

Nebraska K-12 Fine Arts Standards: Media Arts

(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.					
		Grades K-2	Grades 3-5	Grades 6-8	Grades 9-12
Create		FA 2.1.1 Students will explore creative processes and techniques in media arts.	FA 5.1.1 Students will demonstrate understanding of processes, techniques, and applications in media arts.	FA 8.1.1 Students will utilize processes, techniques, and application through the creation of media arts.	FA 12.1.1 Students will analyze and synthesize processes, techniques, and applications in media arts through the creation of 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).	FA 5.1.1.a Generate ideas for stories, events, or experiences that can be the basis of content for media arts (e.g., brainstorming, role-playing, discussion).	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).	FA 12.1.1.a Engage in pre-production processes to prepare content and systems for production in media arts (e.g., scripting, storyboarding, choreographing).
	Develop	FA 2.1.1.b With guidance and support, determine the steps, vocabulary, and the resources necessary to create media arts.	FA 5.1.1.b Develop a process with timelines and roles using steps, vocabulary, and resources in creating media arts (e.g., storyboard).	FA 8.1.1.b Expand media arts vocabulary along with elements and principles of design in the creative process.	FA 12.1.1.b Apply media arts vocabulary along with elements and principles of design in the creative process.
	Innovate	FA 2.1.1.c Experiment with various editing tools on existing media to create media arts (e.g., capture, copy, paste).	FA 5.1.1.c Utilize multiple strategies to combine and adapt media arts formats, ideas, and processes (e.g., editing).	FA 8.1.1.c Experiment with available tools, techniques, and conventions, while creating media arts.	FA 12.1.1.c Develop strategies for creating work in media arts that reflects understanding of multiple resources and media.
	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.	FA 5.1.1.d Demonstrate understanding of, and respect for, the accepted procedures regarding the responsible care of media arts equipment and materials.	FA 8.1.1.d Demonstrate understanding of, and respect for, the accepted procedures regarding the responsible care of media arts equipment and materials.	FA 12.1.1.d Demonstrate understanding of, and respect for, the accepted procedures regarding the responsible care of media arts equipment and materials.

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Present	Construct	FA 2.1.2 Students will explore ways to communicate an idea/message in media arts.	FA 5.1.2 Students will develop their ability to communicate an idea/message by presenting their work in media arts.	FA 8.1.2 Students will communicate an idea/message by presenting their work in media arts.	FA 12.1.2. Students will communicate an idea/message by presenting their work in media arts.
	Express	FA 2.1.2.a With support and guidance; cooperate, negotiate, and communicate in making media arts (e.g., collaborative posters).	FA 5.1.2.a Contribute to a collaborative project in an assigned role (e.g., leader, designer, actor, timekeeper).	FA 8.1.2.a Contribute, communicate, and edit in both a collaborative and independent work or performance environment.	FA 12.1.2.a Form, organize and integrate media arts content, processes, and aesthetic elements to convey meaning in media arts.
	Refine	FA 2.1.2.b Practice manipulating media and context for personal expression in media arts productions.	FA 5.1.2.b Use media arts elements and context to enhance overall quality and expression (e.g., image, sound, light, movement, time, space).	FA 8.1.2.b Combine components of media arts to improve overall quality (e.g., tone, mood, feeling, character).	FA 12.1.2.b Refine and enhance expression through media art works, ideas, and skills over time while gathering and responding to critical feedback.
	Present	FA 2.1.2.c Use guided reflection to understand self and others as an audience (e.g., who, what, when, where, why).	FA 5.1.2.c Construct and adapt media arts in consideration of audience and the context of the work (e.g., public service announcements).	FA 8.1.2.c Utilize audience impact and response in the revision of work, and planning for later works.	FA 12.1.2.c Analyze and evaluate the effectiveness of message perception to diverse audiences (e.g., age, gender, ethnicity).
		FA 2.1.2.d Share or distribute media arts in a safe and appropriate venue (e.g., school website, student information system).	FA 5.1.2.d Share and/or distribute media arts through a specific and/or variety of contexts (e.g., physical, virtual channels, venues, spaces, mass audiences, participants).	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).	FA 12.1.2.d Construct, distribute, and manage works in media arts through a variety of contexts (e.g., live audiences, digital display, web, etc.).

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Respond	FA 2.1.3 Students will explore the concept of interpretation through media arts.	FA 5.1.3 Students will develop their ability to interpret and evaluate work produced in media arts.	FA 8.1.3 Students will develop their ability to analyze, interpret, and evaluate work produced in media arts.	FA 12.1.3 The student will analyze, interpret, and evaluate work produced in media arts.
	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).	FA 5.1.3.a Compare and contrast the elements of media arts that makes it unique (e.g., background music, imaging, timing, message).	FA 8.1.3.a Describe the qualities and relationships of the components in media arts as related to collective personal experiences.	FA 12.1.3.a Analyze and describe various forms, methods, styles, and qualities in media arts to reflect experience and create intention.
	FA 2.1.3.b Discuss how media arts experiences can shift individual understanding.	FA 5.1.3.b Justify personal and group interpretations and reactions to a variety of media arts.	FA 8.1.3.b Analyze multiple perspectives, key components, and relationships in media arts.	FA 12.1.3.b Analyze and evaluate multiple perspectives, key components, and relationships in media arts (e.g., intention, form, context).
	FA 2.1.3.c With assistance, identify meaning in media arts.	FA 5.1.3.c Discuss components and criteria that convey meaning in media arts.	FA 8.1.3.c Interpret and evaluate possible meanings or points of view of media arts (e.g., intention, form, context).	FA 12.1.3.c Engage in self-led and teacher-led critiques of media arts.

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		Grades K-2	Grades 3-5	Grades 6-8	Grades 9-12
Connect	Inquire	FA 2.1.4 Students will explore personal and cultural connections through media arts.	FA 5.1.4 Students will identify personal, cultural, and historical connections through media arts.	FA 8.1.4 Students will examine personal, cultural, historical, and cross-disciplinary connections through media arts.	FA 12.1.4 Students will analyze and integrate personal and global connections through media arts.
	Interact	FA 2.1.4.a Share how media arts connects us to school, community and everyday life (e.g., websites, advertising).	FA 5.1.4.a Create media arts that demonstrates student interests and knowledge of self.	FA 8.1.4.a Demonstrate how media arts can address social, cultural, or societal issues (e.g., advertising, social media, public service announcements).	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.
	Synthesize	FA 2.1.4.b Examine and discuss the characteristics of digital citizenship (e.g., copyright, plagiarism).	FA 5.1.4.b Demonstrate knowledge of digital citizenship (e.g., copyright, plagiarism, citations, validating resources).	FA 8.1.4.b Demonstrate and describe the impact of digital citizenship (e.g., copyright, plagiarism, citations, validating resources).	FA 12.1.4.b Apply the concepts of digital citizenship in media arts (e.g., copyright, plagiarism, citations, liability, validating resources).
	Synthesize	FA 2.1.4.c Explore how media arts are used as a collaborative art form to communicate information, experiences, or ideas to others.	FA 5.1.4.c Discuss and determine benefits and challenges of incorporating others' ideas when creating or engaging with media arts.	FA 8.1.4.c Identify and incorporate personal or collective experiences, perspectives, and ideas of others through media arts.	FA 12.1.4.c Incorporate and analyze personal or collective experiences, perspectives, and ideas of others in media arts.
	Synthesize	FA 2.1.4.d Identify the importance of media arts as a learning tool.	FA 5.1.4.d Share the importance of media arts as a learning tool and explore potential careers.	FA 8.1.4.d Examine careers in media arts and lifelong learning opportunities.	FA 12.1.4.d Evaluate the necessary training and lifelong learning skills for careers in media arts.

Nebraska K-12 Fine Arts Standards: Media Arts Glossary/Supplementary Material

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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

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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.

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

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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

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

Nebraska K-12 Fine Arts Standards: Visual Arts

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		Grades K-2	Grades 3-5	Grades 6-8	Grades 9-12
Create - Art to generate ideas Plan/ Material Imagine/ Artistic Voice Aesthetic Experience Elements/ Principles Process/ Craftsmanship	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>).	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>).	FA 8.2.1 Students will use the creative process (<i>glossary</i>) to investigate and communicate personal voice within their artwork.	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.	
	FA 2.2.1.a Experiment with ideas and materials(<i>glossary</i>).	FA 5.2.1.a Understand how to develop ideas using a variety of materials(<i>glossary</i>).	FA 8.2.1.a Investigate ideas and materials (<i>glossary</i>), demonstrate planning and begin refining.	FA 12.2.1.a Analyze multiple ideas and materials (<i>glossary</i>), formulate a plan and refine intentions.	
	FA 2.2.1.b Create real or imaginary artworks that express the students' unique interpretation.	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.	FA 8.2.1.b Recognize own voice and make stylistic choices that reflect personal identity.	FA 12.2.1.b Create and communicate a personal voice, with intention, through a body of work.	
	FA 2.2.1.c Explore and experience the properties of various art media (<i>glossary</i>) through the senses and emotions.	FA 5.2.1.c Understand the connections between sensory experience and expressing emotion.	FA 8.2.1.c Engage in the sensory experience and relate it to making expressive artwork.	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>)).	
	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).	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).	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?).	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.	
	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).	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 8.2.1.e Investigate and demonstrate the relationship between technique, skill, and craftsmanship (<i>glossary</i>).	FA 12.2.1.e Synthesize knowledge of the relationships between advanced technique, skill, and craftsmanship (<i>glossary</i>).	

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		Grades K-2	Grades 3-5	Grades 6-8	Grades 9-12			
Present —Art to communicate ideas, process, and product. Presentation Venue Selection Intent	FA 2.2.2 The student will explore basic presentation methods and purposes.		FA 5.3.2 The student will develop presentation skills to communicate meaning.		FA 8.2.2 The student will understand and apply their knowledge of a variety of presentation and communication techniques.		FA 12.2.2 The student will integrate or apply presentation knowledge into life experiences.	
	FA 2.2.2.a Present an artist statement through formal or informal communication (e.g., written or oral).		FA 5.2.2.a Communicate artistic statements (<i>glossary</i>) using art terminology (e.g., product and process).		FA 8.2.2.a Analyze and present reflections of personal growth in an artist statement.		FA 12.2.2.a Design a personal artist statement of intent by choosing from a variety of methods (e.g., poetry, multimedia).	
	FA 2.2.2.b Select a work of art for display.		FA 5.2.2.b Apply basic skills of displaying artwork in a collaborative group display.		FA 8.2.2.b Individually or collaboratively analyze the selection of art in collections, displays, and presentations.		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.	
	FA 2.2.2.c Understand that there are a variety of different venues (<i>glossary</i>) to display art.		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).		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).		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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	Grades K-2	Grades 3-5	Grades 6-8	Grades 9-12	
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.	FA 5.2.3 Students will use the critical process (<i>glossary</i>) to examine works of art, learning about themselves and cultures.	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.	FA 12.2.3 Students will use the critical process (<i>glossary</i>) developing a logical argument and supporting a response to a work of art that represents another context.	
	Describe	FA 2.2.3.a Identify and describe a piece of art (e.g., subject matter (<i>glossary</i>), use of color).	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 (<i>glossary</i>) and mood.	FA 8.2.3.a Identify and describe themes (<i>glossary</i>) and styles in works of art.	FA 12.2.3.a Identify and describe works of art that reveal different ideas (e.g., cultures, individuals).
	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).	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).	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).	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 2.2.3.c Interpret mood or feeling in a work of art.	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.	FA 8.2.3.c Compare and contrast how themes (<i>glossary</i>) styles and mood can be interpreted in different ways.	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 2.2.3.d Students support personal choice (e.g., "I like this because...", "I chose this because...").	FA 5.2.3.d Compare one's own interpretation of a work of art with the interpretations of others.	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.	FA 12.2.3.d Critique and defend how aesthetic choices impact the visual image and/or intended message.

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Connect - Individual perspective and identity through the study of art	Artist Identity	FA 2.2.4 Students will identify contemporary, historical, and cultural context in art.	FA 5.2.4 Students will examine contemporary, historical, and cultural context in art.	FA 8.2.4 Students will examine the significance of art in contemporary, historical, and cultural context in art.	FA 12.2.4 Students will synthesize understanding of contemporary, historical, and cultural context in art.
		FA 2.2.4.a Students will recognize that "I can be an artist."	FA 5.2.4.a Students can identify how artists affect everyday life and communities.	FA 8.2.4.a Students can identify and demonstrate the role of an artist and explore art-related career opportunities.	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 2.2.4.b Realize or recognize that humans have always made art.	FA 5.2.4.b Compare and contrast works of art from a variety of contemporary, historical, and cultural contexts.	FA 8.2.4.b Investigate and classify works of art from a variety of contemporary, historical, and cultural contexts.	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 2.2.4.c Understand that works of art are made for different purposes.	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 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 12.2.4.c Synthesize how the purpose and function of art reveals aesthetic theory (<i>glossary</i>) (e.g., political, social, cultural, personal).
		Addressed at grades 3-5.	FA 5.2.4.d Explore how art connects to other curricular areas.	FA 8.2.4.d Explain how art connects to other curricular areas.	FA 12.2.4.d Connect art to other disciplines in personal works of art.

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- Aesthetics** The philosophy of the nature and expression of beauty.
FA 12.2.1
- Aesthetic Theories** Specific set of criteria used to evaluate artwork (e.g., imitationism, formalism, emotionalism (expressionism, contextualism, institutionalism, instrumentalism).
FA 12.2.1.c, FA 12.2.4.c
- Artifact** A functional object of cultural or historical interest that may show fine art qualities in its form or decoration.
FA 8.2.4.c
- Artistic Style** Genres of art in history or based on distinctive characteristics (e.g., abstract, non-representational, expressionism, impressionism, romanesque). See *historical style*.
FA 12.2.3.c
- 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).
FA 5.2.2.a
- Contextualism** Belief that art is best viewed in social, political, and cultural relationships.
FA 12.2.1.d
- Craftsmanship/Workmanship** The quality and skill of something made; the product of effort or endeavor on the part of the artist
FA 2.2.1.e, FA 5.2.1.e, FA 8.2.1.e, FA 12.2.1.e
- Creative Process** Define a problem, use knowledge and experience, creatively brainstorm, develop possibilities, put ideas to work – in an artistic context.
FA 2.2.1, FA 5.2.1, FA 8.2.1, FA 12.2.1
- Critical Process** Ordered steps in examining art: describe, analyze, interpret, evaluate.
FA 2.2.3, FA 5.2.3, FA 8.2.3, FA 12.2.3
- 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).
FA 12.2.2.b
- 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.
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
- 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 *emotionalism*.
FA 12.2.1.c

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Emotionalism Expressive qualities of art. Belief that art transmits expressive qualities to the viewer through evoking inner mental states, emotions, moods, and feelings. See *expressionism*.

Emotional Qualities The most important thing about a work of art is the vivid communication of moods, feelings, and ideas to the viewer. See *emotionalism*.

Formalism Visual qualities of art. Belief that art triggers aesthetic responses solely through the effective organization of the elements of art.
FA 12.2.1.c

Genre Category of artistic composition or artwork characterized by distinctive style, form, or content. See *historical style*.
FA 12.2.1.c

Historical Style Genre of art in history or based on distinctive characteristics (e.g., abstract, non-representational, expressionism, impressionism, romanesque). See *artistic style*.

Imitationism Literal qualities of art. Belief that of 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.
FA 12.2.1.c

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.
FA 12.2.1.c

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.
FA 12.2.1.c

Materials Art media or consumables (e.g., paper, watercolors, crayons, clay, pencil, stone, wood). See *media*.
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

Media Materials that are used in any form of art. See *materials*.
FA 2.2.1.c, FA 5.2.3.a

Portfolio Representative collection of an artist's work.
FA 12.2.2.b

Social Media Electronic means of communication to share ideas and/or content.
FA 8.2.2.c, FA 12.2.2.c

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).
FA 2.2.3.a, FA 5.2.3.a, FA 5.2.3.c

Themes Grouping similar ideas to assist artists in building context (e.g., power, family, patriotism, nature).
FA 5.2.1, FA 5.2.1.b, FA 8.2.3.a, FA 8.2.3.b, FA 8.2.3.c

Nebraska K-12 Fine Arts Standards: Visual Arts Glossary

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

- Tools** Non-consumables used in the creation of artwork (e.g., scissors, rulers, brushes).
- Venue** The forum, outlet, platform, or location for experiencing artwork.
FA 2.2.2.c, FA 8.2.2.c, FA 12.2.2.c

DRAFT

Nebraska K-12 Fine Arts Standards: Dance

(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.					
	Grades K-2	Grades 3-5	Grades 6-8	Grades 9-12	
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	FA 5.3.1 Students will use choreographic principles (<i>glossary</i>) to develop movements that communicate ideas, images, and feelings.	FA 8.3.1 Students will use choreographic principles (<i>glossary</i>) and structures to construct dances that communicate ideas, images, feelings, and experiences.	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 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>	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>	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>	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 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>	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>	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 (glossary) when you change the tempo (glossary), level, direction, sequence, repetition.</i>	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 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>	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>	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 (glossary) and rhythms.</i>	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 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>	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 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 (glossary) and have them finish it as a group.</i>	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>	

Nebraska K-12 Fine Arts Standards: Dance

(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.					
		Grades K-2	Grades 3-5	Grades 6-8	Grades 9-12
Create Movement		FA 2.3.2 Students will explore how to use movement skills in dance.	FA 5.3.2 Students will develop how to use movement skills in dance.	FA 8.3.2 Students will comprehend how to use movement skills in dance.	FA 12.3.2 Students will understand how to use movement skills in dance.
	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>	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>	FA 8.3.2.a Demonstrate whole body movements, flexibility, endurance, and strength to develop dance technique (<i>glossary</i>) (e.g., execute movement in a variety of dance forms with accuracy). <i>Explore basic steps from a teacher-created list of dance forms. Teacher models and students demonstrate.</i>	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	Addressed at grades 3-5.	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>	FA 8.3.2.b Understand rhythm, space, weight, and flow in performing dance (e.g., move in varied rhythms, explore spatial orientations). <i>Connect step series and perform with differing intentions apropos to the style (glossary) of music.</i>	FA 12.3.2.b Apply time, space, weight, and flow in performing dance (e.g., use expressive musical phrasing and dynamic control).
	Reconstruct	Addressed at grades 6-8.	Addressed at grades 6-8.	FA 8.3.2.c Implement technical skills from a variety of dance forms (e.g., take teacher-generated lessons in dance techniques (<i>glossary</i>) including, but not limited to: modern, ballet, tap, jazz, hip-hop). <i>Bring in a guest artist that specializes in a genre (glossary). View an outside performance (glossary).</i>	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>

Nebraska K-12 Fine Arts Standards: Dance

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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.					
	Grades K-2	Grades 3-5	Grades 6-8	Grades 9-12	
Perform	FA 2.3.3 Students will explore etiquette to enhance dance performance (<i>glossary</i>).	FA 5.3.3 Students will practice etiquette to enhance dance performance (<i>glossary</i>).	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>).	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 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>	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>	FA 8.3.3.a Use appropriate behaviors and etiquette while observing, creating, and performing dance movements (e.g., reflect upon personal criteria for evaluating dance, and share in class discussion). <i>Student self-reflection and peer assessment. Implement evaluation skills.</i>	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 (<i>glossary</i>).</i>
	Differentiate	Addressed at grades 6-8.	Addressed at grades 6-8.	FA 8.3.3.b Identify 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., collaborate with peers for group work using learned movement materials). <i>Feedback from an informed outside source on performance (<i>glossary</i>) values. Create an action plan on given feedback. Learn how to take constructive criticism.</i>	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 (<i>glossary</i>) reflecting a distinct personal statement. Students will conduct peer assessment.</i>
Interpret	Addressed at grades 6-8.	Addressed at grades 6-8.	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>	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 (<i>glossary</i>).</i>	

Nebraska K-12 Fine Arts Standards: Dance

(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.				
	Grades K-2	Grades 3-5	Grades 6-8	Grades 9-12
Respond	FA 2.3.4 Students will explore a variety of critical thinking skills to evaluate dance.	FA 5.3.4 Students will develop a variety of critical thinking skills to analyze and evaluate dance.	FA 8.3.4 Students will demonstrate a variety of critical thinking skills to analyze and evaluate dance.	FA 12.3.4 Students will apply a variety of critical thinking skills to analyze and evaluate dance.
	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>	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>	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>	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>
	Addressed at grades 9-12.	Addressed at grades 9-12.	Addressed at grades 9-12.	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>
Relate				

Nebraska K-12 Fine Arts Standards: Dance

(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.				
	Grades K-2	Grades 3-5	Grades 6-8	Grades 9-12
Connect	FA 2.3.5 Students will explore cultural and interdisciplinary connections with dance.	FA 5.3.5 Students will discover cultural and interdisciplinary connections with dance.	FA 8.3.5 Students will understand cultural, interdisciplinary, and historical connections with dance.	FA 12.3.5 Students will apply cultural, interdisciplinary, and historical 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>	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>	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>	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 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>	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>	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>	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 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>	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>	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>	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	Addressed at grades 9-12.	Addressed at grades 9-12.	Addressed at grades 9-12.	FA 12.3.5.d Identify various dance-related professions. <i>Brainstorm and research a dance-related profession.</i>

Nebraska K-12 Fine Arts Standards: Dance Glossary

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

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>

Nebraska K-12 Fine Arts Standards: Dance Glossary

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

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.
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>

Nebraska K-12 Fine Arts Standards: Dance Glossary

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

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>

Nebraska K-12 Fine Arts Standards: Dance Glossary

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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>
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.

Nebraska K-12 Fine Arts Standards: Dance Glossary

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

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-12 Fine Arts Standards: Music

(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.					
		Grades K-2	Grades 3-5	Grades 6-8	Grades 9-12
Create	FA 2.4.1 Students will compose, improvise, read, and perform music with pitch, rhythm, and movement.	FA 5.4.1 Students will compose, improvise, read, and perform music with melodies and accompaniments.	FA 8.4.1 Students will compose, improvise, read, and perform music with technical accuracy and expression.	FA 12.4.1 Students will compose, improvise, read, and perform music with an understanding of the language of music (<i>glossary</i>).	
	Imagine/Plan	FA 2.4.1.a Improvise tonal and rhythmic patterns to create musical ideas, with teacher support, relating to: <ul style="list-style-type: none"> • specific purpose • interest • personal experience. 	FA 5.4.1.a Generate concepts for original improvisation (<i>glossary</i>)/composition from contrasting ideas, with teacher support, including: <ul style="list-style-type: none"> • specific purpose/function • interest • personal experience • expressive potential. 	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. 	FA 12.4.1.a Independently generate multiple compositional ideas for a specific purpose or mood, including: <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	FA 2.4.1.b Explore and develop musical ideas (e.g., melody, rhythm) with teacher guidance.	FA 5.4.1.b Create, evaluate, and refine musical ideas with teacher-selected criteria (e.g., melody, rhythm, harmony).	FA 8.4.1.b Create, evaluate, and refine musical ideas that utilize a variety of compositional devices (e.g., form, imitation).	FA 12.4.1.b Create, evaluate, and refine musical ideas that actualize creative intent with increasing craftsmanship.
	Present	FA 2.4.1.c Share music through performance or notation (non-traditional or traditional) (e.g., singing, playing, moving) with teacher guidance.	FA 5.4.1.c Present an improvisation (<i>glossary</i>), arrangement (<i>glossary</i>), and/or composition and identify the use of selected elements of music (<i>glossary</i>).	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).	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).
	Connect	FA 2.4.1.d Connect music to personal experiences through creating.	FA 5.4.1.d Connect music to historical and cultural contexts and the arts (<i>glossary</i>) through creating.	FA 8.4.1.e Connect music to historical and cultural contexts, the arts (<i>glossary</i>), and other disciplines through creating.	FA 12.4.1.e Connect music to historical and cultural contexts, the arts (<i>glossary</i>), other disciplines, and life experiences through creating.

Nebraska K-12 Fine Arts Standards: Music

(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.					
	Grades K-2	Grades 3-5	Grades 6-8	Grades 9-12	
Perform	Select/ Analyze/Interpret	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.	FA 5.4.2 Students will sing, play instruments, and move to elements of music (<i>glossary</i>) from a variety of musical sources.	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.	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.
	Rehearse/ Evaluate/Refine	FA 2.4.2.a Recognize the music elements (<i>glossary</i>) (i.e., rhythm, pitch, form), purpose, and context of selected pieces.	FA 5.4.2.a Identify expressive characteristics and the components of technique, purpose, and context of selected pieces (e.g., dynamics, tempo).	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).	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>)).
	Present	FA 2.4.2.b Acquire music performance skills (e.g., posture, technique, reading music) with teacher guidance.	FA 5.4.2.b Develop and refine music performance skills using teacher and peer feedback (e.g., posture, technique, reading music).	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).	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).
	Connect	FA 2.4.2.c Perform (formally or informally) music using correct rhythm and pitch demonstrating appropriate performance expectations (e.g., stage presence).	FA 5.4.2.c Perform (formally or informally) music using correct posture, breath control, rhythm, pitch, and dynamics demonstrating appropriate performance expectations (e.g., protocol).	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).	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).
		FA 2.4.2.d Connect music to personal experiences through performance.	FA 5.4.2.d Connect music to historical and cultural contexts and the arts (<i>glossary</i>) through performance.	FA 8.4.2.d Connect music to historical and cultural contexts, the arts (<i>glossary</i>), and other disciplines through performance.	FA 12.4.2.d Connect music to historical and cultural contexts, the arts (<i>glossary</i>), other disciplines, and life experiences through performance.

Nebraska K-12 Fine Arts Standards: Music

(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.				
	Grades K-2	Grades 3-5	Grades 6-8	Grades 9-12
Respond Select/Analyze /Interpret Rehearse/ Evaluate/Refine Present Connect	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).	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).	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).	FA 12.4.3 Students will analyze and evaluate how music elicits intended responses (purpose of music).
	FA 2.4.3.a Experience music from a variety of familiar and unfamiliar sources.	FA 5.4.3.a Indicate music selection(s) students prefer to experience.	FA 8.4.3.a Select appropriate music in contrasting styles to listen to or perform for specific purposes/settings.	FA 12.4.3.a Select appropriate music in contrasting styles to listen to or perform with the audience in mind.
	FA 2.4.3.b Recognize and demonstrate how elements of music (<i>glossary</i>) are used by a performer or creator.	FA 5.4.3.b Identify and describe how elements of music (<i>glossary</i>) are used by a performer or creator.	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).	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 2.4.3.c Express ideas and opinions about a music selection.	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.	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.	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 2.4.3.d Connect music to personal experiences through responding.	FA 5.4.3.d Connect music to historical and cultural contexts and the arts (<i>glossary</i>) through responding.	FA 8.4.3.d Connect music to historical and cultural contexts, the arts (<i>glossary</i>), and other disciplines through responding.	FA 12.4.3.d Connect music to historical and cultural contexts, the arts (<i>glossary</i>), other disciplines, and life experiences through responding.	

Nebraska K-12 Fine Arts Standards: Music Glossary

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

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-12 Fine Arts Standards: Theatre

(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.					
		Grades K-2	Grades 3-5	Grades 6-8	Grades 9-12
Create <i>(glossary)</i>	Story	FA 2.5.1 Students will dramatize ideas and events through creative play.	FA 5.5.1 Students will dramatize ideas and events with a beginning, middle, and end.	FA 8.5.1 Students will dramatize ideas and events incorporating “the givens” (who, what, when, where and why) (glossary).	FA 12.5.1 Students will dramatize ideas and events using linear and non-linear plot structures (glossary).
		FA 2.5.1.a Identify an environment (<i>glossary</i>) or event using body movement and sound (e.g., playground, grocery store, classroom).	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).	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 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).
		FA 2.5.1.b As a group create a tableau (<i>glossary</i>) of a scene after hearing a fairytale.	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).	FA 8.5.1.b Plan and record, in small groups, an improvisation (<i>glossary</i>) based on “the givens” (<i>glossary</i>) of a scene (e.g., tell a story or present a story using a setting, characters (<i>glossary</i>) and a series of events).	Mastered at previous level.
		Addressed at grades 6-8.	Addressed at grades 6-8.	FA 8.5.1.c Develop a linear plot structure (<i>glossary</i>) that introduces and resolves a conflict.	FA 12.5.1.b Develop and refine, through improvisation (<i>glossary</i>), a short scene using linear plot structure (<i>glossary</i>).
	Addressed at grades 6-8.	Addressed at grades 6-8.	FA 8.5.1.d Identify themes (<i>glossary</i>) within theatrical works.	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>).	
	Addressed at grades 3-5.	FA 5.5.1.c Write a short script incorporating narration (<i>glossary</i>) and dialogue (<i>glossary</i>).	FA 8.5.1.e Write a dialogue (<i>glossary</i>) with two to four characters (<i>glossary</i>).	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”).	
	Addressed at grades 6-8.	Addressed at grades 6-8.	FA 8.5.1.f Using movement in conjunction with extraneous sounds (<i>glossary</i>) and short phrases to demonstrate two distinct characters (<i>glossary</i>) (e.g., movements and sounds of a soldier as compared to the movement and sounds of a mother).	FA 12.5.1.e Create a storyboard (<i>glossary</i>) of an event using non-linear plot structure (<i>glossary</i>).	
	FA 2.5.1.c Explore character (<i>glossary</i>) through body movement (e.g., enact occupations, fairy tale characters (<i>glossary</i>)).	FA 5.5.1.d Show a character (<i>glossary</i>) using body movement (e.g., age, personality, family role, occupation).		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>)	

Nebraska K-12 Fine Arts Standards: Theatre

(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.				
	Grades K-2	Grades 3-5	Grades 6-8	Grades 9-12
Perform	**No required mastery of a performance standard at this level**	FA 5.5.2 Students will perform ideas and events with a beginning, middle, and end.	FA 8.5.2 Students will dramatize ideas and events incorporating “the givens” (who, what, when, where and why) (glossary).	FA 12.5.2 Students will perform ideas and events through movement, speech and staging for an intended audience.
	Addressed at grades 3-5.	FA 5.5.2.a Demonstrate expressive speech/vocal variety (<i>glossary</i>) by sharing a personal experience.	FA 8.5.2.a Demonstrate expressive reading using vocal variety (<i>glossary</i>) (e.g., read short passage aloud).	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).
	Addressed at grades 6-8.	Addressed at grades 6-8.	FA 8.5.2.b Establish character (<i>glossary</i>) and emotion through the use of rate (<i>glossary</i>), articulation (<i>glossary</i>), costume enunciation (<i>glossary</i>), projection (<i>glossary</i>), inflection (<i>glossary</i>), and movement.	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.
	Addressed at grades 3-5.	FA 5.5.2.b Demonstrate characters (<i>glossary</i>) through movement and costume (e.g., enact different ages, cartoon characters(<i>glossary</i>)).	FA 8.5.2.c Establish character (<i>glossary</i>) and emotion through the use of facial expressions (<i>glossary</i>), gestures (<i>glossary</i>), posture, and body movement (e.g., pantomime, emoting (<i>glossary</i>), etc.).	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> , Mama & Walter from <u>Raisin in the Sun</u> , Joe Mondragon and Sheriff from <u>The Milagro Beanfield War</u>).
	Addressed at grades 6-8.	Addressed at grades 6-8.	FA 8.5.2.d In small groups, rehearse and portray characters (<i>glossary</i>) within a defined “where”.	FA 12.5.2.d Rehearse, refine and perform a scripted play incorporating a designed environment (<i>glossary</i>) and audience arrangement.
	Addressed at grades 6-8.	Addressed at grades 6-8.	FA 8.5.2.e Deliver a scripted monologue (<i>glossary</i>) to a focal point (<i>glossary</i>).	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).
	Addressed at grades 3-5.	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 8.5.2.f Design and craft a performance space (<i>glossary</i>) including set and audience arrangement (e.g., use classroom furniture to create a courtroom in a proscenium, thrust, or arena).	FA 12.5.2.f Design and craft a performance space (<i>glossary</i>) making effective use of light, sound, and color.
	Addressed at grades 3-5.	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 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 12.5.2.g Evaluate one’s own effectiveness in a production/scene (e.g., taking director feedback and modifying performance).

Nebraska K-12 Fine Arts Standards: Theatre

(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.					
		Grades K-2	Grades 3-5	Grades 6-8	Grades 9-12
Respond Audience	FA 2.5.3 Students will demonstrate an understanding of the audience/performance relationship.	FA 5.5.3 Students will demonstrate an effective audience/performance relationship.	FA 8.5.3 Students will analyze the audience/performance relationship.	FA 12.5.3 Students will analyze and evaluate the audience/performance relationship.	
	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 5.5.3.a Demonstrate respect for self and others (etiquette (<i>glossary</i>)) in dramatic activities.	FA 8.5.3.a Construct, share, and use an audience code of conduct including appropriate audience behavior and respect for physical space.	FA 12.5.3.a Communicate respect for theatre practitioners and conventions.	
	FA 2.5.3.b Recall aspects of a performance.	FA 5.5.3.b Identify the “who” (characters (<i>glossary</i>)), the “where” (setting), and the “what” (major conflicts).	FA 8.5.3.b Identify, analyze, and discuss the impact of the stage space, casting, and technical elements.	FA 12.5.3.b Analyze and critique in part, or in its entirety, a live performance or recording of a live performance.	
	FA 2.5.3.c Distinguish between a character (<i>glossary</i>) and a performer.	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 8.5.3.c Investigate actor choices to portray various character (<i>glossary</i>) traits. (e.g., how one actor portrays different characters (<i>glossary</i>) in separate productions) [e.g., Tom Hanks, Meryl Streep, Oprah, Daniel Day-Lewis, Madonna].	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 2.5.3.d Distinguish between fantasy and reality.	FA 5.5.3.d Recognize theatrical works as either dramatic or comedic genres (<i>glossary</i>).	FA 8.5.3.d Classify theatrical works as dramatic, comedic, or musical theatre genres (<i>glossary</i>).	FA 12.5.3.d Differentiate among theatrical works as dramatic, comedic, musical theatre, or tragic genres (<i>glossary</i>).	
	FA 2.5.3.e Share reactions to a moment or scene in a performance (e.g., verbal or reenactment).	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).	FA 8.5.3.e Discuss the impact on the audience of “willing suspension of disbelief” (<i>glossary</i>) in a performance.	FA 12.5.3.e Articulate and justify a personal reaction to a performance or recording of a live performance.	

Nebraska K-12 Fine Arts Standards: Theatre

(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.					
	Grades K-2	Grades 3-5	Grades 6-8	Grades 9-12	
Connect	History	FA 2.5.4 Students will recognize connections between theatre and society.	FA 5.5.4 Students will identify connections between theatre and society.	FA 8.5.4 Students will analyze connections between theatre and society.	FA 12.5.4 Students will analyze and evaluate connections between theatre and society.
		Addressed at grades 3-5.	FA 5.5.4.a Recognize that theatre has a cultural heritage.	FA 8.5.4.a Understand the historical relevance of various theatrical forms (e.g., Greek and Roman theatre, Medieval, and Renaissance).	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 2.5.4.a Recognize how performances reflect everyday circumstances (e.g., historical events, natural disasters, family relationships).	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>).	FA 8.5.4.b Identify scripted and unscripted performances (e.g., situation comedy vs. reality shows).	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	Addressed at grades 9-12.	Addressed at grades 9-12.	Addressed at grades 9-12.	FA 12.5.4.c Examine the convergence of themes (<i>glossary</i>), ethics, aesthetics (<i>glossary</i>), and traditions in a theatrical work.
		Addressed at grades 3-5.	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 8.5.4.c Analyze how performance reflects culture and history (e.g., <u>Oliver</u> , <u>The Color Purple</u>).	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>).
		FA 2.5.4.b Recognize at least two jobs in the performing arts.	FA 5.5.4.d Identify careers in the performing arts.	FA 8.5.4.d Investigate responsibilities for specific careers in performing arts.	FA 12.5.4.e Connect and draw conclusions about how the various jobs in theatre contribute to the whole theatrical experience.
	Industry	FA 2.5.4.c Recognize authorship.	FA 5.5.4.e Understand the concept of intellectual property (<i>glossary</i>).	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).	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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Active Listening	A structured form of listening and responding focusing the attention on the performer <i>FA 2.5.3.a</i>
Aesthetic	Pertaining to or concerned with the sensory and emotional impact of a theatrical work <i>FA 12.5.4.c</i>
Animation	Referring to cartoon characters <i>FA 5.5.4.b</i>
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 <i>FA 8.5.2.b, FA 12.5.2.b</i>
Blocking	The physical arrangement and movement of actors on the stage <i>FA 12.5.2.b, FA 12.5.2.c</i>
Character	The personality or part the actor (re)creates <i>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</i>
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 <i>FA 5.5.1.b, FA 5.5.1.c, FA 8.5.1.e, FA 12.5.1.d</i>
Elements of Theatre	Referring to posture, movement, facial expression, gestures, vocal choice, costume, makeup, hair, props, space
Emoting	Portraying emotions in a theatrical manner <i>FA 8.5.2.c</i>
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

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- 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/>

Entities for Theatre Advocacy Referring to

- 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
FA 2.5.1.a, FA 5.5.1.a, FA 12.5.1.a, FA 12.5.2.d

Enunciation The act of speaking clearly and concisely
FA 8.5.2.b, FA 12.5.2.b

Etiquette Common courtesies for the audience to follow when watching a play
http://www.dixiepac.net/events_tickets/school_files/Theatre_Etiquette.pdf
FA 2.5.3.a, FA 5.5.3.a

Extraneous sounds Non-scripted utterances
FA 8.5.1.f

Facial expression Movements of the face that show feelings or ideas
FA 12.5.1.f, FA 8.5.2.c, FA 12.5.2.c

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)
FA 8.5.2.e

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Genre	A class or category of a theatrical endeavor having a particular form, content, technique, or the like <i>FA 5.5.3.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>
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

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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