA 12.2.1.c</i>
Emotionalism	Expressive qualities of art. Belief that art transmits expressive qualities to the viewer through evoking inner mental states, emotions, moods, and feelings. See <i>expressionism</i> .
Emotional Qualities	The most important thing about a work of art is the vivid communication of moods, feelings, and ideas to the viewer. See <i>emotionalism</i> .
Formalism	Visual qualities of art. Belief that art triggers aesthetic responses solely through the effective organization of the elements of art. <i>FA 12.2.1.c</i>
Genre	Category of artistic composition or artwork characterized by distinctive style, form, or content. See <i>historical style</i> . <i>FA 12.2.1.c</i>
Historical Style	Genre of art in history or based on distinctive characteristics (e.g., abstract, non-representational, expressionism, impressionism, romanesque). See <i>artistic style</i> .
Imitationism	Literal qualities of art. Belief that art imitates life, so artwork is best viewed in a realistic presentation of subject matter. A work is successful if it looks like and reminds us of what we see in the world, evoking an artistic (aesthetic) response. <i>FA 12.2.1.c</i>
Institutionalism	Contextual classification of art. Belief that art exists as determined by the context in which it exists and in which it is validated by the art world, not through elements or principles of art. <i>FA 12.2.1.c</i>

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Instrumentalism	Functional qualities of art. Belief that art is the means to an important end. Art is useful in helping us comprehend and improve experiences in life, and often furthers a moral or religious point of view. <i>FA 12.2.1.c</i>
Materials	Art media or consumables (e.g., paper, watercolors, crayons, clay, pencil, stone, wood). See <i>media</i> . <i>FA 2.2.1, FA 5.2.1, FA 2.2.1.a, FA 5.2.1.a, FA 8.2.1.a, FA 12.2.1.a</i>
Media	Materials that are used in any form of art. See <i>materials</i> . <i>FA 2.2.1.c, FA 5.2.3.a</i>
Portfolio	Representative collection of an artist's work. <i>FA 12.2.2.b</i>
Social Media	Electronic means of communication to share ideas and/or content. <i>FA 8.2.2.c, FA 12.2.2.c</i>
Subject matter	The main focus of the art work (e.g., the person in a portrait, natural environment in a landscape, objects in a still life). <i>FA 2.2.3.a, FA 5.2.3.a, FA 5.2.3.c</i>
Themes	Grouping similar ideas to assist artists in building context (e.g., power, family, patriotism, nature). <i>FA 5.2.1, FA 5.2.1.b, FA 8.2.3.a, FA 8.2.3.b, FA 8.2.3.c</i>
Tools	Non-consumables used in the creation of artwork (e.g., scissors, rulers, brushes).
Venue	The forum, outlet, platform, or location for experiencing artwork. <i>FA 2.2.2.c, FA 8.2.2.c, FA 12.2.2.c</i>

DRAFT

Nebraska 9-12 Fine Arts Standards

(December 6, 2013 Nebraska State Board of Education draft)

K-12 Dance: Students will develop knowledge and skill to create and demonstrate artistic expression of human experience through physical movement.	
Create Concepts	FA 12.3.1 Students will use choreographic principles (<i>glossary</i>), structures, and processes to create dances that communicate ideas, images, feelings, and experiences.
	Formulate FA 12.3.1.a Generate movement freely to communicate ideas, images, feelings, and experiences (e.g., Create a dance phrase (<i>glossary</i>) based on a favorite song, poem, and art piece). <i>ABA (glossary) form, repetition, inversion, retrograde.</i>
	Utilize FA 12.3.1.b Create a dance sequence that uses a variety of dance elements implementing simple choreographic structures (<i>glossary</i>) and principles to fulfill choreographic intent (<i>glossary</i>) (e.g., select phrases (<i>glossary</i>) for expansion into dance sequences). <i>Edit movement phrases (glossary) by changing rhythm, tempo (glossary), dynamics (glossary), and use of space.</i>
	Improvise FA 12.3.1.c Understand and apply the role of improvisation (<i>glossary</i>) in creating dance choreography (<i>glossary</i>) with others (e.g., create cohesive transitions between the phrases (<i>glossary</i>)). <i>Use improvisational (glossary) skills to create transitions. Use communication and collaboration skills to solidify choreography (glossary).</i>
	Cooperate FA 12.3.1.d Use cooperative skills and collaboration to contribute constructively to the creation of dance choreography (<i>glossary</i>) (e.g., create a group work for peers). <i>Works may be based on an abstract (glossary) concept such as time, or a concrete subject such as a personal experience.</i>
Create Movement	FA 12.3.2 Students will understand how to use movement skills in dance.
	Manipulate FA 12.3.2.a Use whole body movements, flexibility, endurance, strength, and proper alignment (<i>glossary</i>) to develop dance technique (<i>glossary</i>) (e.g., execute extended sequences in a variety of dance forms with dependable accuracy).
	Modify FA 12.3.2.b Apply time, space, weight, and flow in performing dance (e.g., use expressive musical phrasing and dynamic control).
	Reconstruct FA 12.3.2.c Execute technical skills from a variety of dance forms (e.g., study techniques (<i>glossary</i>) such as ballet, modern, "release technique", West African, Afro-Haitian, jazz, hip-hop, rhythm tap, Broadway tap, flamenco, Broadway theater dance, latin, ballroom). <i>After completion of multiple units find similarities in technique (glossary). Attend an outside workshop in specific genres (glossary).</i>
Perform	FA 12.3.3 Students will understand how to apply performance (<i>glossary</i>) values (kinesthetic (<i>glossary</i>) awareness, concentration, focus, and etiquette) to enhance dance performance (<i>glossary</i>).
	Duplicate FA 12.3.3.a Apply appropriate behaviors and etiquette while observing, creating, and performing dance (e.g., demonstrate safe practices for each genre (<i>glossary</i>), apply dance experience and knowledge, exhibit dance awareness). <i>Be respectful of the space, student, instructor and self. Ask students to list points of etiquette regarding individual genres (glossary).</i>
	Differentiate FA 12.3.3.b Understand the impact of performance (<i>glossary</i>) values of clarity, concentration, focus, and projection (<i>glossary</i>) on dance performance (<i>glossary</i>) (e.g., understand the concepts of solo, duet, and groups, and the impact of each). <i>Create a solo, duet or group performance (glossary) reflecting a distinct personal statement. Students will conduct peer assessment.</i>

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	Interpret	FA 12.3.3.c Understand how self-assessment, teacher, and peer feedback can be used to refine dance performance (<i>glossary</i>) (e.g., maintain a dance portfolio: journal, research, ideas, drawings, print-media clippings, resources, and performance (<i>glossary</i>) notes. Recognize dance may look different to an audience vs. the way it feels to a performer). <i>Interview an audience member and a dancer to get varying views. Apply constructive criticism from feedback to future rehearsals and performances (glossary).</i>
Respond	FA 12.3.4 Students will apply a variety of critical thinking skills to analyze and evaluate dance.	
	Examine	FA 12.3.4.a Use accurate dance terminology to describe how elements of movement and choreographic structures (<i>glossary</i>) are used to communicate ideas in dance (e.g., use written and verbal expression to analyze dance in response to dance observation, creation, and performance (<i>glossary</i>)). <i>Write a review and compare it to a professional review. View an episode of "So You Think You Can Dance" or "Dancing With the Stars." Write and compare student and judge critiques.</i>
	Relate	FA 12.3.4.b Recognize the use of dance elements and choreographic forms and structures in a variety of significant, current dance works for the 21 st century (e.g., implement analytical skills to examine current companies and/or choreographers). <i>Research a contemporary (glossary), emerging choreographer and write a report. Explore a current dance company and assess requirements for admission.</i>
Connect	FA 12.3.5 Students will apply cultural, interdisciplinary, and historical connections with dance.	
	Personalize	FA 12.3.5.a Use dance to apply concepts in world history and relate them to significant events, ideas, and traditions from a global context (e.g., research the role dance played globally and throughout time). <i>Explore the influences of various global dances by researching historical, social, and cultural contexts.</i>
	Integrate	FA 12.3.5.b Demonstrate how other arts disciplines are integrated into dance creation and performance (<i>glossary</i>) (e.g., understand the principles underlying collaboration by learning or creating dances in cooperation with students working in other disciplines, or by using elements and skills from other disciplines). <i>Music: joint project with a student composer; Visual Arts: relationship between space, objects, viewer in art installations; Theatre: singing and acting while dancing; Media Arts: create a music video.</i>
	Internalize	FA 12.3.5.c Apply health and nutrition to enhance dance ability (e.g., set goals for healthy behaviors that may enhance dance experiences). <i>Investigate bodywork practices, (e.g., yoga) that may remain lifelong pursuits.</i>
	Generate	FA 12.3.5.d Identify various dance-related professions. <i>Brainstorm and research a dance-related profession.</i>

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K-12 Dance Glossary

AB	A two-part compositional form with an A theme and a B theme; the binary form consists of two distinct, self-contained sections that share either a character or quality (such as the same tempo, movement quality, or style).
ABA	A three-part compositional form in which the second section contrasts with the first section. The third section is a restatement of the first section in a condensed, abbreviated, or extended form. <i>FA 12.3.1.a</i>
Abstract	To remove movement from a particular or representative context and (by manipulating it with elements of space, time, and force) create a new sequence or dance that retains the essence of the original. <i>FA 12.3.1.d</i>
Accent	A stress or emphasis on a specific beat or movement. <i>FA 8.3.1.c</i>
Aesthetic Criteria	Standards upon which judgments are made about the artistic merit of a work of art.
Alignment	The body's organized response to gravity and the need to find balance. Synonym: posture. <i>FA 12.3.2.a</i>
Anatomy	Structural make-up of an organism/individual (skeleton, muscles).
Audience Etiquette	Parameters of acceptable behavior for audience members at performances.
Axial Movement	See nonlocomotor movement.
Balance	The ability to maintain one's stability. <i>FA 5.3.2.b</i>
Call and Response	A structure that is most often associated with African music and dance forms, although it is also used elsewhere. One soloist/group performs with the second soloist/group entering "in response" to the first.
Canon	Choreographic form that reflects the musical form of the same name, in which individuals and groups perform the same movement/phrase beginning at different times.
Chance	A choreographic process in which elements are specifically chosen and defined but randomly structured to create a dance or movement phrase. This process demands high levels of concentration in performance to deal effectively with free association and surprise structures that appear spontaneously.
Choreographic Principles	Compositional elements in dance; factors to be considered to attain aesthetically satisfying dance composition (intent, form/design, theme, repetition). <i>FA 2.3.1, FA 5.3.1, FA 8.3.1, FA 12.3.1</i>
Choreographic Structures	The specific compositional forms in which movement is structured to create a dance (AB, ABA, ABAB, canon, variation, retrograde, call and response, chance). <i>FA 8.3.1.b, FA 12.3.1.b, FA 8.3.4.a, FA 12.3.4.a</i>
Choreography	Describes a dance sequence that has been created with specific intent. <i>FA 12.3.1.c, FA 12.3.1.d</i>
Classical	Dance that has been developed into highly stylized structures within a culture. Generally developed within the court or circle of power in a society.
Contemporary	Dance as it is being explored by current choreographers. <i>FA 12.3.4.b</i>
Core	Muscular and skeletal structures in the center of the body, including the abdomen, spine, and pelvis.
Downstage	At or toward the front of the performance space.
Dynamics	The expressive content of human movement, sometimes called qualities or efforts. Dynamics manifest the interrelationships among the elements of space, time, and force/energy (see <i>movement quality</i>). <i>FA 12.3.1.b</i>
Elements of Dance	Energy/force, space, time. Energy/force: the quality of movement; how a movement is performed (e.g., smooth, sharp, free flow, bound flow, strong, light, sustained, percussive). Space: where bodies move in a dance (e.g., levels, directions, pathways, sizes, relationships). Time: Including tempo, rhythm, duration, speed.
Elevation	The body's propulsion into the air away from the floor, such as in a leap, hop, or jump.

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K-12 Dance Glossary continued

Ethnic	Dances that have been created and used by a specific group within a culture, when they are performed outside the original culture.
Folk	Dances that are created and performed by a specific group within a specific culture. Generally these dances originated outside the courts or circle of power within a society.
Form/Design	A principle of choreography/composition; organization and sequence of sections of a dance into an overall whole.
Genre	Type or category of dance (e.g., ballet, modern, jazz, tap, ballroom, hip-hop). <i>FA 8.3.2.c, FA 12.3.2.c, FA 12.3.3.a</i>
Improvisation	Movement that is created spontaneously, ranging from free-form to highly structured environments, but always with an element of chance. Provides the dancer with the opportunity to bring together elements quickly, and requires focus and concentration. <i>FA 2.3.1.c, FA 5.3.1.c, FA 8.3.1.c, FA 12.3.1.c</i>
Intent	The purpose of an artistic work. <i>FA 12.3.1.b</i>
Initiation	Point at which a movement is said to originate. This particularly refers to specific body parts and is generally said to be either distal (from the limbs or head) or central (from the torso).
Kinesiology	The study of anatomy in relation to human movement.
Kinesphere	The movement space, or the space surrounding the body in stillness and in motion, which includes all directions and levels both close to the body and as far as the person can reach with limbs or torso (also known as <i>personal space</i>).
Kinesthetic	Refers to the ability of the body's sensory organs in the muscles, tendons, and joints to respond to stimuli while dancing or viewing a dance. <i>FA 8.3.3, FA 12.3.3</i>
Levels	The height of the dancer in relation to the floor. For example: sitting on the floor would be low level, kneeling could be middle level, and standing or jumping would be high level.
Locomotor Movement	Movement that travels from place to place, usually identified by weight transference on the feet. Basic locomotor steps are walk, run, hop, jump, skip, leap, gallop, crawl, and roll.
Movement Problem	A specific focus or task that serves as direction for exploration in composition.
Movement Quality	The identifying attributes created by the release, follow through, and termination of energy, which are key to making movement become dance. Typical terms denoting qualities include sustained, swing, percussive, collapse, and vibratory; and effort combinations such as float, dab, punch, and glide (see <i>dynamics</i>).
Movement Study	A short piece of choreography based on a specific idea.
Movement Theme	A complete idea in movement that is manipulated and developed within a dance.
Musicality	The attention and sensitivity to the musical elements of dance while creating or performing.
Narrative	Choreographic structure that follows a specific story line and intends to convey specific information through that story. <i>FA 8.3.1.a</i>
Nonlocomotor Movement	Any movement that is anchored to one spot by a body part using only the available space in any direction without losing the initial body contact. Movement is organized around the axis of the body rather than designed for travel from one location to another (twist, bend, shake, vibrate, swing, push, pull, kick, rise, fall). Also known as <i>axial movement</i> .
Performance	Execution of dance movement in class or on stage. <i>FA 2.3.3, FA 2.3.3.a, FA 5.3.3, FA 5.3.3.a, FA 8.3.3, FA 8.3.3.b, FA 8.3.2.c, FA 12.3.3, FA 12.3.3.b, FA 12.3.3.c, FA 8.3.3.c, FA 12.3.4.a</i>
Personal Space	See Kinesphere.
Phrase	A brief sequence of related movements that has a sense of rhythmic completion. <i>FA 8.3.1.a, FA 8.3.1.b, FA 8.3.1.c, FA 8.3.1.d, FA 12.3.1.a, FA 12.3.1.b, FA 12.3.1.c</i>
Physiology	Physical and chemical processes that are required for life activities (cellular level).
Projection	A confident presentation of one's body and energy to vividly communicate movement and meaning to an audience; performance quality. <i>FA 8.3.2.b, FA 12.3.2.b</i>

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K-12 Dance Glossary continued

Retrograde	A choreographic device in which dance movements or phrases are performed backwards.
Rhythmic Acuity	The physical, auditory recognition of various complex time elements.
Stage Left	At or toward the performer's left when facing downstage.
Stage Right	At or toward the performer's right when facing downstage.
Style	A distinctive manner of moving; the characteristic way dance is done, created, or performed that identifies the dance of a particular performer, choreographer, or period. <i>FA 8.3.3.b, FA 8.3.4.a, FA 8.3.5.a</i>
Technique	Proper execution of skills within a given dance form. <i>FA 2.3.3.a, FA 5.3.3.a, FA 8.3.3.a, FA 12.3.3.a, FA 8.3.3.c, FA 12.3.3.c</i>
Tempo	The pace at which a piece of music or dance is performed. <i>FA 2.3.1, FA 2.3.1.b, FA 8.3.1.b, FA 12.3.4.b,</i>
Theatrical	Dance genres primarily developed for the stage (e.g., jazz and tap).
Theme	The content that informs a piece of choreography; may be taken from the movement itself, or from other sources (e.g., ideas, images, emotions); a phrase or sequence of movement around which a dance is constructed.
Upstage	At or toward the back of the performance space.
Variation	A choreographic process in which known and defined elements (e.g., specific movements, movement phrases) are separated from their original relationship and restructured in a different pattern; male or female solo in a classical ballet.
Warm-up	Movements and/or movement phrases designed to raise the core body temperature, practice technical skills, and bring the mind into focus for the dance activities to follow.

For terminology, as it relates to specific genres, see the following resources:

- Alford, Marcus R., and Marsha Proser Cohen. *Jazz Danceology: Teaching and Choreographing Jazz Dance*. Marietta: Dance Press, 1990. Print.
- Gilbert, Albert C. *Al Gilbert's Tap Dictionary. Encyclopedia of Tap Terminology and Related Information*. Los Angeles: Stepping Stones, Ltd., 1998. Print.
- Grant, Gail. *Technical Manual and Dictionary of Classical Ballet*. Mineola: Dover, 1967. Print.

Choreographic Principles

Time

Accent
Meter
Speed
Rhythm
Duration
Stillness

Space

Directions
Focus
Level
Shape
Dimension
Pathways

Energy

Force (Strong & Light)
Flow (Free & Bound)

Qualities of movement

Swinging
Suspended
Sustained
Percussive
Vibratory
Collapsing

References: New York City Department of Education *Blueprint for Teaching and Learning in the Arts: Dance Grades PreK-12*. New York: New York City Department of Education. 2007. Print. Download. <http://schools.nyc.gov/offices/teachlearn/arts/Blueprints/dancebp2007.pdf>

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K-12 Music: Students will develop and apply knowledge and skills to create, perform, and respond to music, making connections to human experiences.									
FA 12.4.1 Students will compose, improvise, read, and perform music with an understanding of the language of music (<i>glossary</i>).									
Create	<table border="1"> <tr> <td style="background-color: #d9ead3; text-align: center; vertical-align: middle;">Image/Plan</td> <td> <p>FA 12.4.1.a Independently generate multiple compositional ideas for a specific purpose or mood, including:</p> <ul style="list-style-type: none"> • how elements of music (<i>glossary</i>) utilize expressive intent • unity/variety • tension/release • how personal experiences influence musical choices. </td> </tr> <tr> <td style="background-color: #d9ead3; text-align: center; vertical-align: middle;">Make/Evaluate Refine</td> <td> <p>FA 12.4.1.b Create, evaluate, and refine musical ideas that actualize creative intent with increasing craftsmanship.</p> <p>FA 12.4.1.c Analyze compositional devices in student creations.</p> </td> </tr> <tr> <td style="background-color: #d9ead3; text-align: center; vertical-align: middle;">Present</td> <td> <p>FA 12.4.1.d Present an improvisation (<i>glossary</i>), arrangement (<i>glossary</i>), and/or original composition that conveys mood through craftsmanship. Explain how elements of music (<i>glossary</i>) are used to communicate expressive content in the student's creation (e.g., aurally, visually, electronically).</p> </td> </tr> <tr> <td style="background-color: #d9ead3; text-align: center; vertical-align: middle;">Connect</td> <td> <p>FA 12.4.1.e Connect music to historical and cultural contexts, the arts (<i>glossary</i>), other disciplines, and life experiences through creating.</p> </td> </tr> </table>	Image/Plan	<p>FA 12.4.1.a Independently generate multiple compositional ideas for a specific purpose or mood, including:</p> <ul style="list-style-type: none"> • how elements of music (<i>glossary</i>) utilize expressive intent • unity/variety • tension/release • how personal experiences influence musical choices. 	Make/Evaluate Refine	<p>FA 12.4.1.b Create, evaluate, and refine musical ideas that actualize creative intent with increasing craftsmanship.</p> <p>FA 12.4.1.c Analyze compositional devices in student creations.</p>	Present	<p>FA 12.4.1.d Present an improvisation (<i>glossary</i>), arrangement (<i>glossary</i>), and/or original composition that conveys mood through craftsmanship. Explain how elements of music (<i>glossary</i>) are used to communicate expressive content in the student's creation (e.g., aurally, visually, electronically).</p>	Connect	<p>FA 12.4.1.e Connect music to historical and cultural contexts, the arts (<i>glossary</i>), other disciplines, and life experiences through creating.</p>
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FA.12.4.2 Students will perform a variety of music genres (<i>glossary</i>) and styles using technical accuracy and expression independently and/or with others.									
Perform	<table border="1"> <tr> <td style="background-color: #d9ead3; text-align: center; vertical-align: middle;">Select/Analyze/ Interpret</td> <td> <p>FA 12.4.2.a Analyze and interpret expressive characteristics and the components of technique, function, and context of selected pieces (e.g., timbre (<i>glossary</i>), texture (<i>glossary</i>)).</p> </td> </tr> <tr> <td style="background-color: #d9ead3; text-align: center; vertical-align: middle;">Rehearse/ Evaluate/Refine</td> <td> <p>FA 12.4.2.b Develop and refine solo/ensemble performance skills using feedback from others and self-evaluation (e.g., posture, technique, reading music).</p> </td> </tr> <tr> <td style="background-color: #d9ead3; text-align: center; vertical-align: middle;">Present</td> <td> <p>FA 12.4.2.c Perform (formally or informally) music of greater complexity using accurate intonation, expression, and stylistically correct interpretation of phrasing, dynamics, and articulation (<i>glossary</i>); demonstrating appropriate performance expectations (e.g., protocol).</p> </td> </tr> <tr> <td style="background-color: #d9ead3; text-align: center; vertical-align: middle;">Connect</td> <td> <p>FA 12.4.2.d Connect music to historical and cultural contexts, the arts (<i>glossary</i>), other disciplines, and life experiences through performance.</p> </td> </tr> </table>	Select/Analyze/ Interpret	<p>FA 12.4.2.a Analyze and interpret expressive characteristics and the components of technique, function, and context of selected pieces (e.g., timbre (<i>glossary</i>), texture (<i>glossary</i>)).</p>	Rehearse/ Evaluate/Refine	<p>FA 12.4.2.b Develop and refine solo/ensemble performance skills using feedback from others and self-evaluation (e.g., posture, technique, reading music).</p>	Present	<p>FA 12.4.2.c Perform (formally or informally) music of greater complexity using accurate intonation, expression, and stylistically correct interpretation of phrasing, dynamics, and articulation (<i>glossary</i>); demonstrating appropriate performance expectations (e.g., protocol).</p>	Connect	<p>FA 12.4.2.d Connect music to historical and cultural contexts, the arts (<i>glossary</i>), other disciplines, and life experiences through performance.</p>
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FA 12.4.3 Students will analyze and evaluate how music elicits intended responses (purpose of music).	
Respond	Select/Analyze Interpret
	Rehearse/ Evaluate/Refine
	Present
	Connect
	FA 12.4.3.a Select appropriate music in contrasting styles to listen to or perform with the audience in mind.
	FA 12.4.3.b Analyze and interpret how the performer/creator uses compositional and performance characteristics to convey expressive intent (e.g., form, style).
	FA 12.4.3.c Independently choose appropriate criteria to critique expressiveness and effectiveness of a performance/composition (e.g., texture (<i>glossary</i>), phrasing).
	FA 12.4.3.d Connect music to historical and cultural contexts, the arts (<i>glossary</i>), other disciplines, and life experiences through responding.

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K-12 Music Glossary

Arrangement	A piece of music rewritten using different parameters for a specific purpose. <i>FA 5.4.1.c, FA 8.4.1.d, FA 12.4.1.d</i>
Articulation	Clarity in the production of pitches. <i>FA 8.4.2.a, FA 8.4.2.c, FA 12.4.2.c</i>
Arts	An expression or application of human creative skill and imagination that reflects aesthetic value. <i>FA 5.4.1.d, FA 8.4.1.e, FA 12.4.1.e, FA 5.4.2.d, FA 8.4.2.d, FA 12.4.2.d, FA 5.4.3.d, FA 8.4.3.d, FA 12.4.3.d</i>
Elements of Music	The components of music activity including: pitch, rhythm, melody, harmony, dynamics, timbre, texture and form. Sometimes referred to as music elements. <i>FA 8.4.1.a, FA 12.4.1.a, FA 5.4.1.c, FA 8.4.1.d, FA 12.4.1.d, FA 5.4.2, K-2 FA 2.4.3, FA 5.4.3, FA 8.4.3, FA 2.4.3.b, FA 5.4.3.b, FA 5.4.3.c</i>
Genres	Categories of music works characterized by similarities in form and style (e.g. jazz, march, gospel, opera, mariachi). <i>FA 8.4.2, FA 12.4.2</i>
Improvisation	The spontaneous creation and performance of music. <i>FA 5.4.1.a, FA 5.4.1.c, FA 8.4.1.d, FA 12.4.1.d</i>
Language of Music	Music theory and practice used to shape expressive properties of music that convey ideas and emotions. <i>FA 12.4.1</i>
Music Elements	The components of music activity including: pitch, rhythm, melody, harmony, dynamics, timbre, texture and form. Sometimes referred to as elements of music. <i>FA 2.4.2, FA 2.4.2a</i>
Texture	The combination and interrelationship of music sounds interwoven in a music work. <i>FA 12.4.2.a, FA 12.4.3.c</i>
Timbre	The character and quality of musical sound distinct from pitch and intensity. <i>FA 12.4.2.a</i>

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K-12 Theatre: Students will develop knowledge and skills applying the creative and collaborative process within theatre by crafting, performing and responding to expressions of the human experience.	
FA 12.5.1 Students will dramatize ideas and events using linear and non-linear plot structures (<i>glossary</i>).	
Create	Story
	FA 12.5.1.a Design, develop and use an environment (<i>glossary</i>) with available materials appropriate to a scripted or improvised performance (<i>glossary</i>) (e.g., plan and create a bus stop or a store front).
	Mastered at previous level.
	FA 12.5.1.b Develop and refine, through improvisation (<i>glossary</i>), a short scene using linear plot structure (<i>glossary</i>).
	FA 12.5.1.c Analyze themes (<i>glossary</i>) within theatrical works, and their social relevance to audiences (e.g., McCarthyism in Arthur Miller's <u>The Crucible</u>).
	FA 12.5.1.d Adapt a section or scene for performance from a novel or short story using dialogue (<i>glossary</i>) and/or narration (<i>glossary</i>) (e.g., the trial scene from <u>To Kill A Mockingbird</u> , "The Interview" from <u>The Scarlet Letter</u> , <u>Speak</u> , "The Lottery").
Character (<i>glossary</i>)	FA 12.5.1.e Create a storyboard (<i>glossary</i>) of an event using non-linear plot structure (<i>glossary</i>).
	FA 12.5.1.f Plan and rehearse an invented, historical, or fictional character (<i>glossary</i>) using posture, movement, facial expression (<i>glossary</i>), gestures (<i>glossary</i>), vocal choice, costume, make-up, hair, props, and space (e.g., living history monologue (<i>glossary</i>), <u>Miracle Worker</u> , <u>Of Mice and Men</u> , Pony Boy from <u>The Outsiders</u>)
	FA 12.5.2 Students will perform ideas and events through movement, speech and staging for an intended audience.
Perform	FA 12.5.2.a Apply concepts of vocal variety (<i>glossary</i>) in a performance for an audience (e.g., stump speech (<i>glossary</i>), boardroom presentation, courtroom argument).
	FA 12.5.2.b Communicate character (<i>glossary</i>) through the use of rate (<i>glossary</i>), articulation (<i>glossary</i>), enunciation (<i>glossary</i>), projection (<i>glossary</i>), inflection (<i>glossary</i>), blocking (<i>glossary</i>), and costume in a monologue (<i>glossary</i>) or scene.
	FA 12.5.2.c Communicate character (<i>glossary</i>), relationship, and objective through the use of blocking (<i>glossary</i>) and facial expression (<i>glossary</i>) (e.g., duet scene from <u>Romeo & Juliet</u> , <u>Mama & Walter</u> from <u>Raisin in the Sun</u> , Joe Mondragon and Sheriff from <u>The Milagro Beanfield War</u>).
	FA 12.5.2.d Rehearse, refine and perform a scripted play incorporating a designed environment (<i>glossary</i>) and audience arrangement.
	FA 12.5.2.e Polish and perform a monologue (<i>glossary</i>) based on the character (<i>glossary</i>) developed in previous strand ("create character" (<i>glossary</i>) FA 12.5.1.f).
	FA 12.5.2.f Design and craft a performance space (<i>glossary</i>) making effective use of light, sound, and color.
	FA 12.5.2.g Evaluate one's own effectiveness in a production/scene (e.g., taking director feedback and modifying performance).
FA 12.5.3 Students will analyze and evaluate the audience/performance relationship.	
Respond	Audience
	FA 12.5.3.a Communicate respect for theatre practitioners and conventions.
	FA 12.5.3.b Analyze and critique in part, or in its entirety, a live performance or recording of a live performance.
	FA 12.5.3.c Evaluate how actors' choices impact the audience understanding of a performance (e.g., <u>Hamlet</u> (Mel Gibson, Kenneth Branagh), multiple versions of <u>Romeo & Juliet</u>).
	FA 12.5.3.d Differentiate among theatrical works as dramatic, comedic, musical theatre, or tragic genres (<i>glossary</i>).
FA 12.5.3.e Articulate and justify a personal reaction to a performance or recording of a live performance.	

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FA 12.5.4 Students will analyze and evaluate connections between theatre and society.	
Connect	History
	FA 12.5.4.a Analyze the cultural and historical significance of theatrical forms as they have evolved over time, including contemporary theatre and pop culture (e.g., <u>Romeo and Juliet</u> influenced <u>West Side Story</u>).
	FA 12.5.4.b Analyze scripts for historical elements and/or bias (e.g., <u>Twelve Angry Men</u> , <u>Inherit the Wind</u> , <u>1776 The Musical</u> , <u>The Crucible</u>).
	Interdisciplinary
	FA 12.5.4.c Examine the convergence of themes (<i>glossary</i>), ethics, aesthetics (<i>glossary</i>), and traditions in a theatrical work.
	FA 12.5.4.d Analyze and evaluate theatre's cultural impact on society (e.g., <u>A Raisin in the Sun</u> , <u>West Side Story</u>).
Industry	
FA 12.5.4.e Connect and draw conclusions about how the various jobs in theatre contribute to the whole theatrical experience.	
FA 12.5.4.f Respect intellectual property (<i>glossary</i>) rights (<i>glossary</i>) and identify entities vital to the creation of, and advocacy for, theatre (e.g., respecting author intent, crediting authors, royalties, publishing companies, community theatres).	

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K-12 Theatre Glossary

Active Listening	A structured form of listening and responding focusing the attention on the performer FA 2.5.3.a
Aesthetic	Pertaining to or concerned with the sensory and emotional impact of a theatrical work FA 12.5.4.c
Animation	Referring to cartoon characters FA 5.5.4.b
Aristotle's Six Elements of Drama	1) Diction (<i>language</i>) 2) Plot (<i>structure</i>) 3) Character (<i>who</i>) 4) Movement (<i>blocking or choreography</i>) 5) Thought (<i>theme or moral</i>), 6) Spectacle (<i>all technical theatre elements including sets, lights, costumes, props, sound, special effects</i>)
Articulation	The clear and precise pronunciation of words FA 8.5.2.b, FA 12.5.2.b
Blocking	The physical arrangement and movement of actors on the stage FA 12.5.2.b, FA 12.5.2.c
Character	The personality or part the actor (re)creates FA 8.5.1.b, FA 8.5.1.e, FA 8.5.1.f, FA 2.5.1.c, FA 5.5.1.d, FA 12.5.1.f, FA 8.5.2.b, FA 12.5.2.b, FA 5.5.2.b, FA 8.5.2.c, FA 12.5.2.c, FA 8.5.2.d, FA 12.5.2.e, FA 5.5.3.b, FA 2.5.3.c, FA 5.5.3.c, FA 8.5.3.c, FA 5.5.3.e
Characterization	The development and portrayal of a personality through thought, action, dialogue, costuming and makeup
Collaboration	The process of working together, a joint effort with shared goals and supportive behavior
Dialogue	The conversation between characters on stage FA 5.5.1.b, FA 5.5.1.c, FA 8.5.1.e, FA 12.5.1.d
Elements of Theatre	Referring to posture, movement, facial expression, gestures, vocal choice, costume, makeup, hair, props, space
Emoting	Portraying emotions in a theatrical manner FA 8.5.2.c
Entities for creation of theatre	Referring to educational theatre
	<ul style="list-style-type: none">schools: Nebraska Thespians http://nebraskathespians.org/app/webroot/, Educational Theatre Association http://schooltheatre.org/Home/colleges: American College Theater Festival http://www.kcactf.org/KCACTF.ORG_NATIONAL/KCACTF.htmlcommunity: Nebraska Association of Community Theatres http://users.connections.net/NACT/Default.htmsummer stock: Nebraska Repertory Theatre, Post Playhouse, Shakespeare on the Green http://www.cengage.com/resource_uploads/static_resources/0495898074/24674/summer_theatre_companies.html#nebraskadinner theatre: Kearney Community Theatre http://www.kearneycommunitytheatre.com/season.html, Kountze Memorial Theatre http://www.melodrama.net/park.htmregional theatre: Guthrie Theater http://www.guthrietheater.org/, Kansas City Repertory Theatre http://www.kcrep.org/, Denver Center Theatre Company http://www.denvercenter.org/intro.aspx, Steppenwolf Theatre Company http://steppenwolf.orgprofessional touring companies (e.g., bus and truck, national tours, Equity and non-Equity): Broadway theatre industry http://www.broadwayleague.com/

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K-12 Theatre Glossary continued

Entities for Theatre Advocacy	Referring to <ul style="list-style-type: none">schools: Nebraska Speech Communication and Theatre Association (http://www.nscta.info/)local/state arts councils: Arts Councils of Nebraska http://www.nebraskaartscouncil.org/news_resources/resources/arts_councils/nebraska_arts_councils/, Nebraska Arts Council http://www.nebraskaartscouncil.org/community/state: Arts Across Nebraska http://liedcenter.org/content/community/arts-across-nebraska, Nebraska Association of Community Theatres http://nebact.org/, Nebraskans for the Arts http://www.nebraskansforthearts.org/, Nebraska High School Theatre Awards http://www.nebraskahsta.org/, Nebraska Cultural Endowment http://www.nebraskaculturalendowment.org/national: American Association of Community Theatre http://www.aact.org/, Americans for the Arts http://www.americansforthearts.org/, American Theatre Wing http://americantheatrewing.org/, League of Resident Theatre http://www.lort.org/, National Endowment for the Arts http://arts.gov/international: International Amateur Theatre Association http://www.aitaiata.org/, International Thespian Society http://schooltheatre.org/ITS
Environment	The physical surroundings or conditions in which a scene occurs <i>FA 2.5.1.a, FA 5.5.1.a, FA 12.5.1.a, FA 12.5.2.d</i>
Enunciation	The act of speaking clearly and concisely <i>FA 8.5.2.b, FA 12.5.2.b</i>
Etiquette	Common courtesies for the audience to follow when watching a play http://www.dixiepac.net/events_tickets/school_files/Theatre_Etiquette.pdf <i>FA 2.5.3.a, FA 5.5.3.a</i>
Extraneous sounds	Non-scripted utterances <i>FA 8.5.1.f</i>
Facial expression	Movements of the face that show feelings or ideas <i>FA 12.5.1.f, FA 8.5.2.c, FA 12.5.2.c</i>
Focal point	The center of interest or activity, the physical point or target of attention or emotion (e.g., eye contact, focus, direction of attention) <i>FA 8.5.2.e</i>
Genre	A class or category of a theatrical endeavor having a particular form, content, technique, or the like <i>FA5.5.3.d, FA 8.5.3.d, FA 12.5.3.d</i>
Gesture	Movement of separate parts of the body, such as waving an arm or shrugging a shoulder, to convey meaning and emotion <i>FA 12.5.1.f, FA 8.5.2.c</i>
The “Givens”	The pre-determined elements of a story or plot: who - character what - character’s activity (the “what” defines the “who”) when - time of day, time of year, time in history where - place or environment why - character’s objective - what a character wants, needs, his/her goal <i>FA 8.5.1, FA 8.5.1.b, FA 8.5.2</i>
Improvisation	Spontaneous or loosely planned use of speech/dialogue and/or movement to create characters, setting and dramatic action <i>FA 8.5.1.b, FA 12.5.1.b</i>
Improvised Performance	A performance developed through exploration of set givens and a plot outline <i>FA 12.5.1.a</i>
Inflection	Modulation of voice, change in pitch or tone, to convey meaning and emotion <i>FA 8.5.2.b, FA 12.5.2.b</i>
Intellectual property	A work that is the result of creativity, such as a manuscript or a design, to which one has the rights of ownership, and for which one may apply for a copyright (e.g., royalties, rights, accreditation) <i>FA 5.5.4.e, FA 8.5.4.e, FA 12.5.4.f</i>

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K-12 Theatre Glossary continued

Linear Plot Structure	Plot The main story arc/framework of a literary work, including the following elements: Exposition - introduction of the main characters, setting and situation Inciting Incident- event that begins the conflict, is directly linked to the climax and the resolution Rising Action - one or more characters in crisis Climax - point of highest emotion; turning point Falling Action - resolution of character's crisis Denouement (Resolution) - untying of plot threads <i>FA 12.5.1, FA 8.5.1.c, FA 12.5.1.b, FA 12.5.1.e</i>
Monologue	A speech within a play delivered by a single actor alone on stage <i>FA 12.5.1.f, FA 12.5.2.b, FA 8.5.2.e, FA 12.5.2.e</i>
Narration	The spoken or written account of an event <i>FA 5.5.1.c, FA 12.5.1.d</i>
Nonverbal Communication	Communicating without words using facial expression, gestures, and body language
Nonlinear plot structure	Using a plot (conflict) structure in which events do not happen causally or chronologically (e.g., flashbacks, parallel structures, reverse chronology) <i>FA 12.5.1</i>
Performance space	The acting area surrounded by the audience area (e.g., proscenium, thrust, arena (theater-in-the round), black box, flexible staging) <i>FA 8.5.2.f, FA 12.5.2.f</i>
Projection	Control of volume, clarity, and distinctness of a voice to gain greater audience understanding <i>FA 8.5.2.b, FA 12.5.2.b</i>
Rate	The speed at which a message is delivered <i>FA 8.5.2.b, FA 12.5.2.b</i>
Scenic elements	Components of a performance space that indicate time period, setting, and mood (e.g., scenery, props, costumes)
Storyboard	A sequence of drawings, typically with some directions and dialogue, representing the scenes planned for a production <i>FA 12.5.1.e</i>
Stump speech	An impromptu "campaign" speech <i>FA 12.5.2.a</i>
Suspension of disbelief	Willingness of the audience to overlook the limitations of a performance and believe its events to be true
Tableau	A group of people or motionless figures representing a scene from a story or from history <i>FA 2.5.1.b</i>
Tone	Intensity and inflection to express a mood, emotion or character
Theme	The subject, main idea or topic of a piece of writing, a person's thoughts; a topic <i>FA 8.5.1.d, FA 12.5.1.c, FA 12.5.4.c</i>
Theatrical Conventions	Generally accepted rules of the theatre by which the audience understands the play (e.g., audience is invisible to the characters of the play (<u>The Fourth Wall</u>), asides, soliloquies, split staging, performers in the audience)
Theatrical jobs/careers	Anyone who is contributing to a theatrical work (e.g., performers, directors, designers, technicians (crew), management, playwrights/screenwriters, financial management (producers) in the realms of theatre, film, television, web-based programming, circuses, dance, music, professional wrestling)
Vocal Variety	The use of tone, pitch, volume, rate, articulation, inflection and expressiveness in speech <i>FA 12.5.2.a, FA 8.5.2.a, FA 5.5.2.a</i>
Volume	The degree of loudness or softness of voice