



Arizona State Board of Education  
Arizona State Board for Vocational  
and Technological Education

**REVISED MAY 15, 2015, 8:15PM**

**NOTICE OF PUBLIC MEETINGS**

Pursuant to Arizona Revised Statutes (A.R.S.) 38-431.02, notice is hereby given to the members of the Arizona State Board of Education, the Arizona State Board for Vocational and Technological Education, and to the general public that the Boards will hold a meeting, open to the public, on **Monday, May 18, 2015, at 9:00 AM at the Arizona Department of Education, Room 122**, 1535 W. Jefferson, Phoenix, AZ 85007. A copy of the agenda for the meeting is attached. The Board reserves the right to change the order of items on the agenda, with the exception of public hearings. One or more members of the Board may participate telephonically. Agenda materials can be reviewed online at <http://www.azed.gov/state-board-education/agenda-items/>

Pursuant to A.R.S. §38-431.02 (H), the Board may discuss and take action concerning any matter listed on the agenda.

Pursuant to A.R.S. § 38-431.03(A)(3) and (4), the Board may vote to convene in executive session, which will not be open to the public, for discussion or consultation for legal advice with the Board's attorneys concerning any item on this agenda, for discussion or consultation with the Board's attorneys in order to consider its position and instruct its attorneys regarding the Board's position in pending or contemplated litigation or in settlement discussions conducted in order to avoid or resolve litigation.

Persons with a disability may request a reasonable accommodation such as a sign language interpreter, by contacting the State Board Office at (602) 542-5057. Requests should be made as early as possible to allow time to arrange the accommodation.

DATED AND POSTED this 15th day of May, 2015.

Arizona State Board of Education  
Arizona State Board for Vocational and Technological Education

By: \_\_\_\_\_

Christine Thompson  
Executive Director  
(602) 542-5057

**REVISED May 15, 2015, 8:15PM**

ARIZONA STATE BOARD OF EDUCATION

ARIZONA STATE BOARD FOR VOCATIONAL AND TECHNOLOGICAL EDUCATION

May 18, 2015

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**Items REVISED May 15, 2015**

**Items REVISED May 15, 2015, 8:15PM**

Monday, May 18, 2015

9:00 AM

Arizona Department of Education, Room 122

1535 W. Jefferson, Phoenix, AZ 85007

9:00 a.m. CALL TO ORDER, PLEDGE OF ALLEGIANCE, MOMENT OF SILENCE,  
AND ROLL CALL

1. BUSINESS REPORTS

A. President's Report

B. Superintendent's Report

1. Recognition of the 2014 Miken Educator Awardees

C. Board Member Reports

D. Executive Director's Report

1. State Board Policy on Indian Education
2. Webcasting of Board Meetings
3. Move On When Reading
4. Request for Proposals for English Language Learner Pilot
5. Arizona Standards Development Committee
6. Teacher & Principal Evaluation Task Force
7. A-F School Accountability Committee
8. Offices of the State Board staff

2. CONSENT AGENDA

A. ARIZONA STATE BOARD OF EDUCATION  
CONVENING/ACTING AS THE ARIZONA STATE BOARD FOR  
VOCATIONAL AND TECHNOLOGICAL EDUCATION FOR THIS  
ITEM ONLY: Consideration to accept the 2015 Joint Technical  
Education (JTED) Report, pursuant to A.R.S. § 15-393(M).

B. Consideration to permanently revoke any and all teaching  
certificates, pursuant to A.R.S. § 15-550, held by the following:

1. Nicole Renee Wooten
2. Carlos Pineda Borja
3. Joseph Robert Stephenson
4. Michael Gregory Oakleaf

- C. Consideration to accept voluntary surrender of the teaching certificates held by the following:
  - 1. William Scott Ivie
  - 2. ~~Eugene Holloway III~~ *ITEM REMOVED FROM AGENDA*
  - 3. Victor Yee
  - 4. Erin A. Shupe
- 3. CALL TO THE PUBLIC: This is the time for the public to comment. Members of the Board may not discuss items that are not specifically identified on the agenda. Therefore, pursuant to A.R.S. 38-431.01(H), action taken as a result of public comment will be limited to directing staff to study the matter, responding to any criticism or scheduling the matter for further consideration and decision at a later date.
- 4. GENERAL SESSION
  - A. Presentation, discussion and possible consideration to approve the participation of the following school districts in the accounting responsibility program, pursuant to A.R.S. § 15-914.01:
    - 1. Casa Grande Union High School District
    - 2. Toltec Elementary School District
  - B. Presentation, discussion, and possible consideration regarding AzMERIT implementation, timeline for the approval of AzMERIT standard setting, and the proposed AzMERIT performance level names and policy level descriptors
  - C. Presentation, discussion and possible consideration regarding proposed accountability criteria to identify schools and school districts for school years 2014-2015 and 2015-2016 that demonstrate a below average level of performance, as contemplated in Laws 2015, Chapter 76
  - D. Presentation and discussion regarding proposed amendments to the list of approved tests for determining special education assistance to gifted pupils, pursuant to 15-203(A)(15)
  - E. Presentation, discussion and possible consideration to initiate rulemaking procedures for proposed amendments to rule R7-2-615(J) and (K) regarding Bilingual Endorsements and Structured

English Immersion (SEI) Endorsements, and rule R7-2-621 regarding reciprocal certificates.

- F. Presentation, discussion and possible consideration to accept the findings of fact, conclusions of law and recommendations of the Professional Practices Advisory Committee and accept the proposed settlement agreement for the following:
  - 1. Saralinda Mendivil
  - 2. Katherine Clark
- G. Consideration to accept the findings of fact, conclusions of law and recommendation of the Professional Practices Advisory Committee to grant the application for certification for Kenneth Wheeler
- H. Presentation, discussion and consideration to accept the findings of fact, conclusions of law and recommendation of the Professional Practices Advisory Committee to deny the application for certification for Matthew Campagna
- I. Presentation, discussion and possible consideration to approve the proposed academic content standards for the following content areas:
  - 1. Physical Education
  - 2. World and Native Language
  - 3. Arts
- J. Presentation, discussion and possible consideration of the FY2015-2016 budget for Board operations
- K. Presentation and discussion regarding Board rules and policies related to Board governance.
- L. Presentation, discussion and possible consideration regarding the Four-Hour English Language Development Complaint (U.S. Department of Education Office of Civil Rights (OCR) Case Number 08-10-4046 and U.S. Department of Justice (DOJ) Case Number 169-8-81). Pursuant to A.R.S. § 38-431.03(A)(3) and (4), the Board may vote to convene in executive session, which will not be open to the public, for discussion or consultation for legal advice with the Board's attorneys and/or for discussion or consultation with the Board's attorneys in order to consider its position and instruct its attorneys in pending or contemplated litigation or in settlement discussions conducted in order to avoid or resolve litigation.



M. Presentation, discussion and possible consideration to direct the Superintendent of Public Instruction to grant the employees of the State Board Investigation Unit access to necessary documents, records and electronic information. Pursuant to A.R.S. 38-431.03(A)(3) and (4), the Board may vote to convene in executive session for discussion or consultation for legal advice with the Board's attorneys.

N. Presentation, discussion and possible consideration to affirm that, pursuant to A.R.S. § 15-203(A)(6), the duties of the Executive Director include authority to act on behalf of the Board in all administrative matters, consistent with the policies adopted by the Board. Pursuant to A.R.S. 38-431.03(A)(3) and (4), the Board may vote to convene in executive session for discussion or consultation for legal advice with the Board's attorneys.

O. Presentation, discussion and possible consideration regarding Douglas v. State Board of Education (CV2015-006171). Pursuant to A.R.S. § 38-431.03(A)(3) and (4), the Board may vote to convene in executive session, which will not be open to the public, for discussion or consultation for legal advice with the Board's attorneys and/or for discussion or consultation with the Board's attorneys in order to consider its position and instruct its attorneys in pending or contemplated litigation or in settlement discussions conducted in order to avoid or resolve litigation.

5. BOARD COMMENTS AND FUTURE MEETING DATES: The executive director, presiding officer or a member of the Board may present a brief summary of current events pursuant to A.R.S. § 38-431.02(K), and may discuss future meeting dates and direct staff to place matters on a future agenda. The Board will not discuss or take action on any current event summary

## EXECUTIVE SUMMARY

<b>Issue:</b>	Consideration to approve the 2015 Joint Technical Education Report pursuant to A.R.S. § 15-393(M)
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☒ Action/Discussion Item

☐ Information Item

### Background and Discussion

Arizona Revised Statutes (A.R.S.) Title 15, Chapter 7, Article 5, allows the State Board of Education (the Board) serve as the State Board for Vocational and Technological Education (SBVTE). The Board convening and acting as the SBVTE for this item will consider the approval of the 2015 Joint Technical Education Report pursuant to A.R.S. § 15-393(M).

### Recommendation to the Board

It is recommended that the Arizona State Board of Education acting as the State Board or Vocational and Technical Education approve the 2015 Joint Technical Education Report pursuant to A.R.S. § 15-393(M).

### Contact Information:

Bob Gold, Associate Superintendent, Highly Effective Schools Division

## EXECUTIVE SUMMARY

**Issue:** Consideration of Permanent Revocation of Certificate for Nicole Renee Wooten, C-2013-015.

☒ Action/Discussion Item

☐ Information Item

### Background and Discussion

**Nicole Renee Wooten** holds a Standard Secondary Education certificate, valid from September 23, 2009, through June 3, 2019.

On January 6, 2015, in the Maricopa County Superior Court, Nicole Renee Wooten pled guilty to one count of Sexual Conduct with a Minor, one count of Attempted Sexual Conduct with a Minor and one count of Attempted Molestation of a Child, dangerous crimes against children. These convictions constitute unprofessional conduct pursuant to A.R.S. § 15-550 and warrant the immediate and permanent revocation of her Arizona teaching certificate.

### Recommendation to the Board

It is recommended that pursuant to A.R.S. § 15-550, the State Board of Education **permanently revoke** any and all teaching certificates held by Nicole Renee Wooten, and that all states and territories be so notified.

### Contact Information:

Charles Easaw, Chief Investigator  
State Board of Education

## EXECUTIVE SUMMARY

**Issue:** Consideration of Permanent Revocation of Certificate for Carlos Pineda Borja, Case no. C-2015-028.

☒ Action/Discussion Item

☐ Information Item

### Background and Discussion

**Carlos Pineda Borja** holds a Standard Elementary Education, 1-8 certificate valid from November 1, 2013, through November 22, 2019.

On March 2, 2015, in Maricopa County Superior Court, Carlos Pineda Borja pled guilty to one count of Sexual Conduct with a Minor, one count of Molestation of a Child, and one count of Sexual Abuse of a Child.

These convictions constitute unprofessional conduct pursuant to A.R.S. § 15-550 and warrant the immediate and permanent revocation of his Arizona teaching certificate.

### Recommendation to the Board

It is recommended that, pursuant to A.R.S. § 15-550, the State Board of Education **permanently revoke** any and all teaching certificates held by Carlos Pineda Borja, and that all states and territories be so notified.

### Contact Information:

Charles Easaw, Chief Investigator  
State Board of Education

## EXECUTIVE SUMMARY

<b>Issue:</b>	Consideration of Permanent Revocation of Certificates for Joseph Robert Stephenson, Case no. C-2015-027
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☒ Action/Discussion Item

☐ Information Item

### Background and Discussion

**Joseph Robert Stephenson** holds a Junior ROTC certificate valid from August 19, 2013 through December 18, 2019.

On January 16, 2015, in Maricopa County Superior Court, Joseph Robert Stephenson pled guilty to two counts of Attempted Sexual Conduct with a Minor and is required to register as a sex offender. These convictions constitute unprofessional conduct pursuant to Arizona Revised Statutes § 15-550 and warrant the immediate and permanent revocation of his Arizona teaching certificate.

### Recommendation to the Board

It is recommended that, pursuant to A.R.S. § 15-550, the State Board of Education **permanently revoke** any and all teaching certificates held by Joseph Robert Stephenson, and that all states and territories be so notified.

**Contact Information:**  
**Charles Easaw, Chief Investigator**  
**State Board of Education**

## EXECUTIVE SUMMARY

**Issue:** Consideration of Permanent Revocation of Certificate for Michael Gregory Oakleaf,  
Case no. C-2014-126

☒ Action/Discussion Item

☐ Information Item

### Background and Discussion

**Michael Gregory Oakleaf** holds a Standard Secondary Education certificate valid from February 24, 2010, through February 27, 2016.

On August 14, 2014, Mr. Oakleaf resigned from the Bullhead City Elementary School District. On August 21, 2014, the Bullhead City Elementary School District No.15 voted to approve the resignation.

On August 22, 2014, the Department of Public Safety notified the Investigative Unit of the State Board of Education that Mr. Oakleaf's fingerprint clearance card was suspended due to an arrest on charges of five counts of molestation of a child, for conduct alleged to have occurred between January 4, 2005, and November 2, 2005.

On January 21, 2015, in Mohave County Superior Court, Michael Gregory Oakleaf pled guilty to one count of Molestation of a Child and five counts of Attempted Molestation of Child, dangerous crimes against children. These convictions constitute unprofessional conduct pursuant to Arizona Revised Statutes ("A.R.S.") § 15-550 and warrant the immediate and permanent revocation of his Arizona teaching certificate.

### Recommendation to the Board

It is recommended that, pursuant to A.R.S. § 15-550, the State Board of Education **permanently revoke** any and all teaching certificates held by Michael Gregory Oakleaf, and that all states and territories be so notified.

### Contact Information:

Charles Easaw, Chief Investigator  
State Board of Education

## EXECUTIVE SUMMARY

**Issue:** Consideration of Certificate Surrender of William Scott Ivie, C-2014-090

☒ Action/Discussion Item

☐ Information Item

### Background and Discussion

**William Scott Ivie** holds a Standard Elementary Education Certificate which expires on June 2, 2016.

Mr. Ivie was a teacher at Paseo Hills School in the Deer Valley Unified School District. On or about August 20, 2014, Mr. Ivie was arrested and charged with ten counts of Felony Sexual Exploitation of a Minor.

On August 27, 2014, the State Board of Education (the "Board") Investigative Unit received notification from the Arizona Department of Public Safety that Mr. Ivie was being investigated by the United States Postal Inspector Service on suspicion of felony sexual exploitation of a minor.

During the Board investigation, Mr. Ivie was informed that a complaint would be filed against his teaching certification.

Mr. Ivie chose to voluntarily surrender his certificate. On February 26, 2015, the Board received Mr. Ivie's notarized affidavit in which he surrendered his certificate.

### Recommendation to the Board

It is recommended that the Board accept the voluntary **surrender** of William Scott Ivie's teaching certificate and that all states and territories be notified.

### Contact Information:

Charles Easaw, Chief Investigator  
State Board of Education

## EXECUTIVE SUMMARY

<b>Issue:</b>	Consideration of Certificate Surrender for Victor Yee, Case No., C-2014-058.
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☒ Action/Discussion Item

☐ Information Item

### Background and Discussion

**Victor Yee** holds a Substitute certificate, valid October 9, 2012, through October 9, 2018.

After Mr. Yee submitted his resignation to the District, on May 8, 2014, Flowing Wells Unified District ("District") notified the Investigation Unit of the State Board of Education ("Board") of allegations that Mr. Yee engaged in inappropriate text message conversations with a student.

On March 17, 2015, the Investigative Unit notified Mr. Yee of the intent of the Board to file a complaint seeking disciplinary action against his teaching certificate. Mr. Yee chose to voluntarily surrender his teaching certificate.

### Recommendation to the Board

It is recommended that the Board accept the voluntary **surrender** of Victor Yee's teaching certificate and that all states and territories be so notified.

**Contact Information:**  
**Charles Easaw, Chief Investigator**  
**State Board of Education**





## EXECUTIVE SUMMARY

<b>Issue:</b> Consideration of Certificate Surrender for Erin A. Shupe, C-2015-004.
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☒ Action/Discussion Item

☐ Information Item

### Background and Discussion

**Erin A. Shupe** holds a Standard Secondary Education, 6-12 certificate valid from April 27, 2010, through May 17, 2016.

On May 27, 2014, Ms. Shupe had a lunch date off school campus with three male students from Hamilton High School. Afterwards, Ms. Shupe accompanied the three students to Student A's residence where they engaged in conversation.

On May 28, 2014, Ms. Shupe accepted an invitation from Student A to visit him at his residence. While at the residence, she engaged in hugging, kissing, and sat in Student A's lap. Ms. Shupe admitted that she behaved provocatively.

On March 25, 2015, the Investigative Unit notified Ms. Shupe of the intent of the Board to file a complaint seeking disciplinary action against her teaching certificates. Ms. Shupe chose to voluntarily surrender her teaching certificate.

### Recommendation to the Board

It is recommended that the State Board of Education accept the **surrender** of any, and all teaching certificates held by Erin A. Shupe, and that all states and territories be so notified.

**EXECUTIVE SUMMARY**

**Issue:** Consideration to approve the participation of the following school districts in the accounting responsibility program, pursuant to A.R.S. § 15-914.01: Toltec Elementary School District and Casa Grande Union High School District

☒ Action/Discussion Item

☐ Information Item

**Background and Discussion**

Per ARS § 15-914.01, school districts with a student count of at least four thousand may apply to the State Board of Education to assume accounting responsibility. Accounting responsibility means authority for a school district to operate with full independence from the county school superintendent with respect to revenues and expenditures, including allocating revenues, monitoring vouchers, authorizing and issuing warrants and maintaining and verifying staff records for certification and payroll purposes.

A school district applying to the State Board of Education to assume accounting responsibility shall develop and file with the Department of Education an accounting responsibility plan. The Toltec Elementary School District has done so. Prior to January 1 of the fiscal year preceding the fiscal year of implementation and before submitting an application to assume accounting responsibility, a school district shall apply for evaluation by the Office of the Auditor General. On completion of the evaluation, the Auditor General may recommend approval or denial of accounting responsibility to the State Board of Education. The Auditor General recommended approval of the school districts' accounting responsibility plans.

School districts that are approved by the State Board of Education to assume accounting responsibility shall contract with an independent certified public accountant for an annual financial and compliance audit. The Auditor General may reevaluate the school district annually based on the audit to determine compliance with the Uniform System of Financial Records (USFR). To assume accounting responsibility, a school district shall notify the county treasurer and the county school superintendent of its intention before March 1 of the fiscal year preceding the fiscal year of implementation. The Toltec Elementary School District has done so.

This matter appeared on the March 23, 2015 Regular Board agenda for discussion and consideration and was tabled until the May 18, 2015 Regular Board meeting in order to receive additional information from Pinal County School Superintendent's office. The State Board of Education received a letter from Pinal County School Office dated April 15, 2015. It stated after meeting with Toltec Elementary School District Superintendent and Casa Grande Union High School Superintendent to review their concerns, the Pinal County School Office does not object to the two school districts taking part in the Accounting Responsibility Program.

**Recommendation to the Board**

It is recommended that the Board approve Toltec Elementary School District and Casa Grande Unified High School District to assume accounting responsibility for the fiscal year beginning July 1, 2015, pursuant to ARS § 15-914.01.



## Pinal County School Office

**Jill M. Broussard**  
*Superintendent*

**Linda C. Hughes**  
*Associate Superintendent*

**Tonya L. Taylor**  
*Chief Deputy*



State Board of Education  
1535 W. Jefferson St.  
Phoenix, AZ 85002

April 15, 2015

Attention: State Board of Education

On April 15<sup>th</sup>, the Pinal County Superintendent met with the Toltec Elementary School District Superintendent and the Casa Grande Union High School Superintendent. During this meeting, the districts response to the Pinal County School Office concerns was reviewed. The written district business services operating procedures were also reviewed. Based on this meeting, the Pinal County School Office does not object to the two school districts taking part in the Accounting Responsibility Program.

Sincerely,

Jill M. Broussard  
Pinal County School Superintendent



State of Arizona  
Department of Education

May 5, 2015

Diane M Douglas, Superintendent  
Arizona Department of Education

Dear Superintendent Douglas and State Board of Education:

The Toltec School District has requested the State Board of Education approve the district's application to assume accounting responsibility as permitted by ARS 15-914.01. This statute requires review by both the Auditor General of Arizona and the Department of Education, as well as approval by the State Board of Education.

Toltec School District's Plan of Accounting Responsibility seems to meet the requirements to be in compliance with the Uniform System of Financial Records for Arizona School Districts (USFR).

Sincerely,

  
Shari Zara

Deputy Superintendent





State of Arizona  
Department of Education

May 5, 2015

Diane M. Douglas, Superintendent  
Arizona Department of Education

Dear Superintendent Douglas and State Board of Education:

The Casa Grande Union High School District has requested the State Board of Education approve the district's application to assume accounting responsibility as permitted by ARS 15-914.01. This statute requires review by both the Auditor General of Arizona and the Department of Education, as well as approval by the State Board of Education.

Casa Grande Union High School District's Plan of Accounting Responsibility seems to meet the requirements to be in compliance with the Uniform System of Financial Records for Arizona School Districts (USFR). However, the Arizona Department of Education has concerns regarding the possibility of Casa Grande Union High School District joining the Accounting Responsibility.

The Arizona Department of Education (ADE) has been working to resolve audit findings incurred by Casa Grande Union High School District in their independent audits for several years now. As a result, for over two years Casa Grande Union High School District is designated a High Risk grantee. According to Title 34 of the Code of Federal Regulations a High Risk grantee will have special conditions and or restrictions when a grant is awarded. Casa Grande Union High School District is on a total reimbursement status for their Title I and Title II grant funds.

Recently, the Grants Management Division of ADE received the Single Audit Report for Casa Grande Union High School District, fiscal year ending June 30, 2014. The audit report has been reviewed, which disclosed findings and planned corrective actions reported in accordance with the OMB Circular Number A-133. The District has 30 days to submit a written response to Grants Management Division or they may be in jeopardy to reimburse the Title I awarded amount of questioned costs identified in the finding. Also please note that the District has prior year Audit Findings that have not been corrected.

Sincerely,

A handwritten signature in cursive script that reads "Shari Zara".

Shari Zara  
Deputy Superintendent





DEBRA K. DAVENPORT, CPA  
AUDITOR GENERAL

STATE OF ARIZONA  
OFFICE OF THE  
AUDITOR GENERAL

MELANIE M. CHESNEY  
DEPUTY AUDITOR GENERAL

January 8, 2015

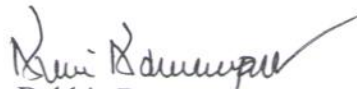
Thomas Tyree, President  
Arizona State Board of Education  
1535 West Jefferson Street  
Phoenix, AZ 85007

Dear Mr. Tyree:

Casa Grande Union High School District No. 82 has applied to participate in the accounting responsibility program. Consequently, we evaluated the District following the procedures in Arizona Revised Statutes §15-914.01. We noted no significant accounting or financial reporting deficiencies that would impair the District's ability to participate in the program. Therefore, we recommend that the District be approved to participate in the accounting responsibility program beginning in fiscal year 2016.

If you have questions concerning this matter, please contact Laura Miller, Accounting Services Director, or me at (602) 553-0333.

Sincerely,

  
Debbie Davenport  
Auditor General

cc: The Honorable Diane Douglas, Superintendent of Public Instruction  
Ms. Stacey Morley, Executive Director of Policy Development and Government Relations  
Arizona Department of Education  
Ms. Christine Thompson, Executive Director  
Arizona State Board of Education  
Dr. Shannon Goodsell, Superintendent  
Dr. Jeff Van Handel, Business Services  
Casa Grande Union High School District No. 82

# Casa Grande Union High School District #82



## Plan of Accounting Responsibility

Submitted to the State Board of Education

October 15, 2014



**Casa Grande Union High School District**  
**Plan of Accounting Responsibility**  
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## **Plan of Accounting Responsibility**

### **Administrative Summary**

The Casa Grande Union High School District's financial records have been audited by independent certified public accounting firms and the District is currently in compliance with the Uniform System of Financial Records for Arizona School Districts (USFR). These audits include a review of the District's internal controls that were implemented to help ensure that all District resources are safeguarded. The District has consistently received unqualified auditor opinions for each of the years audited. An unqualified auditor's opinion is the best outcome that a school District can receive as a result of an independent financial audit performed in accordance with Generally Accepted Government Auditing Standards. In conjunction with the audit reports, the District also applied for and received awards for excellence in financial reporting from the Arizona Association of School Business Officials International and the Government Finance Officer's Association each year since 1989.

The policies and procedures that are implemented in the Casa Grande Union High School District have been derived over the years with assistance from the information that can be found in the Uniform System of Financial Records (USFR). The USFR was developed by the Office of the Auditor General and the Arizona Department of Education pursuant to Arizona Revised Statutes (A.R.S) 15-271. The USFR prescribes the minimum internal control policies and procedures to be used by Arizona School Districts for accounting, financial reporting, budgeting, attendance reporting, and various other compliance requirements. These policies and procedures are in conformity with generally accepted practices and federal and state laws. In addition to the USFR, the Arizona Administrative Code generated by the Secretary of State prescribes additional policies and procedures that the District must follow for various other activities, such as procurement of goods and services.

The requirements of the USFR are based on the Arizona Constitution; Arizona Revised Statutes; Arizona Attorney General Opinions; the Codification of Governmental Accounting and Financial Reporting Standards, published by the Governmental Accounting Standards Board; Financial Accounting for Local and State School Systems, issued by the United States Department of Education, Office of Educational Research and Improvement; relevant sections of the Code of Federal Regulations; and other federal requirements.

The District has used the USFR and the Arizona Administrative Code to develop the procedures that are currently in place. The following plan describes the internal controls (policies and procedures) that are currently in place in the Casa Grande Union High School District, with the exception of the warrant security, generation and distribution process. The warrant security, generation and distribution process will be the only new procedures that will be implemented as a result of recommendation to allow Casa Grande Union High School District to participate in the Accounting Responsibility Program from the State Board of Education.

The following sections of the accounting responsibility plan detail the accounting and administrative controls designed to achieve compliance with the USFR as required by A.R.S. 15-941.01 as noted below.

15-914.01. Accounting Responsibility: definition

- A. School districts may apply to the state board of education to assume accounting responsibility.
- B. A school district applying to the state board of education to assume accounting responsibility shall develop and file with the department of education an accounting responsibility plan and document in the plan:
  - 1. Administrative and internal accounting controls designed to achieve compliance with the uniform system of financial records and the objectives of this section including:
    - a) Procedures for approving, preparing and signing, vouchers and warrants.
    - b) Procedures to ensure verification of administrators' and teachers' certification records with the department of education for all classroom and administrative personnel required to hold a certificate by the state board of education pursuant to section 15-203 before issuing warrants for their services.
    - c) Procedures to account for all revenues, including allocation of certain revenues to funds.
    - d) Procedures for reconciling the accounting records monthly to the county treasurer.
  - 2. A compilation of resources required to implement accounting responsibility, including, at a minimum, personnel, training and equipment, and comprehensive analysis of the budgetary implications of accounting responsibility for the school district and county treasurer.



## Vouchers and Warrants

The Governing Board has implemented the following policies to comply with statutory requirements and maintain adequate internal controls over budgets and expenditures.

### Non-Payroll Expenditures

#### Policies

1. All District expenditures are approved by the governing board (A.R.S. 15-321.G).
2. The governing board does not authorize expenditures from levy funds (Maintenance and Operation, Additional Assistance, and Adjacent Ways Funds) or federal and state grant funds in excess of the adopted budgets.
3. The governing board does not authorize expenditures from cash-controlled funds unless sufficient cash is available in the funds. Cash-controlled funds are all funds other than levy funds. (A.R.S. 15-304)
4. School District warrants not presented for payment one year after issuance have no further force of effect. Therefore, the District appropriately adjusts the records of the fund upon which such a warrant was drawn (A.R.S. 15-999).
5. The School District Procurement Rules of the Arizona Administrative Code adopted by the State Board of Education in accordance with A.R.S. 15-213 are followed by the District.
6. Purchase orders are prepared for all District expenditures except for exempted items such as salaries and related costs.
7. Blanket purchase orders are used for purchases of a recurring nature. Blanket purchase orders indicate a definite time period covered and a specified expenditure limit.
8. Receiving reports are prepared for all goods and services received. The date of receipt, quantity received and signature of the recipient is noted on the receiving report.
9. Vendor invoices are recorded by invoice number and original invoices are cancelled when paid in order to prevent duplicate payment.
10. Warrants are never made payable to cash or "bearer" and are completed prior to signature.
11. Credits received from vendors are processed as a reduction on a subsequent invoice for those vendors with which the District routinely transacts business or a refund check will be requested from those vendors from which the District does not routinely order.

### Calendar Year End

A Form 1099 is prepared by the District for the District's vendors, and distributed to them by January 31. Appropriate year-end reports are generated and used to balance to 1099's and reports required to be filed with the Federal and State Government.

### Fiscal Year End

The District has established policies and procedures to ensure that non-payroll expenditures are recorded in the correct fiscal year.

### Non-Payroll Expenditures Procedures

The following table indicates the procedures that are performed and the personnel required to complete the process of procuring goods and services for the District. Duties are adequately segregated among employees so that no individual performs all processes of the cycle. Additionally, District management independent of the expenditure function reviews expenditure transactions to ensure that expenditures are made in compliance with the District's established policies and procedures.

Performed by		Procedure
School site or department	1.	Prepares an online requisition, which is signed and dated by the principal/department supervisor authorized to approve the purchase. Information on the requisition includes the per unit costs, quantities and the account code(s) to be charged.
School or department secretary	2.	Forwards online requisition to the District office and prints a copy for their file.
Purchasing Clerk	3.	Receives requisition, verifies all information for propriety. If the total dollar amount requisitioned results in the need to competitively bid in accordance with Governing Board policy or the Arizona Administrative Code, the requisition is forwarded to the Finance Director to be processed.
Purchasing Clerk	4.	Inputs requisition information in the purchase order generation portion of the District's automated accounting system.
Accounting Supervisor	5.	Reviews the purchase requisitions to determine that the purchases are appropriate District expenditures, the amounts are within the District's budget limits and account codes are correct. Approves the generation of purchase orders in the computer system.
Purchasing Clerk	6.	Notification is received from the Accounting Supervisor that requisitions are approved. Prints purchase orders for final review. Orders are forwarded to the Finance Director to be initialed.
Finance Director	7.	Initials review of Purchased Orders and returns to the District Purchasing Clerk.
Purchasing Clerk	8.	Receives approved purchase order and distributes copies to vendor, requisitioner, Accounts Payable Clerk and file. Receiving at the warehouse access electronically.
Receiving	9.	a. Receives copy of purchase order without quantities. b. Inspects goods received for visible damage in the carrier's presence. Damaged goods are not accepted. c. Counts, weights, or measures the goods, as applicable, to determine the quantity received. d. Completes the receiving report, indicating the date received, quantity received, condition of goods, and



		signature of employee receiving the goods. The quantity received is recorded next to the description of each item. e. Delivers good to the requisitioner f. Submits the completed receiving report to the District Office, with shipping documents such as bills of lading or freight bills attached. g. Property control items are tagged by the warehouse. Tag record is sent to the Accounting Supervisor who inputs into the fixed asset system.
Accounts Payable Clerk	10.	Compares the receiving report with copy of the purchase order on file. Notes on the purchase order items satisfactory received and clearly indicates status of the purchase order. Attaches receiving report with shipping documents to copy of the purchase order and requisition, and files alphabetically in the vendor file until receipt of invoice

Accounts Payable Clerk	11.	Receives vendor's invoice and records date of receipt on invoice. Matches invoice with filed purchase order and receiving documents.
Accounts Payable Clerk	12.	a. Reviews vendor's invoice for mathematical accuracy, indicating evidence of such review on the invoice. b. Compares terms, quantities, and prices on the purchase order, vendor's invoice, and receiving report. Differences or open credit memos are resolved before payment is made. If a partial shipment was received, the vendor is paid only for the goods received. c. Attaches the invoice to copy of the purchase order, requisition, receiving report, and shipping documents. d. Prepares an expenditure voucher which consists of a voucher cover sheet and voucher supplement (in duplicate). Classifies expenditures by fund programs, function, object, and unit codes prescribed by the Chart of Accounts. e. Totals voucher supplement expenditures by fund and compares these totals to the voucher cover sheet fund totals to ensure that fund totals agree. f. Forwards original voucher and supporting documentation to the Accounting Supervisor.
Accounting Supervisor	13.	a. Reviews invoices and compares amounts and account codes to the voucher detail report. b. Verifies cash controlled accounts have sufficient balance and budget accounts have not exceeded budget. c. Verifies that the voucher cover sheet is supported by and agrees to the voucher supplement. d. Reviews the voucher and initials it to indicate approval. e. Forwards voucher cover sheet and voucher detail to Finance Director.

Finance Director	14.	<ul style="list-style-type: none"> <li>a. Reviews voucher detail for reasonable and signs indicating final approval.</li> <li>b. Submits voucher to Governing Board for ratification.</li> </ul>
Warrant Control and Printing		
Accounts Payable Clerk	15.	<ul style="list-style-type: none"> <li>a. Receives the supply of pre-numbered warrant stock from the printer.</li> <li>b. Examines the warrant stock to ensure that the complete order has been received.</li> <li>c. Records the beginning and ending numbers of the warrants, date received, and initials in a warrant control log</li> </ul>
Accounts Payable Clerk	16.	<ul style="list-style-type: none"> <li>a. Examines the approved voucher to determine the number of warrants needed.</li> <li>b. Requests the warrant to be delivered to the Accounting Supervisor.</li> </ul>
Accounts Payable Clerk	17.	<ul style="list-style-type: none"> <li>a. Records the beginning and ending numbers of the warrants issued in a warrant control log. Warrants are issued to the Accounting Supervisor in numerical sequence to facilitate numerical control.</li> <li>b. Distributes the warrants to the Accounting Supervisor for warrant preparation.</li> </ul>
Accounting Supervisor	18.	<ul style="list-style-type: none"> <li>a. Initials and dates the warrant control log upon receipt of the warrants and prepares warrants.</li> <li>b. Submits printed warrants and warrant reports to the Accounts Payable Clerk and listing of warrants printed to the Accounts Payable Clerk for recording.</li> <li>c. Unused warrants are retained for storage in the safe.</li> </ul>
Finance Director	19.	Verifies printed check numbers on warrant listing and returned checks to determine all warrants have been properly accounted for in the warrant log.
Accounts Payable Clerk	20.	<ul style="list-style-type: none"> <li>a. Compares the warrant to warrant register on a test basis to ensure that the warrant number, vendor name, amount account codes are correct.</li> <li>b. Compares voucher cover sheet totals to the totals recorded on the warrant register to ensure agreement.</li> <li>c. Compares the warrant payee and amount to the payee and amount recorded on the voucher.</li> <li>d. Investigates and resolves any differences. Initials and dates the voucher supplement and warrant register to indicate evidence on review.</li> <li>e. Marks incorrect or spoiled warrants as "VOID" on the warrant and forwards them to the Accounting Supervisor for recording in the warrant log.</li> <li>f. Attaches warrant register to voucher, files voucher by voucher number, and mails warrants to vendors.</li> </ul>
Accounting Supervisor	21.	<ul style="list-style-type: none"> <li>a. Receives spoiled warrants from the accounts payable clerk, ensures that the word "VOID" is on the face of the</li> </ul>



		warrant and VOID over the signature block. b. Files the voided warrants in numerical sequences. c. Appropriately records the voided warrant in the financial accounting system.
Finance Director	22.	Sends the warrant file via appropriate File Transfer software to the County Treasurer for appropriate recording of the warrants as outstanding warrant at the Treasurer's Office.

## Payroll Expenditures

### Policies

The following policies have been implemented to comply with statutory requirements and to help establish effective internal control over payroll.

1. The Governing Board has established written payroll policies and procedures which are included in the District's Governing Board Policy Manual and are available to District employees.
2. The Governing Board approves all District positions and the salary and wage schedule for certified and classified employees prior to wages being paid. Changes in personnel are provided to the Governing Board as a part of the regularly scheduled monthly Governing Board Meeting.
3. The District has established a delayed payroll system. This type of system allows time for payroll adjustments to be made before payment to help ensure that employees receive only the amount of wages they have earned.
4. The District has established policies and procedures for recording payroll expenses in the correct fiscal year.
5. The District has established a system to account for the accrual and use of vacation, personal, sick, and flex time for all employees. Policies governing leave include prescribed accrual rates for specified years of services, maximum amounts allowed to be accrued, and disposition of accrued time upon termination of employment.

### Payroll Expenditure Procedures

The District maintains payroll records for all personnel at the District Office. The records provide the support for payroll expenditures and account distribution, and serve as a basis for preparing payroll vouchers and reports. In order to provide support and information for preparing payrolls documents, individual employee files include at least the following documents.

1. Employment application
2. Employment Contract or Letter of Intent
3. Employee Addendum - For employees not on contract or for changes to current employees, the District prepares and retains a personnel recommendation form to document employment terms.
4. Certification Records, if applicable.
5. Employment Eligibility Verification (Forms I-9)
6. Employee's Federal and State Withholding Allowance Certificates (W-4 and A-4 forms)
7. Voluntary and Mandatory Deduction Authorizations
8. Arizona State Retirement Plan Application
9. Leave Forms



10. Direct Deposit Authorizations
11. Employee Evaluations

## **General Payroll Processing**

1. The District prepares the appropriate written documentation of changes in payroll such as employment, terminations, and rate changes.
2. Attendance records (i.e., individual time sheets, records or time clock punches) are prepared for each employee subject to the Fair Labor Standards Act for each pay period, approved by the employee's supervisor, and retained to support the payroll. The attendance and leave records are used by the payroll department to update vacation, sick, and personal leave balances. Supervisors are required to approve all overtime hours.
3. The payroll records are updated from attendance records and withholding and deduction authorization forms.
4. Segregation of duties in payroll processing is maintained. The same employee is not assigned responsibility for voucher preparation and warrant distribution.
5. Prior to the beginning of the fiscal year, Board-approved salaries are input into the District salary detailed worksheet. Employees from the previous year are carried over to the new year and provide salary increases, if any. New employees are added through contracts by the personnel office.
6. A balance-of-contract report listing from the accounting system is prepared by the payroll office which includes all employees, their contract pay and number of pay dates selected. This information is obtained, and subsequently adjusted when necessary, from the salary detail worksheets, contracts and provided by the personnel department.
7. The Accounting Supervisor or personnel department notifies the payroll department if any employee should be docked.
8. District time clocks for classified employees are polled on a bi-weekly basis. Reports are prepared to determine if all classified employees have punched the clock appropriately. Adjustments are made to leave and/or pay records for time missed.
9. On a bi-weekly basis, the paper cards signed by the employee's supervisor are submitted to the District's payroll system for processing pay.
10. In order to balance the first payroll of the fiscal year, the gross salaries reported on the pre-processed payroll prior to any additional pay (e.g., time slips, committee, etc.) or adjustments (e.g., docks) are compared to the balance of contract worksheet salaries scheduled to be paid. Adjustments are made if necessary. Other pay and adjustments are then added to the payroll system.

## **Payroll-Related Expenses**

1. Written policies and procedures for the payment of employer payroll-related expenses such as retirement contributions, social security, Medicare, unemployment taxes and voluntary deductions have been developed.
2. The required quarterly and annual reports are prepared and reconciled to the payroll warrant registers and general ledger by the Accounting Supervisor.
3. Accounting Supervisor makes periodic reviews of reports to ensure the payments are correct and timely.

## Calendar Year End

A Form W-2 (Wage and Tax Statement) is prepared by the District for the District's employees, and distributed to them by January 31. Appropriate year-end reports are generated and used to balance to W-2's and reports required to be filed with the Federal and State Government.

## Fiscal Year End

The District has established policies and procedures to ensure that payroll and payroll- related expenditures are recorded in the correct fiscal year. If the normal payroll cycle does not end on June 30, we make an adjusting entry to include the amount of accrued payroll and payroll- related expenditures (i.e., earned but not paid) in the correct year. This adjustment would include the balance of contract payments due at June 30, if necessary.

## Personnel and Payroll Processing

The following table indicates the detailed procedures that are performed and the personnel required to complete the assigned task for Casa Grande Union High School District.

Performed by		Procedure
Personnel Department	1.	Hires employees and maintains personnel files in accordance with District policies.
Personnel Department	2.	Follows procedures to ensure verification of administrator's and teacher's certification records with the Department of Education for all classroom and administrative personnel required to hold a certificate by the state board of education pursuant to section 15-203 before issuing warrants for their services is addressed in the "Verification by Administrative and Teaching Certification" section of this Accounting Responsibility Plan.
Personnel Department	3.	Provides the payroll department with worksheets containing amounts for contracts and letters of intent. Pay changes are forwarded to payroll.
Payroll Clerk	4.	For employees scheduled to work greater than 20 hour per week and more than 19 weeks per year, sends the applicable retirement forms directly to the Arizona State Retirement System.
Payroll Clerk	5.	Prepares a Balance of Contract (BOC) worksheet from information obtained by the Personnel Department. The BOC worksheet includes all contract employees, contract amounts and amounts to be paid by each pay date depending whether a 22 or 26 pay option was selected. This report is updated throughout the year based on changes to employee contracts because of termination, additional contract pay (professional growth), docks and new hires.
Administrators, Principals and Supervisors	6.	Submits signed time sheet for substitute teachers and additional pay for certified teaching staff (i.e., committee work, extra-pay, etc.) to the payroll department.



Performed by		Procedure
Administrators, Principals and Supervisors	7.	Submits absence reports signed by the employee and supervisor to the payroll office for processing against available leave or to be docked against the current pay if available leave is not available.
Administrators, Principals and Supervisors	8.	Verifies missing punches with applicable employees, makes appropriate edits on the time clock and approves certified absences through the automated absence system.
Payroll Clerk	9.	Receives all payroll inputs from schools and departments and separates depending upon action required (e.g., time sheets to be input, etc.).
Payroll Clerk	10.	Ensures appropriate approval has been received for overtime and employee absences.
Payroll Clerk	11.	Inputs information from time sheets into the payroll system. Generates absence reports for certified teachers and enters into the payroll system.
Accounting Supervisor	12.	Balance payroll to the previous payroll.
Accounting Supervisor	13.	Reviews payroll and reconciliation of the current payroll to the previous payroll.
Accounting Supervisor	14.	Authorizes payroll to run the actual payroll.
Accounts Payable Clerk	15.	<ul style="list-style-type: none"> <li>a. Receives the supply of pre-numbered warrant stock from the printer.</li> <li>b. Examines the warrant stock to ensure that the complete order has been received.</li> <li>c. Records the beginning and ending numbers of the warrant date received, and initials in a warrant control log.</li> </ul>
Payroll Clerk	16.	<ul style="list-style-type: none"> <li>a. Examines the approved voucher to determine the number of warrants needed.</li> <li>b. Requests the warrants from the Accounting Supervisor</li> </ul>
Payroll Clerk	17.	<ul style="list-style-type: none"> <li>a. Records the beginning and ending numbers of the warrants issued in a warrant control log. Warrants are issued to the Accounting Supervisor in numerical sequence to facilitate numerical control.</li> <li>b. Distributes the warrants to the Accounting Supervisor for warrant preparation.</li> </ul>
Accounting Supervisor	18.	<ul style="list-style-type: none"> <li>a. Initials and dates the warrant control log upon receipt of the warrants and prepares warrants.</li> <li>b. Submits printed warrants and warrant reports and listing of Warrants printed to the Payroll Clerk for recording.</li> <li>c. Retains unused warrants for storage in the safe.</li> </ul>

Performed by		Procedure
Accounting Supervisor	19.	Verifies printed check numbers on warrant listing and returned checks to determine all warrants have been properly accounted for in the warrant log.
Payroll Clerk	20.	<ul style="list-style-type: none"> <li>a. Compares the warrants to the warrant register on a test basis to ensure that the warrant number, vendor name, amount and account codes are correct.</li> <li>b. Compares voucher cover sheet totals to the totals recorded on the warrant register to ensure agreement.</li> <li>c. Compares the warrant payee and amount to the payee and amount recorded on the voucher supplement on a test basis to ensure agreement.</li> <li>d. Investigates and resolves any differences. Initials and dates the voucher supplement and warrant register to indicate evidence review.</li> <li>e. Marks incorrect or spoiled warrants as "VOID" on the warrant and forwards them to the Accounting Supervisor for recording in the warrant log.</li> <li>f. Attaches warrant register to voucher, files voucher by voucher number, and sends warrant to schools and departments for distribution.</li> </ul>
Accounting Supervisor	21.	<ul style="list-style-type: none"> <li>a. Receives spoiled warrants from the Payroll Clerk, ensures that the word "VOID" is on the face of the warrant and "VOID" over the signature block.</li> <li>b. Files the voided warrants in numerical sequence.</li> <li>c. Appropriately records the voided warrants in the financial accounting system.</li> </ul>
Finance Director	22.	Sends the warrant files via appropriate File Transfer software to the County Treasurer for appropriate recording of the warrants as outstanding warrant at the Treasurer's Office.
Accounting Supervisor	23.	Delivers payroll tax, direct deposit and State Retirement warrants to the bank. Returns validated receipts to the Payroll Clerk.
Accounting Supervisor	24.	Makes tax transfer to deposit State and Federal taxes from the bank to the respective government agency.
Accounting Supervisor	25.	Posts payroll data to the general ledger.
Accounting Supervisor	26.	Prepares quarterly and annual payroll reports.



## Revenues and Revenue Allocation

The Governing Board had implemented the following policies to comply with statutory requirements and to provide adequate internal control over cash and the recording of revenue.

### Cash Handling Policies

1. Cash-handling and record-keeping functions are segregated among employees to safeguard cash.
2. Cash is adequately safeguarded, promptly recorded, and accurately classified.
3. Employees handling significant amounts of cash are adequately insured by the Arizona Risk Trust.
4. Pre-numbered and numerically controlled cash receipt forms are prepared in duplicate for each cash payment received.
5. Checks, warrants, drafts, and money orders are restrictively endorsed to the credit of the District immediately upon receipt.
6. Cash receipts are deposited intact daily, when significant, otherwise at least weekly.
7. A validated deposit is retained for each bank deposit. A validated treasurer's receipt is retained for each deposit with the county treasurer.
8. Bank accounts prescribed by Arizona Revised Statutes (A.R.S.) have been authorized by the governing board. A list of authorized check signers designated by the governing board for each bank account is kept current. Whenever an account is determined to be inactivate, it is closed promptly.
9. Cash disbursements from authorized bank accounts are made with pre-numbered and numerically controlled checks. Each check is marked "void after certain period" to reduce loss exposure and ensure prompt cashing by payee.
10. Checks are properly completed before issuance, and are never made payable to cash or bearer. Void checks are so stamped to prevent reuse and numerically filed with other canceled checks.
11. Unused checks are physically safeguarded and access to them is limited to authorized personnel.
12. Access to electronic signature files for checks is safeguarded by password and access to the password is limited to the employees who do not have access to the blank checks.
13. Revolving accounts for minor disbursements have been established by checks drawn on the Maintenance and Operational (M&O) Fund. The accounts are authorized by the governing board and maintained on an imprest basis.
14. Written bank reconciliation is prepared monthly for each checking account. An employee who is not responsible for handling cash or issuing checks prepares the bank reconciliation on a monthly basis. The Accounting Supervisor reviews and approves all reconciliation.

## Revenue Procedures

District revenues may be derived from local, county, state, and federal sources, and may be received directly by the District or by the county treasurer on behalf of the District.

Monies received by the District must ultimately be deposited with the county treasurer. Food services sales, gifts and donations, and proceeds from the sale or lease of school property are examples of monies received directly by the District. These receipts are either remitted directly to the county treasurer upon receipt or deposited into the Food Service Fund clearing account, as applicable. Monies in these accounts are remitted to the county treasurer at least monthly.

The following procedures are followed by the District for the various monies received directly by the District.

Performed by		Procedure
<i>Miscellaneous Receipts</i>		<i>Examples include facility rent, tower lease and donations.</i>
Accounts Payable Clerk	1.	Receives cash, check, warrants and supporting documentation; counts and inspects such cash receipts for correct amounts, payees, and endorsements; restrictively endorses checks and warrants.
Accounts Payable Clerk	2.	Records the date of receipt on supporting documentation.
Accounts Payable Clerk	3.	Reviews supporting documentation for mathematical accuracy and completeness and reconciles it to accompanying cash receipts. If cash receipts do not agree with supporting documentation, resolves the difference. Documents review on the supporting documentation and initials.
Accounts Payable Clerk	4.	Prepares a two-part pre-numbered cash receipt form for the amount received. Issues the original to the payer, attaches copy 1 to the supporting documentation, and retains copy 2 in numeric file.
Accounts Payable Clerk	5.	Submits deposits to Accounting Supervisor with supporting documentation.
Accounting Supervisor	6.	Prepares treasurer's receipt from supporting documentation including account codes and submits to the County Treasurer
Accounting Supervisor	7.	Prepares deposit for delivery to the County Treasurer.

Performed by		Procedure
<i>Food Services Receipts</i>		
Cafeteria Cashier	1.	Collects cash and checks from students and parents for credit to student accounts.
	2.	After breakfast and lunch, balances cash drawer to the activity report produced by the automated system.
	3.	Places cash, checks, activity report and daily summary report (i.e., balancing report) in a locked bag and gives it to the District Courier for delivery to the food services office.



Performed by		Procedure
District Courier	4.	Delivers money bags from schools to the Food Services Office daily.
Food Service Accounting Clerk	5.	Opens bags and verifies the amounts and balances to the individual daily summary reports.
Food Service Accounting Clerk	6.	Combines each receipt for all schools and prepares one deposit to go to the bank in a sealed deposit bag.
Food Service Accounting Clerk	7.	Forwards copy of deposit slip to the Payroll Clerk at the District Office for recording.
Food Service Accounting Clerk	8.	At the end of each day, transports deposit to the bank.
Payroll Clerk	9.	At month end, reconciles the bank statement for the Food Services Fund clearing account to the District's records.
Accounting Supervisor	10.	Prepares a check payable to the County Treasurer to deposit the total of the month's receipts with the treasurer, signs the check, and forwards check and reconciliation to the Finance Director for review and signature.
Finance Director	12.	Signs check to the County Treasurer and returns to the Accounting Supervisor for transmittal to the County Treasurer.
Accounting Supervisor	13.	Prepares Treasurer's receipt with applicable account codes and sends receipt and check to the County Treasurer.

Performed by		Procedures
<i>Student Activity Receipts</i>		
Bookstore Manager	1.	Receives cash, checks, warrants, and supporting documentation; counts and inspects such cash receipts for correct amounts, payees, and endorsements; restrictively endorses checks and warrants. Compares amount to the amount indicated by the sponsor as noted on their cash deposit report.
Bookstore Manager	2.	Records the date of receipt on supporting documentation.
Bookstore Manager	3.	Reviews supporting documentation for mathematical accuracy and completeness and reconciles it to accompanying cash receipts. If cash receipts do not agree with supporting documentation, resolves the differences. Documents review on the supporting documentation and initials.
Bookstore Manager	4.	Prepares a two-part pre-numbered cash receipt form for the amount received. Issues the original to the sponsor, attaches copy 1 to the supporting documentation, and copy 2 for file.
Bookstore Manager	5.	Completes the deposit slip and prepares deposit to the bank. Submits to the Principal for review.
Site Secretary	7.	Delivers deposit to the bank.
Bookstore Manager	8.	Based on supporting documentation, credits deposit to the appropriate student activity account.
Bookstore Manager	9.	Prepares monthly student activities reports indicating revenues and expenditures and submits to the Accounting Supervisor and to the appropriate sponsor.
Accounting Supervisor	10.	Completes the bank reconciliation and generates monthly student activities report to the Governing Board.

The following procedures are followed by the District when we receive a validated Treasurer's Receipt from the County Treasurer.

Performed by		Procedure
Accounting Supervisor	1.	Receives the validated Treasurer's Receipt from the County Treasurer. If the deposit was made by the District, records the date received and the validated Treasurer's Receipt number in the District's "Voucher Posting Journal Entry" log.
Accounting Supervisor	2.	Verifies that the amount recorded on the validated Treasurer's Receipt agrees to the amount posted to the accounting records for deposits made by the District.
Accounting Supervisor	3.	Compares validated Treasurer's Receipt to supporting documentation on file if applicable (e.g., reimbursement claims) for deposits made by entities other than the District.
Accounting Supervisor	4.	Contacts the County Treasurer and resolves differences when the amount recorded on the validated Treasurer's Receipt does not agree with the amount recorded on the supporting documentation or the amount posted to the accounting records.
Accounting Supervisor	5.	Prepares journal entry if necessary.
Accounting Supervisor	6.	Initials and dates validated Treasurer's Receipt to indicate review.
Accounting Supervisor	7.	For deposits made by other entities for the District, records the revenue in the District's accounting records.
Accounting Supervisor	8.	Apportions revenues to the appropriate funds of the District based on the source of the revenue. The District uses the formulas provided in the USFR for apportionment of State and County Equalization, Property Taxes and Interest on Pooled Investment.
Accounting Supervisor	9.	Attaches District's copy of the Deposit Transmittal or Treasurer's Receipt and supporting documentation to the validated Treasurer's Receipt and files by Treasurer's Receipt number or Deposit Transmittal number, as applicable.
Accounting Supervisor	10.	Performs periodic reviews of the documentation in addition to the review or completion of the monthly reconciliation to the County Treasurer's Report.

### Reconciliation to the County Treasurer

Because the Casa Grande Union High School District will be assuming the accounting responsibility program pursuant to AR.S. §15-914.01 we will be required to reconcile our records of cash balances by fund to the County Treasurer's records monthly and at fiscal year – end. These procedures are necessary for the accurate record keeping.

#### District Policies for Reconciliation to the County Treasurer

1. The Accounting Supervisor will reconcile the District's general ledger to the County Treasurer's



Report. The Treasurer's Report shows beginning balances for the month, total receipts, total transfers in and out, total disbursements and the ending balances for the month for each account the Treasurer maintains.

Accounting Supervisor shall ensure no warrants are older than one year as part of the reconciliation.

2. The Finance Director will review the reconciliation on a monthly basis.

The Reconciliation procedures are as follows:

The District obtains the Treasurer's Report of the previous month-end account balances, the Treasurer's paid warrants listing, outstanding warrants listing and the District's general ledger.

The District will compare each fund's ending cash balances from the District's general ledger to the Treasurer's account ending cash balance according to the Treasurer's report of the previous month- end account balances. If these amounts do not agree, individual revenue, expenditure (expense) and transfer transactions are examined. Differences are resolved, and the reasons for the differences will be documented.

#### Revenue Differences

Revenue amounts recorded by the County Treasurer and the District may differ due to one or more of the following reasons. The District will use various procedures to identify revenue differences, such as examining validated Treasurer's Receipts and journal entries. Some of the reasons for differences are described below.

1. Timing differences may result from revenues being recorded by the County School Superintendent or County Treasurer in one month and Recorded by the District in another month. An example of a timing difference is when interest on pooled investments and tax apportionment is recorded by the County School Superintendent or County Treasurer but not by the District.
2. Transfers or journal entries may be omitted or not recorded correctly by the County Treasurer or the District.
3. Misclassifications of revenues may occur as a result of the County Treasurer posting to an incorrect District or fund, or the District posting to an incorrect fund.
4. Clerical or mathematical errors may be made by one of the entities.

#### Expenditure Differences

The expenditure (expense) amounts recorded by the County Treasurer and the District may differ because of one or more of the following reasons. District may use various procedures to identify differences such as examining the District's files of expenditures, outstanding warrant listings, and journal entries. Some of the reasons for the differences are described below.

1. The County Treasurer may pay interest on registered warrants that has not been recorded by the District.
2. The County Treasurer may pay stopped warrants that have not been included in the District's total

expenditures.

3. The County Treasurer may make debt service payments that are not recorded by the District.
4. Transfers or journal entries may be omitted or not recorded correctly by one of the entities.
5. Misclassifications of expenditures (expenses) may occur as a result of the County Treasurer posting to an incorrect District or fund, or the District posting to an incorrect fund.
6. Clerical or mathematical errors may be made by one of the entities.

The District will notify the County Treasurer of errors in the County Treasurer's records discovered during the reconciliation process by forwarding a copy of the District's correcting journal entries.

The following table indicates the procedures that will actually be performed by the District to reconcile our records to the County Treasurer's records.

Performed by		Procedure
Accounting Supervisor	1.	Receives the Treasurer's Report and inputs the following information into the reconciliation worksheet.
		a. From the Treasurer's Report, enters the total ending cash balance for each fund in separate columns.
		b. Subtracts outstanding warrants from the cash balances in a. above to determine the Treasurer's cash balance that should equal the District's cash balance.
		c. Totals the District's cash balances that comprise the County Treasurer's Fund and subtracts the total from the total determined in b. above (i.e., the County Treasurer combines many of the District's funds into single County Treasurer's Fund. For example, all of the District's Federal and State Funds are combined into one single Treasurer's Fund)
Accounting Supervisor	2.	If a difference results in number 1 .c. above, perform the following procedure.
		a. Compare total revenues for the month as reported on the District's general ledger to the amount reported on the Treasurer's Report.
		b. Investigate differences when the total revenues do not agree and take appropriate action. See the list above for some reasons why revenues may not agree.
		c. Lists each difference, including amount, description, and action taken (e.g., journal entry, revenue entry, etc.) on the reconciliation.
		d. If the County Treasurer and District cash balances agree, signs reconciliation and submits to the Business Services Supervisor or Administrative Services Manager for review , depending on who completed the reconciliation.
		e. If the County Treasurer and District cash balances do not agree, potential expenditure differences are



		investigated.
Accounting Supervisor	3.	Compare total expenditures for the month as reported on the District's general ledger to the amount reported on the Treasurer's report.
		a. Total expenditures on the District's general ledger should equal total disbursements per the County Treasurer's report plus total outstanding warrants generated in the current month less warrants paid in the current month that were outstanding from prior month.
		b. Investigate differences when the total expenditures do not agree and take appropriate action. See the list above for some reasons why expenditures may not agree.
		c. Lists each difference, including amount, description, and action taken (e.g., journal entry, revenue entry, etc.) on the reconciliation.
		d. If the County Treasurer and District cash balances agree, signs reconciliation and submits to the Business Services Supervisor or Administrative Services Manager for review, depending on who completed the reconciliation.
		e. If the County Treasurer and District cash balances do not agree, transfers and journal entries are investigated to ensure appropriate recording by both entities.
Accounting Supervisor	4.	Compares transfers and journal entries to ensure appropriate recording by both entities.
		a. If the County Treasurer and District cash balances agree, signs reconciliation and submits to the Business Services Supervisor or Administrative Services Manager for review, depending on who completed the reconciliation.
		b. If the County Treasurer and District cash balances do not agree, individual warrants are examined for differences.
Accounting Supervisor	5.	Prepares a warrant by warrant comparison between the District's general ledger and the County Treasurer's Report.
Accounting Supervisor	6.	Prepares necessary journal entries to balance to the County Treasurer's Report and submit file transfer to the County Treasurer, if necessary
Accounting Supervisor	7.	Submits journal entries and reconciliation to the Finance Director for approval.
Finance Director	8.	Receives reconciliation and journal entries and approves both as indicated by signature.
Finance Director	9.	Returns reconciliation to Accounting Supervisor.
Accounting Supervisor	10.	Files the reconciliation by month.

## **Verification of Administrator and Teaching Certification**

1. When an offer of employment is being made for a certified personnel position, the type of certification possessed is determined. If appropriate for the position for which the candidate is being employed, a contract is issued. Otherwise, documents are prepared to request a substitute certificate. Once obtained, a contract is issued.
2. After the beginning of each school year, the certificates of the new certified employees, as well as renewed certificates of continuing staff are logged into the District's master file.
3. The District's master file is then sorted by various expiration dates, the overall current calendar year, July 1, and dates other than July 1.
4. Approximately six months prior to the expiration date of certificates, staff are sent a reminder memorandum and appropriate forms specific to their certificates to either renew or reapply for certification. The renewal and/or reapplication process is handled through the Superintendent's Office in the District.
5. In the event that renewed and/or new certificates have not been submitted to the Superintendent's Office in the District prior to the expiration of the current certificate or prior to the beginning of the contract year, follow up telephone calls are made to staff.
6. Should an individual not possess the appropriate certificate for their position, but does possess, at minimum, a substitute certificate, such person would be allowed to report to work and be compensated at long-term substitute pay until such time as the correct certificate has been secured. Contract pay in such situations would be paid retroactive to the valid date of the required certificate. However, if an individual does not possess the appropriate certificate for their position and does not have another certificate, he/she will not be allowed to work. Individuals are encouraged to apply for a substitute certificate in order to permit them to work at long-term substitute pay.
7. Notification is provided to the payroll office by the District Superintendent indicating the rate of pay individuals should receive if the individual does not have appropriate certification for the position for which they were hired.
8. The Superintendent's Office at the District maintains copies of the certificates in employee personnel files, enters the new expiration dates in the certificate dates in the certificate master file, and the original certificates are returned to the employees.



## **Resources Needed to Implement the Accounting Responsibility Program**

The potential need for additional resources that would be required to implement the Accounting Responsibility Program has dramatically decreased since the program was first authorized by the State Legislature. The law requires the personnel, training, equipment and budgetary implications be included in the accounting responsibility plan.

The financial accounting software and equipment that would be required to effectively run the accounting responsibility program is currently in place and is being used in our current operations. The Casa Grande Union High School District currently performs all functions in relation to the financial operations of the District with the exception of reconciling the District's reports directly to the County Treasurer and the printing of warrants. This includes the filing of Federal, State and Retirement reports, making withholding deposits, generating quarter and year- end reports, including employee W – 2's and 1099's.

The District currently reconciles to the County School Superintendent's records which will no longer be necessary once the Accounting Responsibility Program is approved. In addition, the need to drive to the County School Superintendent's Office in Florence to deliver signed vouchers and receive printed warrants would be eliminated. Based on our current procedures and processes, it is anticipated that, if anything, less clerical time will be needed to perform the same functions that the District currently incurs.

## Focus Areas for Compliance

### Procurement – after the fact Purchase Order (PO)

A PO is required before any purchase or any cost is incurred; should the purchase exceed the PO a revised PO is required to the proper amount. The only exception is a declaration of emergency by the Superintendent or Governing Board for an immediate need as defined by ACC Rule 7-2-1056.

COMPLIANCE Any purchase made without a PO or amounts exceeding the PO will be denied payment. This leaves the following options: the individual may return the purchase and repurchase after the PO has been issued; the individual may choose to donate the item to the District; the individual may take the item for their personal use since they have personally paid for the item. An appeal may be filed with the Governing Board explaining the reason for the failure to obtain a PO prior to the purchase of an item and asking the Governing Board to approve the payment.

### Mileage – no prior approval

Obtaining mileage reimbursement requires a PO to be in place prior to travel. Per District Governing Board policy, only the Superintendent may approve the use of a personal vehicle for business travel. PO will only be issued after the Office the Superintendent provides written approval. COMPLIANCE Any mileage submission without a valid PO will be denied.

### Credit Card – no PO, missing receipts

The district has entrusted specific individuals with District credit cards. Except in emergency circumstances, all purchases using District credit cards require a PO prior to the purchase being made using the credit card. The original receipt should be sent promptly to the Business Office, with a copy retained by the purchaser. This allows the reconciliation of the credit card bill upon arrival and timely payment. COMPLIANCE A purchase made with a District credit card without a PO will be denied and the individual will be required to reimburse the District for the cost of the unauthorized purchase. Delayed and missing receipts will be brought to the attention of the supervising administrator for possible corrective action. All staff with a credit card must complete training with Business Services and sign the training documents. If compliance problems persist, the employee may lose his or her privilege to use a District credit card and/or the employee may be disciplined.

### Staff compensation – working without approval

Some employees begin to perform duties and submit time slips for work outside the scope of their job description because they may have performed a duty, activity, or task in the past. Each year every contract and additional duty is approved by the Governing Board and then renewed by Human Resources. Human Resources will then provide that approval to Payroll. COMPLIANCE Time slips submitted for work that has not been approved by the Governing Board and processed by Human Resources will be brought to the attention of the supervising administrator with the requirement of a written correction to the employee prior to payment. A second infraction by the same employee will result in the time slip being given to the Superintendent and may result in disciplinary action or termination.



State of Arizona  
Department of Education

March 2, 2015

Diane M. Douglas, Superintendent  
Arizona Department of Education

Dear Superintendent Douglas and State Board of Education:

The Casa Grande Union High School District has requested the State Board of Education approve the district's application to assume accounting responsibility as permitted by ARS 15-914.01. This statute requires review by both the Auditor General of Arizona and the Department of Education, as well as approval by the State Board of Education.

The statute requires that the school district making the application must "develop and file with the department of education an accounting responsibility plan and document in the plan:

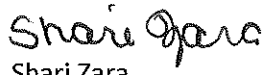
1. Administrative and internal accounting controls designed to achieve compliance with the uniform system of financial records and the objectives of this section, including:
  - (a) Procedures for approving, preparing and signing vouchers and warrants.
  - (b) Procedures to ensure verification of administrators' and teachers' certification records with the department of education for all classroom and administrative personnel required to hold a certificate by the state board of education pursuant to section 15-203 before issuing warrants for their services.
  - (c) Procedures to account for all revenues, including allocation of certain revenues to funds.
  - (d) Procedures for reconciling the accounting records monthly to the county treasurer.
2. A compilation of resources required to implement accounting responsibility, including, at a minimum, personnel, training and equipment, and a comprehensive analysis of the budgetary implications of accounting responsibility for the school district and the county treasurer."

The Department of Education reviewed Casa Grande Union High School District Plan of Accounting Responsibility and also contacted the Pinal County Superintendent's office to seek their input.

The Casa Grande Union High School District Plan of Accounting Responsibility when reviewed does seem to be in compliance with the Uniform System of Financial Records for Arizona School Districts (USFR).

However, the Pinal County Superintendent's office has concerns regarding the possibility of Casa Grande Union High School District joining the Accounting Responsibility. Attached is Pinal County School Offices' letter of concern of Casa Grande Union High School District to assume Accounting Responsibility as permitted by ARS 15-914.01.

Sincerely,

  
Shari Zara  
Deputy Superintendent

Encl.





November 20, 2014

Dear Superintendent Broussard:

The Fiscal Services Team of the Pinal County School Office ESA has concerns regarding the possibility of Toltec Elementary and Casa Grande Union High School districts joining the Accounting Responsibility Program.

It has been the responsibility of the County School Superintendent to oversee fiscal functions of the school district and to ensure school districts remain fiscally sound. To this end, we have concerns regarding these districts in the following areas:

**TOLTEC:**

1. Fiscal year close-outs are not completed in a timely manner. Usually completed between the months of December and February of the following fiscal year.
2. Monthly reconciliation to the CSS not completed on a monthly basis.
3. District processes an overabundance of journal entries that are incorrect for several reasons. (improper use of transfer in and transfer out codes, transferring expenses to cash controlled funds that do not have sufficient cash availability, out of balance j/e's)
4. District does not address unapproved grant applications in a timely manner. District has had grant funds with a large negative cash balance at fiscal year-end due to projects not being approved.
5. District does not submit reimbursement requests to ADE regularly (sometimes not at all) which creates high negative cash balances throughout the year. Fiscal year 1314 had a total of 11 projects with only one project receiving revenue.
6. For the last few years the district has had up to four completion reports that were not addressed and therefore not approved until anywhere from January to April of the following fiscal year. As of today, the district has not submitted any of their FY 14 completion reports for approval.
7. District does not address ADE requests on completion reports to return monies and/or negative balances that ADE is not releasing funds for due to the district not doing something on their side to receive reimbursement.
8. Up until the district had the board approve the elimination of support documentation being sent with vouchers sent to county, our office found several mistakes on a/p vouchers. The district was constantly paying something different than what appeared on the vendor invoice.
9. District continues to have a high volume of warrants that become "stale". These warrants are both accounts payable and payroll warrants that range from \$1.00 to as much as \$102,000.00. These warrants were payable to employees, vendors, State Compensation, Workers Compensation, Life Insurance Companies and ASBAIT health insurance. There have been times when the status of the warrants become stale the district actually provides the warrants to us for the void process because they were "found" in a drawer at the district office and other times they do not have the physical check. With just what our office has voided in the last year there has been over \$137,000 in budget capacity the district lost out on from 2012-2014.
10. School district budgets have been submitted to the county school office either right at deadline or past the deadline for the past several years. These budgets have had errors that could have been caught and corrected before the deadlines had they been submitted earlier to the county

school office. When budgets are incorrect, tax rates can be set incorrectly and budget capacities can be over/under stated.

11. Annual Financial Reports are received late or right at deadline which makes it difficult for the county school office to assist if there are errors.
12. When setting the tax rate, the forms and communications are at the very last minute and all other school district's information is held up while waiting for this district to submit their information so all information can be compiled and turned in to PTOC/BOS.
13. Consortium agreements are not submitted in a timely manner, therefore, holding up execution of the entire agreement for all other school districts.

#### **CASA GRANDE:**

1. Fiscal year close-outs are not completed in a timely manner.
2. District does not submit for reimbursement for their IGA's throughout the year. This is a concern because if not submitted the district may lose out of these funds.
3. FY 12 Title I funding was in jeopardy as the district did not submit for approval until a year later on July 26, 2013. Thus creating an emergency on the FY 13 Title I completion in order for the district to be able to carry over their FY 12 remaining budget. IDEA Basic and Title IIA for FY 12 were also not submitted until January 31<sup>st</sup> and July 3<sup>rd</sup>, 2013 of the following fiscal year.
4. District does not always submit reimbursement requests to ADE in a timely manner which creates high negative cash balances for a long period of time.
5. Per audit reports, CGUHS has been found in non-compliance with the USFR when audits had been performed by the Auditor General's Office. It has been stated that they had not fully accomplished the objective of reporting accurate information to the public by way of accounting records, budget and AFR's. Audit reports have also indicated that the district did not reconcile its records to the records of the CSS in a timely manner as reconciliations at times had not been prepared until 7 months after fiscal year end.
6. There have also been times where the district was issued a compliance review report indicating they had not complied with the USFR because of significant deficiencies. Ten months later it was determined the district still had not complied with the USFR and was requested that the Arizona State Board of Education take action as prescribed in ARS 15-272.
7. Budgets are submitted at a late date which gives no opportunity for the county school office to assist in analyzing before the deadline. In the past year or two, there have been errors that have caused the district to either lose budget capacity or have incorrect budget capacities. Tax rates are difficult to prepare when incorrect data is received or is received late.
8. Annual financial reports are not submitted in a timely manner. They have been submitted incorrectly which causes revisions at a later date.
9. Consortium and agreements are not completed, signed and returned in a timely manner. When this happens, the entire agreement for all participating districts is held up and cannot be fully executed until all agreements have been received.

Thank you,

Tonya L. Taylor, Chief Deputy  
Department Head for Fiscal Services Dept.

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DEBRA K. DAVENPORT, CPA  
AUDITOR GENERAL

STATE OF ARIZONA  
OFFICE OF THE  
AUDITOR GENERAL

MELANIE M. CHESNEY  
DEPUTY AUDITOR GENERAL

January 8, 2015


Thomas Tyree, President  
Arizona State Board of Education  
1535 West Jefferson Street  
Phoenix, AZ 85007

Dear Mr. Tyree:

Toltec Elementary School District No. 22 has applied to participate in the accounting responsibility program. Consequently, we evaluated the District following the procedures in Arizona Revised Statutes §15-914.01. We noted no significant accounting or financial reporting deficiencies that would impair the District's ability to participate in the program. Therefore, we recommend that the District be approved to participate in the accounting responsibility program beginning in fiscal year 2016.

If you have questions concerning this matter, please contact Laura Miller, Accounting Services Director, or me at (602) 553-0333.

Sincerely,

  
Debbie Davenport  
Auditor General

cc: The Honorable Diane Douglas, Superintendent of Public Instruction  
Ms. Stacey Morley, Executive Director of Policy Development and Government Relations  
Arizona Department of Education  
Ms. Christine Thompson, Executive Director  
Arizona State Board of Education  
Dr. Bryan McCleney, Superintendent  
Dr. Jeff Van Handel, Assistant Superintendent  
Toltec Elementary School District No. 22

**TOLTEC SCHOOL DISTRICT NO. 22**

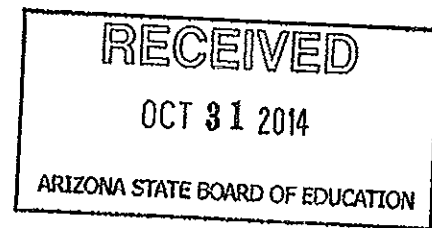
**3315 NORTH TOLTEC ROAD**

**ELOY, AZ 85231**

PH. 520-466-2360 FAX 520-466-2398

October 15, 2014

Thomas Tyree, President  
State Board of Education  
1535 West Jefferson Street, Bin 11  
Phoenix, Arizona 85007



The Toltec School District requests the State Board of Education approve the district's application to assume accounting responsibility as permitted by ARS 15-914.01.

The Governing Board approved the request on July 9, 2014. The Arizona Auditor General was requested to complete an evaluation to recommend approval or denial of accounting responsibility on August 14, 2014. The district shall notify the county treasure and the county school superintendent by March 1, 2015 upon approval.

Thank you for your consideration.

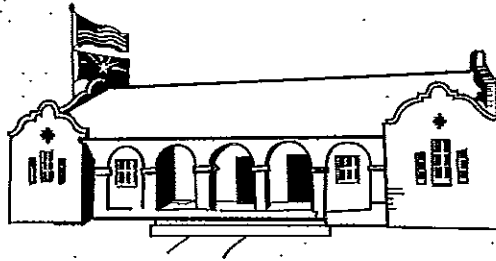
Sincerely,

A handwritten signature in dark ink, appearing to read "B. Mc Cleney".

Bryan Mc Cleney, Ph.D.  
Superintendent

Enc. Plan of Accounting Responsibility

# Toltec School District #22



**Toltec**  
**School**  
DISTRICT

## Plan of Accounting Responsibility

Submitted to the State Board of Education

October 15, 2014

**Toltec School District**  
**Plan of Accounting Responsibility**  
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## **Plan of Accounting Responsibility**

### **Administrative Summary**

The Toltec School District's financial records have been audited by independent certified public accounting firms and the District is currently in compliance with the Uniform System of Financial Records for Arizona School Districts (USFR). These audits include a review of the District's internal controls that were implemented to help ensure that all District resources are safeguarded. The District has consistently received unqualified auditor opinions for each of the years audited. An unqualified auditor's opinion is the best outcome that a school District can receive as a result of an independent financial audit performed in accordance with Generally Accepted Government Auditing Standards.

The policies and procedures that are implemented in the Toltec School District have been derived over the years with assistance from the information that can be found in the Uniform System of Financial Records (USFR). The USFR was developed by the Office of the Auditor General and the Arizona Department of Education pursuant to Arizona Revised Statutes (A.R.S) 15-271. The USFR prescribes the minimum internal control policies and procedures to be used by Arizona School Districts for accounting, financial reporting, budgeting, attendance reporting, and various other compliance requirements. These policies and procedures are in conformity with generally accepted practices and federal and state laws. In addition to the USFR, the Arizona Administrative Code generated by the Secretary of State prescribes additional policies and procedures that the District must follow for various other activities, such as procurement of goods and services.

The requirements of the USFR are based on the Arizona Constitution; Arizona Revised Statutes; Arizona Attorney General Opinions; the Codification of Governmental Accounting and Financial Reporting Standards, published by the Governmental Accounting Standards Board; Financial Accounting for Local and State School Systems, issued by the United States Department of Education, Office of Educational Research and Improvement; relevant sections of the Code of Federal Regulations; and other federal requirements.

The District has used the USFR and the Arizona Administrative Code to develop the procedures that are currently in place. The following plan describes the internal controls (policies and procedures) that are currently in place in the Toltec School District, with the exception of the warrant security, generation and distribution process. The warrant security, generation and distribution process will be the only new procedures that will be implemented as a result of recommendation to allow Toltec School District to participate in the Accounting Responsibility Program from the State Board of Education.



The following sections of the accounting responsibility plan detail the accounting and administrative controls designed to achieve compliance with the USFR as required by A.R.S. 15-941.01 as noted below.

**15-914.01. Accounting Responsibility: definition**

- A. School districts may apply to the state board of education to assume accounting responsibility.
- B. A school district applying to the state board of education to assume accounting responsibility shall develop and file with the department of education an accounting responsibility plan and document in the plan:
  - 1. Administrative and internal accounting controls designed to achieve compliance with the uniform system of financial records and the objectives of this section including:
    - a) Procedures for approving, preparing and signing, vouchers and warrants.
    - b) Procedures to ensure verification of administrators' and teachers' certification records with the department of education for all classroom and administrative personnel required to hold a certificate by the state board of education pursuant to section 15-203 before issuing warrants for their services.
    - c) Procedures to account for all revenues, including allocation of certain revenues to funds.
    - d) Procedures for reconciling the accounting records monthly to the county treasurer.
  - 2. A compilation of resources required to implement accounting responsibility, including, at a minimum, personnel, training and equipment, and comprehensive analysis of the budgetary implications of accounting responsibility for the school district and county treasurer.

## **Vouchers and Warrants**

The Governing Board has implemented the following policies to comply with statutory requirements and maintain adequate internal controls over budgets and expenditures.

### **Non-Payroll Expenditures**

#### Policies

1. All District expenditures are approved by the governing board (A.R.S. 15-321.G).
2. The governing board does not authorize expenditures from levy funds (Maintenance and Operation, Additional Assistance, and Adjacent Ways Funds) or federal and state grant funds in excess of the adopted budgets.
3. The governing board does not authorize expenditures from cash-controlled funds unless sufficient cash is available in the funds. Cash-controlled funds are all funds other than levy funds. (A.R.S. 15-304)
4. School District warrants not presented for payment one year after issuance have no further force of effect. Therefore, the District appropriately adjusts the records of the fund upon which such a warrant was drawn (A.R.S. 15-999).
5. The School District Procurement Rules of the Arizona Administrative Code adopted by the State Board of Education in accordance with A.R.S. 15-213 are followed by the District.
6. Purchase orders are prepared for all District expenditures except for exempted items such as salaries and related costs.
7. Blanket purchase orders are used for purchases of a recurring nature. Blanket purchase orders indicate a definite time period covered and a specified expenditure limit.
8. Receiving reports are prepared for all goods and services received. The date of receipt, quantity received and signature of the recipient is noted on the receiving report.
9. Vendor invoices are recorded by invoice number and original invoices are cancelled when paid in order to prevent duplicate payment.
10. Warrants are never made payable to cash or "bearer" and are completed prior to signature.
11. Credits received from vendors are processed as a reduction on a subsequent invoice for those vendors with which the District routinely transacts business or a refund check will be requested from those vendors from which the District does not routinely order.

#### **Calendar Year End**

A Form 1099 is prepared by the District for the District's vendors, and distributed to them by January 31. Appropriate year-end reports are generated and used to balance to 1099's and reports required to be filed with the Federal and State Government.

#### **Fiscal Year End**

The District has established policies and procedures to ensure that non-payroll expenditures are recorded in the correct fiscal year.

### Non-Payroll Expenditures Procedures

The following table indicates the procedures that are performed and the personnel required to complete the process of procuring goods and services for the District. Duties are adequately segregated among employees so that no individual performs all processes of the cycle. Additionally, District management independent of the expenditure function reviews expenditure transactions to ensure that expenditures are made in compliance with the District's established policies and procedures.

Performed by		Procedure
School site or department	1.	Prepares an online requisition, which is signed and dated by the principal/department supervisor authorized to approve the purchase. Information on the requisition includes the per unit costs, quantities and the account code(s) to be charged.
School or department secretary	2.	Forwards online requisition to the District office and prints a copy for their file.
Purchasing Clerk	3.	Receives requisition, verifies all information for propriety. If the total dollar amount requisitioned results in the need to competitively bid in accordance with Governing Board policy or the Arizona Administrative Code, the requisition is forwarded to the Asst Superintendent to be processed.
Purchasing Clerk	4.	Inputs requisition information in the purchase order generation portion of the District's automated accounting system.
Director of Business	5.	Reviews the purchase requisitions to determine that the purchases are appropriate District expenditures, the amounts are within the District's budget limits and account codes are correct. Approves the generation of purchase orders in the computer system.
Purchasing Clerk	6.	Notification is received from the Director of Business that requisitions are approved. Prints purchase orders for final review. Orders are forwarded to the Asst Superintendent to be initialed.
Asst Superintendent	7.	Initials review of Purchased Orders and returns to the District Purchasing Clerk.
Purchasing Clerk	8.	Receives approved purchase order and distributes copies to vendor, requisitioner, Director of Business and file. Receiving at the warehouse access electronically.
Receiving	9.	a. Receives copy of purchase order without quantities. b. Inspects goods received for visible damage in the carrier's presence. Damaged goods are not accepted. c. Counts, weights, or measures the goods, as applicable, to determine the quantity received. d. Completes the receiving report, indicating the date received, quantity received, condition of goods, and signature of employee receiving the goods. The quantity received is recorded next to the description of each item.

		<ul style="list-style-type: none"> <li>e. Delivers good to the requisitioner</li> <li>f. Submits the completed receiving report to the District Office, with shipping documents such as bills of lading or freight bills attached.</li> <li>g. Property control items are tagged by the warehouse. Tag record is sent to the Director of Business who inputs into the fixed asset system.</li> </ul>
Director of Business	10.	Compares the receiving report with copy of the purchase order on file. Notes on the purchase order items satisfactory received and clearly indicates status of the purchase order. Attaches receiving report with shipping documents to copy of the purchase order and requisition, and files alphabetically in the vendor file until receipt of invoice

Director of Business	11.	Receives vendor's invoice and records date of receipt on invoice. Matches invoice with filed purchase order and receiving documents.
Director of Business	12.	<ul style="list-style-type: none"> <li>a. Reviews vendor's invoice for mathematical accuracy, indicating evidence of such review on the invoice.</li> <li>b. Compares terms, quantities, and prices on the purchase order, vendor's invoice, and receiving report. Differences or open credit memos are resolved before payment is made. If a partial shipment was received, the vendor is paid only for the goods received.</li> <li>c. Attaches the invoice to copy of the purchase order, requisition, receiving report, and shipping documents.</li> <li>d. Prepares an expenditure voucher which consists of a voucher cover sheet and voucher supplement (in duplicate). Classifies expenditures by fund programs, function, object, and unit codes prescribed by the Chart of Accounts.</li> <li>e. Totals voucher supplement expenditures by fund and compares these totals to the voucher cover sheet fund totals to ensure that fund totals agree.</li> <li>f. Forwards original voucher and supporting documentation to the Director of Business.</li> </ul>
Director of Business	13.	<ul style="list-style-type: none"> <li>a. Reviews invoices and compares amounts and account codes to the voucher detail report.</li> <li>b. Verifies cash controlled accounts have sufficient balance and budget accounts have not exceeded budget.</li> <li>c. Verifies that the voucher cover sheet is supported by and agrees to the voucher supplement.</li> <li>d. Reviews the voucher and initials it to indicate approval.</li> <li>e. Forwards voucher cover sheet and voucher detail to Asst Superintendent.</li> </ul>
Asst Superintendent	14.	<ul style="list-style-type: none"> <li>a. Reviews voucher detail for reasonable and signs indicating final approval.</li> </ul>



		b. Submits voucher to Governing Board for ratification.
Warrant Control and Printing		
Payroll Clerk	15.	<ul style="list-style-type: none"> <li>a. Receives the supply of pre-numbered warrant stock from the printer.</li> <li>b. Examines the warrant stock to ensure that the complete order has been received.</li> <li>c. Records the beginning and ending numbers of the warrants, date received, and initials in a warrant control log</li> </ul>
Director of Business	16.	<ul style="list-style-type: none"> <li>a. Examines the approved voucher to determine the number of warrants needed.</li> <li>b. Requests the warrant to be delivered to the Director of Business.</li> </ul>
Director of Business	17.	<ul style="list-style-type: none"> <li>a. Records the beginning and ending numbers of the warrants issued in a warrant control log. Warrants are issued to the Director of Business in numerical sequence to facilitate numerical control.</li> <li>b. Distributes the warrants to the Accounting Supervisor for warrant preparation.</li> </ul>
Director of Business	18.	<ul style="list-style-type: none"> <li>a. Initials and dates the warrant control log upon receipt of the warrants and prepares warrants.</li> <li>b. Submits printed warrants and warrant reports to the Director of Business and listing of warrants printed to the Director of Business for recording.</li> <li>c. Unused warrants are retained for storage in the safe.</li> </ul>
Asst Superintendent	19.	Verifies printed check numbers on warrant listing and returned checks to determine all warrants have been properly accounted for in the warrant log.
Director of Business	20.	<ul style="list-style-type: none"> <li>a. Compares the warrant to warrant register on a test basis to ensure that the warrant number, vendor name, amount account codes are correct.</li> <li>b. Compares voucher cover sheet totals to the totals recorded on the warrant register to ensure agreement.</li> <li>c. Compares the warrant payee and amount to the payee and amount recorded on the voucher.</li> <li>d. Investigates and resolves any differences. Initials and dates the voucher supplement and warrant register to indicate evidence on review.</li> <li>e. Marks incorrect or spoiled warrants as "VOID" on the warrant and forwards them to the Director of Business for recording in the warrant log.</li> <li>f. Attaches warrant register to voucher, files voucher by voucher number, and mails warrants to vendors.</li> </ul>
Director of Business	21.	<ul style="list-style-type: none"> <li>a. Receives spoiled warrants from the accounts payable clerk, ensures that the word "VOID" is on the face of the warrant and VOID over the signature block.</li> <li>b. Files the voided warrants in numerical sequences.</li> </ul>

		c. Appropriately records the voided warrant in the financial accounting system.
Director of Business	22.	Sends the warrant file via appropriate File Transfer software to the County Treasurer for appropriate recording of the warrants as outstanding warrant at the Treasurer's Office.

## Payroll Expenditures

### Policies

The following policies have been implemented to comply with statutory requirements and to help establish effective internal control over payroll.

1. The Governing Board has established written payroll policies and procedures which are included in the District's Governing Board Policy Manual and are available to District employees.
2. The Governing Board approves all District positions and the salary and wage schedule for certified and classified employees prior to wages being paid. Changes in personnel are provided to the Governing Board as a part of the regularly scheduled monthly Governing Board Meeting.
3. The District has established a delayed payroll system. This type of system allows time for payroll adjustments to be made before payment to help ensure that employees receive only the amount of wages they have earned.
4. The District has established policies and procedures for recording payroll expenses in the correct fiscal year.
5. The District has established a system to account for the accrual and use of vacation, personal, sick, and flex time for all employees. Policies governing leave include prescribed accrual rates for specified years of services, maximum amounts allowed to be accrued, and disposition of accrued time upon termination of employment.

### Payroll Expenditure Procedures

The District maintains payroll records for all personnel at the District Office. The records provide the support for payroll expenditures and account distribution, and serve as a basis for preparing payroll vouchers and reports. In order to provide support and information for preparing payrolls documents, individual employee files include at least the following documents.

1. Employment application
2. Employment Contract or Letter of Intent
3. Employee Addendum - For employees not on contract or for changes to current employees, the District prepares and retains a personnel recommendation form to document employment terms.
4. Certification Records, if applicable.
5. Employment Eligibility Verification (Forms I-9)
6. Employee's Federal and State Withholding Allowance Certificates (W-4 and A-4 forms)
7. Voluntary and Mandatory Deduction Authorizations
8. Arizona State Retirement Plan Application
9. Leave Forms
10. Direct Deposit Authorizations
11. Employee Evaluations

## **General Payroll Processing**

1. The District prepares the appropriate written documentation of changes in payroll such as employment, terminations, and rate changes.
2. Attendance records (i.e., individual time sheets, records or time clock punches) are prepared for each employee subject to the Fair Labor Standards Act for each pay period, approved by the employee's supervisor, and retained to support the payroll. The attendance and leave records are used by the payroll department to update vacation, sick, and personal leave balances. Supervisors are required to approve all overtime hours.
3. The payroll records are updated from attendance records and withholding and deduction authorization forms.
4. Segregation of duties in payroll processing is maintained. The same employee is not assigned responsibility for voucher preparation and warrant distribution.
5. Prior to the beginning of the fiscal year, Board-approved salaries are input into the District salary detailed worksheet. Employees from the previous year are carried over to the new year and provide salary increases, if any. New employees are added through contracts by the personnel office.
6. A balance-of-contract report listing from the accounting system is prepared by the payroll office which includes all employees, their contract pay and number of pay dates selected. This information is obtained, and subsequently adjusted when necessary, from the salary detail worksheets, contracts and provided by the personnel department.
7. The Director of Business or personnel department notifies the payroll department if any employee should be docked.
8. District time clocks for classified employees are polled on a bi-weekly basis. Reports are prepared to determine if all classified employees have punched the clock appropriately. Adjustments are made to leave and/or pay records for time missed.
9. On a bi-weekly basis, the paper cards signed by the employee's supervisor are submitted to the District's payroll system for processing pay.
10. In order to balance the first payroll of the fiscal year, the gross salaries reported on the pre-processed payroll prior to any additional pay (e.g., time slips, committee, etc.) or adjustments (e.g., docks) are compared to the balance of contract worksheet salaries scheduled to be paid. Adjustments are made if necessary. Other pay and adjustments are then added to the payroll system.

## **Payroll-Related Expenses**

1. Written policies and procedures for the payment of employer payroll-related expenses such as retirement contributions, social security, Medicare, unemployment taxes and voluntary deductions have been developed.
2. The required quarterly and annual reports are prepared and reconciled to the payroll warrant registers and general ledger by the Director of Business.
3. Director of Business makes periodic reviews of reports to ensure the payments are correct and timely.

## Calendar Year End

A Form W-2 (Wage and Tax Statement) is prepared by the District for the District's employees, and distributed to them by January 31. Appropriate year-end reports are generated and used to balance to W-2's and reports required to be filed with the Federal and State Government.

## Fiscal Year End

The District has established policies and procedures to ensure that payroll and payroll-related expenditures are recorded in the correct fiscal year. If the normal payroll cycle does not end on June 30, we make an adjusting entry to include the amount of accrued payroll and payroll-related expenditures (i.e., earned but not paid) in the correct year. This adjustment would include the balance of contract payments due at June 30, if necessary.

## Personnel and Payroll Processing

The following table indicates the detailed procedures that are performed and the personnel required to complete the assigned task for Toltec School District.

Performed by		Procedure
Payroll Clerk	1.	Hires employees and maintains personnel files in accordance with District policies.
Payroll Clerk	2.	Follows procedures to ensure verification of administrator's and teacher's certification records with the Department of Education for all classroom and administrative personnel required to hold a certificate by the state board of education pursuant to section 15-203 before issuing warrants for their services is addressed in the "Verification by Administrative and Teaching Certification" section of this Accounting Responsibility Plan.
Payroll Clerk	3.	Provides the payroll department with worksheets containing amounts for contracts and letters of intent. Pay changes are forwarded to payroll.
Payroll Clerk	4.	For employees scheduled to work greater than 20 hour per week and more than 19 weeks per year, sends the applicable retirement forms directly to the Arizona State Retirement System.
Payroll Clerk	5.	Prepares a Balance of Contract (BOC) worksheet from information obtained by the Payroll Department. The BOC worksheet includes all contract employees, contract amounts and amounts to be paid by each pay date depending whether a 22 or 26 pay option was selected. This report is updated throughout the year based on changes to employee contracts because of termination, additional contract pay (professional growth), docks and new hires.
Administrators, Principals and Supervisors	6.	Submits signed time sheet for substitute teachers and additional pay for certified teaching staff (i.e., committee work, extra-pay, etc.) to the payroll department.



Performed by		Procedure
Administrators, Principals and Supervisors	7.	Submits absence reports signed by the employee and supervisor to the payroll office for processing against available leave or to be docked against the current pay if available leave is not available.
Administrators, Principals and Supervisors	8.	Verifies missing punches with applicable employees, makes appropriate edits on the time clock and approves certified absences through the automated absence system.
Payroll Clerk	9.	Receives all payroll inputs from schools and departments and separates depending upon action required (e.g., time sheets to be input, etc.).
Payroll Clerk	10.	Ensures appropriate approval has been received for overtime and employee absences.
Payroll Clerk	11.	Inputs information from time sheets into the payroll system. Generates absence reports for certified teachers and enters into the payroll system.
Director of Business	12.	Balance payroll to the previous payroll.
Director of Business	13.	Reviews payroll and reconciliation of the current payroll to the previous payroll.
Director of Business	14.	Authorizes payroll to run the actual payroll.
Payroll Clerk	15.	<ul style="list-style-type: none"> <li>a. Receives the supply of pre-numbered warrant stock from the printer.</li> <li>b. Examines the warrant stock to ensure that the complete order has been received.</li> <li>c. Records the beginning and ending numbers of the warrant date received, and initials in a warrant control log.</li> </ul>
Payroll Clerk	16.	<ul style="list-style-type: none"> <li>a. Examines the approved voucher to determine the number of warrants needed.</li> <li>b. Requests the warrants from the Director of Business</li> </ul>
Payroll Clerk	17.	<ul style="list-style-type: none"> <li>a. Records the beginning and ending numbers of the warrants issued in a warrant control log. Warrants are issued to the Director of Business in numerical sequence to facilitate numerical control.</li> <li>b. Distributes the warrants to the Director of Business for warrant preparation.</li> </ul>
Director of Business	18.	<ul style="list-style-type: none"> <li>a. Initials and dates the warrant control log upon receipt of the warrants and prepares warrants.</li> <li>b. Submits printed warrants and warrant reports and listing of Warrants printed to the Payroll Clerk for recording.</li> <li>c. Retains unused warrants for storage in the safe.</li> </ul>

Performed by		Procedure
Director of Business	19.	Verifies printed check numbers on warrant listing and returned checks to determine all warrants have been properly accounted for in the warrant log.
Payroll Clerk	20.	<ul style="list-style-type: none"> <li>a. Compares the warrants to the warrant register on a test basis to ensure that the warrant number, vendor name, amount and account codes are correct.</li> <li>b. Compares voucher cover sheet totals to the totals recorded on the warrant register to ensure agreement.</li> <li>c. Compares the warrant payee and amount to the payee and amount recorded on the voucher supplement on a test basis to ensure agreement.</li> <li>d. Investigates and resolves any differences. Initials and dates the voucher supplement and warrant register to indicate evidence review.</li> <li>e. Marks incorrect or spoiled warrants as "VOID" on the warrant and forwards them to the Director of Business for recording in the warrant log.</li> <li>f. Attaches warrant register to voucher, files voucher by voucher number, and sends warrant to schools and departments for distribution.</li> </ul>
Director of Business	21.	<ul style="list-style-type: none"> <li>a. Receives spoiled warrants from the Payroll Clerk, ensures that the word "VOID" is on the face of the warrant and "VOID" over the signature block.</li> <li>b. Files the voided warrants in numerical sequence.</li> <li>c. Appropriately records the voided warrants in the financial accounting system.</li> </ul>
Director of Business	22.	Sends the warrant files via appropriate File Transfer software to the County Treasurer for appropriate recording of the warrants as outstanding warrant at the Treasurer's Office.
Director of Business	23.	Delivers payroll tax, direct deposit and State Retirement warrants to the bank. Returns validated receipts to the Payroll Clerk.
Director of Business	24.	Makes tax transfer to deposit State and Federal taxes from the bank to the respective government agency.
Director of Business	25.	Posts payroll data to the general ledger.
Director of Business	26.	Prepares quarterly and annual payroll reports.

## Revenues and Revenue Allocation

The Governing Board had implemented the following policies to comply with statutory requirements and to provide adequate internal control over cash and the recording of revenue.

### Cash Handling Policies

1. Cash-handling and record-keeping functions are segregated among employees to safeguard cash.
2. Cash is adequately safeguarded, promptly recorded, and accurately classified.
3. Employees handling significant amounts of cash are adequately insured by the Arizona Risk Trust.
4. Pre-numbered and numerically controlled cash receipt forms are prepared in duplicate for each cash payment received.
5. Checks, warrants, drafts, and money orders are restrictively endorsed to the credit of the District immediately upon receipt.
6. Cash receipts are deposited intact daily, when significant, otherwise at least weekly.
7. A validated deposit is retained for each bank deposit. A validated treasurer's receipt is retained for each deposit with the county treasurer.
8. Bank accounts prescribed by Arizona Revised Statutes (A.R.S.) have been authorized by the governing board. A list of authorized check signers designated by the governing board for each bank account is kept current. Whenever an account is determined to be inactive, it is closed promptly.
9. Cash disbursements from authorized bank accounts are made with pre-numbered and numerically controlled checks. Each check is marked "void after certain period" to reduce loss exposure and ensure prompt cashing by payee.
10. Checks are properly completed before issuance, and are never made payable to cash or bearer. Void checks are so stamped to prevent reuse and numerically filed with other canceled checks.
11. Unused checks are physically safeguarded and access to them is limited to authorized personnel.
12. Access to electronic signature files for checks is safeguarded by password and access to the password is limited to the employees who do not have access to the blank checks.
13. Revolving accounts for minor disbursements have been established by checks drawn on the Maintenance and Operational (M&O) Fund. The accounts are authorized by the governing board and maintained on an imprest basis.
14. Written bank reconciliation is prepared monthly for each checking account. An employee who is not responsible for handling cash or issuing checks prepares the bank reconciliation on a monthly basis. The Director of Business reviews and approves all reconciliation.

## Revenue Procedures

District revenues may be derived from local, county, state, and federal sources, and may be received directly by the District or by the county treasurer on behalf of the District.

Monies received by the District must ultimately be deposited with the county treasurer. Food services sales, gifts and donations, and proceeds from the sale or lease of school property are examples of monies received directly by the District. These receipts are either remitted directly to the county treasurer upon receipt or deposited into the Food Service Fund clearing account, as applicable. Monies in these accounts are remitted to the county treasurer at least monthly.

The following procedures are followed by the District for the various monies received directly by the District.

Performed by		Procedure
<i>Miscellaneous Receipts</i>		<i>Examples include facility rent, tower lease and donations.</i>
Student Activity Clerk	1.	Receives cash, check, warrants and supporting documentation; counts and inspects such cash receipts for correct amounts, payees, and endorsements; restrictively endorses checks and warrants.
Student Activity Clerk	2.	Records the date of receipt on supporting documentation.
Student Activity Clerk	3.	Reviews supporting documentation for mathematical accuracy and completeness and reconciles it to accompanying cash receipts. If cash receipts do not agree with supporting documentation, resolves the difference. Documents review on the supporting documentation and initials.
Student Activity Clerk	4.	Prepares a two-part pre-numbered cash receipt form for the amount received. Issues the original to the payer, attaches copy 1 to the supporting documentation, and retains copy 2 in numeric file.
Director of Business	5.	Submits deposits to Director of Business with supporting documentation.
Director of Business	6.	Prepares treasurer's receipt from supporting documentation including account codes and submits to the County Treasurer
Director of Business	7.	Prepares deposit for delivery to the County Treasurer.

Performed by		Procedure
<i>Food Services Receipts</i>		
Cafeteria Cashier	1.	Collects cash and checks from students and parents for credit to student accounts.
	2.	After breakfast and lunch, balances cash drawer to the activity report produced by the automated system.
	3.	Places cash, checks, activity report and daily summary report (i.e., balancing report) in a locked bag and gives it to the District Courier for delivery to the food services office.



Performed by		Procedure
District Courier	4.	Delivers money bags from schools to the Food Services Office daily.
Food Service Accounting Clerk	5.	Opens bags and verifies the amounts and balances to the individual daily summary reports.
Food Service Accounting Clerk	6.	Combines each receipt for all schools and prepares one deposit to go to the bank in a sealed deposit bag.
Food Service Accounting Clerk	7.	Forwards copy of deposit slip to the Payroll Clerk at the District Office for recording.
Food Service Accounting Clerk	8.	At the end of each day, transports deposit to the bank.
Payroll Clerk	9.	At month end, reconciles the bank statement for the Food Services Fund clearing account to the District's records.
Director of Business	10.	Prepares a check payable to the County Treasurer to deposit the total of the month's receipts with the treasurer, signs the check, and forwards check and reconciliation to the Asst Superintendent for review and signature.
Asst Superintendent	12.	Signs check to the County Treasurer and returns to the Director of Business for transmittal to the County Treasurer.
Director of Business	13.	Prepares Treasurer's receipt with applicable account codes and sends receipt and check to the County Treasurer.

Performed by		Procedures
<i>Student Activity Receipts</i>		
Student Activity Clerk	1.	Receives cash, checks, warrants, and supporting documentation; counts and inspects such cash receipts for correct amounts, payees, and endorsements; restrictively endorses checks and warrants. Compares amount to the amount indicated by the sponsor as noted on their cash deposit report.
Student Activity Clerk	2.	Records the date of receipt on supporting documentation.
Student Activity Clerk	3.	Reviews supporting documentation for mathematical accuracy and completeness and reconciles it to accompanying cash receipts. If cash receipts do not agree with supporting documentation, resolves the differences. Documents review on the supporting documentation and initials.
Student Activity Clerk	4.	Prepares a two-part pre-numbered cash receipt form for the amount received. Issues the original to the sponsor, attaches copy 1 to the supporting documentation, and copy 2 for file.
Student Activity Clerk	5.	Completes the deposit slip and prepares deposit to the bank. Submits to the Principal for review.
Student Activity Clerk	7.	Delivers deposit to the bank.
Student Activity Clerk	8.	Based on supporting documentation, credits deposit to the appropriate student activity account.
Student Activity Clerk	9.	Prepares monthly student activities reports indicating revenues and expenditures and submits to the Director of Business and to the appropriate sponsor.
Payroll Clerk	10.	Completes the bank reconciliation and generates monthly student activities report to the Governing Board.

The following procedures are followed by the District when we receive a validated Treasurer's Receipt from the County Treasurer.

Performed by		Procedure
Director of Business	1.	Receives the validated Treasurer's Receipt from the County Treasurer. If the deposit was made by the District, records the date received and the validated Treasurer's Receipt number in the District's "Voucher Posting Journal Entry" log.
Director of Business	2.	Verifies that the amount recorded on the validated Treasurer's Receipt agrees to the amount posted to the accounting records for deposits made by the District.
Director of Business	3.	Compares validated Treasurer's Receipt to supporting documentation on file if applicable (e.g., reimbursement claims) for deposits made by entities other than the District.
Director of Business	4.	Contacts the County Treasurer and resolves differences when the amount recorded on the validated Treasurer's Receipt does not agree with the amount recorded on the supporting documentation or the amount posted to the accounting records.
Director of Business	5.	Prepares journal entry if necessary.
Director of Business	6.	Initials and dates validated Treasurer's Receipt to indicate review.
Director of Business	7.	For deposits made by other entities for the District, records the revenue in the District's accounting records.
Director of Business	8.	Apportions revenues to the appropriate funds of the District based on the source of the revenue. The District uses the formulas provided in the USFR for apportionment of State and County Equalization, Property Taxes and Interest on Pooled Investment.
Director of Business	9.	Attaches District's copy of the Deposit Transmittal or Treasurer's Receipt and supporting documentation to the validated Treasurer's Receipt and files by Treasurer's Receipt number or Deposit Transmittal number, as applicable.
Director of Business	10.	Performs periodic reviews of the documentation in addition to the review or completion of the monthly reconciliation to the County Treasurer's Report.

### Reconciliation to the County Treasurer

Because the Toltec School District will be assuming the accounting responsibility program pursuant to A.R.S. §15-914.01 we will be required to reconcile our records of cash balances by fund to the County Treasurer's records monthly and at fiscal year – end. These procedures are necessary for the accurate record keeping.

#### District Policies for Reconciliation to the County Treasurer

1. The Director of Business will reconcile the District's general ledger to the County Treasurer's Report.

The Treasurer's Report shows beginning balances for the month, total receipts, total transfers in and out, total disbursements and the ending balances for the month for each account the Treasurer maintains.

Director of Business shall ensure no warrants are older than one year as part of the reconciliation.

2. The Asst Superintendent will review the reconciliation on a monthly basis.

The Reconciliation procedures are as follows:

The District obtains the Treasurer's Report of the previous month-end account balances, the Treasurer's paid warrants listing, outstanding warrants listing and the District's general ledger.

The District will compare each fund's ending cash balances from the District's general ledger to the Treasurer's account ending cash balance according to the Treasurer's report of the previous month- end account balances. If these amounts do not agree, individual revenue, expenditure (expense) and transfer transactions are examined. Differences are resolved, and the reasons for the differences will be documented.

#### Revenue Differences

Revenue amounts recorded by the County Treasurer and the District may differ due to one or more of the following reasons. The District will use various procedures to identify revenue differences, such as examining validated Treasurer's Receipts and journal entries. Some of the reasons for differences are described below.

1. Timing differences may result from revenues being recorded by the County School Superintendent or County Treasurer in one month and Recorded by the District in another month. An example of a timing difference is when interest on pooled investments and tax apportionment is recorded by the County School Superintendent or County Treasurer but not by the District.
2. Transfers or journal entries may be omitted or not recorded correctly by the County Treasurer or the District.
3. Misclassifications of revenues may occur as a result of the County Treasurer posting to an incorrect District or fund, or the District posting to an incorrect fund.
4. Clerical or mathematical errors may be made by one of the entities.

#### Expenditure Differences

The expenditure (expense) amounts recorded by the County Treasurer and the District may differ because of one or more of the following reasons. District may use various procedures to identify differences such as examining the District's files of expenditures, outstanding warrant listings, and journal entries. Some of the reasons for the differences are described below.

1. The County Treasurer may pay interest on registered warrants that has not been recorded by the District.
2. The County Treasurer may pay stopped warrants that have not been included in the District's total

expenditures.

3. The County Treasurer may make debt service payments that are not recorded by the District.
4. Transfers or journal entries may be omitted or not recorded correctly by one of the entities.
5. Misclassifications of expenditures (expenses) may occur as a result of the County Treasurer posting to an incorrect District or fund, or the District posting to an incorrect fund.
6. Clerical or mathematical errors may be made by one of the entities.

The District will notify the County Treasurer of errors in the County Treasurer's records discovered during the reconciliation process by forwarding a copy of the District's correcting journal entries.

The following table indicates the procedures that will actually be performed by the District to reconcile our records to the County Treasurer's records.

Performed by		Procedure
Director of Business	1.	Receives the Treasurer's Report and inputs the following information into the reconciliation worksheet.
		a. From the Treasurer's Report, enters the total ending cash balance for each fund in separate columns.
		b. Subtracts outstanding warrants from the cash balances in a. above to determine the Treasurer's cash balance that should equal the District's cash balance.
		c. Totals the District's cash balances that comprise the County Treasurer's Fund and subtracts the total from the total determined in b. above (i.e., the County Treasurer combines many of the District's funds into single County Treasurer's Fund. For example, all of the District's Federal and State Funds are combined into one single Treasurer's Fund)
Director of Business	2.	If a difference results in number 1 .c. above, perform the following procedure.
		a. Compare total revenues for the month as reported on the District's general ledger to the amount reported on the Treasurer's Report.
		b. Investigate differences when the total revenues do not agree and take appropriate action. See the list above for some reasons why revenues may not agree.
		c. Lists each difference, including amount, description, and action taken (e.g., journal entry, revenue entry, etc.) on the reconciliation.
		d. If the County Treasurer and District cash balances agree, signs reconciliation and submits to the Business Services Supervisor or Administrative Services Manager for review , depending on who completed the reconciliation.
		e. If the County Treasurer and District cash balances do not agree, potential expenditure differences are



		investigated.
Director of Business	3.	Compare total expenditures for the month as reported on the District's general ledger to the amount reported on the Treasurer's report.
		a. Total expenditures on the District's general ledger should equal total disbursements per the County Treasurer's report plus total outstanding warrants generated in the current month less warrants paid in the current month that were outstanding from prior month.
		b. Investigate differences when the total expenditures do not agree and take appropriate action. See the list above for some reasons why expenditures may not agree.
		c. Lists each difference, including amount, description, and action taken (e.g., journal entry, revenue entry, etc.) on the reconciliation.
		d. If the County Treasurer and District cash balances agree, signs reconciliation and submits to the Business Services Supervisor or Administrative Services Manager for review, depending on who completed the reconciliation.
		e. If the County Treasurer and District cash balances do not agree, transfers and journal entries are investigated to ensure appropriate recording by both entities.
Director of Business	4.	Compares transfers and journal entries to ensure appropriate recording by both entities.
		a. If the County Treasurer and District cash balances agree, signs reconciliation and submits to the Business Services Supervisor or Administrative Services Manager for review, depending on who completed the reconciliation.
		b. If the County Treasurer and District cash balances do not agree, individual warrants are examined for differences.
Director of Business	5.	Prepares a warrant by warrant comparison between the District's general ledger and the County Treasurer's Report.
Director of Business	6.	Prepares necessary journal entries to balance to the County Treasurer's Report and submit file transfer to the County Treasurer, if necessary
Director of Business	7.	Submits journal entries and reconciliation to the Asst Superintendent for approval.
Asst Superintendent	8.	Receives reconciliation and journal entries and approves both as indicated by signature.
Asst Superintendent	9.	Returns reconciliation to Director of Business.
Director of Business	10.	Files the reconciliation by month.

## **Verification of Administrator and Teaching Certification**

1. When an offer of employment is being made for a certified personnel position, the type of certification possessed is determined. If appropriate for the position for which the candidate is being employed, a contract is issued. Otherwise, documents are prepared to request a substitute certificate. Once obtained, a contract is issued.
2. After the beginning of each school year, the certificates of the new certified employees, as well as renewed certificates of continuing staff are logged into the District's master file.
3. The District's master file is then sorted by various expiration dates, the overall current calendar year, July 1, and dates other than July 1.
4. Approximately six months prior to the expiration date of certificates, staff are sent a reminder memorandum and appropriate forms specific to their certificates to either renew or reapply for certification. The renewal and/or reapplication process is handled through the Superintendent's Office in the District.
5. In the event that renewed and/or new certificates have not been submitted to the Superintendent's Office in the District prior to the expiration of the current certificate or prior to the beginning of the contract year, follow up telephone calls are made to staff.
6. Should an individual not possess the appropriate certificate for their position, but does possess, at minimum, a substitute certificate, such person would be allowed to report to work and be compensated at long-term substitute pay until such time as the correct certificate has been secured. Contract pay in such situations would be paid retroactive to the valid date of the required certificate. However, if an individual does not possess the appropriate certificate for their position and does not have another certificate, he/she will not be allowed to work. Individuals are encouraged to apply for a substitute certificate in order to permit them to work at long-term substitute pay.
7. Notification is provided to the payroll office by the District Superintendent indicating the rate of pay individuals should receive if the individual does not have appropriate certification for the position for which they were hired.
8. The Superintendent's Office at the District maintains copies of the certificates in employee personnel files, enters the new expiration dates in the certificate dates in the certificate master file, and the original certificates are returned to the employees.

## **Resources Needed to Implement the Accounting Responsibility Program**

The potential need for additional resources that would be required to implement the Accounting Responsibility Program has dramatically decreased since the program was first authorized by the State Legislature. The law requires the personnel, training, equipment and budgetary implications be included in the accounting responsibility plan.

The financial accounting software and equipment that would be required to effectively run the accounting responsibility program is currently in place and is being used in our current operations. The Toltec School District currently performs all functions in relation to the financial operations of the District with the exception of reconciling the District's reports directly to the County Treasurer and the printing of warrants. This includes the filing of Federal, State and Retirement reports, making withholding deposits, generating quarter and year-end reports, including employee W – 2's and 1099's.

The District currently reconciles to the County School Superintendent's records which will no longer be necessary once the Accounting Responsibility Program is approved. In addition, the need to drive to the County School Superintendent's Office in Florence to deliver signed vouchers and receive printed warrants would be eliminated. Based on our current procedures and processes, it is anticipated that, if anything, less clerical time will be needed to perform the same functions that the District currently incurs.

## Focus Areas for Compliance

### Procurement – after the fact Purchase Order (PO)

A PO is required before any purchase or any cost is incurred; should the purchase exceed the PO a revised PO is required to the proper amount. The only exception is a declaration of emergency by the Superintendent or Governing Board for an immediate need as defined by ACC Rule 7-2-1056.

COMPLIANCE Any purchase made without a PO or amounts exceeding the PO will be denied payment.

This leaves the following options: the individual may return the purchase and repurchase after the PO has been issued; the individual may choose to donate the item to the District; the individual may take the item for their personal use since they have personally paid for the item. An appeal may be filed with the Governing Board explaining the reason for the failure to obtain a PO prior to the purchase of an item and asking the Governing Board to approve the payment.

### Mileage – no prior approval

Obtaining mileage reimbursement requires a PO to be in place prior to travel. Per District Governing Board policy, only the Superintendent may approve the use of a personal vehicle for business travel. PO will only be issued after the Office the Superintendent provides written approval. COMPLIANCE Any mileage submission without a valid PO will be denied.

### Credit Card – no PO, missing receipts

The district has entrusted specific individuals with District credit cards. Except in emergency circumstances, all purchases using District credit cards require a PO prior to the purchase being made using the credit card. The original receipt should be sent promptly to the Business Office, with a copy retained by the purchaser. This allows the reconciliation of the credit card bill upon arrival and timely payment. COMPLIANCE A purchase made with a District credit card without a PO will be denied and the individual will be required to reimburse the District for the cost of the unauthorized purchase. Delayed and missing receipts will be brought to the attention of the supervising administrator for possible corrective action. All staff with a credit card must complete training with Business Services and sign the training documents. If compliance problems persist, the employee may lose his or her privilege to use a District credit card and/or the employee may be disciplined.

### Staff compensation – working without approval

Some employees begin to perform duties and submit time slips for work outside the scope of their job description because they may have performed a duty, activity, or task in the past. Each year every contract and additional duty is approved by the Governing Board and then renewed by Human Resources. Human Resources will then provide that approval to Payroll. COMPLIANCE Time slips submitted for work that has not been approved by the Governing Board and processed by Human Resources will be brought to the attention of the supervising administrator with the requirement of a written correction to the employee prior to payment. A second infraction by the same employee will result in the time slip being given to the Superintendent and may result in disciplinary action or termination.





State of Arizona  
Department of Education

March 2, 2015

Diane M. Douglas, Superintendent  
Arizona Department of Education

Dear Superintendent Douglas and State Board of Education:

The Toltec School District No. 22 has requested the State Board of Education approve the district's application to assume accounting responsibility as permitted by ARS 15-914.01. This statute requires review by both the Auditor General of Arizona and the Department of Education, as well as approval by the State Board of Education.

The statute requires that the school district making the application must "develop and file with the department of education an accounting responsibility plan and document in the plan:

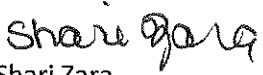
1. Administrative and internal accounting controls designed to achieve compliance with the uniform system of financial records and the objectives of this section, including:
  - (a) Procedures for approving, preparing and signing vouchers and warrants.
  - (b) Procedures to ensure verification of administrators' and teachers' certification records with the department of education for all classroom and administrative personnel required to hold a certificate by the state board of education pursuant to section 15-203 before issuing warrants for their services.
  - (c) Procedures to account for all revenues, including allocation of certain revenues to funds.
  - (d) Procedures for reconciling the accounting records monthly to the county treasurer.
2. A compilation of resources required to implement accounting responsibility, including, at a minimum, personnel, training and equipment, and a comprehensive analysis of the budgetary implications of accounting responsibility for the school district and the county treasurer."

The Department of Education reviewed Toltec School District No.22 Plan of Accounting Responsibility and also contacted the Pinal County Superintendent's office to seek their input.

The Toltec School District Plan of Accounting Responsibility when reviewed does seem to be in compliance with the Uniform System of Financial Records for Arizona School Districts (USFR). However,

the Pinal County Superintendent's office has concerns regarding the possibility of Toltec School District joining the Accounting Responsibility. Attached is Pinal County School Offices' letter of concern of Toltec School District to assume Accounting Responsibility as permitted by ARS 15-914.01.

Sincerely,

  
Shari Zara  
Deputy Superintendent

Encl.



November 20, 2014

Dear Superintendent Broussard:

The Fiscal Services Team of the Pinal County School Office ESA has concerns regarding the possibility of Toltec Elementary and Casa Grande Union High School districts joining the Accounting Responsibility Program.

It has been the responsibility of the County School Superintendent to oversee fiscal functions of the school district and to ensure school districts remain fiscally sound. To this end, we have concerns regarding these districts in the following areas:

**TOLTEC:**

1. Fiscal year close-outs are not completed in a timely manner. Usually completed between the months of December and February of the following fiscal year.
2. Monthly reconciliation to the CSS not completed on a monthly basis.
3. District processes an overabundance of journal entries that are incorrect for several reasons. (improper use of transfer in and transfer out codes, transferring expenses to cash controlled funds that do not have sufficient cash availability, out of balance j/e's)
4. District does not address unapproved grant applications in a timely manner. District has had grant funds with a large negative cash balance at fiscal year-end due to projects not being approved.
5. District does not submit reimbursement requests to ADE regularly (sometimes not at all) which creates high negative cash balances throughout the year. Fiscal year 1314 had a total of 11 projects with only one project receiving revenue.
6. For the last few years the district has had up to four completion reports that were not addressed and therefore not approved until anywhere from January to April of the following fiscal year. As of today, the district has not submitted any of their FY 14 completion reports for approval.
7. District does not address ADE requests on completion reports to return monies and/or negative balances that ADE is not releasing funds for due to the district not doing something on their side to receive reimbursement.
8. Up until the district had the board approve the elimination of support documentation being sent with vouchers sent to county, our office found several mistakes on a/p vouchers. The district was constantly paying something different than what appeared on the vendor invoice.
9. District continues to have a high volume of warrants that become "stale". These warrants are both accounts payable and payroll warrants that range from \$1.00 to as much as \$102,000.00. These warrants were payable to employees, vendors, State Compensation, Workers Compensation, Life Insurance Companies and ASBAIT health insurance. There have been times when the status of the warrants become stale the district actually provides the warrants to us for the void process because they were "found" in a drawer at the district office and other times they do not have the physical check. With just what our office has voided in the last year there has been over \$137,000 in budget capacity the district lost out on from 2012-2014.
10. School district budgets have been submitted to the county school office either right at deadline or past the deadline for the past several years. These budgets have had errors that could have been caught and corrected before the deadlines had they been submitted earlier to the county

school office. When budgets are incorrect, tax rates can be set incorrectly and budget capacities can be over/under stated.

11. Annual Financial Reports are received late or right at deadline which makes it difficult for the county school office to assist if there are errors.
12. When setting the tax rate, the forms and communications are at the very last minute and all other school district's information is held up while waiting for this district to submit their information so all information can be compiled and turned in to PTOC/BOS.
13. Consortium agreements are not submitted in a timely manner, therefore, holding up execution of the entire agreement for all other school districts.

#### **CASA GRANDE:**

1. Fiscal year close-outs are not completed in a timely manner.
2. District does not submit for reimbursement for their IGA's throughout the year. This is a concern because if not submitted the district may lose out of these funds.
3. FY 12 Title I funding was in jeopardy as the district did not submit for approval until a year later on July 26, 2013. Thus creating an emergency on the FY 13 Title I completion in order for the district to be able to carry over their FY 12 remaining budget. IDEA Basic and Title IIA for FY 12 were also not submitted until January 31<sup>st</sup> and July 3<sup>rd</sup>, 2013 of the following fiscal year.
4. District does not always submit reimbursement requests to ADE in a timely manner which creates high negative cash balances for a long period of time.
5. Per audit reports, CGUHS has been found in non-compliance with the USFR when audits had been performed by the Auditor General's Office. It has been stated that they had not fully accomplished the objective of reporting accurate information to the public by way of accounting records, budget and AFR's. Audit reports have also indicated that the district did not reconcile its records to the records of the CSS in a timely manner as reconciliations at times had not been prepared until 7 months after fiscal year end.
6. There have also been times where the district was issued a compliance review report indicating they had not complied with the USFR because of significant deficiencies. Ten months later it was determined the district still had not complied with the USFR and was requested that the Arizona State Board of Education take action as prescribed in ARS 15-272.
7. Budgets are submitted at a late date which gives no opportunity for the county school office to assist in analyzing before the deadline. In the past year or two, there have been errors that have caused the district to either lose budget capacity or have incorrect budget capacities. Tax rates are difficult to prepare when incorrect data is received or is received late.
8. Annual financial reports are not submitted in a timely manner. They have been submitted incorrectly which causes revisions at a later date.
9. Consortium and agreements are not completed, signed and returned in a timely manner. When this happens, the entire agreement for all participating districts is held up and cannot be fully executed until all agreements have been received.

Thank you,

Tonya L. Taylor, Chief Deputy  
Department Head for Fiscal Services Dept.

## EXECUTIVE SUMMARY

**Issue:** Presentation, discussion and possible consideration regarding AzMERIT timeline for approval of AzMERIT Standard Setting, proposed AzMERIT performance level names, policy level descriptors and reports.

☒ Action/Discussion Item

☐ Information Item

### Background and Discussion

On November 3, 2014, the Board adopted AzMERIT as the statewide assessment to measure the Arizona English Language Arts and Mathematics standards.

At the March 2015 and April 2015 Board meetings, the Department briefed the Board on two policy decisions that require Board action per ARS §15-741: development of Performance Level Descriptors (PLDs) for AzMERIT and the AzMERIT Standard Setting. The Department is seeking Board approval of the proposed Policy PLDs and the expected timeline for the approval of the Standard Setting cut score recommendations.

In March 2014, the Board adopted sixteen key values for the state's new assessment. Several of these values are related to the reporting of AzMERIT results. The Department is using these Board adopted values to guide the development of AzMERIT including the development of Performance Level Descriptors.

### Performance Level Descriptors (PLDs)

AzMERIT results will be reported using performance levels. Performance Level Descriptors (PLDs) describe the typical skills and knowledge a student demonstrates in each performance level for each grade/subject test. There are various types of PLDs. Policy definitions (or Policy PLDs) form the foundation for all other PLDs. Very detailed PLDs are used by educators for instructional purposes and are used for Standard Setting. Reporting PLDs included on individual student reports provide teachers, parents/guardians, and students a clear understanding of the student's mastery of the standards in plain, parent-friendly, jargon-free terminology. The development of the very detailed PLDs and the Reporting PLDs begins with Board approved performance level names and policy definitions.

At the April meeting the Board approved the plan for AzMERIT to have four Performance Levels with two levels below passing/proficient and two passing/proficient levels. ADE is recommending that the four levels be numbered: Level 1, Level 2, Level 3, and Level 4. On student reports these levels can have additional text or names associated with them. Any such text or names should come directly from the policy definitions.

### Contact Information:

Irene Hunting, Deputy Associate Superintendent for Assessment

Leila Williams, Associate Superintendent for High Quality Assessments and Adult Education



## EXECUTIVE SUMMARY

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Each of these four levels requires a policy definition that describes the Board's expectations for rigor and complexity at each performance level. These policy definitions are short statements that are applicable across grade level and content. The policy definitions are used to develop detailed PLDs that will be used for standard setting and for instructional purposes. The policy definitions along with the detailed PLDS will be used to develop parent friendly Reporting PLDs for inclusion on student reports.

One of the Board's adopted key values for the state's new assessment requires "meaningful national or multistate comparisons of school and student achievement." ADE has interpreted this value to mean that, in general, students who are proficient on (or who pass) AzMERIT would be expected to be proficient on (or to pass) a similar test in another state. One of the ways to ensure that the AzMERIT cut scores are set so that such a comparison can be made is to adopt AzMERIT Policy Definitions (or Policy PLDs) that are closely aligned to the policy definitions used in other states. Since more than half of the states use either the PARCC or Smarter Balanced tests, ADE developed draft AzMERIT Policy Definitions (or Policy PLDs) that were informed by the policy definitions used by PARCC and Smarter Balanced. These draft AzMERIT Policy Definitions (or Policy PLDs) were presented to the Board in March 2015.

Following the March 2015 Board meeting at the Board's request, ADE sought public feedback on the draft AzMERIT Policy Definitions. Over 2800 individuals responded to ADE's survey about the draft AzMERIT Policy Definitions. More than 65% of the respondents strongly agreed or agreed that the proposed policy PLDs appropriately described the four performance levels that will be used to report AzMERIT results. Fewer than 14% of the respondents disagreed or strongly disagreed that they were appropriate. About 900 respondents provided comments. The full results from the survey were provided to the Board at their April meeting. Based on the feedback from this survey, ADE offered slightly revised AzMERIT policy definitions.

At the April meeting, the Board heard a few public comments regarding the labels associated with the AzMERIT performance levels and parent understanding of the AzMERIT performance levels. The Board directed its staff to facilitate a meeting including ADE and the parties who provided public comment with the goal of producing recommended performance level names for the Board to consider and adopt in May. Such a meeting was held on May 1.

Based on the May 1<sup>st</sup> meeting and a follow-up email, ADE proposes the following AzMERIT Proficiency Level names and AzMERIT Policy Definitions:

**Highly Proficient** students demonstrate an **advanced understanding of and ability to apply** the content knowledge and skills needed to be on track towards college and career readiness as specified in Arizona's Mathematics and English Language Arts Standards. (Level 4)

## EXECUTIVE SUMMARY

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**Proficient** students demonstrate a **fundamental understanding of and ability to apply** the content knowledge and skills needed to be on track towards college and career readiness as specified in Arizona's Mathematics and English Language Arts Standards. (Level 3)

**Partially Proficient** students demonstrate a **partial understanding of and ability to apply** the content knowledge and skills needed to be on track towards college and career readiness as specified in Arizona's Mathematics and English Language Arts Standards. (Level 2)

**Minimally Proficient** students demonstrate a **modest understanding of and ability to apply** the content knowledge and skills needed to be on track towards college and career readiness as specified in Arizona's Mathematics and English Language Arts Standards. (Level 1)

The Board is asked to approve these or a revised version of these AzMERIT Proficiency Level names and AzMERIT Policy Definitions at the May meeting. ADE will use the adopted AzMERIT Policy Definitions to develop the more detailed PLDs for use with Standard Setting. ADE will use the adopted AzMERIT Proficiency Level names and AzMERIT Policy Definitions to develop parent friendly descriptions for the individual student reports. Failing to adopt AzMERIT Policy Definitions in May will delay the timeline for Standard Setting and subsequent reporting of the Spring 2015 AzMERIT results.

### Standard Setting

Standard Setting is the process used to establish cut scores on a test. Detailed PLDs and data from the first administration of the test are used in the standard setting process. The AzMERIT Standard Setting Committee will be comprised of Arizona educators and will meet July 13 – 17, 2015. Immediately following the Standard Setting Committee meeting, ADE and the test vendor will produce a standard setting report. This report will include recommended cut scores and will be provided to the Board on July 27. The Board may approve or revise the recommended cut scores at their regular August meeting or an earlier special meeting. AzMERIT score reporting will follow Board approval of the cut scores with results available approximately 8 weeks after Board approval of the cut scores.

### **Recommendations to the Board**

It is recommended that the Board approve the four AzMERIT performance level names and policy level descriptors listed above.

It is recommended that the Board establish a timeline for the approval of AzMERIT Standard Setting so that a reporting timeline can be established and published.

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## MEMORANDUM

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TO: MEMBERS, STATE BOARD OF EDUCATION

FROM: ADE ACCOUNTABILITY SECTION

SUBJECT: PRESENTATION, DISCUSSION, AND CONSIDERATION REGARDING CRITERIA TO IDENTIFY SCHOOLS WITH “BELOW AVERAGE” LEVELS OF PERFORMANCE DURING THE 2014-2015 AND 2015-2016 SCHOOL YEARS

DATE: MAY 7, 2015

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### **ESEA Reward, Focus, and Priority Criteria as State Accountability**

As contemplated in Laws 2015, Chapter 76, (also referred to as SB1289), the Department (ADE) must use criteria approved by the State Board of Education (SBE) to identify schools which demonstrate a “below average level of performance” annually. While SB1289 prohibits the issuance of a letter grade for the 2014-2015 and 2015-2016 school years – SB1289 does not prohibit accountability or monitoring school performance. In fact, the Department must publicly report achievement data for all schools – including performance on AzMERIT. The requirement to report student outcomes at the school level meets both state and federal mandates. The Department will publicly report data upon earliest availability. The availability of certain data elements such as graduation rates, full academic year enrollment, etc. will not be impacted by the inaugural year of the AzMERIT assessment, and schools can expect delays related to standard setting Arizona’s new English Language Arts (ELA) and Mathematics assessments. The prohibition of A-F letter grades does not impede the ability to report other school performance measures used for monitoring and informational purposes, and ADE will continuously update an estimated data availability schedule for stakeholders.

A.R.S. 15-241 previously described schools with “D” letter grades (or the equivalent under parallel models) as having a “below average level of performance.” Schools which received less than 100 A-F points in the A-F Letter Grade Accountability System or tested less than 75% of students received the “D” letter grade. Without the ability to issue a corresponding 2015 letter grade, the identification of “below average” schools should also forego calculating standard “A-F points” which equate to labels as described in A.R.S. 15-241. Using the original A-F point scale, continued use of A-F points could undermine the intent to evaluate school performance using more nuanced methodology during the transition.



ESEA flexibility offers more local control so schools can use Title I funds to support student achievement without the requirement for 100% proficiency. To continue ESEA flexibility, ADE's submission to the U.S. Department of Education describes the use of disaggregated performance measures in order to identify schools which qualify for Reward, Focus, and Priority status statewide. These federal labels previously applied to Title I schools only; however, all schools could be eligible for a label using new criteria developed by Arizona in lieu of A-F letter grade labels and/or AYP determinations. Under ESEA flexibility, Priority schools are defined as the lowest 5% of schools which need and receive support and interventions accordingly. In addition to review by national organizations and voluntary critique from Arizona educators and parents, ADE accountability staff vetted and informed new criteria by meeting directly with stakeholders through the following venues:

- 12/22/14 Accountability Advisory Group (AAG) Meeting
- 02/06/15 Greater Phoenix Educational Management Council (GPEMC)
- 02/17/15 Accountability Advisory Group (AAG) Meeting
- 02/27/15 Accountability Advisory Group (AAG) Meeting
- 03/05/15 High Flyers group (in coordination with ADE Exceptional Student Services Unit)
- 03/05/15 Title I Spring Coordinator's Meeting
- 03/06/15 Title I Committee of Practitioners Meeting
- 03/16/15 Accountability Advisory Group (AAG) Meeting

Post A-F letter grade criteria preserve underlying components from the former system without assigning A-F points which may lead to unofficial or unintentional letter grade assignments. Using performance in prior years offers a more reliable evaluation despite a new assessment likely to impact schools statewide. While ESEA guidance requires the state to target support to at least 5% of its lowest performing schools, Priority identification is no longer based on the 5% of Title I schools with the lowest number of A-F points. Also, schools with the lowest AzMERIT proficiency rates do not automatically qualify for mandated support and improvement. Priority identification does not promote perverse incentives or require harmful competition among schools by requiring a specific number of schools with low performance on a single measure. Priority criteria recognize that 2014-2015 student achievement data will be based on a brand new assessment which may impact all schools statewide in the first year. Although a lowest quartile exists for every measure rank-ordered, schools which repeatedly fall in this category for multiple years and on multiple measures would receive targeted support as Priority schools.

A school which meets the following criteria may receive a Priority label based on the demonstration of low performance over multiple years and measures:

- School received less than 100 A-F points in the 2013-2014 school year **AND**
- Current year percentage of students passing ELA & Mathematics is in the lowest quartile of the state (based on AzMERIT) **AND** any one of the following:



- *The percentage of students passing ELA & Mathematics is in the lowest quartile of the state for the last two years as well (based on up to two prior year AIMS administrations) **OR***
- *Current year growth for school's ALL students in lowest quartile of the state **OR***
- *The school's College and Career Readiness Index score (Aggregated 4, 5, 6, & 7 year graduation rates & persistence rate) has declined since the 2013-2014 school year (baseline year of CCRI score)*

Non-alternative high schools may receive a Priority label if their 4-year graduation rate is less than 60% for the last three school years and the school's current year dropout rate is amongst the highest in the state. Although the dropout rate criterion is relative to dropout rates statewide, schools which met the low graduation rate criterion for Priority status averaged a dropout rate of 17% based on impact analyses. While it is possible that no school in Arizona would meet all the criteria necessary for a Priority label, impact analyses suggest a similar proportion of schools would qualify as "below average" compared to prior years. In fact, most schools will not receive an overall Reward, Focus, or Priority label, but ADE will continue to report data in order to monitor progress of all schools regardless of Title I eligibility.

ADE's Chief Accountability Officer, Associate Superintendent of Accountability, Assessments & Adult Education, and Deputy Associate Superintendent for Support & Innovation held six public meetings throughout Arizona to discuss implications of recent legislation on school accountability especially as it pertains to SB1289 and the following recommendation. In the absence of A-F letter grades and in order to use a state-developed system applicable to all Arizona schools, the Department recommends replacing the A-F points used to identify "D" schools with the criteria developed to identify the lowest performing schools under ESEA flexibility.

***Recommended Action:***

The State Board adopt "Priority" label criteria, as developed and described by the Department, in order to identify schools which "demonstrate a below average level of performance" in the 2014-2015 and 2015-2016 school years.

**Development of Arizona's Revised Accountability System**

As prescribed in SB1289, ADE is working with SBE staff to facilitate focus groups designed to inform a new accountability system. Multiple school types, regions, interests, and stakeholders impacted by Arizona's method of measuring school performance will inform policy recommendations aligned to the Board's principles regarding school and district accountability. The Department will engage other state education agencies, its technical advisory group, as well as the multiple state and national consortia during the 2015-2016 school year in order to develop an accountability system aligned to Arizona's high standards for students as well as its schools.





## EXECUTIVE SUMMARY

<b>Issue:</b>	Presentation, discussion, and consideration regarding criteria to identify schools with “below average level of performance” during the 2014-2015 and 2015-2016 school years
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☒ Action/Discussion Item

☐ Information Item

### Background and Discussion

On March 27, 2015, SB1289 was signed into law which prohibits A-F Letter Grade assignments for the 2014-2015 and 2015-2016 school years. This presentation to the Arizona State Board of Education is regarding the method to identify schools which “demonstrate a below average level of performance” using criteria developed by the Department and adopted by the State Board of Education as required by SB1289. Under A.R.S. 15-241, schools which “demonstrate a below average level of performance” were previously assigned a “D” letter grade or its equivalent.

On March 31, 2015, the Department submitted an application to request ESEA flexibility through the 2016-2017 school year. Continued flexibility from ESEA/NCLB requires a state-developed system to ensure the lowest performing schools receive support. The A-F Letter Grade Accountability System served as Arizona’s state-developed system of accountability; however, high poverty schools which receive federal Title I support require additional evaluation for *Reward*, *Focus*, and *Priority* status. With input from an external advisory group, the Department developed an interim method to differentiate, recognize, and support all schools during the transition. In the absence of A-F Letter Grades, Arizona will continue to use a state-developed method to “ensure that all schools are held accountable and receive necessary support under a parallel and/or supplemental system” as described in its ESEA flexibility application.

The Department’s proposal ensures a streamlined state-developed system by holding all schools accountable to the same criteria – all schools which meet criteria for “Priority” status will be identified as having a “below average level of performance” regardless of federal Title I status. In addition to other academic performance indicators, the Department will publicly report all Title I and non-Title I schools which meet the Reward, Focus, and Priority criteria.

SB1289 also requires the Department to develop a revised accountability system and implement this system upon final adoption by the State Board. The Department will outline a plan to work with the State Board subcommittee, other state education agencies, schools and the public, and accountability advisory groups.

### Recommendation to the Board

The State Board adopt “Priority” label criteria, as developed and described by the Department, in order to identify schools which “demonstrate a below average level of performance” in the 2014-2015 and 2015-2016 school years.

### Contact Information:

Dr. Yovhane Metcalfe, Chief Accountability Officer  
Dr. Leila Williams, Associate Superintendent

<b>Issue:</b> Gifted Education in Arizona Update
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☐ Action/Discussion Item

☒ Information Item

### **Background and Discussion**

Gifted Education in Arizona has been supported through a combination of state statute and State Board of Education rules for over 30 years. Approximately 8% of Arizona's student population has been identified as a gifted learner, and they require appropriate programs, services and supports so they may develop and achieve according to their abilities and potential.

ARS§15-779 – 15.779.04 is known as Article 4.1 – *Gifted Education for Gifted Children*. These set of statutes were updated through legislative action in 2006 through a broad, bi-partisan consensus of parents, educators and policymakers.

State Board Rule R7-2-406 – *Gifted Education Programs and Services* provides additional aligned guidance for school districts with respect to implementation.

In addition to the guidance provided through adopted rules, the State Board of Education plays an important role through adopting a State Board of Education approved test list for the identification of gifted students in Arizona. (ARS§15-779.02 A. 1. "1. Provide for routine screening for gifted pupils using one or more tests adopted by the state board as prescribed in section 15-203, subsection A, paragraph 15 and section 15-779.01."). This list includes a wide variety of assessments appropriate for this population of students to ensure a wide variety of choice by local school districts to select assessments that are the most appropriate for their unique contexts.

The State Board of Education Approved Test List for the Identification of Gifted Students in Arizona was last updated by the board in 2005. The list now needs to be updated to reflect new assessments, and new versions of assessments, that may be available. The ADE recommended a process for updating the test list, which was approved by the SBE at the December 8, 2014 meeting.

The ADE has now updated the test list, based in part on the recommendations of a Committee of Experts convened in February 2015 to review the current list, and make recommendations to the ADE regarding changes or additions to the list.

The recommendations of the ADE for updating the test list are presented here as an information item. The ADE will seek review and approval of the recommendations as an action item for the June SBE meeting.

### **Recommendation to the Board**

This item is presented to the Board for information only, and no action is requested.

### **Contact Information:**

Peter Laing, Senior Director Gifted Education & Advanced Placement Programs  
Carol Lippert, Associate Superintendent High Academic Standards for Students

## EXECUTIVE SUMMARY

### **Additional Background – ADE Gifted Education**

**Gifted Education** - <http://www.azed.gov/gifted-education/>

The Gifted Education unit provides leadership and assistance to Arizona public schools in providing appropriate gifted education services K-12 for their gifted learners (approximately 8% of Arizona's student population) so they may develop and achieve according to their abilities and potential.

**Mission:** Champion the academic, intellectual, social and emotional development of Arizona's gifted and advanced learners through ensuring gifted learners in Arizona receive an appropriate gifted education commensurate with their abilities and potential.

- **Supports schools and districts statewide** to recognize how gifted and advanced learners, particularly those children who are culturally, linguistically, or socio-economically diverse, manifest their abilities and potential.
- **Provides technical assistance to schools** regarding how to design, implement, evaluate, and effectively and pragmatically marshal resources to provide a continuum of programs and services to meet the unique academic, social, and emotional needs of gifted learners as an integrated, differentiated learning experience during the regular school day, through modifying how they access the curriculum, and the instructional methods used to teach them.
- **Serves as a resource to parents and community organizations** regarding the academic, intellectual, social, and emotional development of gifted learners in the home.
- **Ensures compliance with state gifted education requirements** through approving and monitoring Scope and Sequences for Gifted Education. These plans are required of all public school districts, and outlines a school district's K-12 identification process and continuum of programs and services offered to ensure that gifted learners receive an appropriate gifted education. The Scope and Sequence must be approved by the local governing board, and must address the following criteria: Program Design, Identification, Curriculum, Instruction, Social Development, Emotional Development, Professional Development of Administrators, Teachers, School Psychologists and Counselors, Parent Involvement, Community Involvement, Program Assessment and Budgeting.

# State Board Approved Test List for the Identification of Gifted Students in Arizona

**ARS§15-779.02 A. 1.** "1. Provide for routine screening for gifted pupils using one or more tests adopted by the state board as prescribed in section 15-203, subsection A, paragraph 15 and section 15-779.01"

**ARS§15-203 A. 15.** "15. Adopt a list of approved tests for determining special education assistance to gifted pupils as defined in and as provided in chapter 7, article 4.1 of this title. The adopted tests shall provide separate scores for quantitative reasoning, verbal reasoning and nonverbal reasoning and shall be capable of providing reliable and valid scores at the highest ranges of the score distribution."

**ARS§15-779.01 B.** "B. The governing board shall modify the course of study and adapt teaching methods, materials and techniques to provide educationally for those pupils who are gifted and possess superior intellect or advanced learning ability, or both, but may have an educational disadvantage resulting from a disability or a difficulty in writing, speaking or understanding the English language due to an environmental background in which a language other than English is primarily or exclusively spoken. Identification of gifted pupils as provided in this subsection shall be based on tests or subtests that are demonstrated to be effective with special populations including those with a disability or difficulty with the English language."

**The most recent, or next most recent, version of a listed test and applicable norms shall be used for identification and placement of gifted students.**

TEST	AGE RANGE	GRADES	VERBAL REASONING	QUANTITATIVE REASONING	NONVERBAL REASONING	COMPOSITE SCORE AVAILABLE	GROUP (G) or INDIVIDUALLY (I) ADMINISTERED
Bateria III Woodcock-Munoz Pruebas de Habilidades Cognitivas	2-90+	PK-12	Y	Y	Y	Y	G
Bilingual Verbal Ability Tests, Normative Update (BVAT-NU)	5-90+	K-20	Y	N	N	Y	I
Cognitive Abilities Test (CogAT)	4.11-18+	K-12	Y	Y	Y	Y	G
Cognitive Assessment System (CAS)	5-18	K-12	N	N	Y	Y	I
Comprehensive Testing Program (CTP)	-	1-11	Y	Y	N	N	G/I
Differential Abilities Scale (DAS)	2.6-17.11	PK-12	Y	Y	Y	Y	I
DISCOVER	3-Adult	PK-12	Y	Y	Y	Y	G
Kaufman Assessment Battery for Children (KABC)	3-18	PK-12	Y	Y	Y	Y	I
Naglieri Nonverbal Abilities Test (NNAT)	4-18	PK-12	N	N	Y	N	G
Naglieri Nonverbal Abilities Test, Individual (NNAT-Individual)	5.0-17.11	PK-12	N	N	Y	N	I
Otis-Lennon School Abilities Test (OLSAT)	6-17	K-12	Y	Y	Y	Y	G
Stanford Binet Intelligence Scales	2-85+	PK-12	Y	Y	Y	Y	I
Universal Nonverbal Intelligence Test (UNIT)	5-21.11	K-12	N	N	Y	Y	G
Wechsler Adult Intelligence Scale (WAIS)	16-90.11	-	Y	N	Y	Y	I
Wechsler Intelligence Scale for Children (WISC)	6-16.11	1-12	Y	N	Y	Y	I

# State Board Approved Test List for the Identification of Gifted Students in Arizona

IDENTIFICATION TESTS	AGE RANGE	GRADES	VERBAL REASONING	QUANTITATIVE REASONING	NONVERBAL REASONING	COMPOSITE SCORE AVAILABLE	GROUP (G) or INDIVIDUALLY (I) ADMINISTERED
Wechsler Preschool and Primary Scale of Intelligence (WPPSI)	2.6-7.3	PK-12	Y	N	Y	Y	I
Wechsler Nonverbal Scale of Ability (WNV)	4-21.11	K-12	N	N	Y	Y	I
Wechsler Intelligence Scale for Children (WISC, SPANISH)	6-16.11	1-12	Y	N	Y	Y	I
Woodcock-Johnson Test of Cognitive Abilities	2-90+	PK-12	Y	Y	Y	Y	I

IDENTIFICATION TESTS ASSOCIATED WITH NATIONAL TALENT SEARCH PROGRAMS							
ACT	-	11-12	Y	Y	N	Y	G
ACT/EXPLORE	-	10	Y	Y	N	Y	G
ACT/PLAN	-	8	Y	Y	N	Y	G
Preliminary Scholastic Aptitude Test / National Merit Scholarship Qualifying Test (PSAT/NMSQT)	-	10-11	Y	Y	N	Y	G
Scholastic Aptitude Test (SAT)	-	7-12	Y	Y	N	Y	G
School and College Abilities Test (SCAT)	-	3.5-12	Y	Y	N	N	G

RATING SCALES AND SCREENING INSTRUMENTS	
<p><i>The following rating scales and/or screening instruments, in addition to other local measures of ability and potential, could also be used to provide supplemental information in support of the gifted learner screening, identification and placement process.</i></p> <p><b>Please note: This is not intended to be a comprehensive listing.</b></p>	
Cognitive Assessment System, Brief (CAS-Brief)	Profile of Creative Abilities (PCA)
Gifted and Talented Evaluation Scales (GATES)	RAVEN Advanced, Coloured and Standard Progressive Matrices
Gifted Rating Scales	Spatial Test Battery (STB)
Iowa Acceleration Scales	Screening Assessment for Gifted Elementary and Middle School Students (SAGES)
Kaufman Brief Intelligence Test (KBIT)	Torrance Test of Creative Thinking
Kingore Observation Inventory	Wechsler Abbreviated Scale of Intelligence (WASI)



# STATE BOARD APPROVED TEST LIST FOR THE IDENTIFICATION OF GIFTED STUDENTS IN ARIZONA

KEY: O = No X = Yes G = Group I = Individual P = Psychologist TEST NAME	GRADES	AGES	COMPOSITE	VERBAL	QUANTITATIVE	NON-VERBAL	GROUP/INDIVIDUAL	TRAINED PERSONNEL IN ADMINISTRATION	TRAINED PERSONNEL IN INTERPRETATION	TIME IN MINUTES	SPECIAL POPULATION
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<b>ACT</b>	11-12		X	X	X	O	G	X	X	175	X
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COMMENTS: Date of most recent edition: Updated annually

Administered at selected sites on designated dates. Special provisions can be made for students who have diagnosed physical or hearing disabilities that require extended time or special materials. Special testing materials include large-type test booklets and worksheets, and raised-line drawings for students with visual impairments.

This is a very high level reasoning test with extensive national norms.

<b>ACT/PLAN</b>	10th		X	X	X	O	G	X	X	195	X
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COMMENTS: Date of most recent edition: Updated Annually

Administered at selected sites on designated dates. Special provisions can be made for students who have diagnosed physical or hearing disabilities that require extended time or special materials. Special testing materials include large-type test booklets and worksheets, and raised-line drawings for students with visual impairments.

This is a very high level reasoning test with extensive national norms.

<b>ACT/EXPLORE</b>	8th		X	X	X	O	G	X	X	150	X
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COMMENTS: Date of most recent edition: Updated Annually

Administered at selected sites on designated dates. Special provisions can be made for students who have diagnosed physical or hearing disabilities that require extended time or special materials. Special testing materials include large-type test booklets and worksheets, and raised-line drawings for students with visual impairments.

This is a very high level reasoning test with extensive national norms.

# TEST LIST FOR THE IDENTIFICATION OF GIFTED STUDENTS IN ARIZONA

KEY: O = No X = Yes G = Group I = Individual P = Psychologist TEST NAME	GRADES	AGES	COMPOSITE	VERBAL	QUANTITATIVE	NON-VERBAL	GROUP/INDIVIDUAL	TRAINED PERSONNEL ADMINISTRATION	TRAINED PERSONNEL INTERPRETATION	TIME IN MINUTES	SPECIAL POPULATION
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<b>Bilingual Verbal Ability Tests, Normative Update (BVAT NU)</b>	K-16	5 to Adult	X	X	O	O	I	X	X	30	X
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COMMENTS: Date of most recent edition: 1998

BVAT –NU provides 2000 norms for existing WJR test items

Provides a measure of overall verbal ability for bilingual individuals. Assessment available in the following languages: Arabic, Chinese, French, German, Haitian-Creole, Hindi, Hmong, Italian, Japanese, Korean, Navajo, Polish, Portuguese, Russian, Spanish, Turkish and Vietnamese.

<b>Cognitive Abilities Test (Cog AT)</b>	K-12	5-18	X	X	X	X	G	O	X	90	X*
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COMMENTS: Date of most recent edition: FORM 6, 2001 (Previous editions may be used, Form 5 currently available).

Students who achieve a composite score of 97% percentile or above, qualify for placement in a gifted program. Non-verbal edition available with Spanish instructions. Test may not be appropriate for students with limited educational experiences. In the non-verbal section, spatial reasoning and abstract reasoning are combined. Option of hand scoring or machine scoring. \*Accommodations are identified for use with students with disabilities and language differences in Form 6.

<b>Cognitive Assessment System (CAS)</b>	K-12	5- 17.10	X	O	O	X	I	X	P	60	X
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COMMENTS: Date of most recent edition: 1997

Norm sample included gifted students and students with disabilities.

## TEST LIST FOR THE IDENTIFICATION OF GIFTED STUDENTS IN ARIZONA

KEY:

O = No

X = Yes

G = Group

I = Individual

P = Psychologist

TEST NAME

	GRADES	AGES	COMPOSITE	VERBAL	QUANTITATIVE	NON-VERBAL	GROUP/INDIVIDUAL	TRAINED PERSONNEL ADMINISTRATION	TRAINED PERSONNEL INTERPRETATION	TIME IN MINUTES	SPECIAL POPULATION
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<b>Comprehensive Testing Program, Third Edition (CTP – III)</b>	1-12		O	X	X	O	G/I	O	O	240+	X
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COMMENTS: Date of most recent edition: Updated Annually

Special accommodations are available for LEP populations. Machine scored by company.  
Very high ceiling.

<b>Differential Abilities Scale (DAS)</b>	Pre K-12	2.6- 17.11	X	X	X	X	I	P	X	45- 65	X
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COMMENTS: Date of most recent edition: 2003

The norming sample included minority populations matched to US census ratios. Afro-American and Hispanic children were over-sampled. Subtests are individually normed. Students who achieve a composite score of 97 percentile or above qualify for placement in a gifted program.

<b>Differential Aptitude Test – Fifth Edition Forms S, T, V, W, C</b>	7- Adult		O	X	X	X	G	X	X	120	O
---	-------------	--	---	---	---	---	---	---	---	-----	---

COMMENTS: Date of most recent edition: 1990, 5th Edition

Separate scores available to distinguish spatial reasoning (space relationship subtest) from abstract reasoning (abstract reasoning subtest) for identification of non-verbal reasoning. Separate scores available to distinguish verbal reasoning (verbal reasoning subtest) and quantitative reasoning (numerical reasoning subtest). Perceptual speed and accuracy, mechanical reasoning, space relations, spelling and language usage subtests available to provide academic counseling. Career Interest Inventory available as an optional tool for use in guidance and counseling. Computer assisted version adapted from form V available.

# TEST LIST FOR THE IDENTIFICATION OF GIFTED STUDENTS IN ARIZONA

KEY:

O = No

X = Yes

G = Group

I = Individual

P = Psychologist

TEST NAME

	GRADES	AGES	COMPOSITE	VERBAL	QUANTITATIVE	NON-VERBAL	GROUP/INDIVIDUAL	TRAINED PERSONNELIN ADMINISTRATION	TRAINED PERSONNELIN INTERPRETATION	TIME IN MINUTES	SPECIALPOPULATION
<b>DISCOVER</b>	Pre K-12	3- Adult	X	X	X	X	G	X	X	Un- timed	X

COMMENTS: Date of most recent edition: 2005

DISCOVER (**D**iscovering **I**ntellectual **S**trengths and **C**apabilities while **O**bserving **V**aried **E**thnic **R**esponses) is primarily designed to identify gifted children from diverse ethnic and linguistic backgrounds. For information contact DISCOVER Projects at the University of Arizona:  
[www.discover.arizona.edu](http://www.discover.arizona.edu)

<b>Naglieri NonverbalAbility Test (NNAT)</b>	K-12	5-18	O	O	O	X	G	O	O	45	X
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COMMENTS: Date of most recent edition: 1997

The norming sample included minority population and students with disabilities.

<b>Naglieri NonverbalAbility Test (NNAT) Individual</b>	K-12	5-17	O	O	O	X	I	O	O	20-25	X
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COMMENTS: Date of most recent edition: 2003

<b>Otis-Lennon School Ability Test Seventh Edition (OLSAT)</b>	K-12	6-17	X	X	O	X	G	O	O	60- 75	X
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COMMENTS: Date of most recent edition: 2003, Eighth Edition (Previous editions may be used)

Students who achieve a composite score of 97% percentile or above qualify for placement in a gifted program. The norming sample included minority populations matched to US census ratios. Various modality and timed portions can be selected for students with disabilities.

## TEST LIST FOR THE IDENTIFICATION OF GIFTED STUDENTS IN ARIZONA

KEY: O = No X = Yes G = Group I = Individual P = Psychologist TEST NAME	GRADES	AGES	COMPOSITE	VERBAL	QUANTITATIVE	NON-VERBAL	GROUP/INDIVIDUAL	TRAINED PERSONNEL ADMINISTRATION	TRAINED PERSONNEL INTERPRETATION	TIME IN MINUTES	SPECIAL POPULATION
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<b>Preliminary Scholastic Aptitude Test (P-SAT)</b>	10-11		X	X	X	O	G	X	X	130	X
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COMMENTS: Date of most recent edition: Updated Annually

Administered at selected sites on designated dates. This test functions as a valid practice test for SAT-1. The test is also used to determine who qualifies for National Merit Scholarships. The scores used for National Merit Scholarships are calculated by doubling the verbal score and adding the mathematics score to the product. Note that this process weights the verbal score more heavily than the mathematics score.

<b>RAVEN-Coloured Progressive Matrices</b>	K-5	5-11	O	O	O	X	G/I	O	O	15-30	X
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COMMENTS: Date of most recent edition: 1998 Edition

<b>RAVEN-Standard Progressive Matrices</b>	2-10	8-Adult	O	O	O	X	G/I	O	O	30-45	X
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COMMENTS: Date of most recent edition: 2000 Edition

<b>RAVEN-Advanced Progressive Matrices</b>	9-12	14-Adult	O	O	O	X	G/I	O	O	30-40	X
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COMMENTS: Date of most recent edition: 1998 Edition

# TEST LIST FOR THE IDENTIFICATION OF GIFTED STUDENTS IN ARIZONA

KEY: O = No X = Yes G = Group I = Individual P = Psychologist TEST NAME	GRADES	AGES	COMPOSITE	VERBAL	QUANTITATIVE	NON-VERBAL	GROUP/INDIVIDUAL	TRAINED PERSONNEL ADMINISTRATION	TRAINED PERSONNEL INTERPRETATION	TIME IN MINUTES	SPECIAL POPULATION
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<b>Scholastic Aptitude Test (SAT)</b>	7-12	12-18	X	X	X	O	G	X	X	420	X
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COMMENTS: Date of most recent edition: Updated Annually

Administered at selected sites on designated dates.

<b>School and College Abilities Test (SCAT)</b>	3.5-12	9-18	O	X	X	O	G	O	O	40	O
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COMMENTS: Date of most recent edition: 1996

No longer published, but can obtain permission to copy. Test may not be appropriate for students with limited educational experiences.

<b>Stanford Binet Intelligence Scales, Fifth Edition</b>	Pre K-12	2.0-Adult	X	X	X	X	I	P	P	45-90	X
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COMMENTS: Date of most recent edition: 2003 Fifth Edition

Form L-M, and fourth edition of this test may also be used.

Students who achieve a composite score of 97% percentile or above qualify for placement in a gifted program. Specific subtests may be selected for students with disabilities.



# TEST LIST FOR THE IDENTIFICATION OF GIFTED STUDENTS IN ARIZONA

**KEY:**

O = No

X = Yes

G = Group

I = Individual

P = Psychologist

TEST NAME

	GRADES	AGES	COMPOSITE	VERBAL	QUANTITATIVE	NON-VERBAL	GROUP/INDIVIDUAL	TRAINED PERSONNEL IN ADMINISTRATION	TRAINED PERSONNEL IN INTERPRETATION	TIME IN MINUTES	SPECIAL POPULATIONS
<b>Universal Nonverbal Intelligence Test (UNIT)</b>	K-12	5-17.1	X	O	O	X	I	X	P	10 - 45	X*

COMMENTS: Date of most recent edition: 1998

\*Excellent for language minority students because it can be administered non-verbally by an administrator who does not share the child's primary language. Also ideal for students with speech, language and hearing impairments.

\*Because physical manipulation of test materials is required, the UNIT may be of limited use for children with fine motor impairment.

<b>Wechsler Intelligence Scale for Children-Revised (SPANISH)</b>	1-12	6- 16.11	X	X	O	X	I	P	P	60	X
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COMMENTS: Date of most recent edition: 2004 Fourth Edition

The WISC-IV Spanish normative sample of Hispanic-American children is stratified across multiple Hispanic origins including Mexico, Cuba, Dominican Republic, Puerto Rico, Central and South America. The WISC-IV Spanish is an adaptation of the WISC-IV.

# TEST LIST FOR THE IDENTIFICATION OF GIFTED STUDENTS IN ARIZONA

KEY: O = No X = Yes G = Group I = Individual P = Psychologist TEST NAME	GRADES	AGES	COMPOSITE	VERBAL	QUANTITATIVE	NON-VERBAL	GROUP/INDIVIDUAL	TRAINED PERSONNEL IN ADMINISTRATION	TRAINED PERSONNEL IN INTERPRETATION	TIME IN MINUTES	SPECIAL POPULATION
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<b>Wechsler Preschool and Primary Scale of Intelligence – R (WPPSI-R)</b>	Pre K-12	3-7	X	X	O	X	I	P	P	60	X
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COMMENTS: Date of most recent edition: 2003 Third Edition  
This test does not have adequate ceiling for six and seven year olds.

<b>Wechsler Adult Intelligence Scale III (SWIS III)</b>		16-89	X	X	O	X	I	P	P	75	X
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COMMENTS: Date of most recent edition: 1997

<b>Wechsler Intelligence Scale for Children 4<sup>th</sup> Ed</b>	1-12	6-16	X	X	O	X	I	P	P	60	X
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COMMENTS: Date of most recent edition: 2004 Fourth Edition Integrated  
Verbal comprehension and perceptual reasoning scores are recommended for placing children in gifted education.

The WISC – IV measures general cognitive ability and four specific cognitive abilities which are verbal comprehension, perceptual reasoning, working memory, and processing speed. It does not directly measure academic achievement, but is a good predictor of academic achievement.

## TEST LIST FOR THE IDENTIFICATION OF GIFTED STUDENTS IN ARIZONA

KEY: O = No X = Yes G = Group I = Individual P = Psychologist TEST NAME	GRADES	AGES	COMPOSITE	VERBAL	QUANTITATIVE	NON-VERBAL	GROUP/INDIVIDUAL	TRAINED PERSONNEL IN ADMINISTRATION	TRAINED PERSONNEL IN INTERPRETATION	TIME IN MINUTES	SPECIAL POPULATION
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<b>Bateria III Woodcock-Munoz Pruebas de Habilidades Cognitivas</b>	Pre K-12	2- Adult	X	X	X	X	I	X	X	90	X
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COMMENTS: Date of most recent edition: 2005

<b>Woodcock- Johnson III Test of Cognitive Abilities</b>	Pre K-12	2- Adult	X	X	X	X	I	X	X	90- 120	X
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COMMENTS: Date of most recent edition: 2001

### Rating Scales and Screening Instruments

The following rating scales and/or screening instruments are recommended for use with other measures of potential for determining placement in a gifted education program.

#### **Gifted Rating Scales**

The Gifted Rating Scales are norm-referenced rating scales. The GRS-P is designed for pre-school/kindergarten children; the GRS-S is designed for children in grades 1-8. Teachers complete the forms based on their observations. The GRS should be used as a screening measure.

#### **Kingore Observation Inventory**

The Kingore Observation Inventory is an instrument used to assist educators in identifying and serving students with gifted potentials. The KOI is not designed to label students but to identify

those with special talents and abilities needing differentiation beyond the regular curriculum. The KOI organizes characteristics of giftedness into seven categories: Advanced Language, Analytical Thinking, Motivation, Perceptive, Sense of Humor, Sensitivity, and Advanced Learning.

### **Iowa Acceleration Scale-2nd Edition**

The Iowa Acceleration Scale is a comprehensive guide to be used as the primary instrument in the discussion of whole-grade acceleration, commonly referred to as “grade skipping”. The IAS Manual provides information on procedures for completing, scoring, and interpreting the IAS Form. Together, the Manual and the Form are designed to be used by an interdisciplinary team of educators and parents with input from the student.

**List of Publishers of Tests for  
Identifying Gifted Students in Arizona**

Mr. Mickey Geenan  
Senior Measurement Consultant  
Harcourt  
4308 N. 87<sup>th</sup> Place Scottsdale, AZ 85251  
Telephone: (480) 941-1977  
Fax: (480) 941-3448

19500 Bulverde Road  
San Antonio, TX 78259  
Telephone: (800) 228-0752 Ext. 5188

Naglieri Nonverbal Ability Test (NNAT) Multilevel

Naglieri Nonverbal Ability Test (NNAT) Individual  
Administration

Differential Aptitude Tests Fifth Edition (DAT)

Gifted Rating Scales (GRS)

Raven

Otis-Lennon School Ability Test, (OLSAT)

Wechsler Preschool and Primary Scale of  
Intelligence (WPPSI-III)

Wechsler Adult Intelligence Scale (WAIS-III)

Differential Ability Scales (DAS)

Wechsler Intelligence Scale for Children  
(Spanish)

Wechsler Intelligence Scale for Children -  
Fourth Edition

Wechsler Preschool and Primary Scale of  
Intelligence – Third Edition (WPPSI-III)

Wechsler Adult Intelligence Scale - Third  
Edition (WAIS-III)

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Dr. Carol Mills  
Institute for the Academic  
Advancement of Youth  
John Hopkins University Research Dept., 4<sup>th</sup> Floor  
3400 N. Charles Street  
Baltimore, MD 21218  
Telephone: (410) 516-0337  
Fax: (410) 516-0108  
Fax: (410) 516-0108

School and College Abilities Test  
(SCAT)

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Ms. Anita O'Brien  
(PSAT/NMSQ.T.)  
P.O. Box 6720  
Princeton, NJ 08541-6720  
Telephone: (609) 771-7070  
Fax: (609) 683-2280

Preliminary Scholastic Aptitude Test  
PSAT/NMSQ.T

Scholastic Aptitude Test  
(SAT)

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Elma N. Pineda-Raney, Ed.D  
Assessment Consultant  
425 Spring Lake Drive  
Itasca, IL 60143-2079  
Voice Mail: (800) 323-9540, Ext 7793  
E-Mail: [elma\\_pineda-raney@hmco.com](mailto:elma_pineda-raney@hmco.com)

Bilingual Verbal Ability Tests, Normative  
Update (BVAT NU)

Stanford-Binet Intelligence Scale, Fifth  
Edition

Woodcock-Johnson III Tests of Cognitive  
Abilities

Cognitive Assessment System (CAS)

Bateria III Woodcock-Muñoz,  
Pruebas de Habilidades Cognitivas

Cognitive Abilities Test (Cog AT)

Universal Nonverbal Intelligence Test  
(UNIT)

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Iowa Acceleration Scale, 2<sup>nd</sup> Edition

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[www.kingore.com](http://www.kingore.com)

The Kingore Observation Inventory (KOI)  
2<sup>nd</sup> Edition

**EXECUTIVE SUMMARY**

**Issue:** Presentation, discussion and consideration to initiate rulemaking procedures for proposed amendments to rules R7-2-615 regarding English as a Second Language (ESL) Endorsements and Structured English Immersion (SEI) Endorsements, and R7-2-621 regarding reciprocal certificates.

☒ Action/Discussion Item

☐ Information Item

**Background and Discussion**

A.R.S.§15-203(A)(14) Authorizes the State Board to supervise and control the certification of educators. Board rule R7-2-615 (K) outlines the English as Second Language Endorsement (ESL) requirements. The ESL Endorsement allows a teacher to teach second language learners in an inclusion setting. The proposed amendment would allow a person to demonstrate their proficiency of a second language by taking and passing an Arizona Teacher Proficiency Assessment in a foreign language. The proposed amendment also includes a technical change which adds the Early Childhood and Arts Education certificate names to the list of certificates the ESL Endorsement can be added to.

Board rule R7-2-615 (L) outlines the Structured English Immersion (SEI) Endorsement requirements. The SEI Endorsement allows a teacher to teach second language learners in an English language development setting. The Provisional SEI Endorsement will require 15 clock hours or 1 semester hour of SEI training. The full SEI Endorsement will require completion of 45 clock hours or 3 semester hours of SEI training. Individuals can qualify for the Full SEI Endorsement without completing the required training for the Provisional SEI Endorsement. The modified rule will also allow the requirements for an SEI Endorsement to be waived for up to three years. Individuals will also have the option of passing an approved SEI test in lieu of coursework to fulfill the requirements for the full SEI Endorsement.

The proposal also contains a technical correction to Board rule R7-2-621.

**Review and Recommendation of State Board Committee**

The Certification Advisory Committee met on February 2, 2015 and voted unanimously to recommend the Board adopt the proposed modifications to R7-2-615 (K) and (L). Modifications to that proposal have been made to ensure rule is consistent with statute.

**Recommendation to the Board**

It is recommended that the Board initiate rulemaking procedures for proposed amendments to rules R7-2-615 regarding English as a Second Language (ESL) Endorsements and Structured English Immersion (SEI) Endorsements, and R7-2-621 regarding reciprocal certificates.

**Contact Information:**

Cecilia Johnson, Associate Superintendent, Highly Effective Teachers and Leaders

## **EXECUTIVE SUMMARY**

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### **R7-2-615. Endorsements**

A. An endorsement shall be automatically renewed with the certificate on which it is posted.

B. Except as noted, all endorsements are subject to the general certification provisions in R7-2-607.

C. Endorsements which are optional as specified herein may be required by local governing boards.

D. Special subject endorsements - grades K through 12

1. Special subject endorsements shall be issued in the area of art, computer science, dance, dramatic arts, music, or physical education.

2. Special subject endorsements are optional.

3. The requirements are:

a. An Arizona elementary, secondary, or special education certificate;

b. One course in the methods of teaching the subject at the elementary level and one course in the methods of teaching the subject at the secondary level; and

c. One of the following:

i. Thirty semester hours of courses in the subject area which may include the courses listed in subsection (D)(3)(b);

ii. A passing score on the subject area portion of the Arizona Teacher Proficiency Assessment, if an assessment has been adopted by the Board; or

iii. A passing score on a comparable out-of-state subject area assessment.

E. Mathematics Specialist Endorsement - grades K through eight. This subsection is valid until June 30, 2011.

1. The mathematics specialist endorsement is optional.

2. The requirements are:

**EXECUTIVE SUMMARY**

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- a. An Arizona elementary or special education certificate,
- b. Three semester hours of courses in the methods of teaching elementary school mathematics, and
- c. Fifteen semester hours of courses in mathematics education for teachers of elementary or middle school mathematics.

F. Mathematics Endorsement - grades K through eight. This subsection becomes effective on July 1, 2011.

1. The mathematics endorsement is optional for all K through eight teachers, but recommended for an individual in the position of mathematics specialist, consultant, interventionist, or coach. Nothing in this Section prevents school districts from requiring certified staff to obtain a mathematics endorsement as a condition of employment. The mathematics endorsement does not waive the requirements set forth in R7-2-607(J).

2. The requirements are:

- a. An Arizona elementary or special education certificate;
- b. Three years of full-time teaching experience in grades K through eight; and
- c. Eighteen semester hours to include:
  - i. Three semester hours of data analysis, probability, and discrete mathematics;
  - ii. Three semester hours of geometry and measurement;
  - iii. Six semester hours of patterns, algebra, and functions; and
  - iv. Six semester hours of number and operations.
- d. Six semester hours to include:
  - i. Three semester hours of mathematics classroom assessment;
  - ii. Three semester hours of research-based practices, pedagogy, and instructional leadership in mathematics.

**EXECUTIVE SUMMARY**

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e. A passing score on the middle school mathematics knowledge portion of the Arizona Educator Proficiency Assessment may be substituted for the 18 semester hours described in subsection (F)(2)(c).

f. Completion of a comparable valid mathematics specialist certificate or endorsement from another state may be substituted for the requirements described in subsection (F)(2)(c) and (d).

G. Reading Specialist Endorsement - grades K through 12. This subsection is valid until June 30, 2011.

1. The reading specialist endorsement shall be required of an individual in the position of reading specialist, reading consultant, remedial reading teacher, special reading teacher, or in a similar position.

2. The requirements are:

a. An Arizona elementary, secondary, or special education certificate; and

b. Fifteen semester hours of courses to include decoding, diagnosis and remediation of reading difficulties, and practicum in reading.

H. Reading Endorsement. This subsection becomes effective on July 1, 2011.

1. A reading endorsement shall be required of an individual in the position of reading or literacy specialist, reading or literacy coach, and reading or literacy interventionist.

2. Reading Endorsement for grades K through eight. The requirements are:

a. A valid Arizona elementary special education or early childhood certificate,

b. Three years of full-time teaching experience,

c. Three semester hours of a supervised field experience or practicum in reading completed for the grades K through eight, and

d. One of the following:

i. Twenty-one semester hours beyond requirements of initial provisional or standard teaching certificate to include the following:

**EXECUTIVE SUMMARY**

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- (1) Three semester hours in the theoretical and research foundations of language and literacy;
- (2) Three semester hours in the essential elements of elementary reading and writing instruction (K through eight);
- (3) Three semester hours in the elements of elementary content area reading and writing (K through eight);
- (4) Six total semester hours in reading assessment systems;
- (5) Three semester hours in leadership; and
- (6) Three semester hours of elective courses in an area of focus that will deepen knowledge in the teaching of reading to elementary students, such as children's literature, or teaching reading to English Language Learners.

ii. Proof of a comparable valid reading specialist certificate or endorsement from another state may be substituted for the requirements described in subsections (H)(2)(c) and (d)(i).

e. A passing score on the reading endorsement subject knowledge portion of the Arizona Educator Proficiency Assessment for grades K through eight may be substituted for 21 semester hours of reading endorsement coursework as described in subsection (H)(2)(d)(i).

3. Reading Endorsement for grades six through 12. The requirements are:

- a. A valid Arizona elementary, secondary, or special education certificate;
- b. Three years of full-time teaching experience;
- c. Three semester hours of supervised field experience or practicum in reading completed for the grades six through 12; and
- d. One of the following:
  - i. Twenty-one semester hours beyond requirements of initial provisional or standard teaching certificate to include the following:

- (1) Three semester hours in the theoretical and research foundations of language and literacy;



**EXECUTIVE SUMMARY**

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(2) Three semester hours in the essential elements of reading and writing instruction for adolescents (grades six through 12);

(3) Three semester hours in the elements of content area reading and writing for adolescents (grades six through 12);

(4) Six total semester hours in reading assessment systems;

(5) Three semester hours in leadership; and

(6) Three semester hours of elective courses in an area of focus that will deepen knowledge in the teaching of reading such as adolescent literature, or teaching reading to English Language Learners.

ii. Proof of a comparable valid reading specialist certificate or endorsement from another state may be substituted for the requirements described in subsections (H)(3)(c) and (d)(i).

e. A passing score on the reading endorsement subject knowledge portion of the Arizona Educator Proficiency Assessment for grades six through 12 may be substituted for 21 semester hours of reading endorsement coursework as described in subsection (H)(3)(d)(i).

4. Reading Endorsement - grades K through 12. The requirements are:

a. A valid Arizona elementary, secondary, special education certificate or early childhood certificate;

b. Three years of full-time teaching experience;

c. Three semester hours of a supervised field experience or practicum in reading completed for the grades K through five;

d. Three semester hours of a supervised field experience or practicum in reading completed for the grades six through 12; and

e. One of the following:

i. Twenty-four semester hours beyond requirements of initial provisional or standard teaching certificate to include the following:

**EXECUTIVE SUMMARY**

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(1) Three semester hours in the theoretical and research foundations of language and literacy,

(2) Three semester hours in the essential elements of elementary reading and writing instruction (grades K through eight),

(3) Three semester hours in the essential elements of reading and writing instruction for adolescents (grades six through 12),

(4) Three semester hours in the elements of elementary content area reading and writing (grades K through eight),

(5) Three semester hours in the elements of content area reading and writing for adolescents (grades six through 12),

(6) Six total semester hours in reading assessment systems, and

(7) Three semester hours in leadership,

ii. Proof of a comparable valid reading specialist certificate or endorsement from another state may be substituted for the requirements described in subsections (H)(4)(c), (d) and (e)(i).

f. A passing score on the reading endorsement subject knowledge portion of the Arizona Educator Proficiency Assessment for grades K through eight and a passing score on the reading endorsement professional knowledge portion of the Arizona Educator Proficiency Assessment for grades six through 12 may be substituted for 24 semester hours of reading endorsement coursework as described in subsection (H)(4)(e)(i).

**I. Elementary Foreign Language Endorsement - grades K through eight**

1. The elementary foreign language endorsement is optional.

2. The requirements are:

a. An Arizona elementary, secondary or special education certificate.

b. Proficiency in speaking, reading, and writing a language other than English, verified by the appropriate language department of an accredited

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institution. American Indian language proficiency shall be verified by an official designated by the appropriate tribe.

c. Three semester hours of courses in the methods of teaching a foreign language at the elementary level.

**J. Bilingual Endorsements - PreK-12**

1. A provisional bilingual endorsement or a bilingual endorsement is required of an individual who is a bilingual classroom teacher, bilingual resource teacher, bilingual specialist, or otherwise responsible for providing bilingual instruction.

2. The provisional bilingual endorsement is valid for three years and is not renewable. The requirements are:

a. An Arizona elementary, secondary, supervisor, principal, superintendent, special education, early childhood, arts education or CTE certificate; and

b. Proficiency in a spoken language other than English, verified by one of the following:

i. A passing score on the Arizona Classroom Spanish Proficiency exam;

ii. A passing score on a foreign language subject knowledge portion of the Arizona Teacher Proficiency Assessment or comparable foreign language subject knowledge exam from another state;

iii. A minimum passing score of "Advanced Low" on the American Council of the Teaching Foreign Languages speaking and writing exams in the foreign language;

iv. If an exam in the language is not offered through the Arizona Teacher Proficiency Assessment or the American Council on the Teaching of Foreign Languages, proficiency may be verified by the language department of an accredited institution; or

v. Proficiency in American Indian languages shall be verified by an official designated by the tribe;

c. Proficiency in sign language is verified through twenty four semester hours of coursework from an accredited institution.

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3. The holder of the bilingual endorsement is also authorized to teach English as a Second Language. The requirements are:

a. An Arizona elementary, secondary, supervisor, principal, superintendent, special education, early childhood, arts education or CTE certificate;

b. Completion of a bilingual education program from an accredited institution or the following courses:

i. Three semester hours of foundations of instruction for non-English-language-background students;

ii. Three semester hours of bilingual methods;

iii. Three semester hours of English as a Second Language for bilingual settings;

iv. Three semester hours of courses in bilingual materials and curriculum, assessment of limited-English-proficient students, teaching reading and writing in the native language, or English as a Second Language for bilingual settings;

v. Three semester hours of linguistics to include psycholinguistics, sociolinguistics, first language acquisition, and second language acquisition for language minority students, or American Indian language linguistics;

vi. Three semester hours of courses dealing with school, community, and family culture and parental involvement in programs of instruction for non-English-language-background students; and

vii. Three semester hours of courses in methods of teaching and evaluating handicapped children from non-English-language backgrounds. These hours are only required for bilingual endorsements on special education certificates.

c. A valid bilingual certificate or endorsement from another state may be substituted for the courses described in subsection (J)(4)(b);

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d. Practicum in a bilingual program or two years of verified bilingual teaching experience; and

e. Proficiency in a spoken language other than English, verified by one of the following:

i. A passing score on the Arizona Classroom Spanish Proficiency exam;

ii. A passing score on a foreign language subject knowledge portion of the Arizona Teacher Proficiency Assessment or comparable foreign language subject knowledge exam from another state;

iii. A minimum passing score of “Advanced Low” on the American Council of the Teaching Foreign Languages Speaking and Writing exams in the foreign language;

iv. If an exam in the language is not offered through the Arizona Teacher Proficiency Assessment or the American Council on the Teaching of Foreign Languages, proficiency may be verified by the language department of an accredited institution; or

v. Proficiency in American Indian languages shall be verified by an official designated by the tribe;

f. Proficiency in sign language is verified through twenty four semester hours of coursework from an accredited institution.

**K. English as a Second Language (ESL) Endorsements - grades PreK through 12**

1. An ESL or bilingual endorsement is required of an individual who is an ESL classroom teacher, ESL specialist, ESL resource teacher, or otherwise responsible for providing ESL instruction.

2. The provisional ESL endorsement is valid for three years and is not renewable. The requirements are:

a. An Arizona elementary, secondary, supervisor, principal, superintendent, special education, early childhood, arts education or CTE certificate; and

b. Six semester hours of courses specified in subsection (K)(3)(b), including at least one course in methods of teaching ESL students.

**EXECUTIVE SUMMARY**

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3. The requirements for the ESL endorsement are:

a. An Arizona elementary, secondary, supervisor, principal, superintendent, special education, early childhood, arts education or CTE certificate;

b. Completion of an ESL education program from an accredited institution or the following courses:

i. Three semester hours of courses in foundations of instruction for non-English-language-background students. Three semester hours of courses in the nature and grammar of the English language, taken before January 1, 1999, may be substituted for this requirement;

ii. Three semester hours of ESL methods;

iii. Three semester hours of teaching of reading and writing to limited-English-proficient students;

iv. Three semester hours of assessment of limited-English-proficient students;

v. Three semester hours of linguistics; and

vi. Three semester hours of courses dealing with school, community, and family culture and parental involvement in programs of instruction for non-English-language-background students.

c. Three semester hours of a practicum or two years of verified ESL or bilingual teaching experience, verified by the district superintendent;

d. Second language learning experience, which may include sign language. Second language learning experience may be documented by any of the following:

i. Six semester hours of courses in a single second language, or the equivalent, verified by the department of language, education, or English at an accredited institution;

ii. Completion of intensive language training by the Peace Corps, the Foreign Service Institute, or the Defense Language Institute;



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- iii. Placement by the language department of an accredited institution in a third-semester level;
- iv. Placement at level 1-intermediate/low or more advanced score on the Oral Proficiency Interview, verified by the American Council for the Teaching of Foreign Languages;
- v. Passing score on the Arizona Classroom Spanish Proficiency Examination approved by the Board;
- vi. Proficiency in an American Indian language, verified by an official designated by the appropriate tribe;
- vii. A passing score on a foreign language subject knowledge portion of the Arizona Teacher Proficiency Assessment or a comparable foreign language subject knowledge exam from another state; or

e. A valid ESL certificate or endorsement from another state may be substituted for the requirements described in subsection (K)(3)(b), (c) and (d).

**L. Structured English Immersion (SEI) Endorsements Structured English Immersion (SEI) Endorsement - grades ~~K through 12~~ PreK-12**

1. From and after August 31, 2006, an SEI, ESL or bilingual endorsement is required of all classroom teachers, supervisors, principals and superintendents. For purposes of this rule, "supervisor," "principal" and "superintendent" means an individual who holds a supervisor, principal or superintendent certificate. An ESL or Bi-lingual endorsement obtained by a supervisor, principal, or superintendent on an Arizona teaching certificate may be added to a supervisor, principal, or superintendent certificate in order to satisfy the requirement in subsection (L)(1).

2. The provisional SEI endorsement is valid for three years and is not renewable. The requirements are:

a. An Arizona elementary, secondary, special education, CTE, early childhood, arts education, supervisor, principal or superintendent certificate; and

b. ~~For teachers, supervisors, principals and superintendents certified on or after August 31, 2006, three semester hours of courses in Structured~~

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~~English Immersion methods of teaching English Language Learner (ELL) students, including but not limited to instruction in SEI strategies, teaching with the ELL Proficiency Standards adopted by the Board and monitoring ELL student academic progress using a variety of assessment tools; or~~

~~c. For teachers, supervisors, principals and superintendents certified before August 31, 2006, one~~ One semester hour or 15 clock hours of professional development in Structured English Immersion methods of teaching ELL students, including but not limited to instruction in SEI strategies, teaching with the ELL Proficiency Standards adopted by the Board and monitoring ELL student academic progress using a variety of assessment tools through a training program that meets the requirements of A.R.S. § 15-756.09(B).

3. The requirements for the SEI endorsement are:

a. An Arizona elementary, secondary, special education, CTE, early childhood, arts education supervisor, principal, or superintendent certificate; and one of the following:

~~b. Qualification for the provisional SEI endorsement, and either:~~

i. Three semester hours of courses related to the teaching of the English Language Learner Proficiency Standards adopted by the Board, including but not limited to instruction in SEI strategies, teaching with the ELL Proficiency Standards adopted by the Board and monitoring ELL student academic progress using a variety of assessment tools;

ii. Completion of 45 clock hours of professional development in the teaching of the English Language Learner Proficiency Standards adopted by the Board, including but not limited to instruction in SEI strategies, teaching with the ELL Proficiency Standards adopted by the Board and monitoring ELL student academic progress using a variety of assessment tools through a training program that meets the requirements of A.R.S. § 15-756.09(B); or

iii. A passing score on the Structured English Immersion portion of the Arizona Teacher Proficiency Assessment.

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4. Nothing in this Section prevents school districts from requiring certified staff to obtain an ESL or bilingual endorsement as a condition of employment.

5. The requirements for a ~~Provisional~~ SEI endorsement may be waived for a period not to exceed one year in accordance with certification reciprocity as prescribed in R7-2-621.

6. The requirements for a ~~Provisional~~ SEI endorsement may be waived for a period not to exceed one year for individuals who graduate from administrator or teacher preparation programs that are not approved by the Board and meet all other applicable certification requirements.

7. The requirements for a ~~Provisional~~ SEI endorsement may be waived for a period not to exceed one year for individuals who apply and otherwise qualify for a Provisional or Standard CTE Certificate pursuant to R7-2-612 under any option that does not require a valid Arizona teaching certificate.

~~8. An ESL or Bi-lingual endorsement obtained by a supervisor, principal, or superintendent on an Arizona teaching certificate may be added to a supervisor, principal, or superintendent certificate in order to satisfy the requirement in subsection (L)(1).~~

**M. Gifted Endorsements - grades K through 12**

1. A gifted endorsement is required of individuals whose primary responsibility is teaching gifted students.

2. The provisional gifted endorsement is valid for three years and is not renewable. The requirements are an Arizona elementary, secondary, or special education certificate and one of the following:

a. Two years of verified teaching experience in which most students were gifted,

b. Ninety clock hours of verified in-service training in gifted education, or

c. Six semester hours of courses in gifted education.

3. Requirements for the gifted endorsement are:

a. An Arizona elementary, secondary, or special education certificate;

## EXECUTIVE SUMMARY

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b. Completion of nine semester hours of upper division or graduate level courses in an academic discipline such as science, mathematics, language arts, foreign language, social studies, psychology, fine arts, or computer science; and

c. Two of the following:

i. Three years of verified teaching experience in gifted education as a teacher, resource teacher, specialist, or similar position, verified by the district; or

ii. A minimum of 135 clock hours of verified in-service training in gifted education; or

iii. Completion of 12 semester hours of courses in gifted education. District in-service programs in gifted education may be substituted for up to six semester hours of gifted education courses. Fifteen clock hours of in-service is equivalent to one semester hour. In-service hours shall be verified by the district superintendent or personnel director. Practicum courses shall not be accepted toward this requirement; or

iv. Completion of six semester hours of practicum or two years of verified teaching experience in which most students were gifted.

### N. Early Childhood Education Endorsements - birth through age 8

1. When combined with an Arizona elementary education teaching certificate or an Arizona special education teaching certificate, the Early Childhood Endorsement may be used in lieu of an early childhood education certificate as described in R7-2-608. When combined with an Arizona cross-categorical, specialized special education, or severe and profound teaching certificate as described in R7-2-611, the Early Childhood endorsement may be used in lieu of an Early Childhood Special Education certificate.

2. The provisional early childhood endorsement is valid for three years and is not renewable. The requirements are:

a. A valid Arizona elementary teaching certificate as provided in R7-2-609 or a valid Arizona special education teaching certificate as provided in R7-2-611, and

**EXECUTIVE SUMMARY**

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b. A passing score on the early childhood subject knowledge portion of the Arizona Teacher Proficiency Assessment.

3. The requirements for the Early Childhood Endorsement are:

a. A valid Arizona elementary education teaching certificate as provided in R7-2-609 or a valid Arizona special education teaching certificate as provided in R7-2-611, and

b. Early childhood education coursework and practicum experience which includes both of the following:

i. Twenty-one semester hours of early childhood education courses to include all of the following areas of study:

(1) Foundations of early childhood education;

(2) Child guidance and classroom management;

(3) Characteristics and quality practices for typical and atypical behaviors of young children;

(4) Child growth and development, including health, safety and nutrition;

(5) Child, family, cultural and community relationships;

(6) Developmentally appropriate instructional methodologies for teaching language, math, science, social studies and the arts;

(7) Early language and literacy development;

(8) Assessing, monitoring and reporting progress of young children; and

ii. A minimum of eight semester hours of practicum including:

(1) A minimum of four semester hours in a supervised field experience, practicum, internship or student teaching setting serving children birth through preschool. One year of full-time verified teaching experience with children in birth through preschool may substitute for this student teaching

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experience. This verification may come from a school-based education program or center-based program licensed by the Department of Health Services or regulated by tribal or military authorities; and

(2) A minimum of four semester hours in a supervised student teaching setting serving children in kindergarten through grade three. One year of full-time verified teaching experience with children in kindergarten through grade three in an accredited school may substitute for this student teaching experience;

c. A valid fingerprint clearance card issued by the Arizona Department of Public Safety, and

d. A passing score on the early childhood professional knowledge portion of the Arizona Educator Proficiency Assessment may be substituted for the 21 semester hours of early childhood education courses as described in subsection (N)(3)(b)(i); and

e. A passing score on the early childhood subject knowledge portion of the Arizona Educator Proficiency Assessment.

4. Teachers with a valid Arizona elementary education certificate or Arizona special education certificate meet the requirements of this Section with evidence of the following:

a. A minimum of three years infant/toddler, preschool or kindergarten through grade three classroom teaching experience; and

b. A passing score on the early childhood subject knowledge portion of the Arizona Educator Proficiency Assessment.

**O. Library-Media Specialist Endorsement - grades K through 12**

1. The library-media specialist endorsement is optional.

2. Requirements are:

a. An Arizona elementary, secondary, or special education certificate;

**EXECUTIVE SUMMARY**

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b. A passing score on the Library Media Specialist portion of the Arizona Teacher Proficiency Assessment. A master's degree in Library Science may be substituted for a passing score on the assessment; and

c. One year of teaching experience.

**P. Middle Grade Endorsement - grades five through nine**

1. The middle grade endorsement is optional. The middle grade endorsement may expand the grades a teacher is authorized to teach on an elementary or secondary certificate.

2. The requirements are:

a. An Arizona elementary or secondary certificate, and

b. Six semester hours of courses in middle grade education to include:

i. One course in early adolescent psychology;

ii. One course in middle grade curriculum; and

iii. A practicum or one year of verified teaching experience, in grades five through nine.

**Q. Drivers Education Endorsement**

1. The drivers education endorsement is optional.

2. The requirements are:

a. An Arizona teaching certificate,

b. A valid Arizona driver's license,

c. One course in each of the following:

i. Safety education,

ii. Driver and highway safety education, and

iii. Driver education laboratory experience, and



## **EXECUTIVE SUMMARY**

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d. A driving record with less than seven violation points and no revocation or suspension of driver's license within the two years preceding application.

### **R. Cooperative Education Endorsement - grades K through 12**

1. The cooperative education endorsement is required for individuals who coordinate or teach CTE.

2. The requirements are:

a. A provisional or standard CTE certificate in the areas of agriculture, business, family and consumer sciences, health occupations, marketing, or industrial technology; and

b. One course in CTE.

### **R7-2-621. Reciprocity**

A. The Board shall issue a comparable, reciprocal provisional Arizona certificate, if one is established pursuant to this Chapter, to an applicant who holds a valid certificate from another state and possesses a bachelor's or higher degree from an accredited institution.

1. Certificates shall be valid for three year and are nonrenewable.

2. The applicant shall possess a valid fingerprint clearance card issued by the Arizona Department of Public Safety.

3. The deficiencies allowed pursuant to Arizona Revised Statutes in Arizona Constitution, United States Constitution, and a passing score on all required portions of the Arizona Teacher Proficiency Assessment shall be satisfied prior to the issuance of the same type certificate prescribed in this Chapter, except as noted below:

a. The professional knowledge portion of the Arizona Teacher Proficiency Assessment shall be waived for applicants with three years of verified teaching experience. The three years of verified teaching experience shall have been during the last valid period of the certificate produced from the other state.

b. The subject knowledge portion of the Arizona Teacher Proficiency Assessment shall be waived for applicants who hold a master's degree or higher in the subject area to be taught.

**EXECUTIVE SUMMARY**

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c. The professional knowledge and subject knowledge portions of the Arizona Teacher Proficiency Assessment shall be waived for applicants who hold a current certificate from the National Board for Professional Teaching Standards.

4. For the purpose of this rule the requirements in R7-2-615(~~J~~)(L) related to the Structured English Language Immersion Endorsements, shall be waived for a period not to exceed three years.

B. The Board shall issue a comparable Arizona reciprocal supervisor, principal or superintendent certificate to an applicant who holds a valid equivalent certificate from another state and meets the requirements as set forth in subsection R7-2-616 (B)(3), R7-2-616(C)(3), or R7-2-616 (D)(3) except that an applicant for a reciprocal administrative certificate shall be required to have completed three semester hours of school law and three semester hours of school finance within three years.

1. Certificates shall be valid for three years and are nonrenewable.

2. The applicant shall possess a valid fingerprint clearance card issued by the Arizona Department of Public Safety.

3. The deficiencies allowed pursuant to Arizona Revised Statutes in U.S./Arizona Constitutions, a passing score on all required portions of the Arizona Administrator Proficiency Assessment, fulfillment of Structured English Immersion (SEI) clock hours as required by Board rule, and fulfillment of three semester hours of school law and three semester hours of school finance shall be satisfied prior to the issuance of any other certificate prescribed in subsection R7-2-616(B), except as noted below:

a. The applicable Arizona Administrator Proficiency Assessment shall be waived for applicants with a passing score on a comparable assessment from another state or three years of verified full time administrative experience.

b. The three years of verified administrative experience shall have been during the last valid period of the certificate produced from the other state.

## EXECUTIVE SUMMARY

<b>Issue:</b>	Consideration of the Settlement Agreement for Katherine Clark, Case No. C-2015-0008
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☒ Action/Discussion Item

☐ Information Item

### Background and Discussion

**Katherine Clark** holds the following certificates, valid through June 11, 2016; A Standard Elementary Education Certificate, a Standard Secondary Education Certificate, a Principal Certificate and a Guidance Counselor Certificate.

Ms. Clark was a guidance counselor in the Aqua Fria High School District ("District"). Ms. Clark engaged in an inappropriate relationship with a male student that began during the student's senior year and continued for more than a year following his graduation. On December 31, 2014, Ms. Clark submitted her resignation to the District.

On March 4, 2015, in lieu of a formal complaint, the Investigative Unit of State Board of Education ("Board") offered Ms. Clark a settlement agreement for a suspension of certification, with conditions, through the expiration of all of her certificates.

The conditions include that Ms. Clark shall

- Participate in -- and successfully complete -- a course or seminar which addresses boundary issues. Any such course or seminar must first be approved by the Board's staff.
- Furnish a letter of proof of successful completion to the Board certifying that Ms. Clark has successfully completed the course or seminar addressing the issues that led to the conduct.
- Appear before the PPAC for a review of application upon submitting an application for renewal of any of her certificates or to obtain a new certificate.

The Professional Practices Advisory Committee, at its April 14, 2015, meeting, recommended by a vote of 6 to 0 that the State Board approve the settlement agreement.

### Recommendation to the Board

It is recommended that the Board accept the recommendation of the Professional Practices Advisory Committee and approve the settlement agreement for Katherine Clark of a **suspension** of certification, with conditions, through the expiration of her certificates and that all states and territories be so notified.

**Contact Information:**  
**Charles Easaw, Chief Investigator**  
**State Board of Education**

**EXECUTIVE SUMMARY**

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## EXECUTIVE SUMMARY

**Issue:** Consideration of Settlement Agreement for Suspension with Conditions, Saralinda Mendivil, Case no. C-2012-110

☒ Action/Discussion Item

☐ Information Item

### Background and Discussion

Saralinda Mendivil holds a Standard Elementary Education certificate valid from July 19, 2010 through July 19, 2016.

On December 1, 2012, Tucson police were dispatched in reference to a 9-1-1 call from a three-year old child trying to wake its mother. Officers discovered Ms. Mendivil (the child's mother) under the influence and confused; and in a dirty, unkempt residence. Police also noted an odor of burning marijuana. Ms. Mendivil stated to officers "I just smoked it all". She then directed officers to her remaining marijuana and to drug paraphernalia items. In addition, Ms. Mendivil admitted the possession of straws and tubes which she said was for cocaine use.

On December 18, 2012, the Investigative Unit received a Department of Public Safety notice that Ms. Mendivil's fingerprint clearance card was suspended due to an arrest on a charge of marijuana possession and contributing to delinquency of a minor.

Ms. Mendivil was charged with Possession/Use of Marijuana; two counts of Possession of Drug Paraphernalia and Contributing to Delinquency of a Minor.

On September 25, 2012, Mendivil resigned from her teaching position with Tucson Unified School District.

In January 2013, the City of Tucson Municipal Court imposed a suspended sentence to allow Mendivil time to complete a court diversion program. The program required that she continue psychiatric treatment and take medication as prescribed. In June, 2013, having shown successful completion of the program, the court dismissed all charges, without prejudice.

On April 7, 2014, the State Board of Education ("Board") filed a complaint against Ms. Mendivil's certification based on the allegations and the conviction of drug possession. Negotiations ensued to reach a settlement agreement in lieu of proceeding with a full hearing before the Professional Practices Advisory Committee ("PPAC").

### Contact Information:

Charles Easaw, Chief Investigator  
State Board of Education

## EXECUTIVE SUMMARY

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### **State Board Rule Violation:**

R7-2-1308. Individuals holding certificates issued by the Board pursuant to R7-2-601 et seq. shall not:

- B.10 Illegally possess, use, or be under the influence of marijuana, dangerous drugs, or narcotic drugs, as each is defined in A.R.S. § 13-3401.

### **Review and Recommendation of State Board Committee**

On November 12, 2014, the settlement agreement was considered by the PPAC. The terms of the agreement include substance abuse counseling, therapy, or a treatment program addressing substance abuse issues by a licensed counselor as approved by the Board's Executive Director (or designee), and furnishing a letter of proof of successful completion of the program. Ms. Mendivil's teaching certificate is suspended through its expiration date of July 19, 2016. Additionally, if Ms. Mendivil applies to renew her teaching certification, a PPAC review of the application will be required. The Board will determine whether she is fit to teach and may issue or deny Ms. Mendivil's application to obtain or renew her certificate.

The PPAC voted 5 to 0 to recommend approval of the Settlement Agreement.

### **Recommendation to the Board**

It is recommended that, the Board **accepts the settlement agreement for a suspension, with conditions**, of Ms. Mendivil teaching certificate through its expiration of July 19, 2016, and that all states and territories be so advised.

**ATTACHMENTS: YES [ X ] NO [ ]**

## EXECUTIVE SUMMARY

Issue: Consideration of Review of Application for Kenneth R. Wheeler, Case No. C-2014-126R

☒ Action/Discussion Item

☐ Information Item

### Background and Discussion

Kenneth R. Wheeler applied for a conversion of a Provisional Elementary teaching certificate on November 10, 2014.

On his application for certification, Mr. Wheeler answered “no” to the following questions:

- Have you ever had any professional certificate or license, revoked or suspended?
- Have you ever received a reprimand or other disciplinary action involving any professional certification or license?

On August 9, 2013, the California Commission on Teacher Credentialing (“Commission”) suspended Mr. Wheeler’s teaching credential for a period of 90 days. The bases for the suspension were allegations that during the 2011 school year, Mr. Wheeler left his classroom unattended; that he yelled at, challenged, and singled out students; that he threw a pencil sharpener; and that he used profane language. Mr. Wheeler resigned from this teaching position on November 14, 2011, while the allegations of misconduct were being investigated by the school district.

In his statement accompanying the application, Mr. Wheeler wrote that he became aware that his California certification was being investigated in about December, 2012. He provided a written rebuttal to the Commission. He continued that he did not receive any additional correspondence from the Commission. He checked the Commission website in January, 2013, and again in May, 2013. As no notices had been posted by the Commission, he assumed that “all was clear.” He subsequently moved to Arizona.

Mr. Wheeler was advised that his application required a review by the Professional Practices Advisory Committee (“PPAC”) of the State Board of Education (“State Board”).

On April 14, 2015, the PPAC conducted a review of Mr. Wheeler’s application.

The PPAC found that Mr. Wheeler engaged in the following conduct:

On August 9, 2013, the Commission suspended Kenneth Wheeler’s teaching credentials for a period of 90 days -- September 8, 2013, through December 16, 2013. When he applied for certification in Arizona, he failed to indicate the suspension.

### Contact Information:

Charles Easaw, Chief Investigator  
State Board of Education



## **EXECUTIVE SUMMARY**

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The PPAC found the following mitigating factors:

- Letter of reference from Black Mountain School where he is currently employed
- His current certification in California is valid
- Length of service (16 years) without other incident
- Candor exhibited before the PPAC

No aggravating factors were found.

By a vote of 6 to 0, the PPAC recommended that the State Board grant Kenneth Wheeler's application for certification.

### **Review and Recommendation of State Board Committee**

By a vote of 6 to 0, the PPAC recommended that the State Board grant Kenneth Wheeler's application for certification.

### **Recommendation to the Board**

It is recommended that the Board accepts the recommendation of the PPAC to grant Kenneth Wheeler's application for certification.

## EXECUTIVE SUMMARY

Issue: Consideration of Recommendation to Deny Application for Certification of Matthew O. Campagna, Case no. C-2014-102R

☒ Action/Discussion Item

☐ Information Item

### Background and Discussion

Matthew O. Campagna held a Substitute certificate which expired on April 21, 2013.

On August 1, 2014, he applied for a Reciprocal Secondary Education certification. On his application for certification, he answered “yes” to the following questions:

- Have you ever had any professional certificate or license, revoked or suspended?
- Have you ever been arrested for any offense for which you were fingerprinted?

In his statement accompanying the application, Mr. Campagna disclosed a 2003 misdemeanor conviction for disorderly conduct and an arrest in 2007 (in Missouri) on a charge of being behind in child support obligations. (These matters were considered in 2007 when Mr. Campagna was initially approved for certification in Arizona.)

Mr. Campagna has held teaching certificates in New Mexico, South Dakota, and Missouri. He was employed in New Mexico as a band and music teacher. In 2010, the New Mexico Public Education Department (“NMPED”) revoked his teaching license.

On November 12, 2012, the South Dakota Department of Education revoked Mr. Campagna’s teaching license based solely upon the action taken by NMPED.

The Investigative Unit advised Mr. Campagna that his application for certification required a review by the Professional Practices Advisory Committee (PPAC”) of the State Board of Education (“Board”). The PPAC reviewed Mr. Campagna’s application at its February 10, 2015, and its April 14, 2015, meetings.

The PPAC found that Mr. Campagna engaged in the conduct as described in “Petitioner’s Proposed Findings of Fact and Conclusions of Law,” Findings of Fact 1-5, (Attachment “A”); and “Petitioner’s Proposed Findings of Fact and Conclusions of Law,” Items 1 -25” (Attachment “B”).

**State Board Rule Violations:** Arizona Administrative Code R7-2-1308 (B). Individuals holding certificates issued by the Board pursuant to R7-2-601 et seq. and individuals applying for certificates issued by the Board pursuant to R7-2-601 et seq. shall not:

(11) Make any sexual advance towards a pupil or child, either verbal, written, or

### Contact Information:

Charles Easaw, Chief Investigator  
State Board of Education

## **EXECUTIVE SUMMARY**

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physical;

(15) Engage in conduct which would discredit the teaching profession.

### **Review and Recommendation of State Board Committee**

The PPAC, by a 6 to 0 vote, recommended that the Board deny the Mr. Campagna's application for certification.

### **Recommendation to the Board**

It is recommended that the Board **deny** Matthew O. Campagna's application for certification and that all states and territories be so notified.

**EXECUTIVE SUMMARY**

**Issue:** Presentation, discussion and consideration to adopt the proposed academic content standards for:

- 1) Physical Education Standards
- 2) World and Native Languages Standards
- 3) Arts Standards

☒ Action/Discussion Item

☐ Information Item

**Background and Discussion**

The Arizona Department of Education (ADE), specifically the K-12 Academic Standards Section within the High Academic Standards for Students Division, presented a formal process for the development of standards at the May 2014 State Board meeting. Following approval by the State Board of Education at the May meeting, this process was used to begin development of the Physical Education Standards (last adopted 10/26/09), Foreign and Native Language Standards (last adopted 4/28/97), and Arts Standards (last adopted 06/26/06).

During this revision period, ADE has convened educators and experts from across Arizona to engage in the standards development process which has resulted in the standards documents we are presenting for adoption today. The updated standards documents have been through development committees, public comment period, and committee revisions. Upon adoption, we would expect that standards would be implemented statewide by the 2016-2017 school year. A PowerPoint presentation will be included with more detailed information about each set of standards being proposed for adoption.

*Item 4I (1)*

The revised Physical Education Standards is the product of a standards revision process that included broad content and stakeholder engagement. Committees were convened to review and discuss current research and best practice in the area of Physical Education. Many models and versions of standards were also consulted in determining a best approach for Arizona. Content committees were engaged throughout the process during several webinar opportunities and face-to-face meetings. Additionally, a broad public review process of draft standards resulted in further refinements and revisions to clarify content and approaches to best meet the needs of Arizona students. The attached PowerPoint outlines committee engagement and demographics, the results of the public input period, and the general organization of the proposed standards. These standards are presented today as the outcome of several months of committee work, public feedback, and external reviews.

**Contact Information:**

Sarah Galetti, Deputy Associate Superintendent, K-12 Academic Standards

Carol Lippert, Associate Superintendent, High Academic Standards for Students

*Item 4I (2)*

The revised World and Native Languages Standards (formerly Foreign and Native Languages Standards) is the product of a standards revision process that included broad content and stakeholder engagement. We are asking that the Board approve the revised nomenclature for the standards based on ample public feedback indicating that the term “foreign” be replaced with the term “world” in the titling of the standards. Committees were convened to review and discuss current research and best practice in the area of World and Native Languages. Many models and versions of standards were also consulted in determining a best approach for Arizona. Content committees were engaged throughout the process during several webinar opportunities and face-to-face meetings. Additionally, a broad public review process of draft standards resulted in further refinements and revisions to clarify content and approaches to best meet the needs of Arizona students. The attached PowerPoint outlines committee engagement and demographics, the results of the public input period, and the general organization of the proposed standards. These standards are presented today as the outcome of several months of committee work, public feedback, and external reviews.

*Item 4I (3)*

The revised Arts Standards is the product of a standards revision process that included broad content and stakeholder engagement. Committees were convened to review and discuss current research and best practice in the areas of Dance, Media Arts, Music, Theatre, and Visual Arts. Many models and versions of standards were also consulted in determining a best approach for Arizona. Content committees were engaged throughout the process during several webinar opportunities and face-to-face meetings. Additionally, a broad public review process of draft standards resulted in further refinements and revisions to clarify content and approaches to best meet the needs of Arizona students. The attached PowerPoint outlines committee engagement and demographics, the results of the public input period, and the general organization of the proposed standards. These standards are presented today as the outcome of several months of committee work, public feedback, and external reviews.

**Recommendation to the Board**

Item 4I (1) It is recommended that the Board adopt the revised standards for Physical Education for implementation by the 2016-2017 school year, as presented in Item 4I (1).

Item 4I (2) It is recommended that the Board adopt the revised standards for World and Native Languages for implementation by the 2016-2017 school year and approve the revised title of these standards, as presented in Item 4I (2).

Item 4I (3) It is recommended that the Board adopt the revised standards for the Arts for implementation by the 2016-2017 school year, as presented in Item 4I (3).

# 2015 Physical Education - Introduction - DRAFT

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## CONTENT STANDARDS FOR PHYSICAL EDUCATION IN ARIZONA

### INTRODUCTION

The overarching goal of school physical education in Arizona is to ensure that school-aged youth become physically literate individuals who possess the skills, knowledge and dispositions to lead physically active lives. The revised physical education content standards presented here provide the expectations that school programs and services will set for all Arizona students.

School physical education does not function in a vacuum. Federal and state level policies have resulted in increasing economic and health disparities / inequities throughout society (Stiglitz, 2012), including education (Darling-Hammond, 2010). As a consequence, the status of U.S. children and youth, especially in poor urban settings has deteriorated. Moreover, the passage of No Child Left Behind and other more recent policy initiatives (e.g., Race to the Top, High-stakes testing, value-added teacher evaluation) has placed all school subjects at risk except for the “core” subjects in the U.S. (i.e., English Language Arts, Mathematics) (e.g., Center on Education Policy, 2007, 2008).

The above developments have all occurred at the same time that an unequivocal and ever-expanding empirical evidence base has been developed to show the central role that physical activity plays in ensuring improved health for children, youth and adults (e.g., USDHHS, 2008, 2012). Schools are uniquely positioned to address health inequities and promote daily physical activity, in that they are the one venue to which all children and youth have access. Moreover, most schools already have the necessary physical activity facilities and trained personnel in place. Effective physical education programs offer all students the opportunity to gain the needed skillfulness, knowledge and dispositions toward physically active lifestyles.

There are several key points that deserve to be highlighted to set the context for the new physical education content standards and related grade level-specific performance outcomes. They include: a) the need for effective physical education programs for all Arizona children and youth, b) the importance of health-enhancing physical activity, c) differentiating physical education from physical activity, and d) Current trends and issues in school physical education.

## THE NEED FOR EFFECTIVE SCHOOL PHYSICAL EDUCATION PROGRAMS FOR ALL ARIZONA CHILDREN AND YOUTH

Most students are at school for over 6 hours per day for about 36 weeks a year for 13 years, totaling well over 14,000 hours. The State of Arizona has the duty and responsibility to ensure that all its K-12 schools educate the whole student body, and not just the portion from the neck on up. Schools are the only setting where all students can engage in physical activity during the day, making them a critical environment for providing and promoting physical activity (e.g., Pate, Davis, Robinson, Stone, McKenzie, & Young, 2006).

As far back as the 1990s, the Surgeon General and CDC recommended that communities "provide quality, preferably daily, K-12 physical education classes and hire physical education specialists to teach them" (USDHHS, 1996). A physically active and educated person is one who has mastered the necessary movement skills to participate competently in a variety of physical activities. The process needed to reach this level actually starts before birth through movement that develops sensory (i.e. kinesthetic) awareness as children learn about their surroundings. It then continues from childhood through adolescence and into late adulthood. Physically educated persons understand the importance of meeting physical activity guidelines and their relationship to fitness, overall health, and wellbeing. They participate regularly in health-enhancing physical activity and understand the benefits of engaging in physical activity.

For over two decades now, several public health organizations, government agencies and medical organizations (e.g., U.S. Surgeon General, Health and Human Services, Centers for Disease Control and Prevention, American Heart Association, American Academy of Pediatrics) have called for schools to provide effective, active, daily physical education for all K-12 students. And recently, the Institute of Medicine (2013) presented the foundational evidence for a set of recommendations for schools to re-emphasize physical education and physical activity, using a "whole-of-school approach" (as noted above). Moreover, school physical education is one of only four approaches/interventions for which there is sufficient evidence to demonstrate its effectiveness (USDHHS, 2001), in that it is an important contributor to children accumulating Moderate to Vigorous Physical Activity (MVPA) (e.g., Bassett et al. 2013; Kahan & McKenzie, 2015; Ward, 2011)

According to the Society of Health and Physical Educators (SHAPE-), a *highly effective physical education program* includes the following four components: (a) **opportunity to learn**, (b) **meaningful content**, (c) **appropriate instruction**, and (d) **student and program assessment**

<http://www.shapeamerica.org/upload/TheEssentialComponentsOfPhysicalEducation.pdf>

School physical education's central task is to provide structured and progressive physical activity experiences in conjunction with developing understanding of concepts and principles underlying the movement experiences. The content of physical education is defined as "physically active motor play" (Siedentop & van der Mars, 2012). It includes a wide spectrum of courses/activities.



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They include:

- Fitness activities (e.g., strength conditioning, yoga, group exercise)
- Sport (e.g., target games, net/court games, striking fielding games, and invasion games)
- Dance (e.g., ballroom, hip-hop, line, country & western)
- Outdoor pursuits (e.g., rock climbing, kayaking, hiking, mountain biking)

In the last four decades, other content has been included that primarily seek to develop students' personal and social behavior. This content is generally identified as "team building." It is the responsibility of schools to provide opportunities for all students to become competent, literate and enthusiastic movers, in ways that make physical activity a highly desired, enjoyable, and worthwhile experience. Students who participate in effective physical education programs receive a variety of benefits in the areas of movement skills, physical conditioning, and knowledge so they can develop strategies and tactics to lead a physically active lifestyle.

In effective physical education programs students engage in health-and skill-enhancing physical activity and learn:

- a variety of motor skills and abilities related to lifetime leisure activities,
- how to maintain a healthy and active lifestyle,
- how movement impacts the human body,
- the rules, tactics, strategies, and etiquette of games and sports, and
- self-management strategies to lead a physically active lifestyle

For school physical education programs to be justifiably deemed effective they should meet the following minimum prerequisite criteria:

- Have a clear mission,
- A well-delivered main theme curriculum (e.g., Fitness for Life, Sport Education, Outdoor Education),
- Be delivered re taught by committed and qualified staff (i.e., certified in physical education),
- Regularly engage in formal assessment for and of learning

Only then are programs in position to ensure that students gain the necessary skills, understanding and disposition that leads them to make physical activity an integral part of their lives.

## THE IMPORTANCE OF HEALTH-ENHANCING PHYSICAL ACTIVITY

Health-enhancing physical activity is a leading health indicator because it reduces the risk of a myriad of chronic diseases including cardiovascular disease, cancer, overweight, and type-2 diabetes (Strong et al., 2005). Without engaging in physical activity children cannot become physically fit or physically skillful. The U.S. Department of Health & Human Services (2008) published the first-ever national physical activity recommendations for all Americans. The main recommendations for youth are to engage in:

- One hour (60 minutes) or more of physical activity every day. Most of the 1 hour or more a day should be either moderate- or vigorous-intensity aerobic physical activity
- Vigorous-intensity activity on at least 3 days per week
- Muscle-strengthening and bone-strengthening activity at least 3 days per week

There is ample evidence to support that physical activity is essential to children's current and future health (USDHHS, 2008; 2012). Yet, even in the face of this evidence most school-aged youth in the U.S. do not meet the national physical activity recommendations (USDHHS, 2008). In 2013, only 21% of Arizona high school-aged youth reported having participated in enough aerobic and muscle strengthening exercises to meet the national recommendations (<http://www.cdc.gov/healthyyouth/states/az.htm>).

Physical inactivity (i.e., sedentary behavior such as sitting) is now considered not just the opposite of physical activity; it has its own independent negative influence on health (e.g., Owen, Healy, Howard, & Dunstan, 2012). As such, extended time spent in sedentary behavior is now a widely accepted as a significant public health problem (USDHHS, 2008, WHO, 2004) that likely increases the burden on the health care system in the long term (Janssen, Katzmarzyk, Boyce, King, & Pickett, 2004). Specific to school settings, extended periods of sitting by students during school (especially in secondary schools using block periods) can and should be broken up by short bouts of physical activity. This is especially pertinent in light of over three decades worth of education reform efforts in the United States.

These reform efforts have consistently included significant increases in school curriculum time being allocated to these "core" subjects at the expense of time for physical education, recess and other classroom subjects (Center on Education Policy, 2007, 2008). Despite more than three decades of education reform efforts by U.S. states and the federal government, students' academic performance in English Language Arts (ELA) and Math has not improved appreciably relative to students from other countries (Darling-Hammond, 2010; Sahlberg, 2014).

At the same time, there is now a substantial body of evidence to support that increases in time spent in PA (through physical education and other school-based time/opportunity) a) have no negative impact on students' academic performance, b) may make small positive contributions to academic performance, and c) higher levels of PA improve cognitive functioning (e.g. Centers for Disease Control and Prevention, 2010; Howie & Pate, 2012; Trost & van der Mars, 2009; Trudeau & Shephard, 2010). Moreover, increasing time for "core" classroom subjects (i.e., ELA, mathematics) by decreasing (or worse eliminating) time for physical education (as well art and music) does not translate into improved academic performance (e.g., Wilkins, Graham, Parker, Westfall, Fraser, & Tembo, 2003).

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Physical educators in schools are the logical lead persons who can assist classroom teacher colleagues with infusing daily PA breaks during the school day. They are also best positioned to be the school leaders in helping create school campus environments that are fully supportive of and provide access to and opportunity for PA during physical education lessons and other parts of the school day (i.e., before, during and after school) (see also the outline of the CSPAP framework below).

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## DIFFERENTIATING PHYSICAL ACTIVITY FROM PHYSICAL EDUCATION

Although physical education and physical activity are often used interchangeably, ***THE TWO ARE FUNDAMENTALLY DIFFERENT***. It is essential that physical education professionals understand the key differences between the two terms, and can articulate them, especially when interacting with parents, school administrators, and other policy makers. The differences between the two are presented in the table below:

<b><i>Physical Education</i></b>	<b><i>Physical Activity</i></b>
School curricular subject that aims to develop students' knowledge, skills and attitudes to be active and healthy for a lifetime	Bodily movement that results in energy expenditure and can generate significant health benefits for children and adolescents if/when it reaches at least a moderate intensity level.
	It is the process through which fitness outcomes (i.e., product) may be accomplished
Includes standards-based instruction and a broad-based curriculum incorporating three domains of learning (psychomotor, cognitive, affective)	May include daily habitual life-style physical activities (e.g., walking dog, taking the stairs, yard work, etc.) or any recreational, fitness, exercise, sport, dance, intramural or athletic programs and other movement forms
Comprised of developmentally and age-appropriate learning experiences taught in a sequential and articulated manner	
Should be taught in school settings by certified and highly-qualified teachers	May be independent, unstructured, and unsupervised or organized and supervised, and can occur in various activity environments
Requires assessment of student outcomes (motor, knowledge, affective) through a variety of assessments (authentic, alternative, formative, and summative)	Evaluation of relevant outcomes (e.g., steps, activity time, etc.).
NASPE Guidelines:  --- Elementary school: 150 minutes p. week  --- Secondary school: 225 minutes p. week	National Guidelines for children and adolescents (USDHHS, 2008):  --- 60 minutes (1 hour) or more each day, most of which should be of moderate to vigorous intensity  --- Muscle-strengthening and bone-strengthening physical activity on at least 3 days of the week

## CURRENT TRENDS AND ISSUES IN SCHOOL PHYSICAL EDUCATION

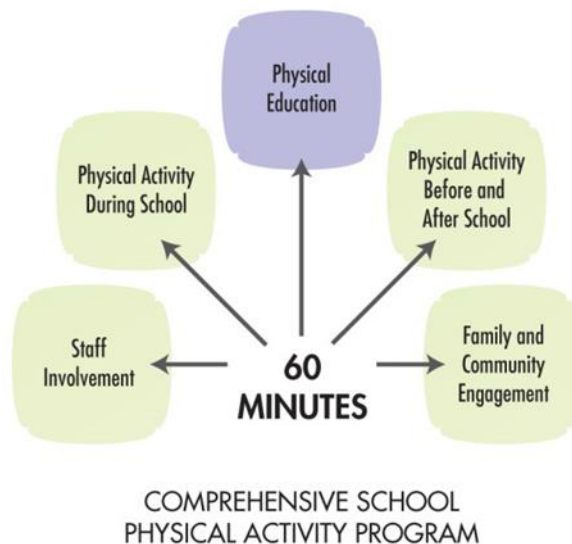
There are several important developments and trends that directly impact the quantity and quality of Arizona's school physical education programs. Some have a potential positive impact, whereas others continue to affect programs and their students in very negative ways. While there is not sufficient space in this standards document to address all, the following trends and issues are pertinent to Arizona's schools.

### Comprehensive School Physical Activity Programs

The Arizona Physical Education Standards support the Comprehensive School Physical Activity Program (CSPAP) national framework created by SHAPE America and the Center for Disease Control and Prevention (2013). CSPAP is a multi-component approach by which school districts and schools use all opportunities for students to be physically active, meet the nationally recommended 60 minutes of physical activity each day, and develop the knowledge, skills, and dispositions to be physically active for a lifetime. There is a substantial body of evidence that CSPAPs can produce substantial increases in students' health-enhancing physical activity, using a variety of specific programmatic and environmental interventions (Ward, 2011).

As shown in Figure 1 below, CSPAPs reflect strong coordination and synergy across five components:

1. Effective physical education as the anchor program component
2. Physical activity before, and after school
3. Physical activity during school
4. Staff involvement, and
5. Family and community engagement



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Students can accumulate the recommended amount of physical activity through the provision of the multi-component CSPAP (e.g., Centers for Disease Control & Prevention, 2013; Strong, Malina, Blimkie, Daniels, Dishman, Gutin et al., 2005; U.S. Department of Health and Human Services, 2000, 2008). CSPAP is also aligned with the Healthy, Hunger Free Kids Act (United States Department of Agriculture, 2010) which requires that all schools participating in the National School Lunch Program establish goals for physical activity.

The specific goals of a CSPAP include:

- To provide a variety of school-based physical activities to enable all students to participate in 60 minutes of moderate-to-vigorous physical activity each day.
- To provide coordination among the CSPAP components to maximize understanding, application, and practice of the knowledge and skills learned in physical education so that all students will be fully physically educated and well-equipped for a lifetime of physical activity (National Association for Sport and Physical Education; 2013, Centers for Disease Control and Prevention, 2011, 2013)

At the cornerstone of the CSPAP model is an effective physical education program designed to increase the physical activity levels of students (U.S. Department of Health and Human Services, 2012). The Arizona Physical Education Standards are designed for teachers to provide students with the knowledge, skills and dispositions needed to become physically literate and lead physically active lifestyles, with a specific emphasis on the educative function of the centerpiece CSPAP component, physical education.

**One important caveat is that the other four CSPAP components should never be used to replace the physical education program in any way. Rather, they should be complementary to the physical education program.**

*The policy profile for Arizona's school physical education.* The impact of policies, laws and mandates across school, district and state levels cannot be underestimated. NASPE (2012) has reported wide variance across the 50 U.S. states relative to the type and number of state level policies specific to school physical education programs.

Regrettably, Arizona's policy profile represent a formidable barrier to ensuring that that its students have the best possible physical education in their formative years, and likely is a contributing factor to the poor health status of Arizona children and youth. That is, in most areas where well-developed and enforced policies could help ensure effective physical education the State of Arizona does not currently have a policy in place (thus leaving the decisions to individual school districts). Similarly, if school districts do not have stated policies in place it leaves decisions to school level policy makers. This can also contribute to health disparities between schools and school districts.

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Examples of policy areas for which the state of Arizona does not currently have state-level policies or funded mandates in place include:

- The number of minutes of required physical education in elementary and junior high/middle schools
- The number of credits required for high school graduation
- The granting of exemptions/waivers and substitution
- The number of minutes of physical activity beyond physical education (e.g., recess in elementary schools, classroom physical activity breaks) at all three school levels
- The withholding of physical activity (e.g., being kept out of recess) as punishment for disciplinary reasons, as well as the use of physical activity as punishment for inappropriate behavior by students
- Class size limits
- Including the grade earned in physical education in the calculation of students' high school grade point average
- The use of evidence-based physical education curricula

The combination of the above lack of state-level support and oversight represents perhaps the most serious threat to students. A closer look at two examples is presented next to help make this point.

***Physical Activity Used as Punishment and/or Behavior Management.*** According to the National Association for Sport and Physical Education (NASPE) (2012), only 21% of U.S. States prohibit the use of physical activity as a form of punishment. Currently, there are no credible data available specific to the actual prevalence of this egregious practice. However, the culture within interscholastic sport settings has a long history of using physical activity as punishment that may spill over into physical education lessons. In its position statement regarding this topic, NASPE (2009) has stated that, "Administering or withholding physical activity as a form of punishment and/or behavior management is an inappropriate practice" (p. 1) (This position statement can be accessed online at <http://www.shapeamerica.org/advocacy/positionstatements/pa/loader.cfm?csModule=security/getfile&pageid=4737>).

Physical education teachers should actively advocate to ensure that this practice is eradicated by communicating with school administrators, physical education teacher colleagues, classroom teachers, coaches, parents and all others who work with children and young adults in all physical activity settings (e.g., youth sport, interscholastic sport, YMCA, Boys' and Girls' Clubs). The above position statement addresses the inappropriate use of or withdrawal from physical activity as a disciplinary consequence, both within and outside of the school environment, and also provides alternatives to using physical activity as punishment.

***Prevalence of waivers and substitutions.*** The use of waivers/exemptions and/or substitutions has become common practice in U.S. schools. According to NASPE (2012), over 60% of the states allow districts (or individual schools) to let students substitute physical education courses with activities such as Junior Reserve Officer Training Corps (JROTC), interscholastic sports, marching band, cheerleading, and community sport involvement. The use of substitute coursework is a very problematic practice, sanctioned by school and district policy makers. Courses and extra-curricular activities such as JROTC,



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marching band, and athletics do not specifically target any of the physical education content standards. That is, they have fundamentally different goals and objectives than do effective physical education programs. For example, there is evidence that students enrolled in JROTC classes accumulate little, if any, moderate to vigorous physical activity (MVPA), and spend significantly more time being sedentary (Lounsbery, Holt, Monnat, Funk, & McKenzie, 2014). Accumulating MVPA in class and beyond is a core component of the national and Arizona physical education content standards.

In more than half of U.S. states (55%), including Arizona, providing students with waivers from time in physical education or graduation requirements is a practice also sanctioned by school districts/schools (NASPE, 2012). Examples of waivers include a student's health, physical disability, religious beliefs, and early graduation. Such practices are detrimental to the current and future health of Arizona's youth. School physical education is a subject with unique goals and objectives not covered by other school subjects and activities to which all Arizona youth should have access.

***Segregation of strength conditioning and dance courses in high schools.*** In high school physical education programs, there is increased prevalence of weight training courses, many of which are accessible to only students on the school's athletic teams. As such, regularly scheduled class periods are now in essence controlled by the schools' athletic departments. Moreover, in certain high schools students can enroll in courses that are connected to "academies" whose primary aim is to develop talented youth in a particular sport. By definition, however, all such courses are part of the school's physical education program. As such, all are subject to helping students meet the physical education content standards. That is, any weight training course offered to any group of students in high schools should not only include time for engaging in such activities, but also activities that aim to develop students' knowledge and understanding of underlying concepts, goals, strategies, and scientific principles. Similarly, high school courses in dance are also an integral part of the physical education program, and dance teachers are also responsible for helping students meet the content standards.

In summary, at no time in recent history has the importance of a physically active citizenry been more important. The evidence in support of promoting physical activity toward a healthier future Arizona has never been stronger. The physical, mental, and economic benefits have never been clearer. Educating the whole student body is a moral imperative that states can no longer ignore! The revised physical education content standards presented in the next section reflect one step forward in accomplishing this responsibility.

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# Arizona Standards for K-12 Physical Education

The goal of physical education is to develop physically literate individuals who have the knowledge, skills and confidence to enjoy a lifetime of healthful physical activity.

To pursue a lifetime of healthful physical activity, a physically literate individual:

- Has learned the skills necessary to participate in a variety of physical activities.
- Knows the implications and the benefits of involvement in various types of physical activities.
- Participates regularly in physical activity.
- Is physically fit.
- Values physical activity and its contributions to a healthful lifestyle.

**Standard 1.** The physically literate individual demonstrates competency in a variety of motor skills and movement patterns.

**Standard 2.** The physically literate individual applies knowledge of concepts, principles, strategies and tactics related to movement and performance.

**Standard 3.** The physically literate individual demonstrates the knowledge and skills to achieve and maintain a health-enhancing level of physical activity and fitness.

**Standard 4.** The physically literate individual exhibits responsible personal and social behavior that respects self and others.

**Standard 5.** The physically literate individual recognizes the value of physical activity for health, enjoyment, challenge, self-expression and/or social interaction.

The following terms are used throughout the standards:

- **E= Emerging.** Students participate in deliberate practice tasks that will lead to skill and knowledge acquisition
- **M= Maturing.** Students can demonstrate the critical elements of the motor skills and knowledge components of the grade-level Outcomes, which will continue to be refined with practice.
- **A= Applying.** Students can demonstrate the critical elements of the motor skills and knowledge components of the grade-level Outcomes in a variety of physical activity environments.

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## Grade Band Outcomes

### Standard 1. The physically literate individual demonstrates competency in a variety of motor skills and movement patterns.

The intent of this standard is the development of the physical skills needed to enjoy participation in physical activities. Maturing movement fundamentals establishes a foundation to facilitate the development of continued motor skill acquisition at all levels.

**Note:** It must be noted that the use of physical activity as punishment for any reason (e.g. poor behavior or performance) is NOT acceptable. Additionally, it is NOT acceptable to withhold students from participation in physical education classes or recess for poor behavior or to make up work for absences.

Standard 1	K-2 Outcomes	Performance Indicators
<b>Demonstrates competency in a variety of motor skills and movement patterns. Locomotor</b>		<b>E= Emerging, M= Maturing, A= Applying</b>
<b>S1.E1</b> <b>Locomotor</b> <i>Hopping, skipping, jumping, galloping, sliding, leaping</i>	K - Performs locomotor skills (hopping, galloping, running, sliding, skipping, jumping) while maintaining balance. 1 – Hops, gallops, jogs and slides using a mature pattern. 2 – Skips using a mature pattern.	<b>K E:</b> hopping, galloping, running, sliding, skipping, jumping <b>1 E:</b> leaping, skipping <b>1 M:</b> hopping, galloping, sliding, <b>2 M:</b> skipping <b>2 A:</b> hopping, galloping, sliding
<b>S1.E2</b> <b>Locomotor</b> <i>Running</i>	K-1 – Emerging Outcomes first appear in Grade 2. 2- Runs with a mature pattern.	<b>K-1: N/A</b> <b>2 M:</b> running
<b>S1.E3</b> <b>Locomotor</b> <i>Jumping &amp; Landing, Horizontal S1.E3.K-2.a</i> <i>Jumping &amp; Landing, Vertical S1.E3.K-2.b</i>	K – Jumps and lands with balance. 1 – Demonstrates 2 of 5 critical elements for jumping & landing in a horizontal plane using 2-foot take-offs and landings. 2- Demonstrates 4 of the 5 critical elements for jumping and landing in a horizontal plane using a variety of take-offs and landings (2.a) 2- Demonstrates 4 of the 5 critical elements for jumping and landing in a vertical plane (2.b)	<b>K-2 E:</b> jumping and landing <b>K-2 E:</b> jump rope

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Standard 1	K-2 Outcomes	Performance Indicators
<b>Demonstrates competency in a variety of motor skills and movement patterns. Locomotor (continued)</b>		<b>E= Emerging, M= Maturing, A= Applying</b>
<b>S1.E4</b> <b>Locomotor</b> <i>Dancing</i>	K – Performs locomotor skills in response to teacher-led creative dance. 1 – Combines locomotor and nonlocomotor skills in a teacher-led designed dance. 2- Performs a teacher and/or student designed rhythmic activity with correct response to simple rhythms	<b>K-2 E:</b> Uses emerging dance patterns and rhythmic activity for locomotor and nonlocomotor skills.
<b>S1.E5</b> <b>Locomotor</b> <i>Movement Combinations</i>	K-2 - Emerging Outcomes first appear in grade 3.	<b>N/A</b>
<b>Non-Locomotor</b>		
<b>S1.E6</b> <b>Non-Locomotor</b> <i>Balance (S1.E6.K-2.a)</i> <i>Inverted Balance (S1.E6.K-2.b)</i>	K – Maintains momentary stillness on bases of support.(K.a) K - Forms wide, curled, and twisted body shapes.(K.b) 1 – Maintains stillness on different bases of support with different body shapes. 2 - Balances on different bases of support, combining levels and shapes (2.a) 2 - Balances in an inverted position with stillness and supportive base (2.b)	<b>K-2 E:</b> balance
<b>S1.E7</b> <b>Non-Locomotor</b> <i>Weight Transfer (S1.E7.K-2.a)</i> <i>Rolling (S1.E7.K-2.b)</i>	K- Emerging Outcomes first appear in Grade 1. (K.a) 1 – Transfers weight from one body part to another in self-space in dance and gymnastics environments(1.a) K - Rolls sideways in a narrow body shape (K.b) 1 - Rolls with either narrow or curled body shape (1.b) Transfers weight from feet to different body parts/bases of support for balance and/or travel (2.a) Rolls in different directions with either a narrow or curled body shape (2.b)	<b>K-2 E:</b> rolling <b>2 E:</b> weight transfer, combining balance and weight transfer



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Standard 1	K-2 Outcomes	Performance Indicators
<b>Demonstrates competency in a variety of motor skills and movement patterns. Nonlocomotor (continued)</b>		<b>E= Emerging, M= Maturing, A= Applying</b>
<b>S1.E8</b> <b>Non-Locomotor</b> <i>Curling &amp; Stretching; Twisting &amp; Bending</i> <i>(S1.E8.K-2.a)</i> <i>Crossing the mid-line (S1.E8.K-2.b)</i>	K – Contrasts the actions of curling and stretching. 1 – Demonstrates twisting, curling, bending & stretching actions. 2 - Differentiates among twisting, curling, bending, and stretching. (2.a) 2 - Performs various activities that involve crossing the mid-line. (2.b)	<b>K-1 E:</b> curling and stretching <b>1 E:</b> twisting and bending <b>2 M:</b> curling and stretching, twisting and bending
<b>S1.E9</b> <b>Non-Locomotor</b> <i>Movement Combinations</i>	K – 1-Emerging Outcomes first appear in Grade 2. 2 - Combines balances and transfers into a three-part sequence, i.e., dance or gymnastics.	<b>K-1: N/A</b> <b>2 E:</b> balances and transfers
<b>Manipulatives</b>		
<b>S1.E10</b> <b>Manipulatives</b> <i>Underhand throw</i>	K – Opposite foot forward. 1 – Demonstrates 2 of the 5 critical elements of mature pattern. 2 - Throws underhand using a mature pattern.	<b>K-1 E:</b> underhand throw <b>2 M:</b> underhand throw
<b>S1.E11</b> <b>Manipulatives</b> <i>Overhand throw</i>	K-1- Emerging Outcomes first appear in Grade 2. 2 - Throws overhand demonstrating 2 of the 5 critical elements of a mature pattern.	<b>K-2 E:</b> overhand throw

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Standard 1	K-2 Outcomes	Performance Indicators
<b>Demonstrates competency in a variety of motor skills and movement patterns. Manipulatives (continued)</b>		<b>E= Emerging, M= Maturing, A= Applying</b>
<b>S1.E12</b> <b>Manipulatives</b> <i>Catching</i>	K – Drops a ball and catches it before it bounces twice. Catches a large ball tossed by a skilled thrower. 1 – Catches a soft object from a self-toss before it bounces. 2 - Catches various sizes of balls self-tossed or tossed by a skilled thrower. 2 - Catches a self-tossed or well-thrown large ball with hands, not trapping or cradling against the body.	<b>K-2 E:</b> catching
<b>S1.E13</b> <b>Manipulatives</b> <i>Stationary dribbling/ball control with hands (S1.E13.K-2.a)</i> <i>Moving while dribbling/ball control with hands (S1.E13.K-2.b)</i>	K – Dribbles a ball using with 1 hand, attempting the second contact. 1 – Dribbles continuously in self-space using the preferred hand. 2 - Dribbles in self-space with preferred hand demonstrating a mature pattern. (2.a) 2 - Dribbles using preferred hand while in general space. (2.b)	<b>K-2 E:</b> dribbling with hands
<b>S1.E14</b> <b>Manipulatives</b> <i>Dribbling/ball control with feet</i>	K – Taps a ball using the inside of the foot, sending it forward. 1 – Taps or dribbles a ball using the inside of the foot while walking in general space. 2 - Dribbles with feet in general space with control of ball and body.	<b>K-2 E:</b> dribbling with feet
<b>S1.E15</b> <b>Manipulatives</b> <i>Passing and receiving with feet</i>	Emerging Outcomes first appear in Grade 4.	<b>N/A</b>

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Standard 1	K-2 Outcomes	Performance Indicators
<b><i>Demonstrates competency in a variety of motor skills and movement patterns. Manipulatives (continued)</i></b>		<b><i>E= Emerging, M= Maturing, A= Applying</i></b>
<b>S1.E16</b> <b>Manipulatives</b> <i>Dribbling in Combination</i>	Emerging Outcomes first appear in Grade 4.	N/A
<b>S1.E17</b> <b>Manipulatives</b> <i>Kicking</i>	K – Kicks a stationary ball from a stationary position, demonstrating 2 of the 5 elements of mature kicking pattern. 1 – Approaches a stationary ball and kicks it forward, demonstrating 2 of the 5 critical elements of a mature pattern. 2 - Uses a continuous running approach and kicks a moving ball, demonstrating 3 of the 5 critical elements of a mature pattern.	K-2 E: kicking
<b>S1.E18</b> <b>Manipulatives</b> <i>Volley, Underhand</i>	K – Volleys a light weight object (balloon), sending it upward. 1 – Volleys an object with an open palm, sending it upward. 2- Volleys an object upward with consecutive hits.	K-2 E: underhand volley
<b>S1.E19</b> <b>Manipulatives</b> <i>Volley, Overhead</i>	Emerging Outcomes first appear in Grade 4.	N/A
<b>S1.E20</b> <b>Manipulatives</b> <i>Striking, Short Implement</i>	K – Strikes a light weight object with a paddle or short-handled racket. 1 – Strikes a ball with a short-handled implement, sending it upward. 2 - Strikes and object upward with a short-handled implement, using consecutive hits.	K-2 E: striking with short implement

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Standard 1	K-2 Outcomes	Performance Indicators
<b><i>Demonstrates competency in a variety of motor skills and movement patterns. Manipulatives (continued)</i></b>		<b><i>E= Emerging, M= Maturing, A= Applying</i></b>
<b>S1.E21</b> <b>Manipulatives</b> <i>Striking, Long Implement</i>	K-1 -Emerging Outcomes first appear in Grade 2. 2 - Strikes a ball off a tee or cone with a bat, using correct grip and side-orientation/proper body orientation.	<b>K-1: N/A</b> <b>2 E:</b> striking with long implement
<b>S1.E22</b> <b>Manipulatives</b> <i>Jumping short ropes (S1.E21.K-2.a)</i> <i>Jumping long ropes (S1.E21.K-2.b)</i>	K – Executes a single jump with self-turned rope. ( <i>K.a</i> ) K - Jumps a long rope with teacher-assisted turning. ( <i>K.b</i> ) 1 – Jumps forward and backward consecutively using a self-turned rope. ( <i>1.a</i> ) 1 - Jumps a long rope up to five times consecutively with teacher-assisted turning. ( <i>1.b</i> ) 2 - Jumps a self-turned (short) rope forward and backward with a mature form ( <i>2.a</i> ) 2 - Jumps a long rope consecutively with student and/or teacher turners ( <i>2.b</i> )	<b>K-2 E:</b> jump rope

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Standard 1	3-5 Outcomes	Performance Indicators
<b>Demonstrates competency in a variety of motor skills and movement patterns. Locomotor</b>		<b>E= Emerging, M= Maturing, A= Applying</b>
<b>S1.E1</b> <b>Locomotor</b> <i>Mature Patterns (S1.E1.3-5.a)</i> <i>Manipulative Skills (S1.E1.3-5.b)</i> <i>Traveling with Manipulative Skills (S1.E1.3-5.c)</i> <i>Rhythmic (S1.E1.3-5.d)</i>	3 – Leaps Using mature pattern. 4 – Uses various locomotor skills in a variety of small-sided practice tasks, dance and educational gymnastics experiences. 5 - Demonstrates mature patterns of locomotor skills in dynamic small-sided games, practice tasks, gymnastics and dance. (5.a) 5 - Combines locomotor and manipulative skills in a variety of small-sided practice tasks in game environments. (5.b) 5 - Combines traveling with manipulative skills for execution to a target. (5.c) 5 - Combines locomotor and non-locomotor skills to create rhythmic and gymnastics routines. (5.d)	<b>3 M:</b> leaping <b>4-5 E:</b> Uses mature patterns for locomotor skills, manipulative skills, traveling with manipulative skills, and rhythmic movement.
<b>S1.E2</b> <b>Locomotor</b> <i>Running</i>	3 – Travels showing differentiation between sprinting and running. 4– Runs for distance using a mature pattern. 5 - Applies appropriate pacing for a variety of running distances.	<b>3-5 A:</b> running
<b>S1.E3</b> <b>Locomotor</b> <i>Jumping and Landing, Horizontal and Vertical</i>	3– Jumps and lands in the horizontal & vertical planes using a mature pattern. 4 – Uses spring-and-step takeoffs and landings in gymnastic based skills. 5 -Combines jumping and landing patterns with locomotors and manipulative skills in dance, educational gymnastics and small modified games and games environments.	<b>3 M:</b> jumping and landing <b>4 E:</b> spring and step <b>4 A:</b> jumping and landing <b>5 E:</b> combines jumping, landing, locomotors and manipulatives <b>5 M:</b> spring and step

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Standard 1	3-5 Outcomes	Performance Indicators
<b>Demonstrates competency in a variety of motor skills and movement patterns. Locomotor (continued)</b>		<b>E= Emerging, M= Maturing, A= Applying</b>
<b>S1.E4</b> <b>Locomotor</b> <i>Cultural Dance (S1.E4.3-5.a)</i> <i>Original Dance (S1.E4.3-5.b)</i> <i>Group Dance (S1.E4.3-5.c)</i>	3 – Performs teacher-selected and developmentally appropriate dance steps and movement pattern. 4 – Combines locomotor movement patterns and dance steps to create and perform an original dance. 5 - Combines locomotor skills in cultural as well as creative dances (self and group) with correct rhythm and pattern. (5.a) 5 - Combines locomotor movement patterns and dance steps to create and perform an original dance. (5.b) 5 - Combines locomotor skills and movement concepts (levels, shapes, extensions, pathways, force, and time, flow) to create and perform a dance with a group. (5.c)	<b>3-5 E:</b> cultural dance, original dance, group dance
<b>S1. E5</b> <b>Locomotor</b> <i>Combinations</i>	3 - Performs a sequence of locomotor skills, transitioning from one skill to another smoothly and without hesitation. 4 - Combines traveling with manipulative skills of dribbling, throwing, catching and striking in teacher- and/or student-designed small-sided practice tasks and games.	<b>3 E:</b> locomotor combinations <b>4-5 E:</b> combining locomotors and manipulatives
<b>Non-Locomotor</b>		
<b>S1. E6</b> <b>Non-Locomotor</b> <i>Balance (S1.E6.3-6.a)</i> <i>Balance with Equipment (S1.E6.3-6.b)</i>	3 - Balances on different bases of support, demonstrating muscular tension and extension of free body parts. 4 - Balances on different bases of support on apparatus, demonstrating levels and shapes. 5 - Demonstrates a sequence of balance and weight transfer movements in gymnastics or dance sequence with a partner. (5.a) 5 - Combines actions, balances and weight transfers to create a gymnastics sequence with a partner on equipment or apparatus. (5.b)	<b>3-4 M:</b> balance, balance with equipment <b>5 A:</b> balance, balance with equipment

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Standard 1	3-5 Outcomes	Performance Indicators
<b>Demonstrates competency in a variety of motor skills and movement patterns. Non-Locomotor</b>		<b>E= Emerging, M= Maturing, A= Applying</b>
<b>S1. E7</b> <b>Non-Locomotor</b> <i>Stability/Weight Transfer</i>	3– Transfers weight from feet to hands for momentary weight support. 4 – Transfer weight by rolling in a variety directions using different body shapes. 5 – Transfers weight from feet to hands, varying speed and using large extensions. (e.g., mule kick, handstand, cartwheel)	<b>3-5 M:</b> weight transfer
<b>S1. E8</b> <b>Non-Locomotor</b> <i>Stability</i> <i>Curling, stretching</i> <i>Twisting and bending</i>	3 – Moves into and out of gymnastics balances with curling, twisting and stretching actions. 4 – Moves into and out of balances on apparatus with curling, twisting and stretching actions. 5 - Performs curling, twisting & stretching actions with correct application in dance, gymnastics, and small modified games in games environments.	<b>3-4 M:</b> curling and stretching, twisting and bending <b>5 A:</b> curling and stretching, twisting and bending
<b>S1. E9</b> <b>Non-Locomotor</b> <i>Combinations</i>	3 - Combines locomotor skills and movement concepts (levels, shapes, extensions, pathways, force, time, flow) to create and perform a dance. 4 - Combines locomotor skills and movement concepts (levels, shapes, extensions, pathways, force, time, flow) to create and perform a dance with a partner. 5 -Combines locomotor skills and movement concepts (levels, shapes, extensions, pathways, force, time, flow) to create and perform a dance with a group.	<b>3-5 E:</b> non-locomotor combinations
<b>Manipulatives</b>		
<b>S1. E10</b> <b>Manipulatives</b> <i>Underhand throw (S1.E10.3-5.a)</i> <i>Underhand throw at target (S1.E10.3-5.b)</i>	3 – Throws underhand to a partner or target with reasonable accuracy. 5 - Throws underhand using a mature pattern in non-dynamic environments (closed skills), with different sizes and types of objects. (5.a) 5 - Throws underhand to a large target with accuracy. (5.b)	<b>3-5 M:</b> underhand throw, underhand throw at target

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Standard 1	3-5 Outcomes	Performance Indicators
<b>Demonstrates competency in a variety of motor skills and movement patterns. Manipulatives (continued)</b>		<b>E= Emerging, M= Maturing, A= Applying</b>
<b>S1.E11</b> <b>Manipulatives</b> <i>Overhand throw (S1.E11.3-5.a)</i> <i>Overhand throw at target (S1.E11.3-5.b)</i>	3 – Throws overhand, demonstrating 3 of the 5 critical elements of a mature pattern, in non-dynamic environments (closed skills), for distance and/or force. 4 - Throws overhand using mature pattern in a non-dynamic environment (closed skills). (4.a) 4 - Throws overhand to a partner or at a target with accuracy at a reasonable distance. (4.b) 5 - Throws overhand using a mature pattern in non-dynamic environments (closed skills), with different sizes and types of objects. (5.a) 5 - Throws overhand to large target with accuracy. (5.b)	<b>3-4 E:</b> overhand throw, overhand throw at target <b>5 M:</b> overhand throw, overhand throw at target
<b>S1. E12</b> <b>Manipulatives</b> <i>Passing with Hands (S1.E12.3-5.a)</i> <i>Passing with Hands Small Game (S1.E12.3-5.b)</i>	3– Emerging outcomes first appear in Grade 4. 4 – Throws to a moving partner with reasonable accuracy in non-dynamic environment (closed skills). 5 - Throws with accuracy, both partners moving. (5.a) 5 - Throws with reasonable accuracy in dynamic, small modified games. (5.b)	<b>3: N/A</b> <b>4-5 E:</b> passing with hands, passing with hands small game
<b>S1. E13</b> <b>Manipulatives</b> <i>Catching (S1.E13.3-5.a)</i> <i>Catching while Moving (S1.E13.3-5.b)</i> <i>Catching Small Game (S1.E13.3-5.c)</i>	3 – Catches a gently tossed hand-size ball from a partner, demonstrating 4 of the 5 critical elements of mature pattern. 4 – Catches a thrown ball above the head, at chest or waist level, and below the waist using a mature pattern in a non-dynamic environment (closed skills). 5 - Catches a batted ball above the head, at chest or waist level, and along the ground using a mature pattern in a non-dynamic environment (closed skills). (5.a) 5 - Catches with accuracy, both partners moving. (5.b) 5 - Catches with reasonable accuracy in dynamic, small-sided games. (5.c)	<b>3 E:</b> catching <b>4 M:</b> catching <b>5 A:</b> catching, catching while moving, catching small game



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Standard 1	3-5 Outcomes	Performance Indicators
<b>Demonstrates competency in a variety of motor skills and movement patterns. Manipulatives (continued)</b>		<b>E= Emerging, M= Maturing, A= Applying</b>
<b>S1. E14</b> <b>Manipulatives</b> <i>Dribbling/Ball Control with Hands (S1.E.14.3-5a)</i> <i>Dribbling with an Implement (S1.E.14.3-5b)</i>	3 – Dribbles and travels in general space at slow to moderate jogging speed with control of ball and body. 4 – Dribbles in self- space with both the preferred and non-preferred hand using a mature pattern. 4 - Dribbles in general space with control of ball and body while increasing and decreasing speed. 5 – Combines hand dribbling with other skills during 1v1 practice tasks. (5.a) 5 – Dribbling with an implement while showing change of direction, speed and control. (5.b)	<b>3 E:</b> dribbling with hands, dribbling with an implement <b>4 E:</b> dribbling with an implement <b>4 M:</b> dribbling with hands <b>5 M:</b> dribbling with an implement <b>5 A:</b> dribbling with hands
<b>S1. E15</b> <b>Manipulatives</b> <i>Dribbling/ Ball Control with Feet</i>	3 – Dribbles with the feet in general space at slow to moderate jogging speed with control of ball and body. 4 – Dribbles with the feet in general space with control of ball and body while increasing and decreasing speed. 5 – Combines foot dribbling with other skills in 1v1 practice tasks.	<b>3-4 E:</b> dribbling with feet <b>5 M:</b> dribbling with feet
<b>S1. E16</b> <b>Manipulatives</b> <i>Passing and Receiving with Feet (S1.E16.3-5.a)</i> <i>Receiving with Feet while Moving (S1.E16.3-5.b)</i>	3– Passes & receives ball with the insides of the feet to a stationary partner, “giving” on reception before returning the pass. 4 – Passes & receives ball with the insides of the feet to a moving partner in a non-dynamic environment (closed skills). (4.a) 4 - Receives and passes a ball with the outsides and insides of the feet to a stationary partner, “giving” on reception before returning the pass. (4.b) 5 - Passes with the feet using a mature pattern as both partners travel. (5.a) 5 - Receives a pass with the foot using a mature pattern as both partners travel. (5.b)	<b>3-5 E:</b> passing and receiving with feet <b>5 E:</b> passing and receiving with feet while moving

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Standard 1	3-5 Outcomes	Performance Indicators
<b><i>Demonstrates competency in a variety of motor skills and movement patterns. Manipulatives (continued)</i></b>		<b><i>E= Emerging, M= Maturing, A= Applying</i></b>
<b>S1. E17</b> <b>Manipulatives</b> <i>Dribbling in Combination</i>	3 – Emerging outcomes first appear in Grade 4. 4 – Dribbles with hands or feet in combination with other skills (e.g., passing, receiving, shooting). 5 –Dribbles with hands or feet with mature patterns in a variety of small-sided games.	<b>3: N/A</b> <b>4-5 E:</b> dribbling in combination
<b>S1. E18</b> <b>Manipulatives</b> <i>Kicking</i>	3 – Uses a continuous running approach and intentionally performs a kick along the ground and a kick in the air, demonstrating 4 of the 5 critical elements of a mature pattern for each. Uses a continuous running approach and kicks a stationary ball for accuracy. 4 – Kicks along the ground and in the air, and punts using mature patterns. 5 –Demonstrates mature patterns in kicking and punting in small-sided practice task environments.	<b>3 E:</b> kicking <b>4-5 M:</b> kicking
<b>S1. E19</b> <b>Manipulatives</b> <i>Volley, Underhand</i>	3 – Volleys an object with an underhand or sidearm striking pattern, sending it forward over a net, to the wall or over a line to a partner, while demonstrating 4 of the 5 critical elements of a mature pattern. 4 – Volleys underhand using a mature pattern, in a dynamic environment using small modified games.	<b>3 E:</b> underhand volley <b>4 M:</b> underhand volley <b>5 A:</b> underhand volley

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Standard 1	3-5 Outcomes	Performance Indicators
<b>Demonstrates competency in a variety of motor skills and movement patterns. Manipulatives (continued)</b> <span style="float: right;"><i>E= Emerging, M= Maturing, A= Applying</i></span>		
<b>S1.E20</b> <b>Manipulatives</b> <i>Volley, Overhead</i>	3 – Emerging outcomes first appear in Grade 4. 4 – Volleys a ball with a two-hand overhead pattern, sending it upward, demonstrating 4 of the 5 critical elements of a mature pattern. 5 – Volleys a ball using a mature two-hand overhead pattern sending it upward to a target.	<b>3: N/A</b> <b>4-5 E:</b> overhead volley
<b>S1. E21</b> <b>Manipulatives</b> <i>Striking, Short Handled Implement</i>	3– Strikes an object with a short-handled implement sending it forward over a low net or to a wall. (3.a) 3 - Strikes an object with a short-handled implement while demonstrating 3 of the 5 critical elements of a mature pattern. (3.b) 4 – Strikes an object with a short-handled implement while demonstrating a mature pattern. (4.a) 4 - Strikes an object with a short-handled implement, alternating hits with a partner over a low net or against a wall. (4.b) 5 – Strikes an object consecutively, with a partner, using a short-handled implement, over a net or against a wall, in either a competitive or cooperative game environment.	<b>3 E:</b> striking with short implement <b>4 M:</b> striking with short implement <b>5 A:</b> striking with short implement

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Standard 1	3-5 Outcomes	Performance Indicators
<b><i>Demonstrates competency in a variety of motor skills and movement patterns. Manipulatives (continued)</i></b> <b><i>E= Emerging, M= Maturing, A= Applying</i></b>		
<b>S1.E22</b> <b>Manipulatives</b> <i>Striking, Long Handled Implements (S1.E20.3-5.a)</i> <i>Striking, Long Handled Implements while Traveling (S1.E20.3-5.b)</i>	3 – Strikes a ball with a long-handled implement (e.g., hockey stick, bat, golf club), sending it forward, while using proper grip for the implement. Note: Use batting tee or ball tossed by teacher for batting. 4 – Strikes an object with a long-handled implement (e.g., hockey stick, golf club, bat, tennis or badminton racket) while demonstrating 3 to 5 critical elements of a mature pattern for the implement (grip, stance, body orientation, swing plane, and follow-through). 5 - Strikes a pitched ball with a bat using a mature pattern. (5.a) 5 - Combines striking with a long implement (e.g., bat, hockey stick) with receiving and traveling skills in a small-sided game. (5.b)	<b>3-4 E:</b> striking with long implement <b>5 M:</b> striking with long implement, striking with long implement while traveling
<b>S1.E23</b> <b>Manipulatives</b> <i>In Combination with Locomotor</i>	3 – Emerging outcomes first appear in grade 4. 4 – Combines traveling with the manipulative skills of dribbling, throwing, catching and striking in teacher and/or student designed small-sided practice-task environments. 5 - Combines manipulative skills and traveling for execution to a target (e.g., scoring in soccer, hockey, and basketball).	<b>3: N/A</b> <b>4-5 E:</b> combining locomotors and manipulatives

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Standard 1	3-5 Outcomes	Performance Indicators
<i>Demonstrates competency in a variety of motor skills and movement patterns. Manipulatives (continued) E= Emerging, M= Maturing, A= Applying</i>		
<b>S1.E24</b> <b>Manipulatives</b> <i>Jumping Rope</i>	3 – Performs intermediate jump rope skills (e.g., a variety of tricks, running in & out of long rope) for both long and short ropes. 4 – Creates a jump rope routine with either a short or long rope. 5 – Creates a jump rope routine with a partner, using either a short or long rope.	<b>3 M:</b> jump rope <b>4-5 A:</b> jump rope

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Standard 1	6-8 Outcomes	Performance Indicators
<b>Demonstrates competency in a variety of motor skills and movement patterns. Dance and Rhythms</b>		<b>E= Emerging, M= Maturing, A= Applying</b>
<b>S1.M1</b> <b>Dance and Rhythms</b>	<p>6– Demonstrates correct rhythm and pattern for 1 of the following dance forms: folk, social, creative, line or world dance.</p> <p>7 – Demonstrates correct rhythm and pattern for a different dance form from among folk, social, creative, line or world dance.</p> <p>8 - Exhibits command of rhythm and timing by creating a movement sequence to music as an individual or in a group.</p>	<b>6-8 A:</b> dance and rhythms
<b>Games and Sports: Invasion Games</b>		
<b>S1.M2</b> <b>Games and Sports: Invasion Games</b> <i>Throwing</i>	<p>6 – Throws with a mature pattern for distance or power appropriate to the practice task (e.g., distance = outfield to home plate; power = 2nd base to 1st base).</p> <p>7 – Throws with a mature pattern for distance or power appropriate to the activity in a dynamic environment.</p> <p>8 - Throws with a mature pattern for distance or power appropriate to the activity during small-sided game play.</p>	<b>6- 8 A:</b> throwing
<b>S1.M3</b> <b>Games and Sports: Invasion Games</b> <i>Catching</i>	<p>6 – Catches with a mature pattern from a variety of trajectories using different objects in varying practice tasks.</p> <p>7 – Catches with a mature pattern from a variety of trajectories using different objects in small-sided game play.</p> <p>8 - Catches using an implement in a dynamic environment or modified game play.</p>	<b>6-8 A:</b> catching

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Standard 1	6-8 Outcomes	Performance Indicators
<b><i>Demonstrates competency in a variety of motor skills and movement patterns. Games and Sports: Invasion Games (cont.) E= Emerging, M= Maturing, A= Applying</i></b>		
<b>S1. M4</b> <b>Games and Sports: Invasion Games</b> <i>Passing and Receiving</i>	6 – Passes and receives with hands in combination with locomotor patterns of running and change of direction & speed with competency in modified invasion games such as basketball, flag football, speedball, or team handball. 7 – Passes and receives with feet in combination with locomotor patterns of running and change of direction and speed with competency in modified invasion games such as soccer or speedball. 8- Passes and receives with an implement in combination with locomotor patterns of running and change of direction, speed, and/or level with competency in modified invasion games, such as lacrosse or hockey.	<b>6 E:</b> passing and receiving <b>7-8 M:</b> passing and receiving
<b>S1. M5</b> <b>Games and Sports: Invasion Games</b> <i>Passing and Receiving, Moving Target</i>	6– Throws, while stationary, a lead pass to a moving target. 7 – Throws, while moving, a leading pass to a moving target. 8 - Throws a lead pass to a moving target off a dribble or pass with hands, feet, or an implement.	<b>6 E:</b> passing and receiving with a moving target <b>7-8 M:</b> passing and receiving with a moving target
<b>S1. M6</b> <b>Games and Sports: Invasion Games</b> <i>Offensive Skills</i>	6 – Performs pivots, fakes and jab steps designed to create open space during practice tasks. 7 – Executes at least 1 of the following designed to create open space during small-sided game play: pivots, fakes, jab steps. 8 - Executes at least 2 of the following to create open space during modified game play: pivots, fakes, jab steps, and/or screens.	<b>6 E:</b> offensive skills <b>7 M:</b> offensive skills <b>8 A:</b> offensive skills

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Standard 1	6-8 Outcomes	Performance Indicators
<b><i>Demonstrates competency in a variety of motor skills and movement patterns. Games and Sports: Invasion Games (cont.) E= Emerging, M= Maturing, A= Applying</i></b>		
<b>S1. M7</b> <b>Games and Sports: Invasion Games</b> <i>Offensive Skills</i>	6 – Performs the following offensive skills without defensive pressure: pivot, give & go, and fakes. 7 – Performs the following offensive skills with defensive pressure: pivot, give and go, and fakes. 8 - Executes the following offensive skills during small-sided game play: pivots, give and go, and fakes.	<b>6 E:</b> offensive skills <b>7-8 M:</b> offensive skills
<b>S1. M8</b> <b>Games and Sports: Invasion Games</b> <i>Dribbling/Ball Control with Hands</i>	6 – Dribbles with dominant hand using a change of speed and direction in a variety of practice tasks. 7 – Dribbles with dominant and non-dominant hand using a change of speed and direction in a variety of practice tasks. 8 - Dribbles with dominant and non-dominant hand using a change of speed and direction in small-sided game play.	<b>6-8 A:</b> dribbling with hands
<b>S1. M9</b> <b>Games and Sports: Invasion Games</b> <i>Dribbling/Ball Control with Feet</i>	6– Foot-dribbles or dribbles with an implement with control, changing speed and direction in a variety of practice tasks. 7 – Foot-dribbles or dribbles with an implement combined with passing in a variety of practice tasks. 8 - Foot dribbles or dribbles with an implement with control changing speed and direction during small-sided game play.	<b>6-8 A:</b> dribbling with feet
<b>S1. M10</b> <b>Games and Sports: Invasion Games</b> <i>Shooting on Goal</i>	6 – Shoots on goal with power in a dynamic environment as appropriate to the activity. 7 – Shoots on goal with power and accuracy during small-sided game play. 8 - Shots on goal with power and accuracy during small-sided game play.	<b>6-7 E:</b> shooting on goal <b>8 M:</b> shooting on goal



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Standard 1	6-8 Outcomes	Performance Indicators
<b>Demonstrates competency in a variety of motor skills and movement patterns. Games and Sports: Net/Wall Games</b>		<b>E= Emerging, M= Maturing, A= Applying</b>
<b>S1. M11</b> <b>Games and Sports: Invasion Games</b> <i>Defensive Skills</i>	6 – Maintains defensive ready position with weight on balls of feet, arms extended, and eyes on midsection of the offensive player. 7 – Slides in all directions while on defense without crossing feet. 8 - Maintains defensive ready position appropriate to the sport in a small-sided invasion game.	<b>6-7 E:</b> defensive skills <b>8 M:</b> defensive skills
<b>S1. M12</b> <b>Games and Sports: Net/Wall Games</b> <i>Serving</i>	6 – Performs a legal underhand serve with control for net/wall games such as badminton, volleyball, pickleball. 7 – Executes consistently (at least 70% of the time) a legal underhand serve to a predetermined target for net/wall games such as badminton, volleyball, pickleball. 8 - Executes consistently (at least 70% of the time) a legal underhand serve for distance and accuracy for net/wall games such as badminton, volleyball, pickle ball.	<b>6 E:</b> serving <b>7 M:</b> serving <b>8 A:</b> serving
<b>S1. M13</b> <b>Games and Sports: Net/Wall Games</b> <i>Striking</i>	6– Strikes, with a mature overarm pattern in a non-dynamic environment (closed skills) for net/wall games such as volleyball, handball, badminton or tennis. 7 – Strikes, with a mature overarm pattern in a dynamic environment for net/wall games such as volleyball, handball, badminton or tennis. 8 - Strikes, with a mature overarm pattern, in a modified game for one of the following net/wall games; volleyball, handball, badminton, tennis, pickleball, spikeball, etc.	<b>6-8 A:</b> striking

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Standard 1	6-8 Outcomes	Performance Indicators
<b><i>Demonstrates competency in a variety of motor skills and movement patterns. Games and Sports: Net/Wall Games (cont.) E= Emerging, M= Maturing, A= Applying</i></b>		
<b>S1. M14</b> <b>Games and Sports: Net/Wall Games</b> <i>Forehand and Backhand</i>	6 – Demonstrates the mature form of forehand and backhand strokes with a short-handled implement in net games such as paddleball, pickleball or short-handled racket tennis. 7 – Demonstrates the mature form of forehand and backhand strokes with a long-handled implement in net games such as badminton or tennis. 8 - Demonstrates the mature form of forehand and backhand strokes with a short- or long-handled implement with power and accuracy in net games such as pickleball, tennis, badminton, or paddle ball.	<b>6-7 E:</b> forehand, backhand <b>8 M:</b> forehand, backhand
<b>S1. M15</b> <b>Games and Sports: Net/Wall Games</b> <i>Weight Transfer</i>	6 – Transfers weight with correct timing for the striking pattern. 7 – Transfer weight with correct timing using low-to-high striking pattern with a short-handled implement on the forehand side. 8 - Transfers weight with correct timing using low to high striking pattern with a short- or long-handled implement on the forehand or backhand side.	<b>6-7 E:</b> weight transfer <b>8 M:</b> weight transfer
<b>S1. M16</b> <b>Games and Sports: Net/Wall Games</b> <i>Volley</i>	6 – Forehand volleys with mature form and control using a short-handled implement. 7 – Forehand and backhand volleys with a mature form and control using a short-handled implement. 8 - Forehand and backhand volleys with a mature form and control using a short- handed implement during modified game play.	<b>6 E:</b> volley <b>7-8 M:</b> volley

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Standard 1	6-8 Outcomes	Performance Indicators
<b><i>Demonstrates competency in a variety of motor skills and movement patterns. Games and Sports: Net/Wall Games (cont.) E= Emerging, M= Maturing, A= Applying</i></b>		
<b>S1. M17</b> <b>Games and Sports: Net/Wall Games</b> <i>Two-Hand Volley</i>	6– Two-hand volleys with control in a variety of practice tasks. 7 – Two-hand volleys with control in a dynamic environment. 8 - Two-handed volleys with control in a small-sided game.	<b>6 E:</b> two-hand volley <b>7 M:</b> two-hand volley <b>8 A:</b> two-hand volley
<b><i>Game and Sport: Target Games</i></b>		
<b>S1. M18</b> <b>Games and Sports: Target Games</b> <i>Underhand Throw</i>	6 – Demonstrates a mature underhand pattern for a modified target games such as bowling, bocce, or horseshoes. 7 – Executes consistently (70% of the time) a mature underhand pattern for target games such as bowling, bocce, or horseshoes. 8 - Performs consistently (70% of the time) a mature underhand pattern with accuracy and control for target games such as bowling or bocce.	<b>6-8 A:</b> underhand throw
<b>S1. M19</b> <b>Games and Sports: Target Games</b> <i>Striking</i>	6 – Strikes, with an implement, a stationary object for accuracy in activities such as croquet, shuffleboard or golf. 7 – Strikes, with an implement, a stationary object for accuracy and distance in activities such as croquet, shuffleboard or golf. 8 - Strikes, with an implement, a stationary object for accuracy, distance, and power in such activities as croquet, shuffleboard or golf.	<b>6-7 M:</b> striking <b>8 A:</b> striking

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Standard 1	6-8 Outcomes	Performance Indicators
<b><i>Demonstrates competency in a variety of motor skills and movement patterns. Games and Sports: Fielding/Striking Games E= Emerging, M= Maturing, A= Applying</i></b>		
<b>S1. M20</b> <b>Games and Sports: Fielding/Striking Games</b> <i>Striking</i>	6 – Strikes a pitched ball with an implement with force in a variety of practice tasks. 7 – Strikes a pitched ball with an implement for power to open space in a variety of practice tasks. 8 - Strikes pitched ball with an implement for power to open space in a variety of small-sided games.	<b>6-8 A:</b> striking
<b>S1. M21</b> <b>Games and Sports: Fielding/Striking Games</b> <i>Catching</i>	6– Catches, with mature pattern, from different trajectories using a variety of objects in varying practice tasks. 7 – Catches, with a mature pattern, from different trajectories using a variety of objects in a small-sided game play. 8 - Catches, with or without an implement, from different trajectories and speeds in a dynamic environment or modified game play.	<b>6-8 A:</b> striking
<b><i>Outdoor Pursuits</i></b>		
<b>S1. M22</b> <b>Outdoor Pursuits</b>	6 – Demonstrates correct technique for basic skills in at least 1 self-selected outdoor activity. 7 – Demonstrates correct technique for a variety of skills in at least 1 self-selected outdoor activity. 8 - Demonstrates correct technique for basic skills on at least 2 self-selected outdoor activities.	<b>6 M:</b> outdoor pursuits <b>7-8 A:</b> outdoor pursuits
<b><i>Aquatics</i></b>		
<b>S1. M23</b> <b>Aquatics</b>	6-8 - Preferably taught at elementary or secondary levels. However, availability of facilities might dictate when swimming and water safety are offered in the curriculum.	<b>N/A</b>

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Standard 1	6-8 Outcomes	Performance Indicators
<b><i>Demonstrates competency in a variety of motor skills and movement patterns. Individual Performance Activities</i></b> <b><i>E= Emerging, M= Maturing, A= Applying</i></b>		
<b>S1. M24</b> <b>Individual Performance Activities</b>	6 – Demonstrates correct technique for basic skills in at 1 self-selected individual-performance activity. 7 – Demonstrates correct technique for a variety of skills in 1 self-selected individual-performance activity. 8 - Demonstrates correct technique for basic skills in at least 2 self-selected individual performance activities.	<b>6 M:</b> individual performance activity <b>7-8 A:</b> individual performance activity

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High School physical education standards focus on planning and implementing lifetime physical activity goals. Outcomes are organized differently in that they are divided into two levels rather than individual grades. Level One outcomes reflect baseline knowledge and skills students must acquire to be college or career ready at graduation. Level Two outcomes allow students to build upon Level One outcomes by augmenting previous knowledge and skills providing students opportunities for promoting the development and refinement of life skills such as self-management, problem solving, and communication, critical for sustainability of self-directed physical activity into adulthood. All high school performance indicators are at the applying level.

Standard 1	High School Outcomes
<b><i>Demonstrates competency in a variety of motor skills and movement patterns.</i></b>	
<b>S1.H1.L1</b> <b>Lifetime Activities</b>	Demonstrates competency and/or refines activity-specific movement skills in two or more lifetime activities (outdoor pursuits, individual-performance activities, aquatics, net/wall games or target games).
<b>S1.H1.L2</b> <b>Lifetime Activities</b>	Refines activity-specific movement skills in one or more lifetime activities. (outdoor pursuits, individual-performance activities, aquatics, net/wall games or target games)
<b><i>Dance and Rhythms</i></b>	
<b>S1.H2. L1</b> <b>Dance and Rhythms</b>	Demonstrates competency in dance forms and rhythmic movements to include dynamic warmups, agility drills as wells as cultural and social occasions such as weddings and parties. Demonstrating competency in 1 form of dance (e.g., ballet, modern, hip hop, tap, etc.).
<b>S1.H2. L2</b> <b>Dance and Rhythms</b>	Demonstrates competency in dance forms and rhythmic movements by choreographing a dance, designing a workout routine or by giving a performance.

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Standard 1	High School Outcomes
<i>Demonstrates competency in a variety of motor skills and movement patterns. Fitness Activities</i>	
<b>S1.H3.L1</b> <b>Fitness Activities</b>	Demonstrates competency in one or more specialized skills to include demonstration, application and evaluation in health and skill-related fitness activities.
<b>S1.H3.L2</b> <b>Fitness Activities</b>	Demonstrates competency in 2 or more specialized skills including demonstration, application and evaluation in health related fitness activities.

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### Standard 2. The physically literate individual applies knowledge of concepts, principles, strategies and tactics related to movement and performance.

The intent of this standard is the facilitation of the learner's ability to use cognitive information to understand and enhance motor skill acquisition and performance. Students use performance feedback to increase their cognitive understanding of a skill as well as to improve performance. As students learn more complex motor skills they then transfer the knowledge learned for a higher performance and skill level.

**Note: It must be noted that the use of physical activity as punishment for any reason (e.g. poor behavior or performance) is NOT acceptable. Additionally, it is NOT acceptable to withhold students from participation in physical education classes or recess for poor behavior or to make up work for absences.**

Standard 2	K-2 Outcomes	Performance Indicators
<b><i>Applies Knowledge of Concepts, Principles, Strategies and Tactics Related to Movement and Performance. Movement Concepts E= Emerging, M= Maturing, A= Applying</i></b>		
<b>S2.E1</b> <b>Movement Concepts</b> <i>Space</i>	K – Differentiates between movement in personal (self-space) and general space.(K.a) K - Moves in personal space to a rhythm. (K.b) 1 – Moves in self-space and general space in response to designated beats/rhythms. 2 - Combines locomotor skills in general and self-space to a rhythm.	<b>K-2 E:</b> movement concepts, space
<b>S2.E2</b> <b>Movement Concepts</b> <i>Pathways, Shapes, Levels</i>	K – Travels in three different pathways. 1 –Travels demonstrating a low, middle and high levels.(1.a) 1 - Travels demonstrating a variety of relationships with objects (e.g., over, under, around, through). (1.b) 2 - Combines shapes, levels and pathways into simple travel, dance, and gymnastic sequences.	<b>K-2 E:</b> movement concepts, pathways, shapes, levels



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Standard 2	K-2 Outcomes	Performance Indicators
<b><i>Applies Knowledge of Concepts, Principles, Strategies and Tactics Related to Movement and Performance. Movement Concepts E= Emerging, M= Maturing, A= Applying</i></b>		
<b>S2.E3</b> <b>Movement Concepts</b> <i>Speed, Force, Direction</i>	K – Travels in general space with different speeds. 1 – Differentiates between fast and slow speeds. (1.a) 1 - Differentiates between strong and light force. (1.b) 2 - Varies time and force with gradual increases and decreases.	<b>K-2 E:</b> movement concepts, speed, force, direction
<b>S2.E4</b> <b>Movement Concepts</b> <i>Alignment, Muscular Tension</i>	Emerging Outcomes first appear in Grade 3.	<b>N/A</b>

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Standard 2	3-5 Outcomes	Performance Indicators
<b><i>Applies Knowledge of Concepts, Principles, Strategies and Tactics Related to Movement and Performance. Movement Concepts E= Emerging, M= Maturing, A= Applying</i></b>		
<b>S2.E1</b> <b>Movement Concepts</b> <i>Open Spaces (S2.E1.3-5.a)</i> <i>Closing Spaces (S2.E1.3-5.b)</i> <i>Boundaries (S2.E1.3-5.c)</i>	3 – Recognizes the concept of open spaces in a movement context. 4 – Applies the concept of open spaces to combination skills involving traveling (e.g., dribbling and traveling). (4.a) 4 - Applies the concept of closing spaces in small sided practices. (4.b) 4 - Dribbles in general space with changes in direction and speed. (4.c) 5 - Applies the concept of open spaces to combination skills involving locomotor and non locomotor movements for small groups. (5.a) 5 - Applies the concept of closing spaces in small sided practices. (5.b) 5 - Identify boundaries and apply knowledge to small games. (5.c)	<b>3 E:</b> movement concepts, open spaces <b>4-5 M:</b> movement concepts, open spaces, closing spaces, boundaries
<b>S2.E2</b> <b>Movement Concepts</b> <i>Pathways, Shapes, Levels</i>	3 – Recognizes locomotor skills specific to a wide variety of physical activities. 4 – Combines movement concepts with skills in small-sided practice tasks, gymnastics and dance environments. 5 - Combines movement concepts with skills in small sided practice tasks in game environments, gymnastics and dance with self-direction.	<b>3-5 E:</b> movement concepts, pathways, shapes, levels

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Standard 2	3-5 Outcomes	Performance Indicators
<b><i>Applies Knowledge of Concepts, Principles, Strategies and Tactics Related to Movement and Performance. Movement Concepts (cont.)</i></b> E= Emerging, M= Maturing, A= Applying		
<b>S2.E3</b> <b>Movement Concepts</b> <i>Game Situations (S2.E3.3-5.a)</i> <i>Direction and Force (S2.E3.3-5.b)</i> <i>Modified Situations (S2.E3.3-5.c)</i>	3 – Combined movement concepts (direction, levels, force, time) with skills as directed by the teacher. 4 – Applies movement concepts of speed, endurance and pacing for running. (4.a) 4 - Applies the concept of direction and force when striking an object with a short-handled implement, sending it toward a designated target. (4.b) 5 - Applies movement concepts to strategy in game situations. (5.a) 5 - Applies the concept of direction and force to strike an object with a long handled implement. (5.b) 5 - Analyze movement situations and applies movement concepts (e.g., force, direction, speed, pathways, extensions) in small sided practice tasks in game environments, dance and gymnastics (5.c).	<b>3-5 E:</b> movement concepts, game situations, direction and force, modified situations
<b>S2.E4</b> <b>Movement Concepts</b> <b><i>Alignment and Muscular Tension (S2.E4.3-5.a)</i></b> <b><i>Movement (S2.E4.3-5.b)</i></b>	3 – Employs the concept of alignment in gymnastics and dance. (3.a) 3 - Employs the concept of muscular tension with balance in gymnastics and dance. (3.b) 4 – Applies skill. 5 - Applies skills of alignment in all forms of movement. (5.a) 5 - Employs the concept of muscular tension with balance in all forms of movement. (5.b)	<b>3-5 E:</b> movement concepts, alignment and muscular tension, movement

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Standard 2	3-5 Outcomes	Performance Indicators
<b><i>Applies Knowledge of Concepts, Principles, Strategies and Tactics Related to Movement and Performance. Movement Concepts (cont.)</i></b> <i>E= Emerging, M= Maturing, A= Applying</i>		
<b>S2.E5</b> <b>Movement Concepts</b> <i>Invasion Strategies/Tactics (S2.E5.3-5.a)</i> <i>Net/Wall Strategies/Tactics (S2.E5.3-5.b)</i> <i>Game and Sport Situations (S2.E5.3-5.c)</i>	3 – Applies simple strategies & tactics in chasing activities. (a) 3 - Applies simple strategies in fleeing activities. (b) 4 – Applies simple offensive strategies & tactics in chasing & fleeing activities. (a) 4 - Applies simple defensive strategies & tactics in chasing & fleeing activities. (b) 4 - Recognizes the type of kicks needed for different games and sports situations. (c) 5 - Applies basic offensive and defensive strategies and tactics in invasion small-sided practice tasks.(5.a) 5 - Applies basic offensive and defensive strategies and tactics in net/wall small-sided practice tasks. (5.b) 5 - Recognizes the type of throw, volley or striking action needed for different games and sports situations. (5.c)	<b>3-5 E:</b> movement concepts, strategies and tactics

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Standard 2	6-8 Outcomes	Performance Indicators
<b><i>Applies Knowledge of Concepts, Principles, Strategies and Tactics Related to Movement and Performance. Games and Sports</i></b> E= Emerging, M= Maturing, A= Applying		
<b>S2.M1</b> <b>Games and Sports</b> <i>Creating Space with Movement</i>	<p>6— Creates open space by using locomotor movements (e.g., walking, running, jumping &amp; landing) in combination with movement (e.g., varying pathways; change of speed, direction or pace).</p> <p>7 –Reduces open space by using locomotor movements (e.g., walking, running, jumping &amp; landing, changing size and shape of body) in combination with movement concepts (e.g., reducing the angle in space, reducing the angle in the space, reducing distance between player and goal).</p> <p>8 - Opens and closes space during small-sided game play by combining locomotor movements with movement concepts.</p>	<p><b>6 E:</b> creating space with movement</p> <p><b>7 M:</b> creating space with movement</p> <p><b>8 A:</b> creating space with movement</p>
<b>S2.M2</b> <b>Games and Sports</b> <i>Creating Space with Offensive Tactics</i>	<p>6 – Executes at least 1 of the following offensive tactics to create open space: moves to open space without the ball; uses a variety of passes, pivots and fakes; give &amp; go.</p> <p>7 – Executes at least 2 of the following offensive tactics to create open space: uses a variety of passes, pivots and fakes; give &amp; go.</p> <p>8 - Executes at least 3 of the following offensive tactics to create open space: moves to create open space on and off the ball; uses a variety of passes, fakes, and pathways, and give and go.</p>	<p><b>6-8 E:</b> creating space using offensive tactics</p>
<b>S2.M3</b> <b>Games and Sports</b> <i>Creating Space Using Width and Length</i>	<p>6 – Creates open space by using the width and length of the field/court on offense.</p> <p>7 – Creates open space by staying spread on offense, cutting and passing quickly.</p> <p>8 - Creates open space by staying spread on offense, cutting and passing quickly, and using fakes off the ball.</p>	<p><b>6-7 E:</b> creating space using width and length</p> <p><b>8 M:</b> creating space using width and length</p>

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Standard 2	6-8 Outcomes	Performance Indicators
<b><i>Applies Knowledge of Concepts, Principles, Strategies and Tactics Related to Movement and Performance. Games and Sports (cont.)</i></b> E= Emerging, M= Maturing, A= Applying		
<b>S2.M4</b> <b>Games and Sports</b> <i>Reducing Space by Changing Size and Space</i>	6 – Reduces open space on defense by making the body larger and reducing passing angles. 7 – Reduces open space on defense by staying close to the opponent as he/she nears the goal. 8 - Reduces open space on defense by staying on the goal side of the offensive player and reducing the distance between you and your opponent (3rd party perspective).	<b>6 E:</b> reducing space by changing space and size <b>7 M:</b> reducing space by changing space and size <b>8A:</b> reducing space by changing space and size
<b>S2.M5</b> <b>Games and Sports</b> <i>Invasion Games-Reducing Space Using Denial</i>	6– Reduces open space by not allowing the catch (denial) or by allowing the catch but not the return pass. 7 – Reduces open space by not allowing the catch (denial) and anticipating the speed of the object or person for the purpose of interception or deflection. 8 - Reduces open space by not allowing the catch (denial) and anticipating the speed of the object or person for the purpose of interception or deflection.	<b>6-8 E:</b> reducing space using denial
<b>S2.M6</b> <b>Games and Sports</b> <i>Transitions</i>	6 – Transitions from offense to defense or defense to offense by recovering quickly. 7 – Transitions from offense to defense or defense to offense by recovering quickly, communicating with teammates. 8 - Transitions from offense to defense or defense to offense by recovering quickly, communicating with teammates, and capitalizing on the advantage.	<b>6 E:</b> transitions <b>7 M:</b> transitions <b>8 A:</b> transitions

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Standard 2	6-8 Outcomes	Performance Indicators
<b><i>Applies Knowledge of Concepts, Principles, Strategies and Tactics Related to Movement and Performance. Net/Wall Games</i></b> E= Emerging, M= Maturing, A= Applying		
<b>S2.M7</b> <b>Net/Wall Games</b> <i>Creating Space Through Variation</i>	6 – Creates open space in net/wall games with short- handled implement by varying force and direction 7 – Creates open space in net/wall games with long- handled implement by varying force and direction, and moving opponent from side to side. 8 - Creates open space in net/wall games with a long- or short- handled implement by varying force or direction or by, moving opponent side to side and/or forward and back.	<b>6-7 E:</b> creating space through variation <b>8 M:</b> creating space through variation
<b>S2.M8</b> <b>Net/Wall Games</b> <i>Creating Space Using Tactics and Shots</i>	6 – Reduces offensive options for opponents by returning to midcourt position. 7 –Selects offensive shot based on opponent’s location (hit where opponent is not). 8 - Varies placement, force, and timing of return to prevent anticipation by opponent.	<b>6-8 E:</b> creating space using tactics and shots
<b><i>Target Games</i></b>		
<b>S2.M9</b> <b>Target Games</b> <i>Shot Selection</i>	6– Selects appropriate shot and/or club based on location of the object in relation to the target. 7 – Varies the speed and/or trajectory of the shot based on location of the object in relation to the target. 8 - Varies the speed, force and trajectory of the shot based on location of the object in relation to the target.	<b>6-7 E:</b> shot selection <b>8 M:</b> shot selection

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Standard 2	6-8 Outcomes	Performance Indicators
<b><i>Applies Knowledge of Concepts, Principles, Strategies and Tactics Related to Movement and Performance. Fielding/Striking Games E= Emerging, M= Maturing, A= Applying</i></b>		
<b>S2.M10</b> <b>Fielding/Striking Games</b> <i>Offensive Strategies</i>	6 – Identifies open spaces and attempts to strike object into that space. 7 –Uses a variety of shots (e.g., slap & run, bunt, line drive, high arc) to hit to open space. 8- Identifies sacrifice situations and attempts to advance a teammate.	<b>6-8 E:</b> offensive strategies
<b>S2.M11</b> <b>Fielding/Striking Games</b> <i>Reducing Space</i>	6 – Identifies the correct defensive play based on the situation (e.g., number of outs). 7 –Selects the correct defensive play based on the situation (e.g., number of outs). 8 - Reduces open spaces in the field by working with teammates to maximize coverage.	<b>6-7 E:</b> reducing space <b>8 M:</b> reducing space
<b><i>Individual Performance Activities, Dance and Rhythms</i></b>		
<b>S2.M12</b> <b>Individual Performance</b> <i>Movement Concepts</i>	6 – Varies application of force during dance or gymnastic activities. 7 –Identifies and applies Newton’s law of motion to various dance or movement activities. 8 - Describes and applies the mechanical principles for a variety of movement patterns.	<b>6-7 E:</b> individual pursuits, movement concepts <b>8 M:</b> individual pursuits, movement concepts
<b><i>Outdoor Pursuits</i></b>		
<b>S2.M13</b> <b>Outdoor Pursuits</b> <i>Movement Concepts</i>	6– Makes appropriate decisions based on weather, level of difficulty due to the conditions, or ability to ensure safety of self and others. 7 –Analyzes the situation and makes adjustments to ensure safety of self and others. 8 - Implements safe protocols in self-selected outdoor activities.	<b>6-7 E:</b> outdoor pursuits, movement concepts <b>8 M:</b> outdoor pursuits, movement concepts



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High School physical education standards focus on planning and implementing lifetime physical activity goals. Outcomes are organized differently in that they are divided into two levels rather than individual grades. Level One outcomes reflect baseline knowledge and skills students must acquire to be college or career ready at graduation. Level Two outcomes allow students to build upon Level One outcomes by augmenting previous knowledge and skills providing students opportunities for promoting the development and refinement of life skills such as self-management, problem solving, and communication, critical for sustainability of self-directed physical activity into adulthood. All high school performance indicators are at the applying level.

Standard 2	High School Outcomes
<i>Applies Knowledge of Concepts, Principles, Strategies and Tactics Related to Movement and Performance. Movement Concepts</i>	
<b>S2.H1.L1</b> Movement Concepts, Principles and Knowledge	Identifies examples of social and technical dance forms and rhythmic movements.
<b>S2.H1.L2</b> Movement Concepts, Principles and Knowledge	Identifies and discusses the historical and cultural roles of games, sports and dance in a society.
<b>S2.H2.L1</b> Movement Concepts, Principles and Knowledge	Uses movement concepts and principles (e.g., force, motion, rotation) to analyze and improve performance of self and/or others in a selected skill.
<b>S2.H2.L2</b> Movement Concepts, Principles and Knowledge	Describes the speed/accuracy trade-off in throwing and striking skills.

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Standard 2	High School Outcomes
<i>Applies Knowledge of Concepts, Principles, Strategies and Tactics Related to Movement and Performance. Movement Concepts (continued)</i>	
<b>S2.H3.L1</b> Movement Concepts, Principles and Knowledge	Create a practice plan to improve performance for a self-selected skill.
<b>S2.H3.L2</b> Movement Concepts, Principles and Knowledge	Identifies the stages of learning a motor skill.
<b>S2.H4.L1</b> Movement Concepts, Principles and Knowledge	Identifies examples of social and technical dance forms.
<b>S2.H4.L2</b> Movement Concepts, Principles and Knowledge	Compares similarities and differences in various dance forms.

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### Standard 3. The physically literate individual demonstrates the knowledge and skills to achieve and maintain a health-enhancing level of physical activity and fitness.

The intent of this standard is development of students' knowledge, skills, and willingness to accept responsibility for personal fitness, leading to an active, healthy lifestyle. Health-related fitness components include aerobic fitness, muscular strength and endurance, flexibility, and body composition. Expectations for students' fitness levels should be established on a personal basis rather than setting a single standard for all students at a given grade level. Moreover, students become more skilled in their ability to self-assess, plan, perform, interpret results, and monitor physical activities appropriate for developing a health-enhancing level of physical fitness.

**Note:** It must be noted that the use of physical activity as punishment for any reason (e.g. poor behavior or performance) is NOT acceptable. Additionally, it is NOT acceptable to withhold students from participation in physical education classes or recess for poor behavior or to make up work for absences.

Standard 3	K-2 Outcomes	Performance Indicators
<b><i>Demonstrates the Knowledge and Skills to Achieve and Maintain a Health-Enhancing Level of Physical Activity and Fitness. Physical Activity Knowledge</i></b> <i>E= Emerging, M= Maturing, A= Applying</i>		
<b>S3.E1</b> <b>Physical Activity Knowledge</b>	K – Identifies active play opportunities outside physical education class. 1 – Discuss the benefits of being active and/or playing. 2 - Describes large motor and/or manipulative physical activities for participation outside of physical education class. (e.g., before and after school, at home, at the park, with friends, with family).	<b>K-2 E:</b> physical activity knowledge
<b><i>Engages in Physical Activity</i></b>		
<b>S3.E2</b> <b>Engages in Physical Activity</b>	K – Actively participates in physical education class. 1 – Actively engages in physical education class. 2 - Actively engages in physical education class in response to instruction and practice.	<b>K-2 E:</b> engages in physical activity

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Standard 3	K-2 Outcomes	Performance Indicators
<b><i>Demonstrates the Knowledge and Skills to Achieve and Maintain a Health-Enhancing Level of Physical Activity and Fitness. Fitness Knowledge</i></b> <i>E= Emerging, M= Maturing, A= Applying</i>		
<b>S3.E3</b> <b>Fitness Knowledge</b>	K – Recognizes that when you move fast, your heart beats faster and you breathe faster. 1 – Identifies the heart as a muscle that gets stronger with exercise, play, and physical activity. 2 - Identifies the heart as a muscle that gets stronger with exercise, play, and physical activity.	<b>K-2 E:</b> fitness knowledge
<b>S3.E4</b> <b>Fitness Knowledge</b> <i>Health-Related Fitness Components/ Resistance (S3.E3.K-2.a)</i> <i>Health-Related Fitness Components (S3.E3.K-2.b)</i>	2 - Uses own body resistance for developing strength (2.a) 2 - Identifies physical activities that contribute to health-related fitness (2.b)	<b>K-1: N/A</b> <b>2 E:</b> health related fitness components
<b>S3.E5</b> <b>Skill-Related Fitness Components</b>	K-2 – Emerging outcomes first appear in Grade 3.	<b>K-2: N/A</b>
<b><i>Assessment and Program Planning</i></b>		
<b>S3.E6</b> <b>Assessment and Program Planning</b>	K-2 – Emerging outcomes first appear in Grade 3.	<b>K-2: N/A</b>
<b><i>Nutrition</i></b>		
<b>S3.E7</b> <b>Nutrition</b>	K – Recognizes that food provides energy for physical activity. 1 – Differentiates between healthy and unhealthy foods. 2 - Recognizes the good health balance of nutrition and physical activity.	<b>K-2 E:</b> nutrition

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Standard 3	3-5 Outcomes	Performance Indicators
<b><i>Demonstrates the Knowledge and Skills to Achieve and Maintain a Health-Enhancing Level of Physical Activity and Fitness. Physical Activity Knowledge</i></b> <i>E= Emerging, M= Maturing, A= Applying</i>		
<b>S3.E1</b> <b>Physical Activity Knowledge</b>	3 – Charts participation in physical activities outside physical education class. (3.a) 3 - Identifies physical activity benefits as a way to become healthier. (3.b) 4 – Analyzes opportunities for participating in physical activity outside physical education class. 5 - Charts and analyzes physical activity outside physical education class for fitness benefits of activities.	<b>3-4 E:</b> physical activity knowledge <b>5 M:</b> physical activity knowledge
<b><i>Engages in Physical Activity</i></b>		
<b>S3.E2</b> <b>Engages in Physical Activity</b>	3 – Engages in the activities of physical education class with minimal teacher prompting. 4 – Actively engages in the activities of physical education class, both teacher-directed and independent. 5 - Actively engages in all the activities of physical education.	<b>3-4 E:</b> engages in physical activity during physical education class time <b>5 M:</b> engages in moderate to vigorous physical activity at least 50% of physical education class time
<b><i>Fitness Knowledge</i></b>		
<b>S3.E3</b> <b>Fitness Knowledge</b> <i>Heart Health</i>	3 – Describes the concept of fitness and provides examples of heart rate evaluation methods. 4 – Identifies the components of health-related fitness. 4 - Evaluate heart rate during exercise utilizing methods such as manual, pulse checking, perceived exertion index or heart rate monitors.	<b>3-4 E:</b> fitness knowledge, heart health <b>5 M:</b> fitness knowledge, heart health

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Standard 3	3-5 Outcomes	Performance Indicators
<b><i>Demonstrates the Knowledge and Skills to Achieve and Maintain a Health-Enhancing Level of Physical Activity and Fitness. Fitness Knowledge (continued)</i></b> <i>E= Emerging, M= Maturing, A= Applying</i>		
<b>S3.E4</b> <b>Fitness Knowledge</b> <i>Health Related Fitness (S3.E4.3-5.a)</i> <i>Warm-Up/Cool Down (S3.E4.3-5.b)</i> <i>FITT Principle (S3.E4.3-5.c)</i> <i>Muscle Identification (S3.E4.3-5.d)</i> <i>Muscular/Skeletal Movement (S3.E4.3-5.e)</i>	3 – Recognizes the importance of warm-up & cool-down relative to vigorous physical activity. 4 – Demonstrates warm-up & cool-down relative to cardiorespiratory fitness assessment. 5 - List, define, and demonstrates the five components of health related fitness. (5.a) 5 - Identifies the need for warm-up & cool-down relative to various physical activities. (5.b) 5 - Identify and apply FITT to a fitness plan (frequency, intensity, time, type). (5.c) 5 - Identify major muscles. (5.d) 5 - Experience how the muscular and skeletal systems work together to allow movement. (5.e)	<b>3-4 E:</b> fitness knowledge <b>5 M:</b> fitness knowledge
<b>S3.E5</b> <b>Fitness Knowledge</b> <i>Skill-Related</i>	Identifies the six components of skill related fitness (agility, balance, coordination, speed, reaction time, power).	<b>3-5 E:</b> skill related fitness knowledge

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Standard 3	3-5 Outcomes	Performance Indicators
<b><i>Demonstrates the Knowledge and Skills to Achieve and Maintain a Health-Enhancing Level of Physical Activity and Fitness. Assessment and Program Planning</i></b> <i>E= Emerging, M= Maturing, A= Applying</i>		
<b>S3.E6</b> <b>Assessment and Program Planning</b> <i>Analyzes Fitness Assessment/Components (S3.E6.3-5.a)</i> <i>Fitness Assessment (S3.E6.3-5.b)</i> <i>FITT Strategies (S3.E6.3-5.c)</i>	3 – Demonstrates, with teacher direction, the health-related fitness components. 4 – Completes fitness assessments (pre & post). (4.a) 4 - Identifies areas of needed remediation from personal test and, with teacher assistance, identifies strategies for progress in those areas. (4.b) 5 - Analyzes results of fitness assessment (pre- & post-), comparing results to fitness components for good health. (5.a) 5 - Perform a nationally recognized, criterion references, health related fitness assessment that includes muscular strength, muscular endurance, flexibility, cardiovascular endurance, body composition. (5.b) 5 - Identify strategies for progress in fitness areas using FITT strategies. (5.c)	<b>3-4 E:</b> fitness assessment, program planning <b>5 M:</b> fitness assessment, program planning
<b>Nutrition</b>		
<b>S3.E7</b> <b>Nutrition</b>	3 – Identifies foods that are beneficial for before and after physical activity. 4 – Discusses the importance of hydration and hydration choices relative to physical activities. 5 - Analyzes the impact of food choices relative to physical activity, youth sports & personal health.	<b>3-5 E:</b> nutrition

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Standard 3	6-8 Outcomes	Performance Indicators
<b><i>Demonstrates the Knowledge and Skills to Achieve and Maintain a Health-Enhancing Level of Physical Activity and Fitness. Physical Activity Knowledge</i></b> <i>E= Emerging, M= Maturing, A= Applying</i>		
<b>S3.M1</b> <b>Physical Activity Knowledge</b>	6 – Describes how being physically active leads to a healthy body. 7 –Identifies barriers related to maintaining a physically active lifestyle and seeks solutions for eliminating those barriers. 8 - Identifies the 5 components of health-related fitness (muscular strength, muscular endurance, flexibility, cardiovascular endurance, body composition) and explains the connections between fitness and overall physical and mental health.	<b>6-7 M:</b> physical activity knowledge <b>8 A:</b> physical activity knowledge
<b><i>Engages in Physical Activity</i></b>		
<b>S3.M2</b> <b>Engages in Physical Activity</b>	6 – Participates in self-selected physical activity outside of physical education class. 7 –Participates in a physical activity twice a week outside of physical education class. 8 - Values participation in physical activity three times a week outside of physical education class.	<b>6-8 M:</b> engages in physical activity outside of physical education class time
<b>S3.M3</b> <b>Engages in Physical Activity</b>	6 – Participates in a variety of self-selected aerobic-fitness activities. 7 –Participates in a variety of strength and endurance-fitness activities such as weight or resistance training. 8 - Values participation in a variety of self-selected aerobic fitness activities outside of school such as walking, jogging, biking, skating, dancing, and swimming.	<b>6-8 M:</b> engages in physical activity outside of physical education class time
<b>S3.M4</b> <b>Engages in Physical Activity</b>	6 – Participates in a variety of aerobic-fitness activities using technology such as Dance Dance Revolution or Wii Fit. 7 –Participates in a variety of strength and endurance-fitness activities such as weight or resistance training. 8 - Plans and implements a program which may include the use of technology, aerobic, strength and endurance, and flexibility.	<b>6-8 M:</b> engages in physical activity outside of physical education class time



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Standard 3	6-8 Outcomes	Performance Indicators
<b><i>Demonstrates the Knowledge and Skills to Achieve and Maintain a Health-Enhancing Level of Physical Activity and Fitness. Engages in Physical Activity (cont.)</i></b> <i>E= Emerging, M= Maturing, A= Applying</i>		
<b>S3.M5</b> <b>Engages in Physical Activity</b>	<p>6 – Participates in a variety of lifetime recreational team sports, outdoor pursuits or dance activities.</p> <p>7 – Participates in a variety of lifetime dual and individual sports, martial arts or aquatic activities.</p> <p>8 - Values participation in a variety of self-selected lifetime activities outside of the school day. E.g. Recreational team sports, outdoor pursuits, martial arts, aquatic activities, dance, etc.</p>	<b>6-8 M:</b> engages in physical activity outside of physical education class time
<b><i>Fitness Knowledge</i></b>		
<b>S3.M6</b> <b>Fitness Knowledge</b>	<p>6 – Participates in moderate to vigorous physical activity that includes intermittent or continuous aerobic physical activity of both moderate and vigorous intensity for at least 60 minutes per day.</p> <p>7 – Participates in moderate to vigorous muscle- and bone-strengthening physical activity at least 3 times a week.</p> <p>8 - Values participation in moderate to vigorous aerobic and/or muscle and bone-strengthening physical activity at least 60 minutes per day at least three times a week.</p>	<b>6-8 M:</b> fitness knowledge
<b>S3.M7</b> <b>Fitness Knowledge</b>	<p>6 – Identifies the components of skill-related fitness.</p> <p>7 – Distinguishes between health- and skill- related fitness.</p> <p>8 - Compares and contrasts health- and skill- related fitness components.</p>	<b>6-8 M:</b> skill related fitness knowledge

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Standard 3	6-8 Outcomes	Performance Indicators
<b><i>Demonstrates the Knowledge and Skills to Achieve and Maintain a Health-Enhancing Level of Physical Activity and Fitness. Fitness Knowledge (cont.)</i></b> <i>E= Emerging, M= Maturing, A= Applying</i>		
<b>S3.M8</b> <b>Fitness Knowledge</b>	6 – Sets and monitors a self-selected physical-activity goal for aerobic and/or muscle- and bone-strengthening activity based on current fitness level. 7 – Adjusts physical activity based on quantity of exercise need for a minimal health standard and/or optimal functioning based on current fitness level. 8 - Uses available technology to self-monitor quantity of exercise needed for a minimal health standard and/or optimal functioning based current fitness level.	<b>6-8 M:</b> fitness knowledge, self-selected
<b>S3.M9</b> <b>Fitness Knowledge</b>	6 – Employs correct techniques and methods of stretching. 7 – Describes and demonstrates the difference between dynamic and static stretches. 8 - Describes, demonstrates, and employs a variety of appropriate static stretching techniques for all major muscle groups.	<b>6-8 M:</b> fitness knowledge, stretching
<b>S3.M10</b> <b>Fitness Knowledge</b>	6 – Differentiates between aerobic and anaerobic capacity and between muscular strength and endurance. 7 – Describes the role of exercise and nutrition in weight management. 8 - Describes the role of a variety of fitness-related concepts. E.g. Aerobic and anaerobic capacity, muscular strength and endurance, nutrition and weight management, flexibility and injury prevention.	<b>6-8 M:</b> fitness knowledge, fitness concepts

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Standard 3	6-8 Outcomes	Performance Indicators
<b><i>Demonstrates the Knowledge and Skills to Achieve and Maintain a Health-Enhancing Level of Physical Activity and Fitness. Fitness Knowledge (cont.)</i></b> <i>E= Emerging, M= Maturing, A= Applying</i>		
<b>S3.M11</b> <b>Fitness Knowledge</b>	6 – Identifies each of the components of the overload principle (FITT formula: frequency, intensity, time & type) for different types of physical activity (aerobic, muscular fitness, and flexibility). 7 –Describes the overload principle (FITT formula) for different types of physical activity, the training principles on which the formula is based and how the formula and principles affect fitness. 8 - Uses the overload principle (FITT formula) in preparing a personal workout.	<b>6-8 M:</b> fitness knowledge, FITT formula
<b>S3.M12</b> <b>Fitness Knowledge</b>	6 – Describes the role of warm-up/ cool-down regimen for a self-selected physical activity. 7 – Designs a warm up/cool down regimen for a self-selected physical activity. 8 - Designs and implements a warm up/cool down regimen for a self-selected physical activity.	<b>6-8 M:</b> fitness knowledge, self-selected activity
<b>S3.M13</b> <b>Fitness Knowledge</b>	6 – Defines resting heart rate and describes its relationship to aerobic fitness and the Borg Rating of Perceived Exertion (RPE) Scale. 7 – Defines how the RPE scale can be used to determine the perception of the work effort or intensity of exercise. 8 - Defines resting heart rate and how the RPE scale can be used to adjust workout intensity during physical activity.	<b>6-8 M:</b> fitness knowledge, heart rate
<b>S3.M14</b> <b>Fitness Knowledge</b>	6 – Identifies major muscles used in selected physical activities. 7 –Describes how muscles pull on bones to create movement in pairs by relaxing and contracting. 8 - Explains how body systems interact with each other (e.g. Blood transports nutrients from the respiratory system during physical activity).	<b>6-8 M:</b> fitness knowledge, body systems

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Standard 3	6-8 Outcomes	Performance Indicators
<b><i>Demonstrates the Knowledge and Skills to Achieve and Maintain a Health-Enhancing Level of Physical Activity and Fitness. Fitness Knowledge (cont.)</i></b> <i>E= Emerging, M= Maturing, A= Applying</i>		
<b>S3.M15</b> <b>Assessment and Program Planning</b>	<p>6 – Designs and implements a program of remediation for any areas of weakness based on the results of health-related fitness assessment.</p> <p>7 – Designs and implements a program of remediation for 2 areas of weakness based on the results of health-related fitness assessment.</p> <p>8 - Designs and implements a program of remediation for 3 areas of weakness based on the results of health-related fitness assessment.</p>	<p><b>6-7 M:</b> fitness assessment, program planning</p> <p><b>8 A:</b> fitness assessment, program planning</p>
<b>S3.M16</b> <b>Assessment and Program Planning</b>	<p>6 – Maintains physical activity log for at least 2 weeks and reflects on activity levels as documented in the log.</p> <p>7 – Maintains physical activity and nutrition log for at least 2 weeks and reflects on activity levels and nutrition as documented in the log.</p> <p>8 - Designs and implements a program to improve levels of health related fitness and nutrition.</p>	<p><b>6-7 M:</b> fitness assessment, personal reflection</p> <p><b>8 A:</b> fitness assessment, personal reflection</p>
<b><i>Nutrition</i></b>		
<b>S3.M17</b> <b>Nutrition</b>	<p>6 – Identifies foods within each of the basic food groups and selects appropriate servings and portions for his/her age and physical activity levels.</p> <p>7 – Develops strategies for balancing healthy food, snacks and water intake, along with daily physical activity.</p> <p>8 - Describe the relationship between poor nutrition and health risk factors.</p>	<p><b>6 E:</b> nutrition</p> <p><b>7-8 M:</b> nutrition</p>

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Standard 3	6-8 Outcomes	Performance Indicators
<b><i>Demonstrates the Knowledge and Skills to Achieve and Maintain a Health-Enhancing Level of Physical Activity and Fitness. Stress Management</i></b> <i>E= Emerging, M= Maturing, A= Applying</i>		
<b>S3.M18</b> <b>Stress Management</b>	6 – Identifies positive and negative results of stress and appropriate ways of dealing with each. 7 – Practices strategies for dealing with stress, such as deep breathing, guided visualization, and aerobic exercise. 8 - Demonstrates basic movements used in other stress reducing activities such as yoga, tai chi, and deep breathing.	<b>6-8 E:</b> stress management

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Standard 3	High School Outcomes
<i>Demonstrates the Knowledge and Skills to Achieve and Maintain a Health-Enhancing Level of Physical Activity and Fitness. Physical Activity Knowledge</i>	
<b>S3.H1.L1</b> Physical Activity Knowledge	Discusses the benefits of a physically active lifestyle as it relates to college or career productivity.
<b>S3.H1.L2</b> Physical Activity Knowledge	Investigates the relationships among physical activity, nutrition, and body composition.
<b>S3.H2.L1</b> Physical Activity Knowledge	Evaluates the validity of claims made by commercial products and programs pertaining to fitness and a healthy, active lifestyle.
<b>S3.H2.L2</b> Physical Activity Knowledge	Analyzes and applies technology and social media as tools for supporting a healthy, active lifestyle.
<b>S3.H3.L1</b> Physical Activity Knowledge	Identifies issues associated with exercising in heat, humidity, and cold.

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Standard 3	High School Outcomes
<i>Demonstrates the Knowledge and Skills to Achieve and Maintain a Health-Enhancing Level of Physical Activity and Fitness. Physical Activity Knowledge (cont.)</i>	
<b>S3.H3.L2</b> Physical Activity Knowledge	Applies rates of perceived exertion and pacing.
<b>S3.H4.L1</b> Physical Activity Knowledge	Evaluates the validity of claims made by commercial products and programs pertaining to fitness and a healthy active lifestyle.
<b>S3.H4.L2</b> Physical Activity Knowledge	Apply, analyze and evaluate technology and social media as a tool to support a healthy active lifestyle.
<b>S3.H5.L1</b> Physical Activity Knowledge	Evaluates risks and safety factors that might affect physical activity preferences throughout the life cycle.
<b>S3.H5.L2</b> Physical Activity Knowledge	Analyzes the impact of risks and safety factors in life choices, economics, motivation, and accessibility on exercise adherence and successful participation in physical activity in college or career settings.

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Standard 3	High School Outcomes
<i>Demonstrates the Knowledge and Skills to Achieve and Maintain a Health-Enhancing Level of Physical Activity and Fitness. Engages in Physical Activity</i>	
<b>S3.H6.L1</b> Engages in Physical Activity	Participates several times a week in a self-selected lifetime activity, dance or fitness activity outside of the school day.
<b>S3.H6.L2</b> Engages in Physical Activity	Creates a plan, trains for and participates in a community event with a focus on physical activity (e.g., 5K, triathlon, tournament, dance performance, cycling event).
<i>Demonstrates the Knowledge and Skills to Achieve and Maintain a Health-Enhancing Level of Physical Activity and Fitness. Fitness Knowledge</i>	
<b>S3.H7.L1</b> Fitness Knowledge	Demonstrates appropriate technique in resistance training.
<b>S3.H7. L2</b> Fitness Knowledge	Designs and implements a strength and conditioning program that develops balance in opposing muscles groups (agonist-antagonist) and supports a healthy, active lifestyle.
<b>S3.H8.L1</b> Fitness Knowledge	Relates physiological responses to individual levels of fitness and nutritional balance.



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Standard 3	High School Outcomes
<b><i>Demonstrates the Knowledge and Skills to Achieve and Maintain a Health-Enhancing Level of Physical Activity and Fitness. Fitness Knowledge (cont.)</i></b>	
<b><i>S3.H8.L2</i></b> Fitness Knowledge	Identifies the different energy systems used in a selected physical activity (e.g., adenosine triphosphate and phosphocreatine, anaerobic/ glycolysis, aerobic).
<b><i>S3.H9.L1</i></b> Fitness Knowledge	Understands types of strength exercises (e.g. isometric, isotonic, isokinetic, concentric, eccentric etc.) and stretching exercises (e.g. static, dynamic, PNF, etc.) for personal fitness development (e.g. strength, endurance, range of motion).
<b><i>S3.H9.L2</i></b> Fitness Knowledge	Identifies the structure of skeletal muscle and fiber types as they relate to muscle development.
<b><i>S3.H10.L1</i></b> Fitness Knowledge	Calculates target heart rate and applies that information to a personal fitness plan.
<b><i>S3.H10.L2</i></b> Fitness Knowledge	Adjusts pacing to keep heart rate in the target zone, using available technology (e.g., pedometer, heart rate monitor), to self-monitor aerobic intensity.

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Standard 3	High School Outcomes
<i>Demonstrates the Knowledge and Skills to Achieve and Maintain a Health-Enhancing Level of Physical Activity and Fitness. Assessment and Program Planning</i>	
<b>S3.H11.L1</b> <b>Assessment and Program Planning</b>	Designs a fitness program including all components of health-related fitness that relates to college/career productivity.
<b>S3.H11.L2</b> <b>Assessment and Program Planning</b>	Develops and maintains a fitness portfolio (e.g., assessment scores, goals for improvement , plan of activities for improvement, log of activities being done to reach goals, timeline for improvement).
<b>S3.H12.L1</b> <b>Assessment and Program Planning</b>	Designs a fitness program, including all components of health-related fitness, for a college student and an employee in the learner's chosen field of work.
<b>S3.H12.L2</b> <b>Assessment and Program Planning</b>	Analyzes the components of skill-related fitness in relation to life and career goals and designs an appropriate fitness program for those goals.
<b>Nutrition</b>	
<b>S3.H13.L1</b> <b>Nutrition</b>	Creates a meal plan that demonstrates understanding of the impact of nutrition on the effect of each phase of exercise (e.g. pre, during and post-activity).

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Standard 3	High School Outcomes
<i>Demonstrates the Knowledge and Skills to Achieve and Maintain a Health-Enhancing Level of Physical Activity and Fitness. Assessment and Program Planning</i>	
<b>S3.H14.L1</b> <b>Stress Management</b>	Identifies stress-management strategies (e.g., mental imagery, relaxation techniques, deep breathing, aerobic exercise, meditation) to reduce stress.
<b>S3.H14.L2</b> <b>Stress Management</b>	Applies stress-management strategies (e.g., mental imagery, relaxation techniques, deep breathing, aerobic exercise, meditation) to reduce stress.

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### Standard 4. The physically literate individual exhibits responsible personal and social behavior that respects self and others.

The intent of this standard is to reflect development towards self-initiated behaviors that promote personal and group success in all physical activities that can be transferred to college, career and life. These behaviors include but are not limited to safe practices, adherence to rules and procedures, etiquette, cooperation, teamwork, ethical behavior, and positive social interaction and inclusion. It also includes respect toward teachers, other students, and the environment. Key to the standard is developing respect and appreciation for individual similarities and differences among participants in physical activity. Similarities and differences include, but are not limited to; characteristics of culture, ethnicity, skill level, disabilities, physical characteristics (e.g., strength, size, shape), gender, age, race, and socioeconomic status.

**Note:** It must be noted that the use of physical activity as punishment for any reason (e.g. poor behavior or performance) is NOT acceptable. Additionally, it is NOT acceptable to withhold students from participation in physical education classes or recess for poor behavior or to make up work for absences.

Standard 4	K-2 Outcomes	Performance Indicators
<b>Exhibits Responsible Personal and Social Behavior that Respects Self and Others. Personal Responsibility</b>		<b>E= Emerging, M= Maturing, A= Applying</b>
<b>S4.E1</b> <b>Personal Responsibility</b> <i>Equipment and Space (S4.E1.K-2.a)</i> <i>Rules and Parameters (S4.E1.K-2.b)</i>	K – Follows directions in group settings (e.g., safe behaviors, following rules, taking turns). (K.a) K – Acknowledges responsibility for behavior when prompted. (K.b) 1 – Follows the rules & parameters of the learning environment. 2 - Accepts personal responsibility by using equipment and space appropriately with minimal teacher prompting. (2.a) 2 - Accepts responsibilities by following the rules and parameters of the learning environment. (2.b)	<b>K-2 E:</b> demonstrating personal responsibility
<b>Accepting Feedback</b>		
<b>S4.E2</b> <b>Accepting Feedback</b>	K – Follows instruction/directions when prompted. 1 – Responds appropriately to general feedback from the teacher. 2 - Accepts and responds appropriately to specific corrective feedback from the teacher.	<b>K-2 E:</b> accepting feedback

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Standard 4	K-2 Outcomes	Performance Indicators
<b>Exhibits Responsible Personal and Social Behavior that Respects Self and Others. Working with Others</b>		<b>E= Emerging, M= Maturing, A= Applying</b>
<b>S4.E3</b> <b>Working with Others</b> <i>Class Environments (S4.E3.K-2.a)</i> <i>Diverse Populations (S4.E3.K-2.b)</i>	K – Shares equipment and space with others. 1 - Works independently with others in a variety of class environments (e.g., partners, small group & large groups). 2 – Works independently with others in partner environments (2.a) 2 - Actively participates with classmates without regard to personal differences. (2.b)	<b>K-3 E:</b> working with others
<b>Rules and Fair Play</b>		
<b>S4.E4</b> <b>Rules and Fair Play</b>	K – Recognizes the established protocols for class activities. 1 – Exhibits the established protocols for class activities. 2 - Recognizes the role of rules and fair play in teacher designed physical activities.	<b>K-2 E:</b> following rules, fair play
<b>Safety</b>		
<b>S4.E5</b> <b>Safety</b> <i>Personal Safety (S4.E5.K-2.a)</i> <i>Equipment Safety (S4.E5.K-2.b)</i>	K – Follows teacher directions for safe participation and proper use of equipment with minimal reminders. 1 – Follows teacher directions for safe participation and proper use of equipment without teacher reminders. 2 - Works independently and safely in physical education. (2.a) 2 - Work safely with physical education equipment. (2.b)	<b>K-1 E:</b> safety <b>2 M:</b> safety
<b>S4.E6</b> <b>Safety</b> <i>Sun Safety (S4.E6.K-2.a)</i> <i>Aquatic Safety (S4.E6.K-2.b)</i>	2- Recognizes sun safe practices (2.a) 2- Recognizes aquatic safety practices (2.b)	<b>K-1: N/A</b> <b>2 E:</b> sun safety, aquatic safety

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Standard 4	3-5 Outcomes	Performance Indicators
<b><i>Exhibits Responsible Personal and Social Behavior that Respects Self and Others. Personal Responsibility</i></b>		<b><i>E= Emerging, M= Maturing, A= Applying</i></b>
<b>S4.E1</b> <b>Personal Responsibility</b>	3– Exhibits personal responsibility in teacher-directed activities. 4 – Exhibits responsible behavior in independent group situations. 5 - Engages in physical activity with responsible interpersonal behavior (e.g., peer to peer, student to teacher, student to referee).	<b>3-5 M:</b> personal responsibility
<b><i>Accepting Feedback</i></b>		
<b>S4.E2</b> <b>Accepting Feedback</b>	3 – Accepts and implements specific corrective feedback from the teacher. 4 – Listens respectfully to corrective feedback from others (e.g., peers, adults). 5 - Gives and receives corrective feedback respectfully to peers and adults.	<b>3-5 M:</b> accepting feedback
<b><i>Working with Others</i></b>		
<b>S4.E3</b> <b>Working with Others</b> <i>Praises Others (S4.E3.3-5.a)</i> <i>Accepts Others (S4.E3.3-5.b)</i>	3 – Works cooperatively with others. (3.a) Praises others for their success in movement performance. (3.b) 4 – Praises the movement performance of others both more and less-skilled. (4.a) Accepts players of all skill levels into the physical activity. (4.b) Praises the movement performance of others both more and less-skilled. (5.a) Accepts players of all skill levels into the physical activity. (5.b)	<b>3-5 M:</b> working with others

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Standard 4	3-5 Outcomes	Performance Indicators
<b>Exhibits Responsible Personal and Social Behavior that Respects Self and Others. Rules and Fair Play</b>		<b>E= Emerging, M= Maturing, A= Applying</b>
<b>S4.E4</b> <b>Rules and Fair Play</b>	3 – Recognizes the role of rules and etiquette in physical activity with peers. 4 – Exhibits etiquette and adherence to rules in a variety of physical activities. 5 - Assesses adherence to rules, etiquette, and fair play of various games and activities.	<b>3-4 E:</b> following rules, fair play <b>5 M:</b> following rules, fair play
<b>Safety</b>		
<b>S4.E5</b> <b>Safety</b>	3– Works independently and safely in physical activity settings. 4 – Works safely with peers and equipment in physical activity settings. 5 - Applies safety principles with age-appropriate physical activities.	<b>3-4 M:</b> safety <b>5 A:</b> safety
<b>S4.E6</b> <b>Safety</b> <i>Sun Safety (S4.E6.3-5.a)</i> <i>Aquatic Safety (S4.E6.3-5.b)</i>	Apply sun safe practices. <i>(5.a)</i> Identify appropriate water safety practices. <i>(5.b)</i>	<b>3-5 M:</b> sun safety, aquatic safety

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Standard 4	6-8 Outcomes	Performance Indicators
<b><i>Exhibits Responsible Personal and Social Behavior that Respects Self and Others. Personal Responsibility</i></b>		<b><i>E= Emerging, M= Maturing, A= Applying</i></b>
<b>S4.M1</b> <b>Personal Responsibility</b>	<p>6– Exhibits personal responsibility by using appropriate etiquette, demonstrating respect for facilities, and exhibiting safe behaviors.</p> <p>7 –Exhibits responsible social behaviors by cooperating with classmates, demonstrating inclusive behaviors, and supporting classmates.</p> <p>8 - Accepts responsibility for individual improvement of levels of physical activity and fitness (physical, emotional, and social).</p>	<b>6-8 A:</b> personal responsibility
<b>S4.M2</b> <b>Personal Responsibility</b>	<p>6 – Identifies and uses appropriate strategies to self-reinforce positive fitness behaviors, such as positive self-talk.</p> <p>7 –Demonstrates both intrinsic and extrinsic motivation by selecting opportunities to participate in physical activity outside of class.</p> <p>8 - Uses effective self-monitoring skills to incorporate opportunities for physical activity in and outside of school.</p>	<b>6-8 A:</b> personal responsibility
<b><i>Accepting Feedback</i></b>		
<b>S4.M3</b> <b>Accepting Feedback</b>	<p>6 – Demonstrates self-responsibility by implementing specific corrective feedback to improve performance.</p> <p>7 –Provides corrective feedback to a peer using teacher-generated guidelines and incorporating appropriate tone and other communication skills.</p> <p>8 - Provides encouragement and corrective feedback to peers without prompting from the teacher.</p>	<b>6-8:</b> accepting feedback



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Standard 4	6-8 Outcomes	Performance Indicators
<b>Exhibits Responsible Personal and Social Behavior that Respects Self and Others. Working with Others</b>		<b>E= Emerging, M= Maturing, A= Applying</b>
<b>S4.M4</b> <b>Working with Others</b> <i>Conflict Resolution (S4.E3.3-5.a)</i> <i>Accepts Others (S4.E3.3-5.b)</i>	<p>6 – Accepts differences among classmates in physical development, maturation, and varying skill levels by providing encouragement and positive feedback.</p> <p>7 –Demonstrates cooperation skills by establishing rules and guidelines for resolving conflicts.</p> <p>8 - Responds appropriately to ethical and unethical behavior of participants during physical activity by using the rules and guidelines for conflict resolution.</p> <p>8 - Accepts differences among classmates in physical development, maturation, and varying skill levels by providing encouragement and positive feedback.</p>	<p><b>6-8 A:</b> working with others, conflict resolution</p>
<b>S4.M5</b> <b>Working with Others</b>	<p>6– Cooperates with a small group of classmates during adventure activities, game play, or team-building activities.</p> <p>7 – Problem solves with a small group of classmates during adventure activities, small-group initiatives, or game play.</p> <p>8 - Cooperates with multiple classmates on problem solving initiatives including adventure activities, large group initiatives, and game play.</p>	<p><b>6-8 A:</b> working with others, cooperation</p>
<b>Rules and Fair Play</b>		
<b>S4.M6</b> <b>Rules and Fair Play</b>	<p>6 – Identifies the rules and etiquette for physical activities, games and dance activities.</p> <p>7 – Demonstrates knowledge of rules and etiquette by self-officiating modified physical activities and games or following parameters to create or modify a dance.</p> <p>8 - Applies rules and fair play by acting as an official for modified physical activities, games and/or creating dance routines within a given set of parameters.</p>	<p><b>6 M:</b> following rules, fair play</p> <p><b>7-8 A:</b> following rules, fair play</p>

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Standard 4	6-8 Outcomes	Performance Indicators
<b><i>Exhibits Responsible Personal and Social Behavior that Respects Self and Others. Safety</i></b>		<b><i>E= Emerging, M= Maturing, A= Applying</i></b>
<b>S4.M7 Safety</b>	<p>6 – Uses physical activity and fitness equipment appropriately and safely, with the teacher’s guidance.</p> <p>7 – Independently uses physical activity and exercises equipment appropriately and safely.</p> <p>8 - Independently uses physical activity and fitness equipment appropriately and identifies specific safety concerns associated with the activity.</p>	<b>6-8 A: safety</b>
<b>S4.M8 Safety</b> <i>Sun Safety (S4.E6.6-8.a)</i> <i>Aquatic Safety (S4.E6.6-8.b)</i>	<p>Applies sun safe practices (8.a).</p> <p>Applies water safety practices. (8.b)</p>	<b>6-8 A: sun safety, aquatic safety</b>

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High School physical education standards focus on planning and implementing lifetime physical activity goals. Outcomes are organized differently in that they are divided into two levels rather than individual grades. Level One outcomes reflect baseline knowledge and skills students must acquire to be college or career ready at graduation. Level Two outcomes allow students to build upon Level One outcomes by augmenting previous knowledge and skills providing students opportunities for promoting the development and refinement of life skills such as self-management, problem solving, and communication, critical for sustainability of self-directed physical activity into adulthood. All high school performance indicators are at the applying level.

Standard 4	High School
<i>Exhibits Responsible Personal and Social Behavior that Respects Self and Others. Personal Responsibility</i>	
<b>S4.H1.L1</b> Personal Responsibility	Employs effective self-management skills to analyze barriers and modify physical activity patterns appropriately as needed.
<b>S4.H1.L2</b> Personal Responsibility	Accepts differences between personal characteristics and the idealized body images and elite performance levels portrayed in various media.
<i>Rules and Fair Play</i>	
<b>S4.H2.L1</b> Rules and Fair Play	Exhibits proper etiquette, respect for others and teamwork while engaging in physical activity and/or social dance
<b>S4.H2.L2</b> Rules and Fair Play	Examines moral and ethical conduct in specific competitive situations (e.g., intentional fouls, performance-enhancing substances, gambling, current events in sport).

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Standard 4	High School
<i>Exhibits Responsible Personal and Social Behavior that Respects Self and Others. Working with Others</i>	
<b>S4.H3.L1</b> <b>Working with Others</b>	Uses communication skills and strategies that promote team or group dynamics.
<b>S4.H3.L2</b> <b>Working with Others</b>	Assumes leadership role (e.g., task or group leader, referee, coach) in a physical activity setting.
<b>S4.H4.L1</b> <b>Working with Others</b>	Solves problems and thinks critically in physical activity or dance settings, both as an individual and in groups.
<b>S4.H4.L2</b> <b>Working with Others</b>	Accepts others' ideas, cultural diversity, and body types by engaging in cooperative and collaborative movement projects.
<b>Safety</b>	
<b>S4.H5.L1</b> <b>Safety</b>	Understands best practices for safe participation in physical activity, exercise and dance (e.g. injury prevention, proper alignment, hydration, use of equipment, implementation of rules, sun protection, aquatic safety, etc.).
<b>S4.H5.L2</b> <b>Safety</b>	Applies best practices for safe participation in physical activity, exercise and dance (e.g. injury prevention, proper alignment, hydration, use of equipment, implementation of rules, sun protection, aquatic safety, etc.).

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### **Standard 5. The physically literate individual recognizes the value of physical activity for health, enjoyment, challenge, self-expression and/or social interaction.**

This standard reflects the development of an awareness of intrinsic values and benefits of participation in physical activity that provides personal meaning. Physical activity can be enjoyable, challenging, and fun and provides opportunities for self-expression and social interaction. These benefits can develop self-confidence, promote a positive self-image, and continue a healthy, active lifestyle. As a result of these benefits of participation, students will begin to actively pursue life-long physical activities that meet their own needs.

**Note: It must be noted that the use of physical activity as punishment for any reason (e.g. poor behavior or performance) is NOT acceptable. Additionally, it is NOT acceptable to withhold students from participation in physical education classes or recess for poor behavior or to make up work for absences.**

Standard 5	K-2 Outcomes	Performance Indicators
<b><i>Recognizes the Value of Physical Activity for Health, Enjoyment, Challenge, Self-Expression, and/or Social Interaction. Health E= Emerging, M= Maturing, A= Applying</i></b>		
<b>S5.E1 Health</b>	K – Recognizes that physical activity is important for good health. 1 – Identifies physical activity as a component of good health. 2 – Recognizes the value of good health balance.	<b>K-2 E:</b> physical activity for health
<b><i>Challenge</i></b>		
<b>S5.E2 Challenge</b>	K – Acknowledges that some physical activities are challenging/ difficult. 1 – Recognizes that challenge in physical activities can lead to success. 2 - Compares physical activities that build confidence and provide challenge.	<b>K-2 E:</b> physical activity for challenge

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Standard 5	K-2 Outcomes	Performance Indicators
<b><i>Recognizes the Value of Physical Activity for Health, Enjoyment, Challenge, Self-Expression, and/or Social Interaction. Self-Expression/ Enjoyment</i></b> <i>E= Emerging, M= Maturing, A= Applying</i>		
<b><i>S5.E3</i></b> <b>Self-Expression/Enjoyment</b>	K – Identifies physical activities that are enjoyable. (K.a) K - Discuss the enjoyment of playing with friends. (K.b) 1 – Describes positive feelings that result from participating in physical activities. (1.a) 1 - Discuss personal reasons (i.e., the “why”) for enjoying physical activities. (1.b) 2 - Identifies and discusses physical activities that provide enjoyment and/or self-expression.	<b>K-2 E:</b> physical activity for self-expression, enjoyment
<b><i>Social Interaction</i></b>		
<b><i>S5.E4</i></b> <b>Social Interaction</b>	Demonstrates socially acceptable conflict resolution skills.	<b>K-2 E:</b> physical activity for social interaction

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Standard 5	3-5 Outcomes	Performance Indicators
<b><i>Recognizes the Value of Physical Activity for Health, Enjoyment, Challenge, Self-Expression, and/or Social Interaction. Health E= Emerging, M= Maturing, A= Applying</i></b>		
<b>S5.E1 Health</b>	3– Discusses the relationship between physical activity and good health. 4 – Examines the health benefits of participating in physical activity. 5 - Compares the health benefits of participation in selected physical activities.	<b>3-5 E:</b> physical activity for health
<b><i>Challenge</i></b>		
<b>S5.E2 Challenge</b>	3 – Discusses the challenge that comes from learning a new physical activity. 4 – Rates the enjoyment of participating in challenging and mastered physical activities. 5 - Analyzes the personal benefits to participating in an activity that is challenging.	<b>3-5 E:</b> physical activity for challenge
<b><i>Self-Expression/Enjoyment</i></b>		
<b>S5.E3 Self-Expression/Enjoyment</b>	3 – Reflects on the reasons for enjoying selected physical activities. 4 – Ranks the enjoyment of participating in different physical activities. 5 - Analyzes the personal benefits to participating in an activity that is enjoyable.	<b>3-4 E:</b> physical activity for self-expression, enjoyment
<b><i>Social Interaction</i></b>		
<b>S5.E4 Social Interaction</b>	3– Describes the positive social interactions that come when engaged with others in physical activity. 4 – Describes & compares the positive social interactions when engaged in partner, small group and large group physical activities. 5 - Analyzes the positive impact of verbal and non-verbal encouragement in physical activity.	<b>3-5 E:</b> physical activity for social interaction

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Standard 5	6-8 Outcomes	Performance Indicators
<b><i>Recognizes the Value of Physical Activity for Health, Enjoyment, Challenge, Self-Expression, and/or Social Interaction. Health E= Emerging, M= Maturing, A= Applying</i></b>		
<b>S5.M1 Health</b>	<p>6– Describes how being physically active leads to a healthy body.</p> <p>7 –Identifies different types of physical activities and describes how each exerts a positive impact on health.</p> <p>8 - Identifies the 5 components of health-related fitness (muscular strength, muscular endurance, flexibility, CV endurance, and body composition) and explains the connections between fitness and overall physical and mental health.</p>	<b>6-8 M:</b> physical activity for health
<b>S5.M2 Health</b>	<p>6 – Identifies components of physical activity that provide opportunities for reducing stress and for social interaction.</p> <p>7 –Identifies positive mental and emotional aspects of participating in a variety of physical activities.</p> <p>8 - Analyzes the empowering consequences of being physically active.</p>	<b>6-8 M:</b> physical activity for health
<b><i>Challenge</i></b>		
<b>S5.M3 Challenge</b>	<p>6 – Recognizes individual challenges and copes in a positive way, such as extending effort, asking for help or feedback, or modifying the task.</p> <p>7 –Generates positive strategies such as offering suggestions or assistance, leading or following others and providing possible solutions when faced with a group challenge.</p> <p>8 - Develops a plan of action and makes appropriate decisions based on that plan when faced with an individual challenge.</p>	<b>6-8 M:</b> physical activity for challenge



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Standard 5	6-8 Outcomes	Performance Indicators
<b>Recognizes the Value of Physical Activity for Health, Enjoyment, Challenge, Self-Expression, and/or Social Interaction. Self-Expression/Enjoyment</b> <i>E= Emerging, M= Maturing, A= Applying</i>		
<b>S5.M4</b> <b>Self-Expression/Enjoyment</b>	6– Describes how moving competently in a physical activity setting creates enjoyment. 7 –Identifies why self-selected physical activities create enjoyment. 8 - Discusses how enjoyment could be increased in self-selected physical activities.	<b>6-8 M:</b> physical activity for self-expression, enjoyment
<b>S5.M5</b> <b>Self-Expression/Enjoyment</b>	6– Identifies how self-expression and physical activity are related. 7 –Explains the relationship between self-expression and lifelong enjoyment through physical activity. 8 - Identifies and participates in an enjoyable activity that prompts individual self-expression.	<b>6-8 M:</b> physical activity for self-expression, enjoyment
<b>Social Interaction</b>		
<b>S5.M6</b> <b>Social Interaction</b>	6– Demonstrate respect for self and others in activities and games by following the rules, encouraging others and playing in the spirit of the game or activity. 7 – Demonstrates the importance of social interaction by helping and encouraging others, avoiding trash talk and providing support to classmates. 8 - Demonstrates respect for self and others by asking for help and helping others, following the rules, playing in the spirit of the game, encouraging others, and providing support to classmates in various physical activities.	<b>6-8 M:</b> physical activity for social interaction

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High School physical education standards focus on planning and implementing lifetime physical activity goals. Outcomes are organized differently in that they are divided into two levels rather than individual grades. Level One outcomes reflect baseline knowledge and skills students must acquire to be college or career ready at graduation. Level Two outcomes allow students to build upon Level One outcomes by augmenting previous knowledge and skills providing students opportunities for promoting the development and refinement of life skills such as self-management, problem solving, and communication, critical for sustainability of self-directed physical activity into adulthood. All high school performance indicators are at the applying level.

Standard 5	High School Outcomes
<b>Health</b>	
<b>S5.H1.L1</b> Health	Analyzes the health benefits of a self-selected physical activity.
<b>S5.H1.L2</b> Health	If the outcome was not achieved in Level 1, it should be a focus in Level 2.
<b>Challenge</b>	
<b>S5.H2.L1</b> Challenge	Challenge is a focus in Level 2 only.
<b>S5.H2.L2</b> Challenge	Chooses an appropriate level of challenge to experience success and desire to participate in a self-selected physical activity.
<b>Self-Expression/Enjoyment</b>	
<b>S5.H3.L1</b> Self-Expression/Enjoyment	Selects and participates in physical activities or dance that meet the need for self-expression and enjoyment.
<b>S5.H3.L2</b> Self-Expression/Enjoyment	Identifies the uniqueness of creative dance and rhythmic movement as a means of self-expression.

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Standard 5	High School Outcomes
<b><i>S5.H2.L1</i></b> <b>Social Interaction</b>	Shows respect and acceptance of others with varying ability levels to support a cooperative learning environment.
<b><i>S5.H2.L2</i></b> <b>Social Interaction</b>	Participates in inclusive programs that combine students of all ability levels.

# **World and Native Languages Standards**

## Introduction

The World and Native Languages Standards describe what students should know and be able to do as they study and learn to communicate in languages other than English. By engaging in learning a world language, students build 21<sup>st</sup> century literacy skills. Reading, writing, listening, speaking, and viewing are integral to the language learning process. When students learn a second language they build proficiency in three modes of communication: interpersonal (person-to-person speaking or writing), interpretive (listening and reading), and presentational (one-way speaking and writing). Students learn to maneuver the structures, functions, and patterns of language. They learn to ask and answer questions, identify words, describe, retell stories, interpret text, and apply the conventions of language within the constructs of a particular culture.

Learners benefit by having the language proficiency to communicate with global audiences, the insight into the cultural perspectives that shape those audiences, and the ability to behave appropriately in a variety of cultural contexts. These standards are organized under two broad categories: Communication and Cultural Competencies. They are not intended to be taught as separate entities, but should be interconnected during instruction. Students must not only communicate, but be able to do so in a culturally appropriate manner. A culture's perspectives reflect the values, beliefs, and attitudes of its people. Through contact with products (monuments, laws, music, etc.) developed by a culture and practices (eating habits, shopping behaviors, use of space, etc.) demonstrated by its people, we come to understand the perspectives (values, attitudes, beliefs, etc.) of a people. Through these standards, Arizona seeks to nurture and develop indigenous, heritage, and world languages. Students who develop world languages, heritage language, and cultural skills will be better-positioned to live and work in an increasingly multilingual environment.

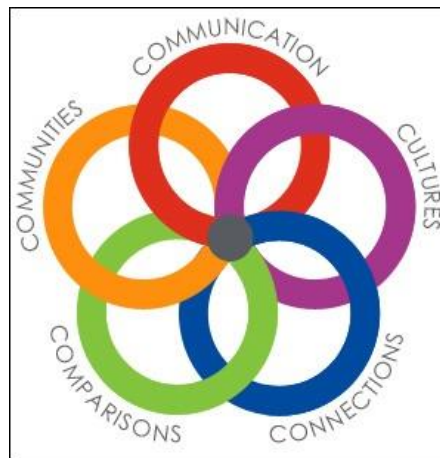


Image courtesy of ACTFL

Arizona's World and Native Languages Standards can be used to create a variety of classes, courses, and programs across multiple grade levels. Many factors influence the rate of progress through three performance levels (Novice, Intermediate, and Advanced) and the level acquired by learners at the end of the program. Among those factors are types of program models, the category or difficulty of the language, student motivation, and the degree of exposure in the target language. These standards allow for multiple entry points into language learning (elementary, middle, or high school) and for instruction through various programs and/or models. In these standards, "the target language" may indicate world language, foreign language, classical languages, second language, languages other than English, Native American languages, heritage languages, or American Sign Language.

## Rationale

These World and Native Languages Standards have substantive changes from Arizona’s 1997 Foreign and Native Language Standards in response to the needs of the field. Revision of these standards provides opportunity for students to enter into study of a new language at any point in the K-12 continuum and the standards reflect student performance expectations based on when that entry point occurs. The American Council on the Teaching of Foreign Languages (ACTFL) Anticipated Outcomes Table (below) illustrates grade-level targets for performance levels based on when students enter the study of the target language.

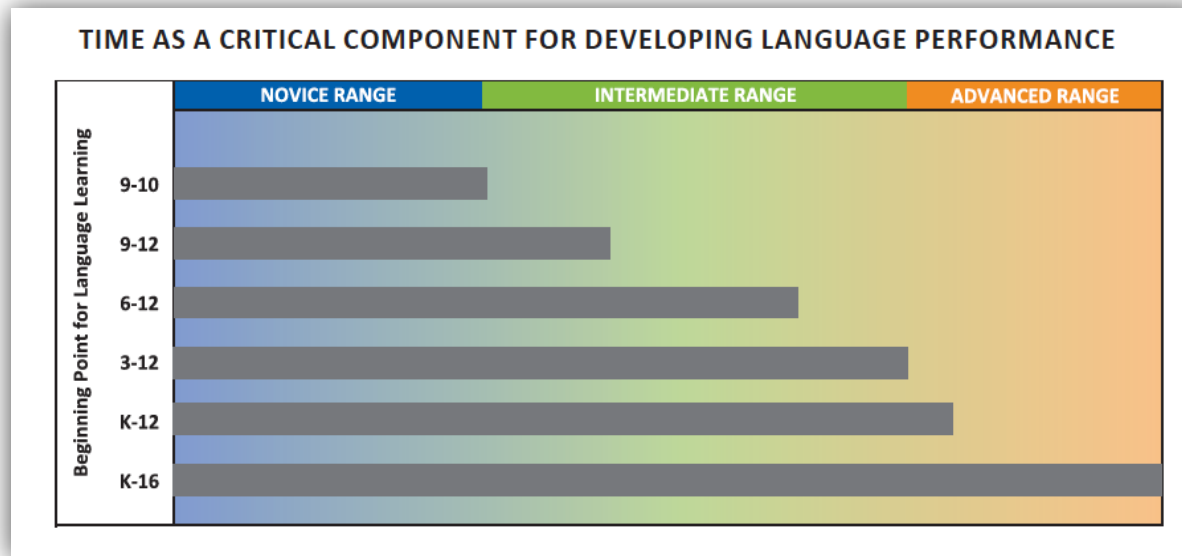


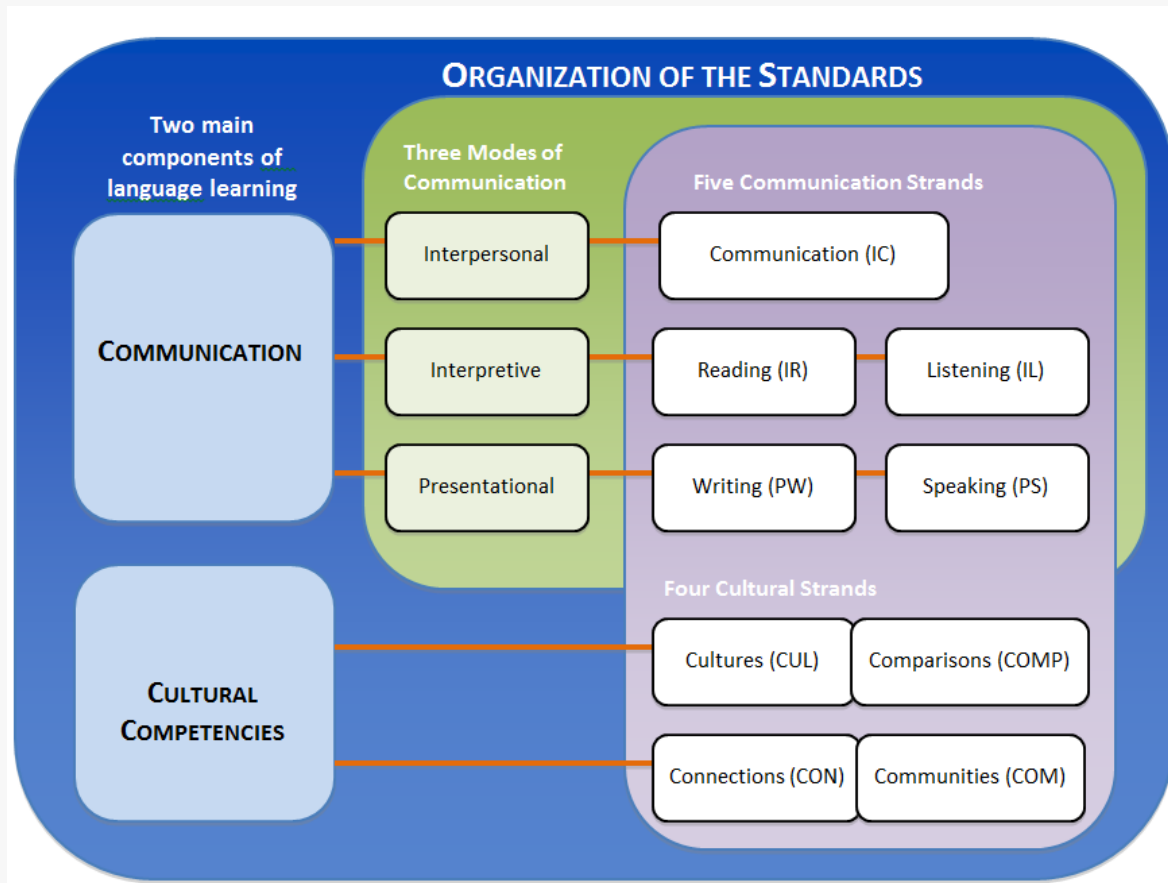
Table courtesy of ACTFL

This approach to language learning focuses on performance and aims to build learners’ capacity to use the language(s) in functional and meaningful ways. These standards state what students need to know about languages and cultures, including their own; what students need to be able to do to demonstrate language proficiency; and how this knowledge and these abilities relate to the subject matter of other core areas.

While Arizona’s State Board of Education does not require second language credits for graduation, many post-secondary institutions, including all three state universities in Arizona, require students to complete two years of one world/foreign language for entering freshman admissions. These credits include Native American Languages (see ABOR Policy 2-121: Undergraduate Admission Requirements).

## Organization of the Standards

Arizona's World and Native Languages Standards are organized into nine strands under two broad categories: **Communication** and **Cultural Competencies**. Communication is divided into three modes (interpersonal, interpretive, and presentational) and these are further divided into five strands. The Cultural competencies are divided into four different strands.



These nine strands are not intended to be taught separately and should be interconnected during instruction. The standards recognize that the needs of Native American speakers and heritage students are often unique from non-native speakers and non-heritage speakers. This includes the need for preservation and revitalization of the languages. It is recognized that with diverse languages (including Native American, Classical, alphabetic, logographic, and American Sign Language), not all language expectations within the standards may be applicable. Each language has its own linguistic and cultural characteristics and may require different content and pedagogical approaches. The standards are not linear; they have a dynamic nature to accommodate individual student or language needs.

## Performance Toward Proficiency Levels

The degree of performance and proficiency in a language is proportional to the amount of time spent by students in meaningful study, with some languages requiring more time than others to attain the same degree of proficiency. Proficiency can be defined as the ability to spontaneously communicate in a culturally appropriate manner. While proficiency is the long-term goal of language programs, language teachers must provide explicit instruction and target language input that includes the development of authentic situations so that students can practice or “perform” in these settings before someday going out into the real world where their true proficiency will be tested. As students acquire language, the teacher must provide linguistic support or “scaffold” instruction to help the student practice and perform at the next level. Over time, the support is removed and the learners can gradually demonstrate the higher level performance on their own. The standards can be used to help teachers plan for instruction and assessments of student practices and performances in order to determine where a student’s true proficiency might lie.

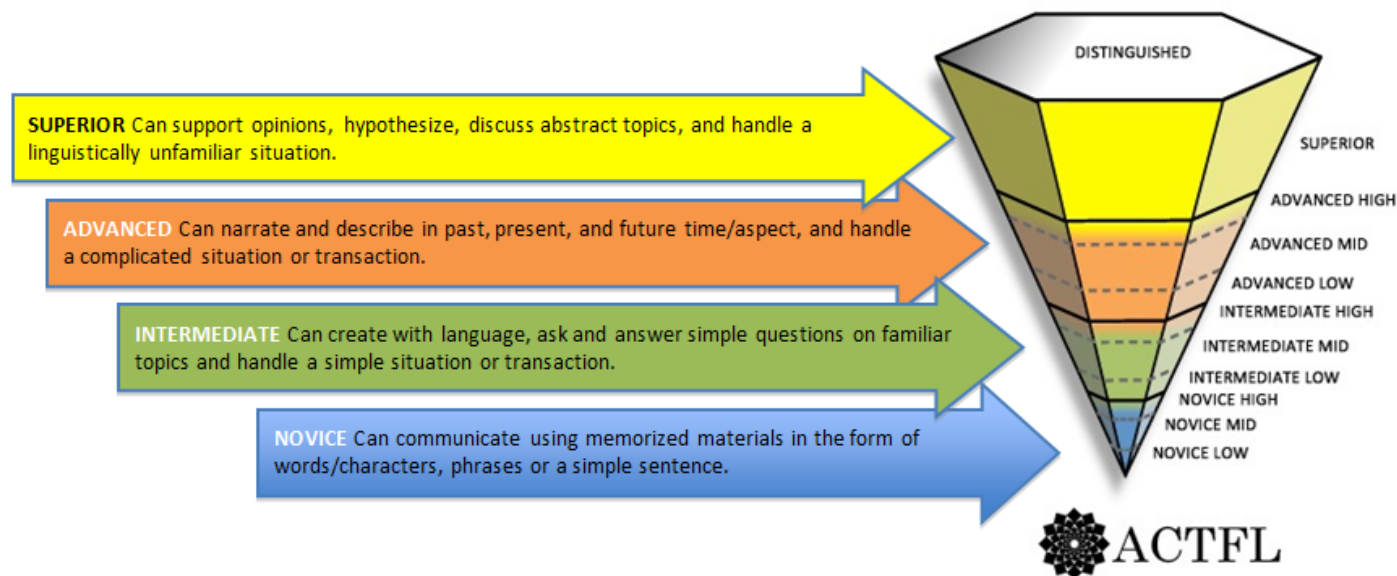
While language study can begin at any grade level, the use of the terms Novice, Intermediate, and Advanced indicate general performance and proficiency levels. Each level considers how well a speaker uses vocabulary, text type, language functions, context, accuracy control, and communication strategies. Additionally, each level takes into consideration how well the speaker is comprehended by others. A brief overview follows:

- **Novice:** The student communicates with words/characters and phrases to express basic needs on familiar topics that have been highly practiced and memorized. The learner controls the accuracy within the memorized and practiced context and can be understood by one accustomed to dealing with language learners (a sympathetic listener).  
Example: “gloves”, “need gloves”, “I need gloves.”
- **Intermediate:** The student communicates with sentences and some connected sentences while expressing and elaborating on basic needs. The learner controls the language with enough accuracy to be understood by one accustomed to dealing with language learners.  
Example: “I need winter gloves because my hands are cold.”
- **Advanced:** The student communicates in various time frames in extended, organized paragraph length discourse to respond to and resolve problems. The learner controls the language sufficiently enough to interact effectively with someone unaccustomed to dealing with language learners.  
Example: “If gloves are on sale when I get my next paycheck, I might go get a pair to keep my hands warm.”

As students acquire language skills, they will progress through these proficiency levels with varying degrees of language control, expanding the range of listeners with whom they will be able to communicate. Students in the Novice and Intermediate levels, in particular, will tend to make many errors in their communication; this is normal. In general, students communicating at the Novice level will be comprehensible only to very sympathetic listeners such as teachers and fellow language learners. As students move into the Intermediate level, they become more comprehensible to sympathetic listeners in a wider range of situations, and their expanding skills should afford them the ability to sometimes be understood by some native speakers. By the time they reach Advanced proficiency, students should have a higher degree of accuracy, and they should be largely comprehensible to most native speakers.



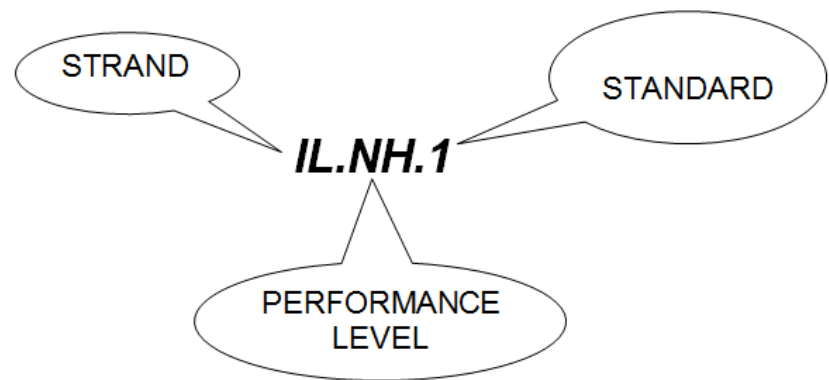
The graphic below illustrates a full scope of student performance and proficiency in a target language over many years of study and across 5 levels of proficiency. These levels are generalizations and vary according to the time spent in the language as well as the difficulty of the language studied. These proficiency levels are based on the American Council on the Teaching of Foreign Languages (ACTFL) Proficiency Guidelines 2012 and can be used to measure performance in an instructional setting. The levels of Novice, Intermediate, and Advanced are further subdivided into sub-levels Low, Mid, and High. As students spend more time in the target language, their performance towards their true proficiency level begins to expand. The highest two levels (Superior and Distinguished) are not included in Arizona’s World and Native Languages Standards because these levels are generally not considered outcomes of K-12 learning.



Pyramid image courtesy of ACTFL

**Coding Structure**

The coding structure of the World and Native Languages Standards (WNL) follow the format below:



Examples:

<u>Code</u>	<u>Strand</u>	<u>Performance level</u>	<u>Standard</u>
IL.NH.1	Interpretive Listening (IL)	Novice High (NH)	1
IC.AM.4	Interpersonal Communication (IC)	Advanced Mid (AM)	4
CUL.N.1	Cultures (CUL)	Novice (N)	1
COM.I.2	Communities (COM)	Intermediate (I)	2

**Methodology**

The committee that worked to develop Arizona’s World and Native Languages Standards consisted of a representative sample of K-12 and post-secondary language educators from around the state. This committee represented large and small schools; rural, suburban, and urban districts and charters; ethnic and geographic diversity; a diversity of languages taught; and a variety of language programs and/or models. The standards committee reviewed standards and information from a variety of states and professional organizations to develop standards based on current research on student language learning (see Resources and Works Cited). External reviews by the public and all levels of language professionals provided additional guidance and perspective to the committee.

## Resources and Works Cited

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# Communication

## Interpersonal Communication (IC)

*Interact and negotiate meaning in spoken, written, or signed conversations to share information, reactions, feelings, and opinions. The student can:*

NOVICE			INTERMEDIATE			ADVANCED		
Low	Mid	High	Low	Mid	High	Low	Mid	High
1. Communicate on some very familiar topics using single words and phrases that have been practiced and learned.	1. Communicate on very familiar topics using a variety of words and phrases that have been practiced and learned.	1. Communicate and exchange information about familiar topics using phrases and simple sentences.	1. Participate in conversations on familiar topics by using simple sentences.	1. Participate in conversations on familiar topics by using a series of sentences and a few connecting words.	1. Participate with ease and confidence in conversations on familiar topics by using connected sentences.	1. Engage in conversations about familiar and some academic topics that go beyond everyday life using multiple simple sentences.	1. Engage fully in conversations and discussions not only on familiar topics, but also on some concrete social, academic, and professional topics using connected sentences.	1. Engage fully and spontaneously in conversations and discussions on complex issues and concrete topics using connected sentences.
		2. Carry out short social interactions in everyday situations by asking and answering simple questions.	2. Carry out short social interactions in everyday situations by asking and answering simple questions.	2. Manage short social interactions in everyday situations by asking and answering a variety of questions.	2. Manage social interactions in everyday situations, even when there is an unexpected complication.	2. Manage familiar situations with an unexpected complication.	2. Confidently communicate in routine situations with an unexpected complication.	2. Confidently communicate beyond routine situations with an unexpected complication.
				3. Communicate about events and experiences of daily activities and personal life.	3. Communicate about events and experiences with some detail in various time frames.	3. Communicate in an organized way and with some descriptive detail about events and experiences in various time frames.	3. Communicate using descriptive detail about familiar and some unfamiliar events and experiences in various time frames.	3. Communicate using descriptive detail about events and experiences in multiple time frames.

## Interpersonal Communication (IC)

*Interact and negotiate meaning in spoken, written, or signed conversations to share information, reactions, feelings, and opinions. The student can:*

NOVICE			INTERMEDIATE			ADVANCED		
Low	Mid	High	Low	Mid	High	Low	Mid	High
							4. Express one's point of view in conversations and discussions on some complex issues.	4. Express and support opinion and develop hypotheses on topics of particular interest or personal expertise.

## Interpretive Listening (IL)

*Understand, interpret, and analyze what is heard (communicated in ASL) on a variety of topics. The student can:*

NOVICE			INTERMEDIATE			ADVANCED		
Low	Mid	High	Low	Mid	High	Low	Mid	High
1. Recognize a few familiar words or phrases.	1. Recognize some familiar words and phrases.	1. Understand words, phrases, and simple sentences related to everyday life; sometimes understand the main topic of what is heard.	1. Understand the main idea in short, simple messages, presentations, and overheard conversations on familiar topics.	1. Understand the main idea in messages, presentations, and overheard conversations on a variety of topics related to everyday life, personal interests, and studies.	1. Understand the main idea and a few details in messages, presentations, and overheard conversations (even when something unexpected is expressed) on a variety of topics related to everyday life, personal interests, and studies.	1. Understand the main idea and some supporting details in organized speech on a variety of topics of personal and general interest.	1. Understand the main idea and most supporting details on a variety of topics of personal and general interest as well as some topics of professional interest.	1. Follow narrative, informational, and descriptive speech.

## Interpretive Listening (IL)

*Understand, interpret, and analyze what is heard (communicated in ASL) on a variety of topics. The student can:*

NOVICE			INTERMEDIATE			ADVANCED		
Low	Mid	High	Low	Mid	High	Low	Mid	High
					2. Understand a few details of conversations, even when something unexpected is expressed; sometimes follow what is heard about events and experiences in various time frames.	2. Follow stories and descriptions of various lengths and time frames.	2. Follow stories and descriptions of some length with supporting details and in various time frames.	2. Understand discussions on most topics that deal with special interests, unfamiliar situations, and abstract concepts.
						3. Understand information presented in a variety of genres on familiar topics, even when something unexpected is expressed.	3. Understand information presented in most genres even when not familiar with the topic.	3. Sometimes follow extended arguments and different points of view.

# Interpretive Reading (IR)

*Understand, interpret, and analyze what is read or viewed on a variety of topics. The student can:*

NOVICE			INTERMEDIATE			ADVANCED		
Low	Mid	High	Low	Mid	High	Low	Mid	High
1. Recognize a few letters or characters and learned words and phrases.	1. Recognize and understand some characters, words, and phrases.	1. Understand familiar words, phrases, sentences, and sometimes the main idea within short and simple texts related to everyday life.	1. Understand the main idea of short and simple texts when the topic is familiar.	1. Understand the main idea of texts related to everyday life, personal interests, and studies.	1. Understand the main idea of texts related to everyday life, personal interests, and studies.	1. Understand the main idea and some supporting details on a variety of topics of personal and general interests.	1. Understand the main idea and relevant supporting details on a variety of topics of personal and general interests as well as some professional topics.	1. Understand what was read on most topics that deal with special interests, unfamiliar situations, and abstract concepts.
					2. Sometimes follow stories and descriptions about events and experiences in various time frames.	2. Follow stories and descriptions of various lengths, time frames, and genres.	2. Follow stories and descriptions of considerable length, various time frames, and genres, even with an unfamiliar topic.	2. Easily follow narrative, informational, and descriptive texts of various lengths and in various time frames and genres.
								3. Sometimes follow extended arguments and different points of view.

## Presentational Speaking (PS)

*Present information, concepts, and ideas to inform, explain, persuade, and narrate on a variety of topics using appropriate media and adapting to various audiences of listeners or viewers. The student can:*

NOVICE			INTERMEDIATE			ADVANCED		
Low	Mid	High	Low	Mid	High	Low	Mid	High
1. Present information about self and other familiar topics using single words or practiced phrases.	1. Present information about self and other familiar topics using a variety of words, phrases, and practiced expressions.	1. Present basic information on familiar topics using learned phrases and simple sentences.	1. Present information on familiar topics by using a series of simple sentences.	1. Make simple presentations on a wide variety of familiar topics using connected sentences.	1. Make general presentations on events and experiences with some control of various time frames.	1. Deliver detailed presentations on events, interests, experiences, and academic topics in various time frames.	1. Deliver detailed presentations on a variety of events, experiences, academic topics, and issues in various time frames.	1. Deliver detailed presentations with accuracy, clarity, and precision on a variety of events, experiences, and academic and professional topics in various time frames.



## Presentational Writing (PW)

*Present information, concepts, and ideas to inform, explain, persuade, and narrate on a variety of topics using appropriate media and adapting to various audiences of readers or viewers. The student can:*

NOVICE			INTERMEDIATE			ADVANCED		
Low	Mid	High	Low	Mid	High	Low	Mid	High
1. Copy some familiar words, characters, or phrases.	1. Write lists and practiced phrases on familiar topics.	1. Write short messages and notes using phrases and simple sentences on topics related to everyday life.	1. Write and share short messages about familiar topics using a series of simple sentences.	1. Write and share material about a variety of familiar topics using connected sentences.	1. Write and share simple paragraphs about events, experiences, and academic topics with some control of various time frames.	1. Write and present organized paragraphs appropriate to an audience on a variety of topics, events, and experiences in various time frames.	1. Write and present papers/essays on events, experiences, and academic and professional topics in various time frames using well-organized, detailed paragraphs.	1. Write and present in-depth, well-organized reports with clarity and precision on a variety of topics, issues, and interests in various time frames.

## Cultural Competencies

### Cultures (CUL)

*Use the target language to investigate, explain, and reflect on the relationship between the practices, products, and perspectives of cultures studied. The student can:*

NOVICE	INTERMEDIATE	ADVANCED
1. Recognize basic practices, products, and perspectives of cultures where the target language is spoken (e.g., greetings, holiday celebrations, body language, gestures, traditions).	1. Investigate and describe similarities and differences in practices, products, and perspectives used across cultures (e.g., holidays, family life, historical and contemporary figures) to understand one's own and others' ways of thinking.	1. Analyze and evaluate practices, products, and perspectives of the culture studied and describe how they are interrelated to topics of philosophy, social issues, regionalisms, history, and traditions of their own cultures (as applicable).
2. Participate in age-appropriate and culturally authentic activities such as celebrations, songs, games, and dances; recognize products of culture (e.g., food, shelter, clothing, transportation, toys).	2. Use appropriate language and behaviors while participating in familiar culturally authentic activities and situations (e.g., presentations, virtual activities, community celebrations, theatrical productions, concerts, interviews).	2. Interact at a culturally competent level in familiar and some unfamiliar cultural situations (e.g., community events, travel, service activities, interactions).

### Connections (CON)

*Build, reinforce, and expand knowledge of other content areas and evaluate information and diverse perspectives while using the target language to develop critical thinking and creative problem solving. The student can:*

NOVICE	INTERMEDIATE	ADVANCED
1. Identify and use familiar vocabulary and phrases in the target language supported by resources (e.g., maps, graphs, visuals, audio, digital media) to reinforce prior knowledge and make connections to new knowledge of familiar topics in other content areas (e.g., geography, history, arts, math, science).	1. Access and interpret information in the target language on familiar topics and use it to reinforce and further knowledge in other content areas.	1. Analyze and synthesize information gathered in the target language to think critically and solve problems in other content areas and real world situations in the culture(s) studied and (as applicable) in one's own culture.

## Comparisons (COMP)

*Use the language to investigate, explain, and reflect on the nature of language and the concept of culture through comparisons of the target language and cultures studied to one's own. The student can:*

NOVICE	INTERMEDIATE	ADVANCED
1. Recognize and compare words, true and false cognates, sound patterns, and basic grammatical structures of the target language with his/her own language (as applicable).	1. Explain and compare features of target language (e.g., language patterns, expressions, sentence structures) with his/her own language (as applicable).	1. Analyze and compare features of different registers of language, cultural perspectives as reflected in a variety of genres (e.g., literature, blogs, podcasts, newspaper articles), and regional varieties (e.g., differences in pronunciation, intonation, stress, dialects, vocabulary, grammar).
2. Identify and compare products and practices (e.g., celebrations, dances, oral stories, food) typical of the target culture with his/her own culture (as applicable).	2. Compare and contrast familiar topics (e.g., geography, history, the arts) and discuss the impact on the target culture and one's own culture (as applicable).	2. Research cultural traditions and authentic works in order to analyze the viewpoints and their impact on cultures (e.g., recognize stereotypes).

## Communities (COM)

*Use the target language to participate in the community and in the globalized world, for enjoyment, enrichment, and advancement. The student can:*

NOVICE	INTERMEDIATE	ADVANCED
1. Communicate using key words and phrases in the target language within the school setting (and beyond, as applicable).	1. Use expanded vocabulary and structures in the target language to access and interact with different media and community resources within the school setting (and beyond, as applicable).	1. Use language skills and cultural understanding to interact in the target language on a variety of topics within the school setting (and beyond, as applicable).
2. Participate in simple activities and cultural events within the school setting (and beyond, as applicable).	2. Use the target language to participate in activities for personal enjoyment and community involvement within the school setting (and beyond, as applicable).	2. Use target language to communicate with organizations or individuals to access information on personal and professional growth opportunities within the school setting (and beyond, as applicable).

## Arizona Academic Standards in the Arts



### Introduction

#### Philosophy and Rationale for the Arts

The arts are essential in education for they provide students with the means to think, feel, and understand the world around them in ways unique and distinct from other academic disciplines. These skills have been recognized as essential to lifelong success both in and out of school by a variety of education and civic leaders, including the National Association of State Boards of Education, the Education Commission of the States, and The Conference Board. These revised Arizona Academic Standards in the Arts embrace the idea of **Artistic Literacy** – the ability of students to create art, perform and present art, respond or critique art, and connect art to their lives and the world around them.

The 2015 Arizona Academic Standards in the Arts have substantive changes from the 2006 Arts Standards in response to the needs of the field, including:

1. Moving from 3 categories of standards – Create, Relate, Evaluate – to four categories better representing the larger encompassing idea of artistic literacy. The four categories are: Creating, Performing/Presenting/Producing, Responding and Connecting.
2. Grade by grade level standards for each discipline, including 3 levels in high school. These standards will allow for greater differentiation of instruction and support better measurement of student learning.
3. The inclusion of media arts standards, in order to support artistic literacy in the areas of film, animation, gaming and computational artmaking (writing software code to create an aesthetic experience). These media arts standards are meant to supplement any existing Career and Technical Education industry standards in the digital communications area.
4. Embracing the use of Anchor Standards underneath the four categories listed above to create more consistency across the content areas within the standards. The categories and Anchor Standards are listed in the table below:

## Arizona Academic Standards in the Arts

<b>Creating</b> - Conceiving and developing new artistic ideas and work.	<b>Performing</b> - Realizing artistic ideas and work through interpretation and presentation	<b>Responding</b> - Understanding and evaluating how the arts convey meaning	<b>Connecting</b> - Relating artistic ideas and work with personal meaning and external context.
Anchor Standard #1. Generate and conceptualize artistic ideas and work.	Anchor Standard #4. Analyze, interpret, and select artistic work for presentation.	Anchor Standard #7. Perceive and analyze artistic work.	Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard #2. Organize and develop artistic ideas and work.	Anchor Standard #5. Develop and refine artistic work for presentation.	Anchor Standard #8. Interpret intent and meaning in artistic work.	Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
Anchor Standard #3. Refine and complete artistic work.	Anchor Standard #6. Convey meaning through the presentation of artistic work.	Anchor Standard #9. Apply criteria to evaluate artistic work.	

### Arts Education in Arizona

Arizona has recognized the importance of arts education for its students in a variety of ways, including:

- Requiring music and visual arts be taught in grades K-8;
- Creating high quality certifications (and endorsements) for teachers in the areas of dance, music, theatre and visual arts;
- Requiring a fine arts high school credit for admission to our state's universities; and
- Adopting Academic Standards in the Arts, with rigorous, sequential guidelines for creating quality arts education for Arizona's students.

### Arts Standards

The Arizona Academic Standards in the Arts provide guidance on what a student should know and be able to do in five arts disciplines: dance, media arts, music, theatre and visual arts. Every student should **receive an introduction to all five art forms in Arizona schools** such that Arizona students develop an awareness of the ways that the four Artistic Processes play out in the arts, and develop sufficient foundational skills to solidify that awareness. In addition, every student should reach a **high school proficient level** in at least one art form prior to graduation from high school. We believe these standards will help schools develop quality arts education programs for their students. Eliot Eisner, a former professor at the Stanford Graduate School of Education, defined 10 lessons that the arts teach:

## Arizona Academic Standards in the Arts

### 1. The arts teach children to make good judgments about qualitative relationships.

Unlike much of the curriculum in which correct answers and rules prevail, in the arts, it is judgment rather than rules that prevail.

### 2. The arts teach children that problems can have more than one solution and that questions can have more than one answer.

### 3. The arts celebrate multiple perspectives.

One of their large lessons is that there are many ways to see and interpret the world.

### 4. The arts teach children that in complex forms of problem solving purposes are seldom fixed, but change with circumstance and opportunity.

Learning in the arts requires the ability and a willingness to surrender to the unanticipated possibilities of the work as it unfolds.

### 5. The arts make vivid the fact that neither words in their literal form nor numbers exhaust what we can know.

The limits of our language do not define the limits of our cognition.

### 6. The arts teach students that small differences can have large effects.

The arts traffic in subtleties.

### 7. The arts teach students to think through and within a material.

All art forms employ some means through which images become real.

### 8. The arts help children learn to say what cannot be said.

When children are invited to disclose what a work of art helps them feel, they must reach into their poetic capacities to find the words that will do the job.

### 9. The arts enable us to have experience we can have from no other source and through such experience to discover the range and variety of what we are capable of feeling.

### 10. The arts' position in the school curriculum symbolizes to the young what adults believe is important.

from: Eisner, E. (2002). *The Arts and the Creation of Mind*, In Chapter 4, What the Arts Teach and How It Shows. (pp. 70-92). Yale University Press, available from National Art Education Association Publications. NAEA grants reprint permission for this excerpt from Ten Lessons.

## Recent Publications and Research Supporting Quality Arts Education

Organization	Publication	Quote
Arts Education Partnership <a href="http://www.aep-arts.org">www.aep-arts.org</a>	<i>Third Space: When Learning Matters</i> . 2005. A study of 10 high-poverty schools throughout the country (including Peter Howell Elementary in Tucson) and how they are using the arts to change their school environments. <a href="http://www.aep-arts.org/resources-2/publications/">http://www.aep-arts.org/resources-2/publications/</a>	The arts help to make learning matter to students. In the schools we studied, the arts put students in active and meaningful roles in their classrooms and connected schools to students' lives and cultures.  - (paraphrased from authors Lauren Stevenson and Richard Deasy)



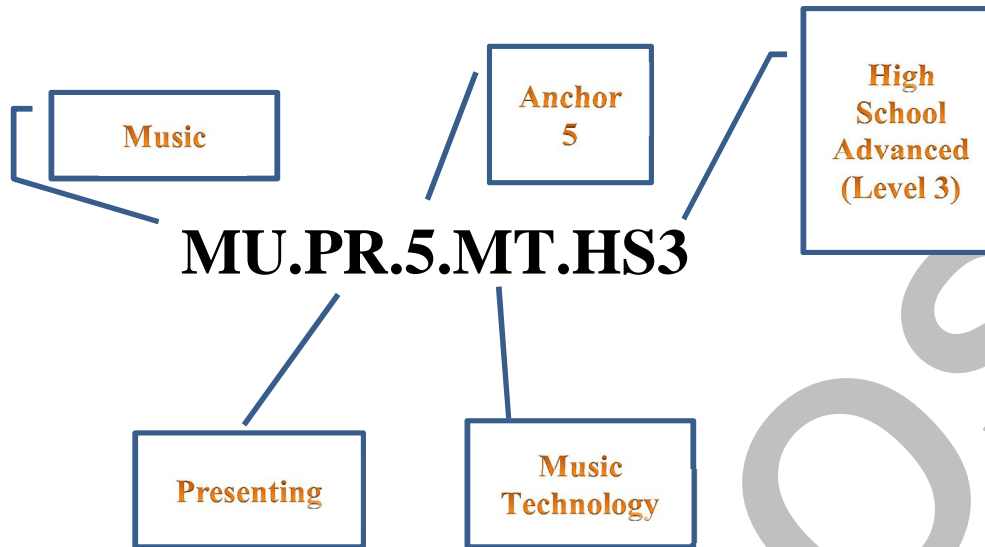
## Arizona Academic Standards in the Arts

<p>The Conference Board  <a href="http://www.conference-board.org">www.conference-board.org</a></p>	<p><i>Ready to Innovate: Are Educators and Executives Aligned on the Creative Readiness of the U.S. Workforce?</i> October, 2008.  <a href="http://www.conference-board.org/publications/publicationdetail.cfm?publicationid=1557">http://www.conference-board.org/publications/publicationdetail.cfm?publicationid=1557</a></p>	<p>We need people who think with the creative side of their brains – people who have played in a band, who have painted, been involved in the community as volunteers. It enhances symbiotic thinking capabilities, not always thinking in the same paradigm, learning how to kick-start a new idea or how to get a job done better, less expensively.          - Annette Byrd, GlaxoSmithKline, quoted on page 9</p>
<p>Education Commission of the States:  <a href="http://www.ecs.org">www.ecs.org</a></p>	<p>Arts in Education Initiative, 2004-2006. Initiated by Gov. Huckabee of Arkansas.  <a href="http://www.ecs.org/html/IssueSection.asp?issueid=30&amp;subissueid=288&amp;ssID=0&amp;s=Selected+Research+%26+Readings">http://www.ecs.org/html/IssueSection.asp?issueid=30&amp;subissueid=288&amp;ssID=0&amp;s=Selected+Research+%26+Readings</a></p>	<p>To put it simply, we need to focus on the arts in education because the arts teach kids how to learn. Ensuring that an adequate arts education is available in all schools will not only enhance student achievement, it also will give children access to activities that enrich their lives outside the classroom          - Mike Huckabee, Former Governor of Arkansas,</p>
<p>National Association of State Boards of Education:  <a href="http://www.nasbe.org">www.nasbe.org</a></p>	<p><i>The Complete Curriculum, Ensuring a Place for the Arts and Foreign Languages in America's Schools</i>, October, 2003.  <a href="http://www.nasbe.org/wp-content/uploads/SG_Complete_Curriculum_Arts_and_FL_2003.pdf">http://www.nasbe.org/wp-content/uploads/SG_Complete_Curriculum_Arts_and_FL_2003.pdf</a></p>	<p>There is a preponderance of evidence that arts education matters. Students who study and participate in the arts do substantially better than those who do not on almost every academic measure...However, those who justify the study of the arts solely because of their impact on student performance in other subjects may be neglecting an important point: that these fields of study teach things no other subject can; they tap into deeply cultural and expressive aspects of peoples' lives that are at the center of what it means to be human          -(paraphrased from authors Jim Lichtenberg, Christopher Woock and Mary Wright)</p>
<p>Partnership for 21<sup>st</sup> Century Skills  <a href="http://www.p21.org">www.p21.org</a></p>	<p><i>21<sup>st</sup> Century Skills Arts Map</i>, January, 2010.  <a href="http://www.p21.org/storage/documents/P21_arts_map_final.pdf">http://www.p21.org/storage/documents/P21_arts_map_final.pdf</a></p>	<p>Business leaders and visionary thinkers concerned about preparation of students for the future know that the ability to be creative – a key 21<sup>st</sup> Century Skill – is native to the arts and is one of the primary processes learned through arts education. The examples in this Skills Map illustrate how the arts promote work habits that cultivate curiosity, imagination, creativity and evaluation skills. Students who possess these skills are better able to tolerate ambiguity, explore new realms of possibility, express their own thoughts and feelings and understand the perspectives of others.  <div style="text-align: right;">Arts Skills Map, page 2</div></p>

## Arizona Academic Standards in the Arts

### Coding of the Standards

Coding of Arizona's Arts Standards is below:



Examples:

<u>Code</u>	<u>Arts Discipline</u>	<u>Artistic Process Strand</u>	<u>Anchor Standard</u>	<u>Music Type</u>	<u>Grade Level</u>	<u>Standard (if more than one per anchor)</u>
VA.CR.1.Kb	Visual Arts	Creating (CR)	1.		Kindergarten	second standard
MA.CN.11.5	Media Arts	Connecting (CN)	11.		5 <sup>th</sup> grade	(none)
TH.RE.8.HS1	Theatre	Responding (RE)	8.		High School Proficient (level 1)	(none)
MU.PR.5.MT.HS3	Music	Performing (PR)	5.	Music Technology	High School Advanced (level 3)	(none)

### Music Types

PE	Performing Ensembles
MT	Music Technology
MC	Music Theory and Composition
HI	Harmonizing Instruments



# 2015 Arizona Arts Standards

## Dance Standards K - High School

These Arizona dance standards serve as a framework to guide the development of a well-rounded dance curriculum that is tailored to the needs of students in the diverse schools of Arizona.

### What's new?

#### Here are some things to look for in these standards:

1. Instead of organizing the standards into 3 big categories - Create, Relate, Evaluate, these draft standards have 4 categories - **Creating, Performing, Responding and Connecting**. Creating and Presenting are similar to the 2006 category of Create; Responding and Connecting are similar to the 2006 categories of Relate and Evaluate.
2. The standards are **organized grade by grade, with 3 levels for High School**, instead of into skill levels. This allows for greater differentiation of instruction and for ease of measuring student progress over time. The draft specifies standards to be addressed within the school year or time frame of the class. This document does not dictate the amount of instructional time to be devoted to each standard; rather it is left to the district committee or individual teacher to determine how best to interpret and teach all the standards. It is expected that dance teachers will combine and interweave standards to create units of study.
3. The three High School levels are roughly: one year of study (Proficient), 2-4 years of study (Accomplished) and honors or college-entry level of study (Advanced).
4. In many performance standards, examples are given in parenthetical "e.g." notes. These are in no way prescriptive; they simply provide examples and clarifications.
5. Under the 4 big categories are 11 Anchor Standard Statements, representing the ultimate goals of student study in the arts through the completion of a sequential arts education program. These Anchor Standards are shared across all art forms.
6. Some terms are repeated throughout the anchor standards, as they apply in different ways to the focus of each standard. For instance, anchor standard #1 focuses on exploring the relationships of movement components for the purpose of creating dance sequences, studies and compositions; whereas anchor standard #4 and #5 focus on developing and refining artistic skills, as well as performance and technical proficiency.

Creating - Conceiving and developing new artistic ideas and work.	Performing - Realizing artistic ideas and work through interpretation and presentation	Responding - Understanding and evaluating how the arts convey meaning	Connecting - Relating artistic ideas and work with personal meaning and external context.
Anchor Standard #1. Generate and conceptualize artistic ideas and work.	Anchor Standard #4. Select, analyze and interpret artistic work for presentation.	Anchor Standard #7. Perceive and analyze artistic work.	Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard #2. Organize and develop artistic ideas and work.	Anchor Standard #5. Develop and refine artistic work for presentation.	Anchor Standard #8. Interpret intent and meaning in artistic work.	Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
Anchor Standard #3. Refine and complete artistic work.	Anchor Standard #6. Convey meaning through the presentation of artistic work.	Anchor Standard #9. Apply criteria to evaluate artistic work.	

## Dance Creating

### Anchor Standard #1 Generate and conceptualize artistic ideas and work

Kindergarten	1st	2nd	3rd	4th	5th
a. Move in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal and general space.	a. Move in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal and general space.	a. Move in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal and general space.	a. Adjust body-use to coordinate with a partner or other dancers to safely change levels, directions and pathway designs through leading and following improvisational strategies.	a. Adjust body-use to coordinate with a partner or other dancers to safely change levels, directions and pathway designs through leading and following improvisational strategies.	a. Adjust body-use to coordinate with a partner or other dancers to safely change levels, directions and pathway designs through leading and following improvisational strategies.
b. Explore a variety of locomotor and non-locomotor movements by experimenting with changes in body, effort, shape and space.	b. Explore a variety of locomotor and non-locomotor movements by experimenting with changes in body, effort, shape and space.	b. Explore a variety of locomotor and non-locomotor movements by experimenting with changes in body, effort, shape and space.	b. Explore a given movement problem by combining a variety of movements and manipulating the elements of dance.	b. Explore a given movement problem by combining a variety of movements and manipulating the elements of dance.	b. Explore a given movement problem by combining a variety of movements and manipulating the elements of dance.
c. Respond in movement to a variety of stimuli (e.g., music/sound, images, symbols, tactile, text, objects).	c. Respond in movement to a variety of stimuli (e.g., music/sound, images, symbols, tactile, text, objects).	c. Respond in movement to a variety of stimuli (e.g., music/sound, images, symbols, tactile, text, objects).	c. Experiment with a variety of self-identified stimuli and build content for choreography using several stimuli (e.g., music/sound, text, objects, images, observed dance, experiences, literary forms, natural phenomena).	c. Experiment with a variety of self-identified stimuli and build content for choreography using several stimuli (e.g., music/sound, text, objects, images, observed dance, experiences, literary forms, natural phenomena).	c. Experiment with a variety of self-identified stimuli and build content for choreography using several stimuli (e.g., music/sound, text, objects, images, observed dance, experiences, literary forms, natural phenomena).

## Anchor Standard #2 Organize and develop artistic ideas and work

Kindergarten	1st	2nd	3rd	4th	5th
a. Explore dance elements of body, effort, shape and space and organize movement choices to create a simple choreographic structure as part of the creative process.	a. Explore dance elements of body, effort, shape and space and organize movement choices to create a simple choreographic structure as part of the creative process.	a. Explore dance elements of body, effort, shape and space and organize movement choices to create a simple choreographic structure as part of the creative process.	a. Explore and develop basic choreographic structures to create and modify movement material (e.g. devices, forms, principles).	a. Explore and develop basic choreographic structures to create and modify movement material (e.g. devices, forms, principles).	a. Explore and develop basic choreographic structures to create and modify movement material (e.g. devices, forms, principles).
b. Connect movements that express an idea or emotion to create a short movement sequence.	b. Connect movements that express an idea or emotion to create a short movement sequence.	b. Connect movements that express an idea or emotion to create a short movement sequence.	b. Develop a dance sequence that expresses and communicates an idea or feeling. Discuss the effect of the movement choices.	b. Develop a dance sequence that expresses and communicates an idea or feeling. Discuss the effect of the movement choices.	b. Develop a dance sequence that expresses and communicates an idea or feeling. Discuss the effect of the movement choices.

### Anchor Standard # 3 Refine and complete artistic work

a. Explore new movement choices through guided improvisational experiences and reflect on the process with others.	a. Explore new movement choices through guided improvisational experiences and reflect on the process with others.	a. Explore new movement choices through guided improvisational experiences and reflect on the process with others.	a. Revise movement choices in response to feedback from others to improve a short dance study. Describe the differences the changes made in the dance.	a. Revise movement choices in response to feedback from others to improve a short dance study. Describe the differences the changes made in the dance.	a. Revise movement choices in response to feedback from others to improve a short dance study. Describe the differences the changes made in the dance.
b. Record the movements of a dance by drawing a picture or using a symbol (e.g., jump, turn, slide, bend, reach).	b. Record the movements of a dance by drawing a picture or using a symbol (e.g., jump, turn, slide, bend, reach).	b. Record the movements of a dance by drawing a picture or using a symbol (e.g., jump, turn, slide, bend, reach).	b. Depict the dance elements of body, shape, effort, and space in a dance sequence by drawing a picture map or using symbols (e.g. body actions, spatial pathways, relationships, dynamics, and rhythm).	b. Depict the dance elements of body, shape, effort, and space in a dance sequence by drawing a picture map or using symbols (e.g. body actions, spatial pathways, relationships, dynamics, and rhythm).	b. Depict the dance elements of body, shape, effort, and space in a dance sequence by drawing a picture map or using symbols (e.g. body actions, spatial pathways, relationships, dynamics, and rhythm).

## Dance Creating

### Anchor Standard #1 Generate and conceptualize artistic ideas and work

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Explore relationships of movement components and concepts through creative processes by investigating various improvisational approaches.	a. Explore relationships of movement components and concepts through creative processes by investigating various improvisational approaches.	a. Explore relationships of movement components and concepts through creative processes by investigating various improvisational approaches.	a. Explore various approaches to creative processes that consider relationships of movement components and/or diverse choreographic sources for a dance study (e.g. improvisational approaches).	a. Utilize various approaches to creative processes that consider relationships of movement components and/or diverse choreographic sources for a dance study (e.g. improvisational approaches).	a. Develop creative process strategies that consider complex relationships of movement components and/or diverse choreographic sources for a dance composition (e.g. improvisational approaches).
b. Construct and solve multiple movement problems to develop choreographic content.	b. Construct and solve multiple movement problems to develop choreographic content.	b. Construct and solve multiple movement problems to develop choreographic content.	b. Identify individual movement preferences and explore ways to expand movement possibilities.	b. Identify and analyze movement preferences of self and others and explore ways to expand movement possibilities.	b. Identify, analyze, and transform movement preferences/salient characteristics of self and/or others to expand movement possibilities and take risks to discover unexpected solutions.
c. Create movement from a variety of stimuli (e.g. music/sound, observed dance, literary forms, natural phenomena, current news or social events, personal experience) that expands movement vocabulary and develops artistic expression. Use movement to create an original dance study.	c. Create movement from a variety of stimuli (for example music/sound, observed dance, literary forms, natural phenomena, current news or social events, personal experience) that expands movement vocabulary and develops artistic expression. Use movement to create an original dance study.	c. Create movement from a variety of stimuli (for example music/sound, observed dance, literary forms, natural phenomena, current news or social events, personal experience) that expands movement vocabulary and develops artistic expression. Use movement to create an original dance study.	c. Explore a variety of stimuli for inspiring movement to develop an original dance sequence or dance study. Analyze the process and the relationship between the stimuli and the movement.	c. Synthesize content generated from various stimuli to choreograph a fully developed dance study or dance composition using original or codified movement.	c. Synthesize content generated from multi-faceted stimuli to choreograph a sophisticated and innovative dance composition. Experiment and take risks to discover a personal voice to communicate artistic intent.

## Anchor Standard #2 Organize and develop artistic ideas and work

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Explore choreographic elements, structures and processes to develop a dance study. Explain the choreographic intent of the movement.	a. Explore choreographic elements, structures and processes to develop a dance study. Explain the choreographic intent of the movement.	a. Explore choreographic elements, structures and processes to develop a dance study. Explain the choreographic intent of the movement.	a. Investigate and develop choreographic elements, structures and processes to create a dance study. Explain the choreographic intent of the movement.	a. Collaborate in the investigation and development of the choreographic elements, structures and processes to create a dance study. Consider the choreographic intent of the movement.	a. Demonstrate fluency of choreographic elements, structures and processes. Express a personal/collective voice in designing and choreographing original dance compositions. Justify choreographic choices and explain how they are used to support artistry.
b. Choreograph a dance study that communicates personal or cultural meaning.	b. Choreograph a dance study that communicates personal or cultural meaning.	b. Choreograph a dance study that communicates personal or cultural meaning.	b. Choreograph a dance study that expresses and communicates an idea or feeling. Discuss the effect of the movement choices.	b. Choreograph a dance study that uses ideas and themes as motivation. Justify how the movement supports the artistic intent.	b. Choreograph a dance based on a selected theme. Articulate the artistic intent and consider how the meaning drawn by the audience may differ.

### Anchor Standard # 3 Refine and complete artistic work

a. Revise dance compositions using collaboratively developed artistic criteria. Explain reasons for revisions and how choices made relate to artistic intent.	a. Revise dance compositions using collaboratively developed artistic criteria. Explain reasons for revisions and how choices made relate to artistic intent.	a. Revise dance compositions using collaboratively developed artistic criteria. Explain reasons for revisions and how choices made relate to artistic intent.	a. Identify the artistic intent of a dance by manipulating choreographic devices and dance structures/forms based on established artistic criteria and feedback from others. Analyze and evaluate impact of choices made in the revision process.	a. Clarify the artistic intent of a dance by refining choreographic processes and dance structures/forms, collaboratively or independently using established artistic criteria, self-reflection and the feedback of others. Analyze and evaluate impact of	a. Refine the artistic intent of a dance by manipulating choreographic devices, dance structures/forms, and artistic criteria using self-reflection and feedback from others. Document choices made in the revision process and justify how the refinements support artistic
b. Explore or invent a system to record a dance sequence through writing, symbols, or a form of media technology (e.g. Laban motif symbols, creative writing, etc.).	b. Explore or invent a system to record a dance sequence through writing, symbols, or a form of media technology (e.g. Laban motif symbols, creative writing, etc.).	b. Explore or invent a system to record a dance sequence through writing, symbols, or a form of media technology (e.g. Laban motif symbols, creative writing, etc.).	b. Investigate a recognized system to document a dance sequence by using words, symbols, or media technologies in order to refine or complete artistic work.	b. Document a dance as a tool to refine work during the creative process.	b. Apply recognized systems of dance documentation and symbol systems to analyze and evaluate the artistry of a dance and apply findings to refine during the creative process.

## Dance Performing

### Anchor Standard #4 Select, Analyze and Interpret artistic work for performance

Kindergarten	1st	2nd	3rd	4th	5th
a. Identify and demonstrate directions for moving the body using locomotor and nonlocomotor movements in personal and general space (i.e. forward, backwards, sideways, up, down, turning). Make body shapes (i.e. straight, bent, curved) that change levels and vary in size. Move in straight, curved and zig-zagged pathways.	a. Identify and demonstrate directions for moving the body using locomotor and nonlocomotor movements in personal and general space (i.e. forward, backwards, sideways, up, down, turning). Make body shapes (i.e. straight, bent, curved) that change levels and vary in size. Move in straight, curved and zig-zagged pathways.	a. Identify and demonstrate directions for moving the body using locomotor and nonlocomotor movements in personal and general space (i.e. forward, backwards, sideways, up, down, turning). Make body shapes (i.e. straight, bent, curved) that change levels and vary in size. Move in straight, curved and zig-zagged pathways.	a. Identify symmetrical and asymmetrical body shapes and examine relationship between body parts. Demonstrate shapes with positive and negative space. Move through general space with an awareness of the other dancers. Establish relationships with other dancers through focus.	a. Identify symmetrical and asymmetrical body shapes and examine relationship between body parts. Demonstrate shapes with positive and negative space. Move through general space with an awareness of the other dancers. Establish relationships with other dancers through focus.	a. Identify symmetrical and asymmetrical body shapes and examine relationship between body parts. Demonstrate shapes with positive and negative space. Establish relationships with other dancers through focus.
b. Identify fast, moderate and slow movements. Recognize steady beat and move to varying tempi of steady beat. Identify and move on the downbeat of duple and triple meter.	b. Identify fast, moderate and slow movements. Recognize steady beat and move to varying tempi of steady beat. Identify and move on the downbeat of duple and triple meter.	b. Identify fast, moderate and slow movements. Recognize steady beat and move to varying tempi of steady beat. Identify and move on the downbeat of duple and triple meter.	b. Dance to a variety of rhythmic patterns. Recognize and respond to tempo changes as they occur in dance and music. Perform movement sequences that show the ability to respond to changes in time.	b. Dance to a variety of rhythmic patterns. Recognize and respond to tempo changes as they occur in dance and music. Perform movement sequences that show the ability to respond to changes in time.	b. Dance to a variety of rhythmic patterns. Recognize and respond to tempo changes as they occur in dance and music. Perform movement sequences that show the ability to respond to changes in time.
c. Demonstrate movement qualities along with movement vocabulary (for example, use adverbs and adjectives that apply to movement such as a floating leap, a floppy fall, a jolly jump, and joyful spin). Move with opposing movement qualities (e.g. sudden/sustained, light/heavy, jerky/smooth). Identify and apply different characteristics to movements (e.g. slow, smooth, or wavy).	c. Demonstrate movement qualities along with movement vocabulary (for example, use adverbs and adjectives that apply to movement such as a floating leap, a floppy fall, a jolly jump, and joyful spin). Move with opposing movement qualities (e.g. sudden/sustained, light/heavy, jerky/smooth). Identify and apply different characteristics to movements (e.g. slow, smooth, or wavy).	c. c. Demonstrate movement qualities along with movement vocabulary (for example, use adverbs and adjectives that apply to movement such as a floating leap, a floppy fall, a jolly jump, and joyful spin). Move with opposing movement qualities (e.g. sudden/sustained, light/heavy, jerky/smooth). Identify and apply different characteristics to movements (e.g. slow, smooth, or wavy).	c. Change use of energy/effort and dynamics by modifying movements and applying specific movement qualities to heighten the effect of their intent.	c. Change use of energy/effort and dynamics by modifying movements and applying specific movement qualities to heighten the effect of their intent.	c. Change use of energy/effort and dynamics by modifying movements and applying specific movement qualities to heighten the effect of their intent.



Anchor Standard #5 Develop and refine artistic techniques and work for presentation					
Kindergarten	1st	2nd	3rd	4th	5th
a. Demonstrate a range of locomotor and non-locomotor movements, body patterning, body shapes, directionality, and dance sequences that require moving through space.	a. Demonstrate a range of locomotor and non-locomotor movements, body patterning, body shapes, directionality, and dance sequences that require moving through space.	a. Demonstrate a range of locomotor and non-locomotor movements, body patterning, body shapes, directionality, and dance sequences that require moving through space.	a. Demonstrate fundamental dance skills (for example, alignment, coordination, balance) when replicating and recalling patterns and sequences of locomotor and non-locomotor movements.	a. Demonstrate fundamental dance skills (for example, alignment, coordination, balance) when replicating and recalling patterns and sequences of locomotor and non-locomotor movements.	a. Demonstrate fundamental dance skills (for example, alignment, coordination, balance) when replicating and recalling patterns and sequences of locomotor and non-locomotor movements.
b. Move safely through general space when performing locomotor movements and stop on cue while maintaining personal space.	b. Move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space.	b. Move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space.	b. Demonstrate safe body-use practices during movement, technical exercises and combinations that promote strength, flexibility, and endurance. Identify healthful eating habits.	b. Demonstrate safe body-use practices during movement, technical exercises and combinations that promote strength, flexibility, and endurance. Identify healthful eating habits.	b. Demonstrate safe body-use practices during movement, technical exercises and combinations that promote strength, flexibility, and endurance. Identify healthful eating habits.
c. Repeat movements, with an awareness of self and others in space.	c. Repeat movements, with an awareness of self and others in space.	c. Repeat movements, with an awareness of self and others in space.	c. Coordinate sequences and timing with other dancers, and refine spatial relationships that reflect an awareness of self, others, and the environment.	c. Coordinate sequences and timing with other dancers, and refine spatial relationships that reflect an awareness of self, others, and the environment.	c. Coordinate sequences and timing with other dancers, and refine spatial relationships that reflect an awareness of self, others, and the environment.

Anchor Standards #6 Convey meaning through the presentation of artistic work					
Kindergarten	1st	2nd	3rd	4th	5th
a. Dance for and with others in a space where audience and performers occupy different areas.	a. Dance for and with others in a space where audience and performers occupy different areas.	a. Dance for and with others in a space where audience and performers occupy different areas.	a. Identify the main areas of a performance space using production terminology (for example, stage right, stage left, center stage, upstage, and downstage). Demonstrate the ability to adapt dance to alternative performance venues by modifying spacing and movements to the performance space.	a. Identify the main areas of a performance space using production terminology (for example, stage right, stage left, center stage, upstage, and downstage). Demonstrate the ability to adapt dance to alternative performance venues by modifying spacing and movements to the performance space.	a. Identify the main areas of a performance space using production terminology (for example, stage right, stage left, center stage, upstage, and downstage). Demonstrate the ability to adapt dance to alternative performance venues by modifying spacing and movements to the performance space.
b. Select a prop to use as part of a dance or explore the use of simple props to enhance performance. Demonstrate the use of limited production elements (for example, hand props, simple scenery, or media projections).	b. Select a prop to use as part of a dance or explore the use of simple props to enhance performance. Demonstrate the use of limited production elements (for example, hand props, simple scenery, or media projections).	b. Select a prop to use as part of a dance or explore the use of simple props to enhance performance. Demonstrate the use of limited production elements (for example, hand props, simple scenery, or media projections).	b. Identify, explore, and select a variety of production elements (costumes, props, music, scenery, lighting or media) to heighten the artistic intent and audience experience of a dance performed in a chosen performance space.	b. Identify, explore, and select a variety of production elements (costumes, props, music, scenery, lighting or media) to heighten the artistic intent and audience experience of a dance performed in a chosen performance space.	b. Identify, explore, and select a variety of production elements (costumes, props, music, scenery, lighting or media) to heighten the artistic intent and audience experience of a dance performed in a chosen performance space.

## Dance Performing

### Anchor Standard #4 Select, Analyze and Interpret artistic work for performance

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Refine partner and ensemble skills through the development of kinesthetic awareness while performing diverse pathways, levels, and patterns in space. Maintain focus with partner or group in near and far space. Convert inward focus to outward focus for projecting out to far space.	a. Refine partner and ensemble skills through the development of kinesthetic awareness while performing diverse pathways, levels, and patterns in space. Maintain focus with partner or group in near and far space. Convert inward focus to outward focus for projecting out to far space.	a. Refine partner and ensemble skills through the development of kinesthetic awareness while performing diverse pathways, levels, and patterns in space. Maintain focus with partner or group in near and far space. Convert inward focus to outward focus for projecting out to far space.	a. Develop partner and ensemble skills that enable contrasting level changes while maintaining a sense of spatial awareness. Develop spatial clarity while performing sequences and transitions between sequences. Establish and break relationships with others as appropriate to the choreography.	a. Dance alone and with others with spatial intention. Expand partner and ensemble skills to greater ranges and skill level. Execute complex floor and air sequences with others while maintaining relationships through focus and intentionality.	a. Develop artistic and expressive clarity while performing alone and with others. Use varied focus to clarify movement and intent. Establish and break relationships with other dancers and audience as appropriate to the dance.
b. Use combinations of sudden and sustained timing as it relates to both the time and the dynamics of a sequence or dance work. Accurately use accented and unaccented beats in 3/4 and 4/4 meter. Use timing accents to add rhythmic interest to movement.	b. Use combinations of sudden and sustained timing as it relates to both the time and the dynamics of a sequence or dance work. Accurately use accented and unaccented beats in 3/4 and 4/4 meter. Use timing accents to add rhythmic interest to movement.	b. Use combinations of sudden and sustained timing as it relates to both the time and the dynamics of a sequence or dance work. Accurately use accented and unaccented beats in 3/4 and 4/4 meter. Use timing accents to add rhythmic interest to movement.	b. Use syncopation and accented movements related to different tempi. Take rhythmic cues from different aspects of accompaniment. Integrate breath phrasing with metric and kinesthetic phrasing.	b. Perform dance studies and compositions that use time and tempo in unpredictable ways. Use internal rhythms and kinetics as phrasing tools.	b. Modulate time factors for artistic interest and expressive acuity. Demonstrate time complexity in phrasing with and without musical accompaniment. Use multiple and complex rhythms (for example, contrapuntal and/or polyrhythmic). Work with and against rhythm of accompaniment or sound environments.
c. Incorporate energy/effort and dynamics to technique exercises and dance performance. Use energy and dynamics to enhance and project movements.	c. Incorporate energy/effort and dynamics to technique exercises and dance performance. Use energy and dynamics to enhance and project movements.	c. Incorporate energy/effort and dynamics to technique exercises and dance performance. Use energy and dynamics to enhance and project movements.	c. Connect energy/effort and dynamics to movements by applying them in and through all parts of the body. Develop total body awareness so that movement sequences demonstrate variances of energy/effort and dynamics.	c. Perform movement sequences by applying energy/effort and dynamics. Vary energy/effort and dynamics over the length of a sequence and transition smoothly out of the sequence and into the next sequence, paying close attention to its movement initiation and energy/effort.	c. Modulate dynamics and develop effort movement phrasing to clearly express intent while performing dance sequences and choreography. Perform movement sequences expressively using a broad dynamic range and employ dynamic skills for establishing relationships with other dancers and projecting to the audience.

Anchor Standard #5 Develop and refine artistic techniques and work for presentation					
6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Apply technical dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement) to accurately execute changes of direction, weight shifts, flexibility/range of motion, elevations and landings, extensions of limbs, and movement transitions within dance sequences.	a. Apply technical dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement) to accurately execute changes of direction, weight shifts, flexibility/range of motion, elevations and landings, extensions of limbs, and movement transitions within dance sequences.	a. Apply technical dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement) to accurately execute changes of direction, weight shifts, flexibility/range of motion, elevations and landings, extensions of limbs, and movement transitions within dance sequences.	a. Embody technical dance skills (for example, functional alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion) to execute complex dance movements, sequences, and choreography in a variety of genres and styles.	a. Apply body-mind principles to technical dance skills while executing complex spatial, rhythmic and dynamic sequences and choreography.	a. Embody body-mind principles to technical dance skills in complex choreography in a variety of dance genres and styles.
b. Identify and evaluate healthful practices including nutrition and basic anatomical knowledge that promote safe and healthful strategies when warming up, dancing, and in everyday life.	b. Identify and evaluate healthful practices including nutrition and basic anatomical knowledge that promote safe and healthful strategies when warming up, dancing, and in everyday life.	b. Identify and evaluate healthful practices including nutrition and basic anatomical knowledge that promote safe and healthful strategies when warming up, dancing, and in everyday life.	b. Apply healthful practices in dance activities including nutrition and injury prevention. Identify anatomical principles that contribute to functional alignment.	b. Apply anatomical principles and healthful practices to a range of technical dance skills for achieving fluency of movement. Follow a personal nutrition plan that supports health for everyday life.	b. Embody complex anatomical principles to technical dance skills and choreography in a variety of dance genres and styles.
c. Apply movement principles such as movement initiation, and use of imagery, while performing dance sequences and movement studies.	c. Apply movement principles such as movement initiation, and use of imagery, while performing dance sequences and movement studies.	c. Apply movement principles such as movement initiation, and use of imagery, while performing dance sequences and movement studies.	c. Identify and apply dance movement principles such as breath and core support when performing dance sequences in a variety of genres. Identify body patterning concepts.	c. Evaluate how movement principles such as breath and core support improve technical performance. Identify how somatic practices contribute to greater body and movement awareness.	c. Perform complex movement sequences and choreography integrating somatic practices and movement principles.

### Anchor Standards #6 Convey meaning through the presentation of artistic work

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Use performance etiquette and performance practices during class, rehearsal and performance. Document efforts and create a plan for ongoing improvements. Post-performance, accept notes from choreographer and apply corrections to future performances.	a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Use performance etiquette and performance practices during class, rehearsal and performance. Document efforts and create a plan for ongoing improvements. Post-performance, accept notes from choreographer and apply corrections to future performances.	a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Use performance etiquette and performance practices during class, rehearsal and performance. Document efforts and create a plan for ongoing improvements. Post-performance, accept notes from choreographer and apply corrections to future performances.	a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Demonstrate performance etiquette and performance practices during class, rehearsal and performance. Post-performance, accept notes from choreographer and apply corrections to future performances. Document the rehearsal and performance process and evaluate methods and strategies using dance terminology and production terminology.	a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Model performance etiquette and performance practices during class, rehearsal and performance. Implement performance strategies to enhance projection. Post-performance, accept notes from choreographer and apply corrections to future performances. Document the rehearsal and performance process and evaluate methods and strategies using dance terminology and production terminology.	a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Model performance etiquette and performance practices during class, rehearsal and performance. Enhance performance using a broad repertoire of strategies for dynamic projection. Develop a professional portfolio (resume, head shot, etc.). Document the rehearsal and performance process with fluency in professional dance terminology and production terminology.
b. Identify and select production elements that would intensify and heighten the artistic intent of the work and explain reasons for the decisions made using production terminology. Explore possibilities of producing dance in a variety of venues or for different audiences. Provide evidence of how the production elements would be handled in different situations.	b. Identify and select production elements that would intensify and heighten the artistic intent of the work and explain reasons for the decisions made using production terminology. Explore possibilities of producing dance in a variety of venues or for different audiences. Provide evidence of how the production elements would be handled in different situations.	b. Identify and select production elements that would intensify and heighten the artistic intent of the work and explain reasons for the decisions made using production terminology. Explore possibilities of producing dance in a variety of venues or for different audiences. Provide evidence of how the production elements would be handled in different situations.	b. Collaborate in investigating and evaluating the design and execution of production elements that would intensify and heighten the artistic intent of a dance performed on a stage, in a different venue, or for different audiences.	b. Work collaboratively to produce a dance on a stage or in an alternative performance venue and plan the production elements that would be necessary to fulfill the artistic intent of the dance.	b. Work collaboratively to produce dance concerts in a variety of venues and design and organize the production elements that would be necessary to fulfill the artistic intent of the dance works in each of the venues, with regards to the environment, production elements, and audience response.

## Dance Responding

### Anchor Standard #7 Perceive and analyze artistic work

Kindergarten	1st	2nd	3rd	4th	5th
a. Find movements that develop a pattern.	a. Find movements that develop a pattern.	a. Find movements that develop a pattern.	a. Identify a movement pattern that creates a dance sequence in a dance work.	a. Identify a movement pattern that creates a dance sequence in a dance work.	a. Identify a movement pattern that creates a dance sequence in a dance work.
b. Identify, describe or respond through movement to observed or performed dance movements from different genres or cultures.	b. Identify, describe or respond through movement to observed or performed dance movements from different genres or cultures.	b. Identify, describe or respond through movement to observed or performed dance movements from different genres or cultures.	b. Demonstrate, explain and describe, using basic dance terminology, the qualities and characteristics of style used in a dance from an established dance genre or one's own cultural movement practice.	b. Demonstrate, explain and describe, using basic dance terminology, the qualities and characteristics of style used in a dance from an established dance genre or one's own cultural movement practice.	b. Demonstrate, explain and describe, using basic dance terminology, the qualities and characteristics of style used in a dance from an established dance genre or one's own cultural movement practice.
Anchor Standard #8 Interpret intent and meaning in artistic work					
a. Identify movements that capture an idea and explain the meaning or intent using simple dance terminology.	a. Identify movements that capture an idea and explain the meaning or intent using simple dance terminology.	a. Identify movements that capture an idea and explain the meaning or intent using simple dance terminology.	a. Explain (ex: verbally, in writing, visually) how the movements in a dance communicate the main idea. Relate movements, ideas, and context to interpret their meaning using basic dance terminology.	a. Explain (ex: verbally, in writing, visually) how the movements in a dance communicate the main idea. Relate movements, ideas, and context to interpret their meaning using basic dance terminology.	a. Explain (ex: verbally, in writing, visually) how the movements in a dance communicate the main idea. Relate movements, ideas, and context to interpret their meaning using basic dance terminology.

Anchor Standard #9 Apply criteria to evaluate artistic work					
Kindergarten	1st	2nd	3rd	4th	5th
a. Utilize two criteria to evaluate the strength of an artistic work. Discuss movements and other components of the dance that make the dance work well, and explain why they were effective.	a. Utilize two criteria to evaluate the strength of an artistic work. Discuss movements and other components of the dance that make the dance work well, and explain why they were effective.	a. Utilize two criteria to evaluate the strength of an artistic work. Discuss movements and other components of the dance that make the dance work well, and explain why they were effective.	a. Describe and define the characteristics that make a dance artistic and meaningful using basic dance terminology, and develop, understand and apply artistic criteria for evaluating dance.	a. Describe and define the characteristics that make a dance artistic and meaningful using basic dance terminology, and develop, understand and apply artistic criteria for evaluating dance.	a. Describe and define the characteristics that make a dance artistic and meaningful using basic dance terminology, and develop, understand and apply artistic criteria for evaluating dance.

## Dance Responding

### Anchor Standard #7 Perceive and analyze artistic work

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Describe, demonstrate and compare dance sequences within a dance in context of their artistic intent.	a. Describe, demonstrate and compare dance sequences within a dance in context of their artistic intent.	a. Describe, demonstrate and compare dance sequences from different dances in context of their artistic intent.	a. Analyze recurring dance sequences and their relationships within a dance in context of artistic intent and structure.	a. Analyze dance works and provide examples of recurring dance sequences and their relationships that create well-structured and meaningful choreography.	a. Analyze dance works from a variety of dance genres and styles and explain how recurring patterns of movement and their relationships create well-structured and meaningful choreography.
Explain and compare how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent. Use genre-specific dance terminology.	b. Explain and compare how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent. Use genre-specific dance terminology.	b. Explain and compare how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent. Use genre-specific dance terminology.	b. Analyze the use of components of dance and their relationships in a variety of genres, styles, or cultural movement practices within cultural context to communicate intent. Use genre-specific dance terminology.	b. Analyze the components of dance and their relationships in a variety of genres, styles, or cultural movement practices and provide evidence on how their differences impact communication and intent within a cultural context. Use genre-specific dance terminology.	b. Provide evidence on how dance communicates aesthetic and cultural values in a variety of genres, styles, or cultural movement practices. Use genre-specific dance terminology.

### Anchor Standard #8 Interpret intent and meaning in artistic work

a. Interpret and provide evidence on how artistic expression of dance is achieved through the relationships among the components of dance using genre-specific dance terminology.	a. Interpret and provide evidence on how artistic expression of dance is achieved through the relationships among the components of dance using genre-specific dance terminology.	a. Interpret and provide evidence on how artistic expression of dance is achieved through the relationships among the components of dance using genre-specific dance terminology.	a. Compare different dances and discuss their intent and artistic expression. Provide evidence on how the relationships among the components of dance enhance meaning and support the intent using genre-specific dance terminology.	a. Analyze and provide evidence for how the components of dance contribute to artistic expression. Use genre-specific dance terminology.	a. Analyze and interpret how the components of dance contribute to artistic expression across different genres, styles, or cultural movement practices. Provide evidence of your findings. Use genre specific dance terminology.
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Anchor Standard #9 Apply criteria to evaluate artistic work					
6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Use artistic criteria to determine what makes an effective dance work. Utilize criteria to evaluate a specific dance work and consider content, context, genre, style, or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.	a. Use artistic criteria to determine what makes an effective dance work. Utilize criteria to evaluate a specific dance work and consider content, context, genre, style, or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.	a. Use artistic criteria to determine what makes an effective dance work. Utilize criteria to evaluate a specific dance work and consider content, context, genre, style, or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.	a. Analyze the artistic expression of a dance. Discuss insights using evaluative criteria and dance terminology.	a. Compare two or more dances using artistic criteria to critique artistic expression. Consider societal values and a range of perspectives. Use genre-specific dance terminology.	a. Define personal artistic preferences to critique dance. Consider societal and personal values, and a range of artistic expression. Discuss perspectives with peers and justify views.

## Dance Connecting

### Anchor Standard #10 Synthesize and relate knowledge and personal experiences to make art

Kindergarten	1st	2nd	3rd	4th	
a. Recognize a personal or emotional response to a dance work. Identify a social or cultural experience that relates to your response. Discuss how specific movements contributed to your response and relate to your personal experience.	a. Recognize a personal or emotional response to a dance work. Identify a social or cultural experience that relates to your response. Discuss how specific movements contributed to your response and relate to your personal experience.	a. Recognize a personal or emotional response to a dance work. Identify a social or cultural experience that relates to your response. Discuss how specific movements contributed to your response and relate to your personal experience.	a. Analyze and compare dance elements that elicit a specific personal response. Discuss ideas and feelings evoked by the dance, and how your response to the work relates to social and cultural experiences.	a. Analyze and compare dance elements that elicit a specific personal response. Discuss ideas and feelings evoked by the dance, and how your response to the work relates to social and cultural experiences.	a. Analyze and compare dance elements that elicit a specific personal response. Discuss ideas and feelings evoked by the dance, and how your response to the work relates to social and cultural experiences.
b. Role-play personal experiences through movement. Discuss observations made and identify the movements that expressed the personal experience.	b. Role-play personal experiences through movement. Discuss observations made and identify the movements that expressed the personal experience.	b. Role-play personal experiences through movement. Discuss observations made and identify the movements that expressed the personal experience.	b. Investigate an idea from another discipline of study and express the information through movement. Communicate how the movement expressed the ideas and what was learned from the experience through oral, written, visual or movement form.	b. Investigate an idea from another discipline of study and express the information through movement. Communicate how the movement expressed the ideas and what was learned from the experience through oral, written, visual or movement form.	b. Investigate an idea from another discipline of study and express the information through movement. Communicate how the movement expressed the ideas and what was learned from the experience through oral, written, visual or movement form.

### Anchor Standard #11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

a. Investigate the dance literacy skills of dance observation, engaging in dialogue, and utilizing symbol systems in one's learning.	a. Investigate the dance literacy skills of dance observation, engaging in dialogue, and utilizing symbol systems in one's learning.	a. Investigate the dance literacy skills of dance observation, engaging in dialogue, and utilizing symbol systems in one's learning.	a. Investigate the dance literacy skills of dance observation and writing, understanding cultural influences, engaging in dialogue, and utilizing technology and symbol systems in one's learning.	a. Investigate the dance literacy skills of dance observation and writing, understanding cultural influences, engaging in dialogue, and utilizing technology and symbol systems in one's learning.	Investigate the dance literacy skills of dance observation and writing, understanding cultural influences, engaging in dialogue, and utilizing technology and symbol systems in one's learning.
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## Dance Connecting

### Anchor Standard #10 Synthesize and relate knowledge and personal experiences to make art

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Analyze and compare various movement sources (ex: personal, cross-cultural, styles and genres of movement) and their dance elements. Interpret the movement observed in regards to the development of one's attitudes, knowledge, experiences, and/or personal movement preferences.	a. Analyze and compare various movement sources (ex: personal, cross-cultural, styles and genres of movement) and their dance elements. Interpret the movement observed in regards to the development of one's attitudes, knowledge, experiences, and/or personal movement preferences.	a. Analyze and compare various movement sources (ex: personal, cross-cultural, styles and genres of movement) and their dance elements. Interpret the movement observed in regards to the development of one's attitudes, knowledge, experiences, and/or personal movement preferences.	a. Analyze a dance to determine the ideas expressed by the choreographer. Compare one's own interpretation with other interpretations. Provide evidence to support one's analysis.	a. Analyze a dance to determine the ideas expressed by the choreographer. Draw connections between one's observations, and cultural and historical influences. Provide evidence to support one's analysis.	a. Review choreography developed over time with respect to its content and context and its relationship to one's personal perspectives. Reflect upon and analyze the components that contributed to changes in one's personal growth.
b. Research an aspect or contrasting aspects from the cultural, social or historical development of a dance genre or style, and/or the dance elements. Share the findings and discuss how these reinforced or changed personal views and understandings. Document the process of investigation.	b. Research an aspect or contrasting aspects from the cultural, social or historical development of a dance genre or style, and/or the dance elements. Share the findings and discuss how these reinforced or changed personal views and understandings. Document the process of investigation.	b. Research an aspect or contrasting aspects from the cultural, social or historical development of a dance genre or style, and/or the dance elements. Share the findings and discuss how these reinforced or changed personal views and understandings. Document the process of investigation.	b. Research an aspect of the cultural, social or historical development of a dance genre or style, and/or the dance elements. Discuss how these findings reinforced or changed personal and collective views and understandings. Apply the findings to a project. Document the process of investigation and application.	b. Research and compare an aspect of the cross-cultural, social or historical development and/or the dance elements of two or more dance genres or styles. Discuss how these findings reinforced or changed personal and collective views and understandings. Apply the findings to a project. Document the process of investigation and application.	b. Collaborate to research and compare multiple aspects of the cross-cultural, social or historical development and/or dance elements of two or more dance genres or styles. Compare and synthesize contrasting viewpoints and identify the tensions between them. Apply the findings to a collaborative project, and document the process of investigation and application.

### Anchor Standard #11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

a. Investigate the dance literacy skills of dance observation, writing, and critique, understanding cultural influences, engaging in dialogue, and utilizing technology and symbol systems in one's learning.	a. Investigate the dance literacy skills of dance observation, writing, and critique, understanding cultural influences, engaging in dialogue, and utilizing technology and symbol systems in one's learning.	a. Investigate the dance literacy skills of dance observation, writing, and critique, understanding cultural influences, engaging in dialogue, and utilizing technology and symbol systems in one's learning.	a. Develop the dance literacy skills of dance observation, writing and critique, understanding history and culture, implementing processes of evaluation, recognizing meaning and values of dance experiences, engaging in dialogue, contributing knowledge, and utilizing technology and symbol systems in one's learning.	a. Apply developed dance literacy skills of dance observation, writing and critique, understanding history and culture, implementing processes of evaluation, recognizing meaning and values of dance experiences, engaging in dialogue, contributing knowledge, and utilizing technology and symbol systems in one's learning.	a. Integrate developed dance literacy skills to contribute in meaningful and positive ways to one's culture: dance observation, writing and critique, understanding history and culture, implementing processes of evaluation, recognizing meaning and values of dance experiences, engaging in dialogue, contributing knowledge, and utilizing technology and symbol systems in one's learning
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## Arizona Dance Standards 2015

### Glossary

**Artistic Criteria:** Values and characteristics by which dance can be assessed. Aspects of craft, skill and aesthetics used to fulfill artistic intent.

**Body-Mind Principles:** Concepts explored and/or employed to support holistic body-mind integration. Movement that emphasizes awareness of the inseparable networking or connectivity of body and mind. (For example, conscious awareness of breath or the environment, understanding the emotional basis or feeling tones of the movement intention.)

**Body Patterning (Patterns of Total Body Connectivity):** Neuromuscular patterns underlying movement which begin to develop in utero and continue throughout a lifetime (For example, breath, core-distal, head-tail, upper-lower [homologous], body-half [homolateral], cross-lateral [crossing the body midline])

**Choreographic Intent:** The larger intent for a composition (i.e. theme, goal, purpose, etc.)

**Choreographic Structures:** The organization of choreography and movement to fulfill the artistic intent of a dance or dance study (includes choreographic devices, forms and design principles).

**Creative Process:** Describes processes of creative inquiry and expression. For example, choreographic process is a creative process that involves the progressive phases of movement exploration and investigation, invention, development, refinement and revision. Other examples of creative process include: creative writing, drawing and dance improvisation.

**Dance Composition:** Describes a developed and formed dance that has been created with a specific intent and involves the process of evaluation and revision.

**Dance Literacy:** The total experience of dance learning that involves practicing, gaining, and sharing knowledge about dance. This includes: *dance movement skills and techniques, dance making, knowledge and understanding of dance vocabulary, dance history, dance in culture, dance writing and critique, dance aesthetics and genres; knowledge about relevant performers, choreographers, repertory works and dance companies; movement notation, symbol systems and dance preservation; processes of evaluation, meaning making, communication, and technology.*

**Dance/Movement Principles:**

Refers to the *Performance Aspects of Dance*. Relates to the craft, skill, aesthetics and expression of movement. It involves:

1. Performing/executing dance elements and movement (*Body, Effort, Shape, Space, Relationship*)
2. Dance science and somatic principles (*i.e., breath support, dynamic alignment, movement efficiency, weight distribution, centering, anatomical and kinesiological aspects, inner/outer, mobility/stability, etc.*)
3. Technical and aesthetic skills, concepts and goals (*balance, agility, aesthetic line, rebound, momentum, agility, isolation of body part, etc.*)

**Dance Study/Movement Study:** A short dance composition created to solve a specific movement problem.

**Dance Sequence/Movement Sequence:** A series of movements that are combined in a particular order.

**Kinesthetic Awareness:** Pertaining to sensations and understandings of bodily movement and awareness of one's Kinesphere. It encompasses the body's ability to coordinate motion and to demonstrate awareness of where one is in time and space. An inner understanding of what your body is doing without looking. Relates to proprioception.

**Improvisation:** Spontaneous movement discovery and response.

**Improvisational Structures/Approaches:** Dance learning and performance structures based on dance improvisation. (*i.e., Guidelines, prompts, directives given to students in order to elicit spontaneous movement responses*).

**Inquiry Based Questioning Strategy:** An approach to elicit responses. Example: See. Think. Wonder: An inquiry-based Visual Thinking Strategy (VTS) used for critical analysis from Harvard Project Zero, in which children respond to simple questions (What do you see? What do you think? What do you wonder?), which enable a child to begin make meaning from an observed (dance) work of art.

**Locomotor Movement:** Movement that travels through space. Locomotor movement occurs in general space.

**Non-locomotor/Axial Movement:** Movement that does not travel through space. Non-locomotor movement occurs in personal space. Movement that focuses around the axis one's body.

**Personal Space:** The space of the individual dancer. The area of space directly surrounding one's body. The physical Kinesphere of a dancer.

**Proprioception:** The ability of your central nervous system to communicate and coordinate parts of your body with each other. Relates to kinesthetic awareness.

**General Space:** The space shared by all dancers.

**Movement/Dance Elements:** Body, Effort, Shape, Space and Relationship.

**Movement Intent:** The intention that organizes the body for creating/performing the movement *(i.e. revealing spatial tension, staying at a low level, using a strong weight, incorporating bound flow, etc.)*.

**Stimuli:** Catalysts that can be used to initiate creative processes or a movement response. *(i.e., a prop, picture, story etc. Sensory stimuli such as a sound, touch, smell etc.)*

**Somatic Practices:** Practices that bring awareness to individual proprioceptive experiences and involve exploring the body and/or movement as perceived from within. It involves holistic awareness of and attention to body, mind and spirit. Examples include: Body Mind Centering, Bartenieff Fundamentals, Laban Movement Analysis, Alexander and Feldenkrais techniques, meditative movement, authentic movement, etc.

**Symbol Systems:** A group of symbols that represents something else and convey meaning. Examples: pictures, figures, letters, math characters, sounds, movement motif symbols or notation symbols.

\*Sources Utilized: National Coalition for Core Arts Standards- Glossary of Terms: Dance: Copyright © 2014 State Education Agency Directors of Arts Education (SEADAE) on behalf of NCCAS. All rights reserved. <http://www.nationalartsstandards.org/>

# Dance Components

## I. Performance Aspects

### Performing/Executing Dance Elements and Movements

- Body
- Effort (Dynamics)
- Shape
- Space /relationship
- Relationship

### Dance Science/ Somatics Principles

- Movement skills
- Anatomical and kinesiological aspects
- Inner-connectivity and outer-expressivity
- Whole body integration
- Movement efficiency
- Dynamic alignment
- Breath support
- Centering and de-centering
- Weight distribution and transfer
- Concepts of conditioning; *i.e., strength, endurance, flexibility*

### Technical and Aesthetic Skills, Concepts and Goals

- Genre specific vocabulary
- Balance
- Agility
- Aesthetic line
- Fall and recovery
- Elevation
- Rebound
- Momentum
- Coordination
- Proprioception
- Articulation of spine
- Isolation and articulation of body parts

## II. Creative/Choreographic Aspects

### Creative Process Stages

*Movement exploration and investigation, invention, development, refinement and revisement*

### Creative Process Approaches and Stimuli

*Leading and following, mirroring, shadowing, flocking, meeting and parting, call and response, responding to movement of others, verbal cues, contact improvisation, props/objects, sensory awareness, emotional bases for moving, text interpretation and utilization, literary forms, environment/natural phenomena; sound, music and technology; images, symbols and notation, interpretations of event observations, social events, explorations of dance elements (BESSR)*

### Choreographic Structures

- Choreographic forms  
*[suite, call and response, collage, theme and variation, narrative, organic form, AB, ABC, ABA, AbAcAd, rondo, canon, round, recurring theme, dance by chance, broken form, combined forms]*
- Choreographic devices  
*[augmentation, diminution, inversion, repetition, reverse, retrograde, sequence, transference, transpose, abstraction, modification, accumulation, fragmentation]*
- Choreographic design principles  
*[repetition, transition, contrast, sequence, climax, proportion, balance, variety, unity, harmony, juxtaposition, texture, dissonance, focal point, phrasing, motivation, movement intent, focus, calendo (gradually dying away), crescendo (progressive increase in tempo or intensity), polyrhythms, poly-shapes, poly-dynamics]*
- Staging *[downstage, upstage, formations, etc.]*

### Structuring/Utilizing Dance Elements and Movements

*Body, Effort (Dynamics), Shape, Space, Relationship*

### Production Elements

*Lighting and special effects, set designs, costumes and props, performance environments/venue, dancers [number, gender, age]*

## III. Dance Context and Literacy

### Dance writing and critique

### Dance history

### Dance in culture

*Processes and Stages of Evaluation [Describe, Analyze, Synthesize, Interpret, Evaluate]*

### Meaning making

*Recognizing the personal and sociocultural value of dance*

### Dialogue and communication

*Contributing dance knowledge and understanding*

### Notation and symbol systems

### Technology

# Dance Elements and Movements: BESSR

Body	Effort/Energy/Dynamics	Shape	Space	Relationship
<b><u>Body Actions and Movements</u></b> 1. Body Actions [ <i>flexion, extension, twist, turn, air moment—two feet to one—one to one etc., pathways, pause, gesture</i> ] 2. Locomotor Movement [ <i>walk, hop, run, leap, jump, skip, slide, gallop, roll, crawl</i> ] 3. Axial movement [ <i>i.e., stationary movement such as balance, twist, bend, stretch</i> ]	<b><u>Effort Qualities</u></b> 1. Weight ( <i>strong and light</i> ) 2. Flow ( <i>free and bound; tension and relaxation</i> ) 3. Space ( <i>direct and indirect focus</i> ) 4. Time quality ( <i>quick and sustained</i> ) <b><u>Effort Constellations</u></b> 1. Suspend 2. Swing ( <i>strong to light weight</i> ) 3. Collapse ( <i>quick time and passive strong weight</i> ) 4. Percussive ( <i>quick and bound</i> ) 5. Vibratory ( <i>free to bound, quick to sustained</i> ) 6. States and Drives ( <i>i.e., passion drive, action drive, spell drive, mobile state, awake state, rhythm state</i> )	<b><u>Shape Forms/Still Forms</u></b> 1. Pin/straight (1-D) 2. Wall/Flat (2-D), 3. Ball/spherical (3-D), 4. Tetrahedron/Pyramid (3-D), 5. Spiral/twisted (3-D) <b><u>Modes of Shape Change</u></b> 1. Shape Flow 2. Directional ( <i>spoking and arc-ing</i> ) 3. Carving <b><u>Shape Qualities</u></b> ( <i>rising/sinking, advancing/retreating, spreading/enclosing and combinations of these</i> ) <b><u>Shapes in Relationship</u></b> ( <i>group shapes, positive and negative space</i> )	<b><u>Types of Space</u></b> ( <i>general, personal, shared use of space</i> ) <b><u>Kinesphere</u></b> ( <i>personal, shared and psychological</i> ) <b><u>Spatial Size</u></b> ( <i>large, small</i> ) <b><u>Spatial Range</u></b> ( <i>near, mid-range, far</i> ) <b><u>Positive and Negative Space</u></b> <b><u>Trace Forms/Spatial Pathways</u></b> ( <i>floor and air</i> ) <b><u>Approach to Kinesphere</u></b> ( <i>central, peripheral, transverse</i> ) <b><u>Spatial Pulls and Spatial Intent</u></b> ( <i>dimensions, planes, diagonals, gathering and scattering</i> ) <b><u>Spatial Pull Directions</u></b> ( <i>forward, backward, right side, left side, high, low—i.e. right side forward, back high etc.</i> ) <b><u>Spatial Levels</u></b> ( <i>high, middle and low</i> ) <b><u>Spatial Orientation</u></b> ( <i>above, below, through, behind, in front, outward, inward</i> )	Relationships of Movement Components and Concepts <b><u>Types of Phrasing</u></b> ( <i>phrasings of timing, effort/dynamics, shape change, spatial tension, body patterning etc.—even phrasing, impact phrasing, vibratory phrasing etc.</i> ) <b><u>Phases of Phrasing</u></b> ( <i>preparation, initiation, main action, follow-through, transition</i> ) <b><u>Musicality/Time Elements</u></b> ( <i>tempo, accent, pattern, rhythm, pulse, syncopation, meter</i> ) <b><u>Relationships Between People and the Environment</u></b> ( <i>beside/between, over/under, in/out, near/far, gathered/scattered, performer/audience</i> )
<b><u>Body Sequencing</u></b> 1. Simultaneous 2. Successive 3. Sequential				
<b><u>Body Patterning</u></b> 1. Breath 2. Core-Distal 3. Head-tail 4. Upper-lower 5. Body-half 6. Cross-lateral				
<b><u>Initiation and Follow Through</u></b> <i>Proximal, mid-limb, distal initiation; body part initiation and follow-through etc.</i>				
<b><u>Postures/Body Attitudes</u></b> <b><u>Active and Held Body Parts</u></b> [ <i>movers and supporters; stable and mobile</i> ]				



# LMA FRAMEWORK

Areas of Focus: (BESSR)

- Body
- Effort
- Shape
- Space
- Relationships and Phrasing

## BODY CATEGORY

The body category deals with how the body is organized and connected, held and active body parts, body actions, and movement initiation and sequencing.

### Patterns of Total Body Connectivity (Movement Patterns)

1. Breath: includes cellular and lung respiration and is the key to fluidity of movement, internal shaping, the experience of inner space as three-dimensional, and a basic sense of trust in Being. Involved in Shape Flow Support.
2. Core-Distal: includes developing support from the internal core of the body (core support) and minimizing over-dependence on external muscles. This pattern coordinates the relationship of each limb to center core and through center core to the outer limbs and out to the world.
3. Head-Tail: builds a sense of the individual self connected through the body's internal vertical. It emphasizes the connection of the head and tail and the communication between. This stage of development patterns the ability to give attention to the world and enjoy a flexible, sensuous, supportive spine in all three planes—particularly important for level change.
4. Upper-Lower: builds grounding, strength, and intention through Yielding and Pushing into the earth. It patterns an ability to connect the upper and lower halves of the body through movement. It enables one to have momentum and propulsion.
5. Body-Half: organizes the body to be able to work with one side stable while the other side is mobile; patterns sidedness functions in the brain, aids in clarifying issues.
6. Cross-Lateral: develops a diagonal connection through the body and graduated rotation in the proximal joints to facilitate three-dimensional movement; supports the ability to spiral with complex level changes and locomotion; prepares one for multidimensional relational thinking and commitment to action.

**Body Attitude:** Maintained and habitual stances or constellations of body parts from which the individual moves and to which she/he returns. A characteristic body stance or posture that is persistently used and from which all activity develops and returns. It is what is maintained in the movement. It is a cultural indicator. Body attitude is also a type of readiness expressed in the body.

**Body Actions:** Movement actions of the body such as an air moment from one foot to both feet, twisting to the right, turning left, and walking in a curved pathway.

**Active/Held Body Parts:** Frequently held and active parts of the body that are actively or non-actively participating in the movement.

**Initiation-Follow Through:** Where the movement begins in the body and how it follows through to complete the phrase. For example, initiating from a body part or region, a muscle or group of muscles, or a joint such as proximal, mid-limb and distal joints.

### Sequencing of Movement Through the Body:

- Simultaneous: all active body parts move or make an action at the same time. They begin and end together.
- Successive: one part of the body flows successively into the movement of the next adjacent body part (shoulder, elbow, wrist, hand). Wave-like, such as a snake moves.
- Sequential: movement of one part of the body flows sequentially into non-adjacent body parts (head, leg, arm, hip). Non-connected body parts moving in a sequence.

### EFFORT CATEGORY

**Effort** deals with the dynamic quality of the movement tone, the feeling tone and texture. Effort reflects the mover's attitude toward investing energy. Effort is laden with personal emotional meaning for each individual. The dynamics of movement.

**Flow Effort:** Flow is the baseline, the going-ness and continuity of the movement out of which all other effort elements emerge and return. Flow is frequently related to feelings—either outpouring or containing them.

1. Free Flow: outpouring, fluid, released, liquid
2. Bound Flow: controlled, careful, contained, restrained

**Weight Effort:** An active attitude toward using the weight of your body. It generally has to do with your sensation of Self and your inner intention in moving (actively asserting weight, sensing weight, or surrendering to passive weight)

1. Light Weight: airy, delicate, fine touch, buoyant
  2. Strong Weight: powerful, forceful, firm touch, impactful
- \*Weight Sensing: the ability to sense the weight of your body (actively)

\*Passive Weight: a passive attitude toward your weight; letting go and surrendering to the force of gravity.

- limp: weak, wilting and flaccid
- heavy: total collapse, giving in to gravity (A "It's hopeless" feeling).

**Time Effort:** an inner attitude towards time, not how long it takes to do a movement. It is related to your intuition and sense of timing when committing to action.

1. Sustained Time: leisurely, gradual, lingering, prolonging
2. Sudden or Quick Time: urgent, instantaneous, quick, staccato

**Space Effort:** Deals with how you give attention to the space, not the place in space. Direct and Indirect approaches to space are active. The Space Effort Relates to thinking.

1. Indirect: giving attention to more than one thing at a time, multi-focused, flexible attention, all-around awareness, all-encompassing
2. Direct: single-focused, channeled, pinpointed, lazer-like

*Gathering relates to Direct space effort and Scattering relates to Indirect space effort*

**Effort States:** combine two Effort factors. (ex. flow and time)

**Effort Drives:** combine three Effort factors (ex. space, time and weight)

**Full Effort:** combine four Effort factors (ex. weight, space, time and flow)

### SHAPE CATEGORY

Shape deals with what forms the body makes, whether the shape is changing in relation to self or in relation to the environment, and how the shape is changing (what is the major quality or element which is influencing its process of change?).

**Still Forms:** The most basic forms the body makes when it is not moving or that are perceivable as shapes.

1. Pin: linear and elongated (one dimensional)
2. Wall: flat and two-dimensional
3. Ball: round and spherical (three dimensional)
4. Screw: twisted or spiral (three dimensional)
5. Pyramid: tetrahedral with a strong wide base (three dimensional)

**Shape Flow Support:** The baseline process of Growing and Shrinking. Underlying all shape change is the basic change in the body's form, which happens in the process of breathing. (lengthening, shortening, widening, narrowing, bulging and hollowing). It supports all movement.

### Modes of Shape Change

Modes of Shape Change reveals an inner attitude about changing the form of the body—whether the shape change is self-oriented or environment oriented. (The inner attitude need not be conscious to be operative.)

1. Shape Flow: shape change that is about the mover and the mover's changing body part relationships, self-to-self. It is not about making something happen in the environment but about sensing one's own body, inner responses or desires, and needs (which motivate shape change).
2. Directional Movement: is location, or goal-oriented shape change. It creates a bridge to the environment. Changing shape in order to go out to someone else or the world. Allows contact with the outside world and can accomplish specific tasks like picking something up, etc. *Spoke-like*: direct from the center outward. *Arc-like*: movement of the body creates an arcing pathway (semi-circular).
3. Carving: is shape change that is oriented to creating or experiencing volume in interaction with the environment. Accommodating or molding to the environment or other people. Carving provides a quality of movement that leads to integrating the self and the world—a co-creative relationship with others or the world.

### Shape Qualities

Shape qualities give information about the attitudinal process of changing the shape of the body. They describe towards where the shape is changing and the essential spatial pulls which are coloring the expressive quality of the movement. Investing in the changing shape as an expressive process that involves the experience of and expression of feeling tones. They are laden with personal emotional meaning for each individual.

- Rising
- Sinking
- Advancing
- Retreating
- Spreading
- Enclosing
- Combinations of two: example; rising and spreading

- Combinations of three: example; sinking, enclosing and retreating

### SPACE CATEGORY

Space deals with the size of a mover's Kinesphere, how one's Kinesphere is approached and revealed, where the movement is going, and spatial pulls active in the movement. Space refers to both internal and external landscapes.

**Kinesphere:** The mover's own space surrounding their body (small, medium and large Kinesphere). Kinesphere is defined physically by the distance that is within reach space without taking a step. Kinesphere is defined psychologically by the space the mover senses is his or hers and the space he or she affects. One can move within one's own personal Kinesphere or a shared Kinesphere with another person.

**Trace Forms:** Spatial pathways which are traced in the space through movement and/or traveling through the space. They are imagined trails in space left by the occurrence of movement. Imagery example: Vapor trails left by an acrobatic airplane, footprints in the snow, or time lapse photography. Trace Forms include floor patterns and air patterns.

**Approach to Kinesphere:** How one approaches and reveals their Kinesphere.

1. Central: the Kinesphere is revealed with movement radiating out from and coming back into the center.
2. Peripheral: the Kinesphere is approached by revealing the edge of the Kinesphere and by maintaining a distance from the center.
3. Transverse: the Kinesphere is created with movement that cuts or sweeps through the space, revealing the space between the center and the edge.

**Spatial Pulls:** deal with where the movement is going in space and how many pulls in space are active. When movement is located spatially it helps the body coordinate movement.

**Spatial Intent** deals with knowing clearly where the body intends to go. It organizes body connections by establishing a clear pathway/goal for the movement.

1. Dimensions Each dimension contains two directions which are opposite pulls. It is like a straight line or ray.
  - a. Vertical: up/down
  - b. Sagittal: forward/back
  - c. Horizontal: left/right or sideward open/sideward closed.
2. Planes: Movement invests in two spatial pulls at the same time. Each plane is like a flat cycle or rectangle.
  - a. Vertical plane: combines up/down with right/left
  - b. Sagittal plane: combines forward/backward and up/down.
  - c. Horizontal plane: combines right/left and forward/backward.
3. Diagonals: Diagonal movement consists of three equal spatial pulls.
  - a. right forward high
  - b. left forward high
  - c. left backward low
  - d. right backward low
  - e. right forward low
  - f. left forward low
  - g. left back high

- h. right back high
- 4. Diameters: Diameters consist of two equal opposing spatial pulls within a plane, i.e. right side high/left side low or forward high and back low.
  - Vertical diameter:* right side high to left side low
  - Sagittal diameter:* forward high to back low
  - Horizontal diameter:* right forward middle to left back middle

### Relationships

The interaction of the movement and relationships of movement components, relationships between people and people and the environment, relations of concepts etc. This category also deals with touch such as a sliding touch, grasping, holding, and releasing etc.

#### **Phrasing is expressed through relationships of function and expression in the movement**

Phrasing deals with the way the movement is organized and fulfilled. It combines all aspects of the system uniquely to create distinct phrasing. It deals with whether or not there is an emphasis in the phrase, and where (beginning, middle, or end of the phrase). It deals with initiation and follow through and exertion and recuperation of the movement. Phrasing reflects individual style and personal movement tendencies. It involves the phases of preparation, initiation, main action and the follow-through of movement.

**Sequencing** (kinetic chains) involves groups of muscles either engaged simultaneously or consecutively to produce support for movement. Muscle groups can be linked functionally to behave as a single unit to complete a specific task. It is the chain reaction through the muscles of the kinetic chain that allows movement to flow from one body part to another, thus providing a sense of total body connection and making movement coordination possible. Hackney refers to these as “lines of connection,” “highways” or “open tubes.”

\*Drawn from Appendix A of Peggy Hackney’s book, “Making Connections: Total Body Integration Through the Bartenieff Fundamentals.” Gordon and Breach Publishers, 1998.

# 2015 Arizona Arts Standards

## Media Arts Standards K - High School

These Arizona media arts standards serve as a framework to guide the development of a well-rounded media arts curriculum that is tailored to the needs of students in the diverse schools of Arizona.

### What's new?

#### Here are some things to look for in these standards:

1. **A NEW set of media arts standards.** A working definition of media arts includes film, animation, interactive artmaking (such as gaming), and computer artmaking, where an artist creates an aesthetic experience through writing of software code. These standards, while usable by CTE teachers, emphasizes the aesthetics of media arts. These standards can be used in conjunction with, not replacing, existing CTE standards in areas such as video.
2. Instead of organizing the standards into 3 big categories - Create, Relate, Evaluate, these standards have 4 categories - **Creating, Producing, Responding and Connecting**. Creating and Producing are similar to the 2006 category of Create; Responding and Connecting are similar to the 2006 categories of Relate and Evaluate.
3. The standards are **organized grade by grade, with 3 levels for High School**, instead of into skill levels. This allows for greater differentiation of instruction and for ease of measuring student progress over time. The standards specifies knowledge and skills to be addressed within the school year or time frame of the class. This document does not dictate the amount of instructional time to be devoted to each standard; rather it is left to the district committee or individual teacher to determine how best to interpret and teach all the standards. It is expected that media arts teachers will combine and interweave standards to create units of study.
4. The three High School levels are roughly: one year of study (Proficient), 2-4 years of study (Accomplished) and honors or college-entry level of study (Advanced).
5. In many performance standards, examples are given in parenthetical "such as..." notes. These are in no way prescriptive; they simply provide examples and clarifications.
6. Under the 4 big categories are 11 Anchor Standard Statements, representing the ultimate goals of student study in the arts through the completion of a sequential arts education program. These Anchor Standards are shared across all art forms.

<b>Creating</b> - Conceiving and developing new artistic ideas and work.	<b>Producing</b> - Realizing artistic ideas and work through interpretation and presentation.	<b>Responding</b> - Understanding and evaluating how the arts convey meaning.	<b>Connecting</b> - Relating artistic ideas and work with personal meaning and external context.
Anchor Standard #1. Generate and conceptualize artistic ideas and work.	Anchor Standard #4. Analyze, interpret, and select artistic work for presentation.	Anchor Standard #7. Perceive and analyze artistic work.	Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard #2. Organize and develop artistic ideas and work.	Anchor Standard #5. Develop and refine artistic work for presentation.	Anchor Standard #8. Interpret intent and meaning in artistic work.	Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
Anchor Standard #3. Refine and complete artistic work.	Anchor Standard #6. Convey meaning through the presentation of artistic work.	Anchor Standard #9. Apply criteria to evaluate artistic work.	

Media Arts Creating					
Anchor Standard #1 Generate and conceptualize artistic ideas and work					
Kindergarten	1st	2nd	3rd	4th	5th
a. Share ideas for media artworks through guided exploration of methods, and imagining.	a. Discover and share ideas for media artworks using play, experimentation and imagining.	a. Express and share ideas for media artworks through sketching and modeling.	a. Discover multiple ideas for media artworks through brainstorming and improvising.	a. Develop multiple ideas for media artworks using a variety of methods and/or materials.	a. Conceive original artistic goals for media artworks using a variety of creative methods (such as brainstorming and modeling).
Anchor Standard #2 Organize and develop artistic ideas and work					
a. With guidance, use ideas to form plans or models for media arts productions.	a. With guidance, use teacher-identified ideas to form plans and models for media arts productions.	a. Choose ideas to create plans and models for media arts productions.	a. Form, share, and test ideas, plans, and models to prepare for media arts productions.	a. Form, discuss, test, and assemble ideas, plans, and models for media arts productions, considering the artistic goals and the presentation.	a. Develop, present, and test ideas, plans, models, and proposals for media arts productions, considering the artistic goals and audience.
Anchor Standard # 3 Refine and complete artistic work					
a. Form and capture media arts content for expression and meaning in media arts productions. (such as symbols)	a. Create, capture, and assemble media arts content for media arts productions, identifying basic principles (such as pattern and repetition).	a. Construct and assemble content for unified media arts productions, identifying and applying basic principles (such as positioning and attention).	a. Construct and order various content into unified, purposeful media arts productions, describing and applying a defined set of principles (such as movement and force).	a. Structure and arrange various content and components to convey purpose and meaning in different media arts productions, applying sets of associated principles (such as balance and contrast).	a. Create content and combine components to convey expression, purpose, and meaning in a variety of media arts productions, utilizing sets of associated principles (such as emphasis and exaggeration).
b. Make changes to the content, form, or presentation of media artworks and share results.	b. Practice and identify the effects of making changes to the content, form, or presentation, in order to refine and finish media artworks.	b. Test and describe expressive effects in altering, refining, and completing media artworks.	b. Practice and analyze how the emphasis of elements alters effect and purpose in refining and completing media artworks.	b. Demonstrate intentional effect in refining media artworks, emphasizing elements for a purpose.	b. Determine how elements and components can be altered for clear communication and intentional effects, and refine media artworks to improve clarity and purpose.

Media Arts Creating					
Anchor Standard #1 Generate and conceptualize artistic ideas and work					
6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Envision original ideas and innovations for media artworks using personal experiences and/or the work of others.	a. Formulate variations of goals and solutions for media artworks by practicing chosen creative processes (such as sketching, improvising and brainstorming).	a. Produce a variety of ideas and solutions for media artworks through application of chosen inventive processes (such as concept modeling and prototyping).	a. Use teacher-selected generative methods to formulate multiple ideas, develop artistic goals, and problem solve in media arts creation processes.	a. Generate ideas, goals, and solutions for original media artworks through application of focused creative processes (such as divergent thinking and experimenting).	a. Integrate aesthetic principles with a variety of generative methods to fluently form original ideas, solutions, and innovations in media arts creation processes.
Anchor Standard #2 Organize and develop artistic ideas and work					
a. Develop, organize, propose, and evaluate artistic ideas, plans, prototypes, and production processes for media arts productions, considering purposeful intent.	a. Design, propose, and evaluate artistic ideas, plans, prototypes, and production processes for media arts productions, considering expressive intent and resources.	a. Design, structure and critique ideas, plans, prototypes, and production processes for media arts productions, considering intent, resources, and the presentation context.	a. Apply aesthetic criteria in developing, proposing, and refining artistic ideas, plans, prototypes, and production processes for media arts productions, considering original inspirations, goals, and presentation context.	a. Apply a personal aesthetic in designing, testing, and refining original artistic ideas, prototypes, and production strategies for media arts productions, considering artistic intentions, constraints of resources, and presentation context.	a. Integrate a sophisticated personal aesthetic and knowledge of systems processes in forming, testing, and proposing original artistic ideas, prototypes, and production frameworks, considering complex constraints of goals, time, resources, and personal limitations.
Anchor Standard # 3 Refine and complete artistic work					
a. Experiment with multiple approaches to produce content and components for determined purpose and meaning in media arts productions, utilizing a range of associated principles (such as point of view and perspective).	a. Coordinate production processes to integrate content and components for determined purpose and meaning in media arts productions, demonstrating understanding of associated principles (such as narrative structures and composition).	a. Implement production processes to integrate content and stylistic conventions for determined meaning in media arts productions, demonstrating understanding of associated principles (such as theme and unity).	a. Consolidate production processes to demonstrate deliberate choices in organizing and integrating content and stylistic conventions in media arts productions, demonstrating understanding of associated principles. (Such as emphasis, texture and tone.)	a. Consolidate production processes to demonstrate deliberate choices in organizing and integrating content and stylistic conventions in media arts production, demonstrating understanding of associated principles. (Such as continuity and juxtaposition.)	a. Synthesize content, processes, and components to express compelling purpose, story, emotion, or ideas in complex media arts productions, demonstrating mastery of associated principles. (Such as hybridization.)
b. Evaluate how elements and components can be altered for intentional effects and audience, and refine media artworks to reflect purpose and audience.	b. Improve and refine media artworks by intentionally emphasizing particular expressive elements to reflect an understanding of purpose, audience, or place.	b. Refine and modify media artworks, improving technical quality and intentionally accentuating selected expressive and stylistic elements, to reflect an understanding of purpose, audience, and place.	b. Refine and modify media artworks, honing aesthetic quality and intentionally accentuating stylistic elements, to reflect an understanding of personal goals and preferences.	b. Refine and elaborate aesthetic elements and technical components to intentionally form impactful expressions in media artworks for specific purposes, intentions, audiences and contexts.	b. Intentionally and consistently refine and elaborate elements and components to form impactful expressions in media artworks, directed at specific purposes, audiences, and contexts.



## Media Arts Producing

### Anchor Standard #4 Select, Analyze and Interpret artistic work for performance

Kindergarten	1st	2nd	3rd	4th	5th
a. With guidance, combine arts forms and media content (such as dance and video) to form media artworks.	a. Combine varied academic, arts, and media content in media artworks (such as an illustrated story).	a. Practice combining varied academic, arts, and media content into unified media artworks (such as a narrated science animation).	a. Practice combining varied academic, arts, and media forms and content into unified media artworks (such as animation, music, and dance).	a. Demonstrate how a variety of academic, arts, and media forms and content may be mixed and coordinated into media artworks (such as narrative, dance, and media).	a. Create media artworks through the integration of multiple contents and forms (such as a media broadcast).

### Anchor Standard #5 Develop and refine artistic techniques and work for presentation

a. Identify and demonstrate basic skills, including handling tools, making choices, and cooperating in creating media artworks.	a. Describe and demonstrate various artistic skills and roles (such as technical steps, planning, and collaborating in media arts productions).	a. Practice roles to demonstrate basic ability in various teacher-identified artistic, design, technical, and soft skills (such as tool use and collaboration in media arts productions).	a. Exhibit developing ability in a variety of artistic, design, technical, and organizational roles (such as making compositional decisions, manipulating tools, and group planning in media arts productions).	a. Practice foundational artistic, design, technical, and soft skills (such as formal technique, equipment usage, production, and collaboration in media arts productions) through performing teacher-identified roles in producing media artworks.	a. Practice fundamental ability in artistic, design, technical, and soft skills (such as formal technique, production, and collaboration in media arts productions) through performing various assigned roles in producing media artworks.
b. Identify and demonstrate creative skills, including performing, within media arts productions.	b. Describe and demonstrate basic creative skills within media arts productions.	b. Demonstrate use of experimentation skills (such as playful practice, and trial and error) within and through media arts productions.	b. Exhibit basic creative skills to invent new content and solutions within and through media arts productions.	b. Practice foundational innovative abilities (such as design thinking) in addressing problems within and through media arts productions.	b. Practice fundamental creative and innovative abilities (such as expanding conventions) in addressing problems within and through media arts productions.
c. Practice, discover, and share how media arts creation tools work.	c. Experiment with and share different ways to use tools and techniques to construct media artworks.	c. Demonstrate and explore teacher-identified methods to use tools to capture and form media artworks.	c. Exhibit standard use of tools and techniques while constructing media artworks.	c. Exhibit standard and novel ways of using tools and techniques while constructing media artworks.	c. Demonstrate how tools and techniques could be used in standard and experimental ways in constructing media artworks.

Anchor Standards #6 Convey meaning through the presentation of artistic work					
Kindergarten	1st	2nd	3rd	4th	5th
a. With guidance, identify and share roles and the situation in presenting media artworks.	a. With guidance, discuss presentation conditions and perform a task in presenting media artworks.	a. Identify and describe presentation conditions and perform task(s) in presenting media artworks.	a. Identify and describe the presentation conditions, and take on roles and processes in presenting or distributing media artworks.	a. Compare qualities and purposes of presentation formats, and fulfill a role and associated processes in presentation and/or distribution of media artworks.	a. Compare qualities and purposes of presentation formats, and fulfill a role and associated processes in presentation and/or distribution of media artworks.
b. With guidance, identify and share reactions to the presentation of media artworks.	b. With guidance, discuss the experience of the presentation of media artworks.	b. Identify and describe the experience, and share results of presenting media artworks.	b. Identify and describe the experience, and share results of and improvements for presenting media artworks.	b. Explain results of and improvements for presenting media artworks.	b. Compare results of and improvements for presenting media artworks.

## Media Arts Producing

### Anchor Standard #4 Select, Analyze and Interpret artistic work for performance

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Validate how integrating multiple contents and forms can support a central idea in a media artwork (such as media, narratives, and performance).	a. Integrate multiple contents and forms into unified media arts productions that convey consistent perspectives and narratives, such as an interactive video game.	a. Integrate multiple contents and forms into unified media arts productions that convey specific themes or ideas (such as interdisciplinary projects, or multimedia theatre).	a. Integrate various arts, media arts forms, and content into unified media arts productions, considering the reaction and interaction of the audience (such as experiential design).	a. Integrate various arts, media arts forms, and academic content into unified media arts productions that retain thematic integrity and stylistic continuity (such as transmedia productions).	a. Synthesize various arts, media arts forms and academic content into unified media arts productions that retain artistic fidelity across platforms (such as transdisciplinary productions).

### Anchor Standard #5 Develop and refine artistic techniques and work for presentation

a. Develop a variety of artistic, design, technical, and soft skills (such as invention, formal technique, production, self-initiative, and problem-solving) through performing various assigned roles in producing media artworks.	a. Exhibit an increasing set of artistic, design, technical, and soft skills (such as creative problem-solving and organizing) through performing various roles in producing media artworks.	a. Demonstrate a teacher-defined range of artistic, design, technical, and soft skills, through performing specified roles in producing media artworks (such as strategizing and collaborative communication).	a. Demonstrate progression in artistic, design, technical, and soft skills, as a result of selecting and fulfilling specified roles in the production of a variety of media artworks.	a. Demonstrate effective command of artistic, design, technical and soft skills in managing and producing media artworks.	a. Employ mastered artistic, design, technical, and soft skills in managing and producing media artworks.
b. Utilize teacher-identified creative and adaptive innovation techniques (such as testing constraints) for developing solutions in media arts productions.	b. Exhibit an increasing set of creative and adaptive innovation techniques (such as exploratory processes) for developing solutions within and through media arts productions.	b. Demonstrate a teacher-defined range of creative and adaptive innovation techniques (such as divergent solutions and bending conventions) in developing new solutions for identified problems within and through media arts productions.	b. Develop and refine a teacher-determined range of creative and adaptive innovation techniques (such as design thinking, and risk taking) in addressing identified challenges and constraints within and through media arts productions.	b. Demonstrate effective use of creative and adaptive innovation techniques (such as iterative design, and responsive use of failure) to address sophisticated challenges within and through media arts productions.	b. Fluently employ mastered creative and innovative adaptability in formulating lines of inquiry and solutions, to address complex challenges within and through media arts productions.
c. Demonstrate adaptability using tools and techniques in standard and experimental ways in constructing media artworks.	c. Demonstrate adaptability using tools and techniques in standard and experimental ways to achieve an assigned purpose in constructing media artworks.	c. Demonstrate adaptability using tools, techniques and content in standard and experimental ways to communicate intent in the production of media artworks.	c. Demonstrate adaptation and innovation through the combination of tools, techniques and content, in standard and innovative ways, to communicate intent in the production of media artworks.	c. Demonstrate the skillful adaptation and combination of tools, styles, techniques, and interactivity to achieve specific expressive goals in the production of a variety of media artworks.	c. Independently utilize and adapt tools, styles, and systems in standard, innovative, and experimental ways in the production of complex media artworks.

Anchor Standards #6 Convey meaning through the presentation of artistic work					
6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Analyze various presentation formats and fulfill various tasks and defined processes in the presentation and/or distribution of media artworks.	a. Evaluate various presentation formats in order to fulfill various tasks and teacher-defined processes in the presentation and/or distribution of media artworks.	a. Design the presentation and distribution of media artworks through multiple formats and/or contexts.	a. Design the presentation and distribution of collections of media artworks, considering combinations of artworks, formats, and audiences.	a. Curate and design the presentation and distribution of collections of media artworks through a variety of contexts (such as mass audiences, and physical and virtual channels).	a. Curate, design, and execute the presentation and distribution of media artworks for intentional impacts, through a variety of contexts (such as markets and venues).
b. Analyze results of and improvements for presenting media artworks.	b. Evaluate the results of and improvements for presenting media artworks, considering impacts on personal growth.	b. Evaluate the results of and implement improvements for presenting media artworks, considering impacts on personal growth and external effects.	b. Evaluate and implement improvements in presenting media artworks, considering personal and local impacts (such as the benefits for self and others).	b. Evaluate and implement improvements in presenting media artworks, considering personal, local, and social impacts (such as changes that occurred for people, or to a situation).	b. Independently evaluate, compare, and integrate improvements in presenting media artworks, considering personal to global impacts (such as new understandings that were gained by artist and audience).

## Media Arts Responding

### Anchor Standard #7 Perceive and analyze artistic work

Kindergarten	1st	2nd	3rd	4th	5th
a. Recognize and share components and messages in media artworks.	a. Identify components and messages in media artworks.	a. Identify and describe the components and messages in media artworks.	a. Identify and describe how messages are created by components in media artworks.	a. Identify, describe, and explain how messages are created by components in media artworks.	a. Identify, describe, and differentiate how message and meaning are created by components in media artworks.
b. Recognize and share how a variety of media artworks create different experiences.	b. With guidance, identify how a variety of media artworks create different experiences.	b. Identify and describe how a variety of media artworks create different experiences.	b. Identify and describe how various forms, methods, and styles in media artworks manage audience experience.	b. Identify, describe, and explain how various forms, methods, and styles in media artworks manage audience experience.	b. Identify, describe, and differentiate how various forms, methods, and styles in media artworks manage audience experience.

### Anchor Standard #8 Interpret intent and meaning in artistic work

a. With guidance, share observations regarding a variety of media artworks.	a. With guidance, identify the meanings of a variety of media artworks.	a. Determine the purposes and meanings of media artworks, considering their context.	a. Determine the purposes and meanings of media artworks while describing their context.	a. Determine and explain reactions and interpretations to a variety of media artworks, considering their purpose and context.	a. Determine and compare personal and group interpretations of a variety of media artworks, considering their intention and context.
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### Anchor Standard #9 Apply criteria to evaluate artistic work

a. With guidance, examine and share appealing qualities in media artworks.	a. Identify the effective parts of and possible changes to media artworks, considering viewers.	a. Identify the effective parts of and possible changes to media artworks, considering viewers.	a. Discuss the effectiveness of and improvements for media artworks, considering their context.	a. Identify basic criteria for and evaluate media artworks, considering possible improvements and context.	a. Identify and apply basic criteria for evaluating and improving media artworks and production processes, considering context.
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## Media Arts Responding

### Anchor Standard #7 Perceive and analyze artistic work

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Identify, describe, and analyze how message and meaning are created by components in media artworks.	a. Describe, compare, and analyze the qualities of and relationships between the components in media artworks.	a. Compare, contrast, and analyze the qualities of and relationships between the components and style in media artworks.	a. Analyze the qualities of and relationships between the components, style, and preferences communicated by media artworks and artists.	a. Analyze and synthesize the qualities and relationships of the components in a variety of media artworks, and feedback on how they impact audience.	a. Analyze and synthesize the qualities and relationships of the components and audience impact in a variety of media artworks.
b. Identify, describe, and analyze how various forms, methods, and styles in media artworks manage audience experience.	b. Describe, compare, and analyze how various forms, methods, and styles in media artworks interact with personal preferences in influencing audience experience.	b. Compare, contrast, and analyze how various forms, methods, and styles in media artworks manage audience experience and create intention.	b. Analyze how a variety of media artworks manage audience experience and create intention through multimodal perception; and reflect analysis in production of student work.	b. Analyze how a broad range of media artworks manage audience experience, create intention and persuasion through multimodal perception.	b. Survey an exemplary range of media artworks, analyzing methods for managing audience experience, creating intention and persuasion through multimodal perception, and systemic communications.

### Anchor Standard #8 Interpret intent and meaning in artistic work

a. Analyze the intent and message of a variety of media artworks, using given criteria.	a. Analyze the intent and message of a variety of media artworks, using self-developed criteria.	a. Analyze the intent, message and meanings of a variety of media artworks, focusing on intentions, forms, and various contexts.	a. Analyze the intent, meanings, and reception of a variety of media artworks, focusing on personal and cultural contexts.	a. Analyze the intent, meanings, and influence of a variety of media artworks, based on personal, societal, historical, and cultural contexts.	a. Analyze the intent, meanings and impacts of diverse media artworks, considering complex factors of context and bias.
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### Anchor Standard #9 Apply criteria to evaluate artistic work

a. Determine and apply criteria for evaluating media artworks and production processes, considering context, and practicing constructive feedback.	a. Develop and apply criteria to evaluate various media artworks and production processes, considering context, and practicing constructive feedback.	a. Evaluate media art works and production processes with developed criteria, considering context and artistic goals.	a. Evaluate media art works and production processes at decisive stages, using teacher-identified criteria, and considering context and artistic goals.	a. Form and apply defensible evaluations in the constructive and systematic critique of media artworks and production processes.	a. Independently develop rigorous evaluations of, and strategically seek feedback for media artworks and production processes, considering complex goals and factors.
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## Media Arts Connecting

### Anchor Standard #10 Synthesize and relate knowledge and personal experiences to make art

Kindergarten	1st	2nd	3rd	4th	5th
a. Use personal experiences and choices in making media artworks.	a. Use personal experiences, interests, and models in creating media artworks.	a. Use personal experiences, interests, information, and models in creating media artworks.	a. Use personal and external resources (such as interests, information, and models) to create media artworks.	a. Examine and use personal and external resources (such as interests, research, and cultural understanding) to create media artworks.	a. Access and use internal and external resources to create media artworks (such as interests, knowledge, and experiences).
b. Share memorable experiences of media artworks.	b. Discuss memorable experiences of media artworks.	b. Discuss experiences of media artworks, describing their meaning and purpose.	b. Identify and show how media artworks form meanings, situations, and/or culture (such as popular media).	b. Examine and show how media artworks form meanings, situations, and/or cultural experiences (such as online spaces).	b. Examine and show how media artworks form meanings, situations, and cultural experiences (such as news and cultural events).

### Anchor Standard #11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

a. With guidance, share ideas in relating media artworks and everyday life, such as daily activities.	a. Discuss and describe media artworks in everyday life (such as popular media, and connections with family and friends).	a. Discuss how media artworks and ideas relate to everyday and cultural life (such as media messages and media environments).	a. Identify how media artworks and ideas relate to everyday and cultural life and can influence values and online behavior.	a. Explain verbally and/or in media artworks, how media artworks and ideas relate to everyday and cultural life (such as fantasy and reality, and technology use).	a. Research and show how media artworks and ideas relate to personal, social and community life (such as exploring commercial and information purposes, history, and ethics).
b. With guidance, interact safely and appropriately with media arts tools and environments.	b. Interact appropriately with media arts tools and environments, considering safety, rules, and fairness.	b. Interact appropriately with media arts tools and environments, considering safety, rules, and fairness.	b. Examine and interact appropriately with media arts tools and environments, considering safety, rules, and fairness.	b. Examine and interact appropriately with media arts tools and environments, considering ethics, rules, fairness, media literacy and social media.	b. Examine, discuss and interact appropriately with media arts tools and environments, considering ethics, rules, media literacy, and social media.

## Media Arts Connecting

### Anchor Standard #10 Synthesize and relate knowledge and personal experiences to make art

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Access, evaluate, and use internal and external resources to create media artworks (such as knowledge, experiences, interests, and research).	a. Access, evaluate and use internal and external resources to inform the creation of media artworks (such as experiences, interests, research, and exemplary works).	a. Access, evaluate, and use internal and external resources to inform the creation of media artworks (such as cultural and societal knowledge, research, and exemplary works).	a. Access, evaluate, and integrate personal and external resources to inform the creation of original media artworks (such as experiences, interests, and cultural experiences).	a. Synthesize internal and external resources to enhance the creation of persuasive media artworks (such as cultural connections, introspection, research, and exemplary works).	a. Independently and proactively access relevant and qualitative resources to inform the creation of clear and convincing media artworks.
b. Explain and show how media artworks form new meanings, situations, and cultural experiences (such as historical events).	b. Explain and show how media artworks form new meanings and knowledge, situations, and cultural experiences (such as learning, and new information).	b. Explain and demonstrate how media artworks expand meaning and knowledge, and create cultural experiences (such as local and global events).	b. Explain and demonstrate the use of media artworks to expand meaning and knowledge, and create cultural experiences (such as learning and sharing through online environments).	b. Explain and demonstrate the use of media artworks to synthesize new meaning and knowledge, and reflect and form cultural experiences (such as new connections between themes and ideas, local and global networks, and personal influence).	b. Demonstrate and expound on the use of media artworks to accomplish new meaning, knowledge, and impactful cultural experiences.

### Anchor Standard #11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

a. Research and show how media artworks and ideas relate to personal life, and social, community, and cultural situations (such as personal identity, history, and entertainment).	a. Research and demonstrate how media artworks and ideas relate to various purposes, values, cultures, and contexts (such as community, vocations, and social media).	a. Demonstrate and explain how media artworks and ideas relate to various purposes, values, cultures, and contexts (such as democracy, environment, and connecting people and places).	a. Demonstrate and explain how media artworks and ideas relate to various purposes, values, cultures, and contexts (such as social trends, power, equality, and personal/cultural identity).	a. Examine in depth and demonstrate the relationships of media arts ideas and works to various purposes, values, cultures, and contexts (such as markets, systems, propaganda, and truth).	a. Demonstrate the relationships of media arts ideas and works to personal and global purposes, values, cultures, and contexts, through relevant and impactful media artworks.
b. Analyze and interact appropriately with media arts tools and environments, considering fair use and copyright, ethics, and media literacy, social media, virtual worlds, and digital identity.	b. Analyze and responsibly interact with media arts tools and environments, considering copyright, ethics, media literacy, social media, virtual worlds, and digital identity.	b. Analyze and responsibly interact with media arts tools, environments, legal, and technological contexts, considering ethics, media literacy, social media, virtual worlds, and digital identity.	b. Critically evaluate and effectively interact with legal, technological, systemic, and vocational contexts of media arts, considering ethics, media literacy, social media, virtual worlds, and digital identity.	b. Critically investigate and ethically interact with legal, technological, systemic, and vocational contexts of media arts, considering ethics, media literacy, digital identity, and artist/audience interactivity.	b. Critically investigate and strategically interact with legal, technological, systemic, and vocational contexts of media arts.



## **GLOSSARY for Arizona Media Arts Standards**

AS – Anchor Standard G – Grade HS1 – Proficient HS2 – Accomplished HS3 – Advanced

### **Attention AS3 G2**

Principle of directing perception through sensory and conceptual impact

### **Balance AS3 G4**

Principle of the equitable and/or dynamic distribution of items in the media arts

- composition
- structure for aesthetic meaning
- visual frame
- game architecture

### **Components AS7 GK-12**

The discrete portions and aspects of media artworks, including: elements, principles, processes, parts, assemblies, etc.

- light, sound, space, time
- shot, clip, scene, sequence
- movie, narrative, lighting, cinematography
- interactivity

### **Composition AS3 G6, AS3 G7**

Principle of arrangement and balancing of components of a work for meaning and message

- Using all the elements found in artistic design

### **Constraints AS5 G6, AS5 GHS1, AS2 GHS2, AS2 GHS3**

Limitations on what is possible, both real and perceived

### **Context AS8 G2, AS9 G2, AS8 G3, AS9 G3, AS9 G4, AS8 G5, AS9 G5, AS9 G6, AS9 G7, AS8 G8, AS9 G8, AS11 G8, AS8 GHS1, AS9 GHS1, AS11 GHS1, AS8 GHS2, AS11 GHS2, AS8 GHS3, AS11 GHS3**

The situation surrounding the creation or experience of media artworks that influences the work, artist or audience. This can include how, where, and when media experiences take place, as well as additional internal and external factors

- personal
- societal, cultural, historical
- physical, virtual
- economic, systemic

### **Continuity AS3 GHS2**

The maintenance of uninterrupted flow, continuous action or self-consistent detail. across the various scenes or components of a media artwork

- game components
- branding
- movie timeline, series, etc.

### **Contrast AS3 G4**

Principle of using the difference between items, such as elements, qualities and components, to create emphasis or energy in the design

### **Convention AS5 G5**

An established, common, or predictable rule, method, or practice within media arts production

- such as the notion of a 'hero' in storytelling

**Copyright AS11 G6, AS11 G7**

The exclusive legal right, given to an originator or an assignee to print, publish, perform, film, or record literary, artistic, or musical material, and to authorize others to do the same

**Design thinking AS5 G4, AS3 GHS1**

A cognitive methodology that promotes innovative problem solving through the prototyping and testing process commonly used in design

**Digital identity AS11 GHS1, AS11 GHS2**

How one is presented, perceived and recorded online, including personal and collective information and sites, e-communications, commercial tracking, etc

**Divergent thinking AS1 G8**

Unique, original, uncommon, idiosyncratic ideas; thinking “outside of the box”

**Emphasis AS3 G5, AS3 GHS1**

Principle of giving greater compositional strength to a particular element or component in a media artwork

**Ethics AS11 G4, AS11 G5, AS11 G6, AS11 G7, AS11 G8, AS11 GHS1, AS11 GHS2**

Moral guidelines and philosophical principles for determining appropriate behavior within media arts environments

**Exaggeration AS3 G5**

Principle of pushing a media arts element or component into an extreme for provocation, attention, contrast, as seen in character, voice, mood, message, etc.

**Experiential Design AS4 GHS1**

Area of media arts wherein interactive, immersive spaces and activities are created for the user; associated with entertainment design

**Fairness AS11 G1, AS11 G2, AS11 G3, AS11 G4**

Complying with appropriate, ethical and equitable rules and guidelines

**Fair use AS11 G6**

Permits limited use of copyrighted material without acquiring permission from the rights holders, including commentary, search engines, criticism, etc.

**Force AS2 G3**

Principle of energy or amplitude within an element, such as the speed and impact of a character's motion

- cause and effect

**Generative methods AS1 GHS1, AS1 GHS2, AS1 GHS3**

Various inventive techniques for creating new ideas and models, such as

- play, open exploration, experimentation
- brainstorming
- inverting assumptions
- rulebending

**Hybridization AS3 GHS3**

Principle of combining two existing media forms to create new and original forms

- such as merging theatre and multimedia

### **Interactivity AS5 GHS2, AS11 GHS2**

A diverse range of articulating capabilities between media arts components that allow for inputs and outputs of responsive connectivity and may be used to obtain data commands, or information and may relay immediate feedback, or other communications

- such as user, audience, sensory elements, etc,
- sensors, triggers, interfaces, etc., and may be used to obtain data,

### **Iterative Design AS5 GHS2**

Iterative design is a design methodology based on a cyclic process of prototyping, testing, analyzing, and refining a product or process

- web design or game design

### **Juxtaposition AS3 GHS2**

Placing greatly contrasting items together for effect

### **Legal AS11 G8, AS11 GHS1, AS11 GHS2, AS11 GHS3**

The legislated parameters and protocols of media arts systems

- user agreements
- publicity releases
- copyright, etc.

### **Manage audience experience AS7 G3-8**

The act of designing and forming user sensory episodes through multi-sensory captivation, such as using sequences of moving image and sound to maintain and carry the viewer's attention, or constructing thematic spaces in virtual or experiential design

### **Markets AS11 GHS2**

The various commercial and informational channels and forums for media artworks, such as

- T.V., radio, internet
- fine arts, profit or non-profit
- communications, etc.

### **Meaning AS8 G1, AS8 G2, AS8 G3, AS10 G6, AS10 G7, AS10 G8, AS10 GHS1, AS10 GHS2, AS10 GHS3**

The formulation of significance and purposefulness in media artworks

### **Media arts contexts AS8 G4, AS8 G5, AS2 G8, AS11 G7, AS11 G8, AS3 GHS2, AS3 GHS3, AS8 GHS1, AS8 GHS3, AS11 GHS3**

The diverse locations and circumstances of media arts, including its markets, networks, technologies and vocations

### **Media environments AS11 G2**

Spaces, contexts and situations where media artworks are produced and experienced,

- theaters
- production studios
- online

### **Media literacy AS11 G5, AS11 G6, AS11 G7, AS11 G8, AS 11 GHS1, AS11 GHS2**

A series of communication competencies, including the ability to access, analyze, evaluate, and communicate information in a variety of forms (consume and produce)

- National Association for Media Literacy Education
- radio, TV, online, blogs, facebook,

### **Media messages AS11 G2**

The various artistic, emotional, expressive, prosaic, commercial, utilitarian and informational communications of media artworks - Content

### **Modeling or concept modeling AS1 G1, AS1 G4**

Creating a digital or physical representation or sketch of an idea, usually for testing

- communicating your idea
- prototyping

### **Movement AS2 G3**

Principle of motion of diverse items within media artworks

- cause and effect

### **Multimedia theatre AS4 G8**

The combination of live theatre elements and digital media into a unified production for a live audience

- sound, projections, video,

### **Multimodal perception AS7 GHS**

The coordinated and synchronized integration of multiple sensory systems in media artworks

- vision, touch, auditory

### **Narrative structure AS3 G7**

The framework for a story, usually consisting of an arc of beginning, conflict and resolution

### **Personal aesthetic AS2 GHS2, AS2 GHS3**

An individually formed, idiosyncratic style or manner of expressing oneself; an artist's "voice"

### **Perspective AS3 G6**

Principle pertaining to the method of three-dimensional rendering, point-of-view, and angle of composition

### **Point of view AS3 G6**

The position from which something or someone is observed; the position of the narrator in relation to the story, as indicated by the narrator's outlook from which the events are depicted and by the attitude toward the characters

### **Positioning AS3 G2**

The principle of placement or arrangement

- composition

### **Production processes AS9 G5, AS9 G6, AS9 G7, AS3 G8, AS9 G8, AS9 GHS1, AS3 GHS3, AS9 GHS2, AS9 GHS3**

The diverse processes, procedures, or steps used to carry out the construction of a media artwork

- prototyping
- story board
- playtesting
- architecture construction in game design

### **Prototyping AS2 G6, AS2 G7, AS2 G8, AS2 GHS1, AS2 GHS2, AS2 GHS3**

Creating a testable version, sketch or model of a media artwork, such as

- a game
- character
- website
- application



### **Responsive use of failure AS5 GHS2**

Incorporating errors towards persistent improvement of an idea, technique, process or product

### **Rules AS11 G1, AS11 G2, AS11 G3, AS11 G4, AS11 G5**

The laws, or guidelines for appropriate behavior

- protocols

### **Safety AS11 G1, AS11 G2, AS11 G3**

Maintaining proper behavior for the welfare of self and others in handling equipment and interacting with media arts environments and groups

### **Soft skills AS5 G2, AS5 G4, AS5 G5, AS5 G6, AS5 G7, AS5 G8, AS5 GHS1, AS5 GHS2, AS5 GHS3**

Diverse organizational and management skills, useful to employment, such as

- collaboration
- planning
- adaptability
- communication
- leadership

### **Stylistic convention AS3 GHS1, AS3 GHS2**

A common, familiar, or even “formulaic” presentation form, style, technique or construct

- such as the use of tension building techniques in a suspense film

### **System(s) AS11 GHS1, AS11 GHS2, AS11 GHS3**

The complex and diverse technological structures and contexts for media arts

- production
- funding
- distribution
- viewing
- archiving

### **Systemic Communications AS7 GHS**

Socially or technologically organized and higher-order media arts communications

- networked multimedia
- television formats and broadcasts
- social multimedia (e.g. youtube videos), remixes, transmedia, etc.

### **Technological AS11 G8, AS11 GHS1, AS11 GHS2, AS11 GHS3**

The mechanical aspects and contexts of media arts production

- hardware
- software
- networks
- code, etc.

### **Tone AS3 HS1**

Principle of “color”, “texture” or “feel” of a media arts element or component

- sound
- lighting
- mood
- sequence

### **Transdisciplinary production AS4 GHS3**

Accessing multiple disciplines during the conception and production processes of media creation, and using new connections or ideas that emerge to inform the work

- music
- fine arts
- theatre technology
- video

### **Transmedia production AS4 GHS2**

Communicating a narrative and/or theme over multiple media platforms, while adapting the style and structure of each story component to the unique qualities of the platforms

### **Virtual channels AS11 G8, AS6 GHS2**

Network based presentation platforms such as

- Youtube
- Vimeo
- Deviantart
- Instagram

### **Virtual worlds AS11 GHS1**

Online, digital, or synthetic environments

- Minecraft
- Second Life)

### **Vocational AS11 GHS1, AS11 GHS2, AS11 GHS3**

The workforce aspects and contexts of media arts

## 2015 Arizona Arts Standards

### General Music Standards K - 8th Grade

These Arizona general music standards serve as a framework to guide the development of a well-rounded music curriculum grades K-8 that is tailored to the needs of students in the diverse schools of Arizona.

#### What's new?

**Here are some things to look for in these standards:**

1. Instead of organizing the standards into 3 big categories - Create, Relate, Evaluate, these draft standards have 4 categories - Creating, Presenting, Responding and Connecting. Creating and Presenting are similar to the 2006 category of Create; Responding and Connecting are similar to the 2006 categories of Relate and Evaluate.

2. The standards are organized grade by grade, similar to the 2006 Music Standards for general music. This allows for greater differentiation of instruction and for ease of measuring student progress over time. The document specifies standards to be addressed within the school year or time frame of the class. This document does not dictate the amount of instructional time to be devoted to each standard; rather it is left to the district committee or individual teacher to determine how best to interpret and teach all the standards. It is expected that general music teachers will combine and interweave standards to create units of study.

3. There are additional strands of music standards for Performing Ensembles; Harmonizing Instruments (Guitar and Piano); Music Technology; and Music Theory and Composition. These strands provide standards for the High School level, as well as some Novice and Intermediate levels for programs which begin differentiating music instruction in elementary/middle school settings. The three High School levels are Proficient, Accomplished and Advanced. They cover roughly: one year of study (Proficient), 2-4 years of study (Accomplished) and honors or college-entry level of study (Advanced).

4. In many performance standards, examples are given in parenthetical "example or e.g." notes. These are in no way prescriptive; they simply provide examples and clarifications. (Bolded)

5. The General Music standards are written with the assumption that a class meets a total of 90 minutes per week.

6. Under the 4 big categories are 11 Anchor Standard Statements, representing the ultimate goals of student study in the arts through the completion of a sequential arts education program. These Anchor Standards are shared across all art forms.

Creating - Conceiving and developing new artistic ideas and work.	Performing - Realizing artistic ideas and work through interpretation and presentation	Responding - Understanding and evaluating how the arts convey meaning	Connecting - Relating artistic ideas and work with personal meaning and external context.
Anchor Standard #1. Generate and conceptualize artistic ideas and work.	Anchor Standard #4. Analyze, interpret, and select artistic work for presentation.	Anchor Standard #7. Perceive and analyze artistic work.	Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard #2. Organize and develop artistic ideas and work.	Anchor Standard #5. Develop and refine artistic work for presentation.	Anchor Standard #8. Interpret intent and meaning in artistic work.	Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
Anchor Standard #3. Refine and complete artistic work.	Anchor Standard #6. Convey meaning through the presentation of artistic work.	Anchor Standard #9. Apply criteria to evaluate artistic work.	

# Music: General Music

## Creating

### Anchor Standard #1 Generate and conceptualize artistic ideas and work

Kindergarten	1st	2nd	3rd
a. With appropriate guidance, explore, experience, and improvise musical concepts (e.g. beat and melodic contour).	a. With appropriate guidance, improvise musical ideas (e.g. beat, meter, and rhythm).	a. Improvise rhythmic and melodic patterns and musical ideas (e.g. beat, meter, and rhythm).	a. Improvise rhythmic and melodic ideas (e.g. beat, meter, and rhythm).
b. With appropriate guidance, explore musical features (e.g. movement, vocalizations, or instrumental accompaniments).	b. With appropriate guidance, generate musical ideas in multiple tonalities (e.g. major, minor, modal, and pentatonic) and meters (e.g. duple, triple, simple, and compound).	b. With appropriate guidance, generate musical ideas in multiple tonalities (e.g. major, minor, modal, and pentatonic) and meters (e.g. duple, triple, simple, and compound).	b. Generate musical ideas (e.g. rhythms and melodies) within specified tonality and/or meter.

### Anchor Standard #2 Organize and develop artistic ideas and work

a. With appropriate guidance, demonstrate and choose favorite musical ideas (e.g. singing and playing instruments).	a. With appropriate guidance, demonstrate and discuss personal reasons for selecting musical ideas (e.g. expressive intent).	a. Demonstrate and explain personal reasons for selecting musical ideas (e.g. patterns and ideas).	a. Demonstrate selected musical ideas for a simple improvisation or composition.
b. With appropriate guidance, organize personal musical ideas using notation (e.g. iconic notation and/or recording technology).	b. With appropriate guidance use notation to document and organize personal or collective musical ideas.	b. Use notation to document personal or collective musical ideas (e.g. sequencing).	b. Use notation to document personal or collective rhythmic and melodic musical ideas (e.g. sequencing).

### Anchor Standard # 3 Refine and complete artistic work

a. With appropriate guidance, apply personal, peer, and teacher feedback in refining personal musical ideas.	a. With appropriate guidance, discuss and apply personal, peer, and teacher feedback to refine personal musical ideas.	a. Interpret and apply personal, peer, and teacher feedback to revise personal music.	a. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate and revise personal musical ideas.
b. With appropriate guidance, demonstrate a final version of personal or collective musical ideas to peers.	b. With appropriate guidance, present a final version of personal or collective musical ideas to peers or informal audience.	b. Present a final version of personal or collective musical ideas, utilizing elements of expression, to peers or informal audience.	b. Present the final version of personally or collectively created music to others and explain their creative process.

# Music: General Music

## Creating

### Anchor Standard #1 Generate and conceptualize artistic ideas and work

4th	5th	6th	7th	8th
a. Improvise rhythmic, melodic, and harmonic ideas (e.g. beat, meter, rhythm, harmony, and tonality).	a. Improvise rhythmic, melodic, and harmonic ideas (e.g. beat, meter, rhythm, harmony, and tonality).	a. Improvise rhythmic, melodic, and harmonic ideas within a specified form (e.g. AB, ABA, rondo, theme and variations, etc).	a. Improvise rhythmic, melodic, and harmonic phrases within a specified form (e.g. AB, ABA, rondo, theme and variations, etc).	a. Improvise rhythmic, melodic, and harmonic ideas within expanded forms (e.g. introductions, transitions, codas, etc.).
b. Generate musical ideas (e.g. rhythms, melodies, and simple accompaniment patterns) within related tonalities (e.g. major and minor) and meters.	b. Generate musical ideas (e.g. rhythms, melodies, and accompaniment patterns) within related tonalities, meters, and simple chord changes.	b. Generate musical ideas (e.g. rhythms, melodies, and accompaniment patterns) within related tonalities, meters, and simple chord changes within a specified form.	b. Generate coherent musical ideas (e.g. rhythms, melodies, and accompaniment patterns) within related tonalities, meters, and simple chord changes within a specified form.	b. Generate coherent musical ideas (e.g. rhythms, melodies, and accompaniment patterns) within related tonalities, meters, and simple chord changes within a specified form.

### Anchor Standard #2 Organize and develop artistic ideas and work

a. Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition.	a. Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions.	a. Demonstrate selected and developed ideas for improvisations, arrangements, or compositions with (e.g. defined beginning, middle, and ending).	a. Demonstrate and document selected and developed ideas for improvisations, arrangements, or compositions (e.g. with unity and variety).	a. Demonstrate and document selected and developed ideas for improvisations, arrangements, or compositions (e.g. unity, variety, balance, tension, and release).
b. Use notation to document personal or collective rhythmic, melodic, and simple harmonic musical ideas (e.g. chords).	b. Use notation to document personal or collective rhythmic, melodic, and two- or three-chord harmonic musical ideas (e.g. chords).	b. Use notation to document personal or collective rhythmic, melodic, and two- or three-chord harmonic musical ideas (e.g. chords).	b. Use notation to document personal or collective rhythmic phrases, melodic phrases, and harmonic sequences.	b. Use notation to document personal or collective rhythmic phrases, melodic phrases, and harmonic sequences.

### Anchor Standard #3 Refine and complete artistic work

a. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate, revise, and document changes in personal musical ideas over time.	a. Describe the rationale for making revisions to the music based on evaluation criteria and feedback from their teacher.	a. Describe the rationale for making revisions to the music based on evaluation criteria and feedback from their teacher.	a. Describe the rationale for making revisions to the music based on evaluation criteria and feedback from others (teacher and peers).	a. Describe the rationale for making revisions to the music based on evaluation criteria and feedback from others (teacher and peers).
b. Present the final version of personally or collectively created music to others and explain their creative process.	b. Present the final version of personally or collectively created music to others and explain their creative process.	b. Present the final version of personally or collectively created music to others and explain their creative process.	b. Present the final version of their documented personally or collectively created music to others and explain their creative process and intent.	b. Present the final version of their documented personally or collectively created music to others and explain their creative process and intent.

# Music: General Music

## Performing

### Anchor Standard #4 Select, Analyze and Interpret artistic work for performance

Kindergarten	1st	2nd	3rd
a. With appropriate guidance, demonstrate and state personal interest in varied musical selections.	a. With appropriate guidance, demonstrate and state personal interest in varied musical selections (e.g. knowledge, purpose).	a. With appropriate guidance, demonstrate and state personal interest in varied musical selections.	a. Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.
b. With appropriate guidance, explore and demonstrate musical contrasts of music selected for performance (e.g. high/low, loud/soft, same/different, and fast/slow).	b. With appropriate guidance, demonstrate knowledge of musical concepts in music from a variety of cultures selected for performance (e.g. beat and melodic contour).	b. Demonstrate knowledge of musical concepts in music from a variety of cultures selected for performance (e.g. meter and tonality).	b. Demonstrate understanding of the form in music selected for performance.
c. With appropriate guidance, read and perform rhythmic and melodic patterns using notation (e.g. iconic notation).	c. With appropriate guidance, read and perform rhythmic and melodic patterns using notation (e.g. traditional notation).	c. Read and perform rhythmic and melodic patterns using notation.	c. Read and perform rhythmic patterns and melodic phrases using notation.
d. With appropriate guidance, explore musical concepts (e.g. voice quality, movement, dynamics, tempo, and melodic contour).	d. Explore and describe musical concepts (e.g. voice quality, movement, dynamics, tempo, and melodic contour).	d. Demonstrate an understanding of musical concepts (e.g. physical, verbal, or written response-- understanding of musical concepts and how creators use them to convey expressive intent).	d. Demonstrate an understanding of musical concepts (e.g. physical, verbal, or written response-- understanding of musical concepts and how creators use them to convey expressive intent).

### Anchor Standard #5 Develop and refine artistic techniques and work for presentation

a. With appropriate guidance, apply personal, teacher, and peer feedback to refine performances (e.g. technique and stage presence).	a. With appropriate guidance, apply personal, teacher, and peer feedback to refine performance.	a. Apply personal, teacher, and peer feedback to refine performance.	a. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate performance.
b. With appropriate guidance, use suggested strategies in rehearsal to improve expression in music.	b. With appropriate guidance, use suggested strategies in rehearsal to address interpretive challenges of music.	b. With an appropriate level of independence use suggested strategies in rehearsal to address interpretive challenges of music.	b. With an appropriate level of independence rehearse to refine technique, expression, and identified performance challenges.

### Anchor Standards #6 Convey meaning through the presentation of artistic work

a. With appropriate guidance, perform music with expression (e.g. tone and tempo).	a. With appropriate guidance, perform music with expression (e.g. dynamics).	a. Perform music with appropriate expression and technique (e.g. posture, tone, and breath support).	a. Perform music with appropriate expression and technique (e.g. mallet placement).
b. Perform appropriately for the audience and occasion.	b. Perform appropriately for the audience and occasion.	b. Perform appropriately for the audience and occasion.	b. Demonstrate performance and audience decorum appropriate for the occasion.

# Music: General Music Performing

## Anchor Standard #4 Select, Analyze and Interpret artistic work for performance

4th	5th	6th	7th	8th
a. Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.	a. Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.	a. Select music to perform using teacher-provided criteria.	a. Select music to perform using teacher-provided criteria and explain reasons for choices.	a. Select music to perform using personally-developed criteria and explain reasons for choices.
b. Demonstrate understanding of the form in music selected for performance.	b. Demonstrate understanding of the form in music selected for performance.	b. Demonstrate understanding of the form in music selected for performance.	b. Demonstrate understanding of the form in music selected for performance.	b. Compare and contrast the form in music selected for performance.
c. Read and perform using notation (e.g. syncopation).	c. Read and perform using notation (e.g. syncopation).	c. Read and perform using notation (e.g. syncopation).	c. Read and perform using notation (e.g. syncopation).	c. Read and perform using notation (e.g. syncopation).
d. Demonstrate an understanding of musical concepts (e.g. physical, verbal, or written response-- understanding of musical concepts and how creators use them to convey expressive intent).	d. Demonstrate an understanding of musical concepts (e.g. physical, verbal, or written response-- understanding of musical concepts and how creators use them to convey expressive intent).	d. Explain how interpretation is connected to expressive intent (e.g. Context)	d. Explain how interpretation is connected to expressive intent in various musics.	d. Explain how interpretation is connected to expressive intent in various musics.

## Anchor Standard #5 Develop and refine artistic techniques and work for presentation

a. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate personal and ensemble performance.	a. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate personal and ensemble performance.	a. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate personal and ensemble performance.	a. Apply collaboratively-developed criteria and feedback to evaluate personal and ensemble performance.	a. Apply personally and/or collaboratively-developed criteria and feedback to evaluate personal and ensemble performance.
b. With an appropriate level of independence rehearse to refine technique, expression, and identified performance challenges.	b. With an appropriate level of independence rehearse to refine technique, expression, and identified performance challenges.	b. With an appropriate level of independence rehearse to refine technique, expression, and identified performance challenges.	b. With an appropriate level of independence rehearse to refine technique, expression, and identified performance challenges.	b. With an appropriate level of independence rehearse to refine technique, expression, and identified performance challenges.

## Anchor Standards #6 Convey meaning through the presentation of artistic work

a. Perform music with appropriate expression, technique, and interpretation.	a. Perform music with appropriate expression, technique, and interpretation.	a. Perform music with appropriate expression, technique, and interpretation.	a. Perform music with appropriate expression, technique, and interpretation.	a. Perform music with appropriate expression, technique, and interpretation.
b. Demonstrate performance and audience decorum appropriate for the occasion.	b. Demonstrate performance and audience decorum appropriate for the occasion.	b. Demonstrate performance and audience decorum appropriate for the occasion.	b. Demonstrate performance and audience decorum appropriate for the occasion.	b. Demonstrate performance and audience decorum appropriate for the occasion.



## Music: General Music

### Responding

#### Anchor Standard #7 Perceive

Kindergarten	1st	2nd	3rd
a. With appropriate guidance, list personal musical interests.	a. With appropriate guidance, list personal musical interests.	a. List and explain personal musical interests.	a. Explain how music listening is influenced by personal interest, knowledge, purpose, and context.
b. With appropriate guidance, demonstrate musical concepts (e.g. beat or melodic direction).	b. With appropriate guidance, demonstrate musical concepts in various styles of music (e.g. beat and pitch).	b. Demonstrate and identify how specific musical concepts are used in various styles of music (e.g. meter and tonality).	b. Demonstrate and explain how musical concepts and contexts affect responses to music (e.g. personal and social).

#### Anchor Standard #8 Interpret intent and meaning in artistic work

a. With appropriate guidance, identify expressive attributes that reflect creators'/ performers' expressive intent (e.g. mood and emotion).	a. With appropriate guidance, identify expressive attributes that reflect creators'/ performers' expressive intent (e.g. dynamics).	a. Demonstrate knowledge of expressive attributes and how they support creators'/ performers' expressive intent (e.g. tempo, dynamics, mood, and emotion).	a. Demonstrate knowledge of expressive attributes and how they support creators'/ performers' expressive intent.
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#### Anchor Standard #9 Apply criteria to evaluate artistic work

a. With appropriate guidance, apply teacher-provided criteria to evaluate musical works and performances.	a. With appropriate guidance, apply teacher-provided criteria to evaluate musical works and performances.	a. Apply teacher-provided criteria to evaluate musical works and performances.	a. Apply teacher-provided and collaboratively-developed criteria to evaluate musical works and performances.
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## Music: General Music

### Connecting

#### Anchor Standard #10 Synthesize

Kindergarten	1st	2nd	3rd
With appropriate guidance, express personal preferences in music.	With appropriate guidance, express personal preferences in music.	Express personal preferences in music.	Identify pieces of music that are important to one's family
With appropriate guidance, explore various uses of music in daily experiences (e.g. songs of celebration, game songs, marches, T.V., movie, and video game sound tracks, dance music, and work songs).	With appropriate guidance, explore various uses of music in daily experiences (e.g. songs of celebration, game songs, marches, T.V., movie, and video game sound tracks, dance music, and work songs).	Explore various uses of music in daily experiences (e.g. songs of celebration, game songs, marches, T.V., movie, and video game sound tracks, dance music, and work songs).	Explore various uses of music in daily experiences (e.g. songs of celebration, game songs, marches, T.V., movie, and video game sound tracks, dance music, and work songs).

#### Anchor Standard #11 Relate artistic ideas and

a. With appropriate guidance, explore relationships between musics and other content areas (e.g. dance, visual art, dramatic arts, literature, science, math, social studies, and language arts).	a. With appropriate guidance, explore relationships between musics and other content areas (e.g. dance, visual art, dramatic arts, literature, science, math, social studies, and language arts).	a. Explore relationships between musics and other content areas (e.g. such as dance, visual art, dramatic arts, literature, science, math, social studies, and language arts).	a. Explore and describe relationships between musics and other content areas (e.g. dance, visual art, dramatic arts, literature, science, math, social studies, and language arts).
b. With appropriate guidance, explore how context (e.g. social, cultural, and historical) can inform a performance.	b. With appropriate guidance, explore how context (e.g. social, cultural, and historical) can inform a performance.	b. Explore how context (e.g. social, cultural, and historical) can inform a performance.	b. Describe how context (e.g. social, cultural, and historical) can inform a performance.

# Music: General Music

## Responding

### Anchor Standard #7 Perceive and analyze artistic work

4th	5th	6th	7th	8th
a. Explain how music listening is influenced by personal interest, knowledge, purpose, and context.	a. Explain how music listening is influenced by personal interest, knowledge, purpose, and context.	a. Compare and contrast one's listening preferences with those of others.	a. Compare and contrast one's listening preferences with those of others.	a. Compare and contrast one's listening preferences with those of others.
b. Demonstrate and explain how musical concepts and contexts affect responses to music.	b. Demonstrate and explain how musical concepts and contexts affect responses to music.	b. Demonstrate and explain how musical concepts and contexts affect responses to music.	b. Classify and explain, citing evidence, how musical concepts, design, and contexts affect responses to music (e.g. personal and social).	b. Classify and explain, citing evidence, how musical concepts, design, and contexts affect responses to music.
Anchor Standard #8 Interpret intent and meaning in artistic work				
a. Demonstrate and describe expressive attributes and how they support creators'/ performers' expressive intent.	a. Demonstrate and describe expressive attributes and how they support creators'/ performers' expressive intent.	a. Demonstrate and describe expressive attributes and context and how they support creators'/ performers' expressive intent.	a. Classify and describe expressive attributes and context and how they support creators'/ performers' expressive intent.	a. Classify and describe expressive attributes and context and how they support creators'/ performers' expressive intent.
Anchor Standard #9 Apply criteria to evaluate artistic work				
a. Apply teacher-provided and collaboratively-developed criteria to evaluate musical works and performances.	a. Apply teacher-provided and collaboratively-developed criteria to evaluate musical works and performances.	a. Apply teacher-provided and collaboratively-developed criteria to evaluate musical works and performances.	a. Apply collaboratively-developed criteria to evaluate musical works and performances.	a. Apply personally and/or collaboratively-developed criteria to evaluate musical works and performances.

# Music: General Music

## Connecting

ize and relate knowledge and personal experiences to make art.

4th	5th	6th	7th	8th
Identify pieces of music that are important to one's family or cultural heritage.	Explain why particular pieces of music are important to one's family or cultural heritage.	Explain why particular pieces of music are important to one's family or cultural heritage.	Identify examples of how music helps to create a sense of identity, community, and solidarity.	Explain how music helps to create a sense of identity, community, and solidarity.
Describe the roles and impact various musics plays in one's life and the lives of others.	Describe the roles and impact various musics plays in one's life and the lives of others.	Reflect on and discuss the roles and impact various musics plays in one's life and the lives of others.	Reflect on and discuss the roles and impact various musics plays in one's life and the lives of others.	Reflect on and discuss the roles and impact various musics plays in one's life and the lives of others.
nd works with societal, cultural and historical context to deepen understanding.				
a. Explore and describe relationships between musics and other content areas (e.g. dance, visual art, dramatic arts, literature, science, math, social studies, and language arts).	a. Explain relationships between musics and other content areas (e.g. dance, visual art, dramatic arts, literature, science, math, social studies, and language arts).	a. Explain relationships between musics and other content areas (e.g. dance, visual art, dramatic arts, literature, science, math, social studies, and language arts).	a. Synthesize relationships between musics and other content areas (e.g. dance, visual art, dramatic arts, literature, science, math, social studies, and language arts).	a. Synthesize relationships between musics and other content areas (e.g. dance, visual art, dramatic arts, literature, science, math, social studies, and language arts).
b. Describe how context (e.g. social, cultural, and historical) can inform a performance.	b. Describe how context (e.g. social, cultural, and historical) can inform a performance.	b. Identify and describe how context (e.g. social, cultural, and historical) can inform a performance.	b. Identify and explain how context (e.g. social, cultural, and historical) can inform a performance.	Identify and explain how context (e.g. social, cultural, and historical) can inform a performance.

## 2015 Arizona Arts Standards

### Music: Performing Ensembles Standards Novice - High School

These Arizona performing ensemble music standards serve as a framework to guide the development of a performing ensemble based music curriculum no matter the instrumentation of ensemble offered - from Choir to Mariachi to World Drumming.

#### What's new?

##### Here are some things to look for in these standards:

1. Instead of organizing the standards into 3 big categories - Create, Relate, Evaluate, these draft standards have 4 categories - **Creating, Presenting, Responding and Connecting**. Creating and Presenting are similar to the 2006 category of Create; Responding and Connecting are similar to the 2006 categories of Relate and Evaluate.

2. **The Performing Ensemble Standards are articulated by performance level, similar to our 2006 Band, Orchestra and Choir Standards. Instead of separating ensembles out in the document, an holistic approach is used, focusing on the student in an ensemble.** The document specifies standards to be addressed within the school year or time frame of the class. This document does not dictate the amount of instructional time to be devoted to each standard; rather it is left to the district committee or individual teacher to determine how best to interpret and teach all the standards. It is expected that music teachers will combine and interweave standards to create units of study.

3. These Performing Ensembles standards provide standards for the High School level, as well as some Novice and Intermediate levels for programs which begin differentiating music instruction in elementary/middle school settings. Novice level is about 5th grade beginning; Intermediate level is about 8th grade (continued study), then the 3 High School levels. The three High School levels are Proficient, Accomplished and Advanced. They cover roughly: one year of study (Proficient), 2-4 years of study (Accomplished) and honors or college-entry level of study (Advanced). Foundational Skills: The specific guidelines that the teacher provides to support the performing standards are found in the Foundational Skills listed at the end of each Artistic Process (Creating, Performing, Responding, Connecting). While not an exhaustive list, the Foundational Skills help suggest key skills for students to master in order to accomplish the performance standards.

4. There are **additional strands of music standards for Harmonizing Instruments (Guitar and Piano); Music Technology; and Music Theory and Composition, along with K-8 General Music Standards.** You are welcome to review any or all of the music standards during this public review of the draft Arizona Arts Standards. Please refer to the link above to locate the other sets of draft music standards.

5. In many performance standards, examples are given in parenthetical "example or e.g." notes. These are in no way prescriptive; they simply provide examples and clarifications.

6. Where performance standards are stated in the same or similar language from one level to another, the progress of the student is presumed to follow and/or increase for the desired skill from level to the next. This is possible because of the natural interdependency of concepts across the anchor standards.

completion of a sequential arts education program. These Anchor Standards are shared across all art forms.

Creating - Conceiving and developing new artistic ideas and work.	Performing - Realizing artistic ideas and work through interpretation and presentation	Responding - Understanding and evaluating how the arts convey meaning	Connecting - Relating artistic ideas and work with personal meaning and external context.
Anchor Standard #1. Generate and conceptualize artistic ideas and work.	Anchor Standard #4. Analyze, interpret, and select artistic work for presentation.	Anchor Standard #7. Perceive and analyze artistic work.	Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard #2. Organize and develop artistic ideas and work.	Anchor Standard #5. Develop and refine artistic work for presentation.	Anchor Standard #8. Interpret intent and meaning in artistic work.	Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
Anchor Standard #3. Refine and complete artistic work.	Anchor Standard #6. Convey meaning through the presentation of artistic work.	Anchor Standard #9. Apply criteria to evaluate artistic work.	

Music: Performing Ensembles

# Creating

## Anchor Standard #1 Generate and conceptualize artistic ideas and work

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.	Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.	Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods studied in rehearsal.	Compose and improvise ideas for arrangements, sections, and short compositions for specific purposes that reflect characteristic(s) of music from a variety of cultures studied in rehearsal.	Compose and improvise musical ideas for a variety of purposes and contexts.

## Anchor Standard #2 Organize and develop artistic ideas and work

Develop melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.	Develop melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.	Select and develop melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.	Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.	Select and develop melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.
Preserve draft compositions and improvisations through audio or video recording and through standard notation (using notation in a manner consistent with the genre and with the appropriate skill connected with the level).	<i>Preserve draft compositions and improvisations through audio or video recording and through standard notation (using notation in a manner consistent with the genre and with the appropriate skill connected with the level).</i>	<i>Preserve draft compositions and improvisations through audio or video recording and through standard notation (using notation in a manner consistent with the genre and with the appropriate skill connected with the level).</i>	<i>Preserve draft compositions and improvisations through audio or video recording and through standard notation (using notation in a manner consistent with the genre and with the appropriate skill connected with the level).</i>	<i>Preserve draft compositions and improvisations through audio or video recording and through standard notation (using notation in a manner consistent with the genre and with the appropriate skill connected with the level).</i>

## Anchor Standard # 3 Refine and complete artistic work

Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria.	Evaluate and refine draft compositions and improvisations based on knowledge, skill, and collaboratively-developed criteria.	Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.	Evaluate and refine draft arrangements, sections, short compositions, and improvisations based on personally-developed criteria, including the extent to which they address identified purposes.	Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria.
Share personally-developed melodic and rhythmic ideas or motives individually or as an ensemble that demonstrate understanding of characteristics of music or texts studied in rehearsal.	Share personally-developed melodies and rhythmic passages individually or as an ensemble that demonstrate understanding of characteristics of music or texts studied in rehearsal.	Share personally-developed melodic and rhythmic ideas or motives individually or as an ensemble that demonstrate understanding of characteristics of music or texts studied in rehearsal.	Share personally-developed melodies, rhythmic passages, and arrangements individually or as an ensemble that address identified purposes.	Share personally-developed arrangements, sections, and short compositions individually or as an ensemble that address identified purposes.

## Creating Foundational Skills:

The specific guidelines that the teacher provides for improvisation and composition should include the below foundational skills in support of meeting Anchor Standards1-3

### Improvisation

perform, use standard notation, and audio record improvisation that is a minimum of 4 measures	<i>perform, use standard notation, and audio record improvisation that is a minimum of 4 measures</i>	perform, use standard notation, and audio record improvisation that is a minimum of 8 measures	perform, use standard notation, and audio record improvisation that is a minimum of 12 measures	perform, use standard notation, and audio record improvisation that is a minimum of 24 measures
describe how the changing elements of music (e.g., dynamics, tone, color, tempo) can affect the style of music	<i>describe how the changing elements of music (e.g., dynamics, tone, color, tempo) can affect the style of music</i>	perform simple improvised melodies within an appropriate harmonic structure	perform with expression, complex improvised melodies within an appropriate harmonic structure, over a chord progression	perform with expression, complex improvised melodies within an appropriate harmonic structure, over a chord progression
where new concepts are introduced in these foundational skills with no explicit preparation at earlier levels, the other skills specified for those earlier levels are meant as general preparation for the new concepts listed			perform melodic and rhythmic improvised accompaniments	<i>perform melodic and rhythmic improvised accompaniments</i>

### Composition

use standard notation and audio record composition that is a minimum of 2 measures and is written for the student's own instrument	<i>use standard notation and audio record composition that is a minimum of 2 measures and is written for the student's own instrument</i>	use standard notation and audio record composition that is a minimum of 4 measures and is written for the student's own instrument or others	use standard notation and audio record composition that is a minimum of 8 measures and is written for duet or small ensemble	use standard notation and audio record composition that is a minimum of 16 measures and is written for duet or small or large ensemble, or solo with accompaniment
describe how the changing elements of music (e.g., dynamics, tone, color, tempo) can affect the style of music.	<i>describe how the changing elements of music (e.g., dynamics, tone, color, tempo) can affect the style of music.</i>	explain and demonstrate how compositional choices, such as changing musical elements within a given song, effect the song	<i>explain and demonstrate how compositional choices, such as changing musical elements within a given song, effect the song</i>	<i>explain and demonstrate how compositional choices, such as changing musical elements within a given song, effect the song</i>
replace or change some of the note values and/or pitches in composing a variation of a theme	<i>replace or change some of the note values and/or pitches in composing a variation of a theme</i>	arrange short sections of a song using standard notation and a variety of musical elements.	<i>arrange short sections of a song using standard notation and a variety of musical elements.</i>	arrange or transcribe a musical work for small or large ensemble, or solo with accompaniment.
use technology and multimedia to enhance knowledge and application of composing and arranging music. (e.g. composing and sequencing software)	<i>use technology and multimedia to enhance knowledge and application of composing and arranging music. (e.g. composing and sequencing software)</i>	<i>use technology and multimedia to enhance knowledge and application of composing and arranging music. (e.g. composing and sequencing software)</i>	<i>use technology and multimedia to enhance knowledge and application of composing and arranging music. (e.g. composing and sequencing software)</i>	<i>use technology and multimedia to enhance knowledge and application of composing and arranging music. (e.g. composing and sequencing software)</i>

Music: Performing Ensembles

Performing

Anchor Standard #4 Select, Analyze and Interpret artistic work for performance

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Select repertoire to study/perform based on interest, music reading and performing/technical abilities.	<i>Select repertoire to study/perform based on interest, music reading and performing/ technical abilities.</i>	Explain the criteria used in selecting the repertoire to study/perform based on interest, music reading and performing/technical abilities.	Apply previously established criteria used in selecting the repertoire to o study/perform based on interest, music reading and performing/technical abilities.	Develop and apply criteria to select varied programs to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.
Use repertoire to demonstrate a developing understanding of various musical structure and context in repertoire performed.	<i>Use repertoire to demonstrate a developing understanding of various musical structure and context in repertoire performed.</i>	<i>Use repertoire to demonstrate a developing understanding of various musical structure and context in repertoire performed.</i>	Based on an understanding of the theoretical and structural characteristics of music, select a varied repertoire to study/perform	<i>Based on an understanding of the theoretical and structural characteristics of music, select a varied repertoire to study/perform</i>
<i>Where new concepts are introduced in these standards with no explicit preparation at earlier levels, the other standards specified for those earlier levels are meant as general preparation for the new concepts listed</i>			Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performer's technical skill to connect with the audience.	<i>Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and improvised performances as well as performer's technical skill to connect with the audience.</i>

Anchor Standard #5 Develop and refine artistic techniques and work for presentation				
Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Use self-reflection to identify technical challenges in a varied repertoire of music.	Develop strategies to address technical challenges in a varied repertoire of music.	Develop strategies to address technical and expressive challenges in a varied repertoire of music other sources to refine performances.	Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music	Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.
Use peer feedback to refine individual and ensemble performances of a varied repertoire of music.	Use feedback from ensemble peers and other sources to refine performances.	<i>Use feedback from ensemble peers and other sources to refine performances.</i>	Use feedback from ensemble peers and other sources to refine performances and develop effective rehearsal strategies.	Use feedback from ensemble peers and other sources to refine performances and strengthen effective rehearsal strategies.
Anchor Standards #6 Convey meaning through the presentation of artistic work				
Identify technical accuracy in prepared and improvised performances of a varied repertoire of music.	Demonstrate attention to technical accuracy in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.	Demonstrate attention to technical accuracy in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.	Demonstrate mastery of the technical demands of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.	Demonstrate an understanding and mastery of the technical demands of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.
Identify expressive qualities in prepared and improvised performances of a varied repertoire of music.	Demonstrate attention to expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.	Demonstrate attention to expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.	Demonstrate an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.	Demonstrate an understanding and mastery of the expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.
Demonstrate an awareness of the context of the music through prepared performances.	<i>Demonstrate an understanding of the context of the music through prepared performances.</i>	Demonstrate an understanding of expressive intent by connecting with an audience through prepared performances.	Demonstrate an understanding of intent as a means for connecting with an audience through prepared performances.	<i>Demonstrate an understanding of intent as a means for connecting with an audience through prepared performances</i>

## Performing Foundational Skills

The knowledge and skills listed below is not representative of all necessary foundational skills the purpose is to provide an essential list which must be present in support of meeting Anchor Standards 4-6

### Application to instrument (AI)

The italicized A.I. foundational skills denote skills that are the same as the previous level. Rigor increases as skills are applied to a leveled progression of repertoire.

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
maintain a steady beat, with auditory assistance, while playing individually and with others the following note and rest values: whole, half, quarter, eighth, and corresponding dotted notes in simple meters	maintain a steady beat, with auditory assistance, while playing individually and with others sixteenth, corresponding dotted notes and elementary syncopation in simple meters	maintain a steady beat, with visual assistance, while playing individually and with others note and rest values in simple and complex meters as encountered in the repertoire	maintain a steady beat, without external assistance, while playing individually and with others note and rest values in complex and changing meters at faster tempos as encountered in the repertoire	maintain a steady beat, recognizing the macro and micro beat, while playing individually and with others note and rest values in complex and changing meters at faster tempos as encountered in the repertoire
utilize musical symbols (e.g. fermata, repeat signs, double bar lines, note names)	<i>utilize musical symbols encountered in the repertoire</i>	<i>utilize musical symbols encountered in the repertoire</i>	<i>utilize musical symbols encountered in the repertoire</i>	<i>utilize musical symbols encountered in the repertoire</i>
perform fluently with key signature and accidental encountered in the repertoire	<i>perform fluently with key signature and accidental encountered in the repertoire</i>	<i>perform fluently with key signature and accidental encountered in the repertoire</i>	<i>perform fluently with key signature and accidental encountered in the repertoire</i>	<i>perform fluently with key signature and accidental encountered in the repertoire</i>
perform independent parts while others play contrasting parts (e.g. level .5-1)	perform independent parts while others play contrasting parts (e.g. level 1-2)	perform independent parts while others play contrasting parts (e.g. level 2-3)	perform independent parts while others play contrasting parts (e.g. level 3-5)	perform independent parts while others play contrasting parts (e.g. level 5-6)
respond to basic conducting cues (e.g. tempo, dynamics)	<i>respond to basic conducting cues (e.g. tempo, dynamics)</i>	respond to basic conducting cues (e.g. phrasing and expression)	respond to basic conducting cues (e.g. style, multi-meter)	conduct an ensemble with appropriate gestures, tempo, expression and cuing
perform scales, intervals, and arpeggios in the repertoire	<i>perform scales, intervals, and arpeggios in the repertoire</i>	<i>perform scales, intervals, and arpeggios in the repertoire</i>	<i>perform scales, intervals, and arpeggios in the repertoire</i>	<i>perform scales, intervals, and arpeggios in the repertoire</i>
perform dynamics, timbre, tempo, phrasing, articulation in the repertoire. For vocal ensemble: apply articulators to produce clarity of consonants and purity of vowels	<i>perform dynamics, timbre, tempo, phrasing, articulation in the repertoire. For vocal ensemble: apply articulators to produce clarity of consonants and purity of vowels</i>	<i>perform dynamics, timbre, tempo, phrasing, articulation in the repertoire. For vocal ensemble: apply articulators to produce clarity of consonants and purity of vowels</i>	<i>perform dynamics, timbre, tempo, phrasing, articulation in the repertoire. For vocal ensemble: apply articulators to produce clarity of consonants and purity of vowels</i>	<i>perform dynamics, timbre, tempo, phrasing, articulation in the repertoire. For vocal ensemble: apply articulators to produce clarity of consonants and purity of vowels</i>
utilize a basic characteristic tone	utilize a basic characteristic tone with greater stability	utilize characteristic tone of the instrument, exhibiting some control over shaping or altering tone quality to fit the music played (e.g., embouchure control, sul tasto/ponticello, rudimentary vibrato),	utilize characteristic tone of the instrument, exhibiting control over shaping or altering tone quality to fit the music played (e.g., embouchure control, sul tasto/ponticello, rudimentary vibrato)	utilize characteristic tone of the instrument, exhibiting fluent control over shaping or altering tone quality to fit the music played (e.g., embouchure control, sul tasto/ponticello, rudimentary vibrato)
utilize proper technique (e.g. embouchure, hand position, posture and breath)	<i>utilize proper embouchure, hand position, posture and breath</i>	<i>utilize proper embouchure, hand position, posture and breath</i>	<i>utilize proper embouchure, hand position, posture and breath</i>	<i>utilize proper embouchure, hand position, posture and breath</i>
perform with awareness of intonation and ensemble	perform with awareness of intonation, ensemble, balance and blend	perform with emerging accurate intonation, balance and blend in support of the ensemble	perform with accurate intonation, balance and blend in support of the ensemble	<i>perform with accurate intonation, balance and blend in support of the ensemble</i>
tune with teacher assistance	tune with teacher guidance	tune to a given pitch and adjust to match pitch and develop awareness of tuning to self and other voices or instruments	tune to a given pitch and adjust to match pitch and demonstrate a consistent ability to tune to self and other voices or instruments	tune to chords with an understanding for the importance of their pitch within the chord structure
perform literature from memory	<i>perform literature from memory</i>	<i>perform literature from memory</i>	<i>perform literature from memory</i>	<i>perform literature from memory</i>
demonstrate proper care, assembly (if applicable) and maintenance of instrument	<i>demonstrate proper care, assembly (if applicable) and maintenance of instrument</i>	<i>demonstrate proper care, assembly (if applicable) and maintenance of instrument</i>	<i>demonstrate proper care, assembly (if applicable) and maintenance of instrument</i>	<i>demonstrate proper care, assembly (if applicable) and maintenance of instrument</i>



## Perform-Reflect on understanding (PRU)

The italicized P.R.U. foundational skills denote skills that are the same as the previous level. Rigor increases through a progression of processing skills.

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Identify and describe	Identify and describe	Identify, describe and explain	Identify, describe, explain and analyze	Identify, describe, explain analyze and interpret
musical symbols encountered in repertoire (e.g. fermata, repeat signs, double bar lines, note names, the following note values - whole, half, quarter, eighth, dotted half, dotted quarter, and dotted eighth)	<i>musical symbols, encountered in repertoire</i>	<i>musical symbols, encountered in repertoire</i>	<i>musical symbols, encountered in repertoire</i>	<i>musical symbols, encountered in repertoire</i>
steps and skips	<i>steps and skips</i>	steps, skips and intervals	intervals and chord structures	<i>intervals and chord structures</i>
key and time signatures	<i>key and time signatures</i>	function of key and time signatures	<i>function of key and time signatures</i>	<i>function of key and time signatures</i>
simple music forms and characteristics	<i>simple music forms and characteristics</i>	<i>simple music forms and characteristics</i>	music forms and characteristics encountered in repertoire	synthesize characteristics of musical structure into performance practice
sounds of the instrument/voices specific to their ensemble	<i>sounds of the instrument/voices specific to their ensemble</i>	<i>sounds of the instrument/voices specific to their ensemble</i>	<i>sounds of the instrument/voices specific to their ensemble</i>	<i>sounds of the instrument/voices specific to their ensemble</i>
elements of music (e.g. rhythm, melody)	<i>elements of music</i>	<i>elements of music</i>	<i>elements of music</i>	<i>elements of music</i>
students role (e.g. melody, harmony, accompaniment, foreground/background) within their ensemble	<i>students role within their ensemble</i>	<i>students role within their ensemble</i>	<i>students role within their ensemble</i>	<i>students role within their ensemble</i>
whole and half step patterns in scales encountered in repertoire	<i>whole and half step patterns in scales encountered in repertoire</i>	<i>whole and half step patterns in scales encountered in repertoire</i>	<i>whole and half step patterns in scales encountered in repertoire</i>	<i>whole and half step patterns in scales encountered in repertoire</i>
relationship between mathematics as it occurs in the repertoire (e.g., fractional relationships, phrase lengths and patterns)	relationship between mathematics as it occurs in the repertoire (e.g., integer frequency relationships in overtones in chords)	<i>relationship between mathematics as it occurs in the repertoire (e.g., integer frequency relationships in overtones in chords)</i>	<i>relationship between mathematics as it occurs in the repertoire (e.g. equal temperament, Pathagorean comma)</i>	<i>relationship between mathematics as it occurs in the repertoire (Fibonacci series and golden mean as controlling perception of musical structure)</i>
one's own physical mechanics and skill level essential to playing/singing within the repertoire	<i>one's own physical mechanics and skill level essential to playing/singing within the repertoire</i>	<i>one's own physical mechanics and skill level essential to playing/singing within the repertoire</i>	<i>one's own physical mechanics and skill level essential to playing/singing within the repertoire</i>	<i>one's own physical mechanics and skill level essential to playing/singing within the repertoire</i>
adjusting to the acoustic properties and the effect on the performers and the performance space	<i>adjusting to the acoustic properties and the effect on the performers and the performance space</i>	<i>adjusting to the acoustic properties and the effect on the performers and the performance space</i>	<i>adjusting to the acoustic properties and the effect on the performers and the performance space</i>	<i>adjusting to the acoustic properties and the effect on the performers and the performance space</i>

Music: Performing Ensembles

**Responding**

**Anchor Standard #7 Perceive and analyze artistic work**

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Identify reasons for selecting music based on characteristics found in the music	Explain reasons for selecting music citing characteristics found in the music	Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music	Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music	Use research and personally-developed criteria to justify choices made when selecting music, citing knowledge of the music
Identify how the use of repetition, similarities, and contrasts inform the response to music.	Describe how the elements of music are manipulated to inform the response to music.	Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.	Explain how the analysis of structures and contexts inform the response to music.	Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music.

**Anchor Standard #8 Interpret intent and meaning in artistic work**

Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text.	Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text.	Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research.	Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and varied researched sources.	Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.
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**Anchor Standard #9 Apply criteria to evaluate artistic work**

Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.	Explain the influence of experiences, analysis, and context on interest in and evaluation of music.	Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.	Evaluate works and performances based on research as well as personally- and collaboratively-developed criteria, including analysis and interpretation of the structure and context.	Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.
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## Responding Foundational Skills

The specific guidelines that the teacher provides for improvisation and composition should include the below foundational skills in support of meeting Anchor Standards 7-9

### Respond-Reflect on understanding - (RRU)

The italicized R.R.U. foundational skills denote skills that are the same as the previous level. Rigor increases through a progression of processing skills.

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
how changing compositional elements of music (e.g., dynamics, articulation and tempo) can change the style and experience of the music	how music can be transcribed from one music medium to another (e.g. one instrument to another, one ensemble to another)	the compositional and stylistic elements that differentiate various musical genres	<i>the compositional and stylistic elements that differentiate various musical genres</i>	the compositional and stylistic elements that differentiate various musical genres to their own performance or the performance of others
musical characteristics that make a piece of music appropriate for a specific event or function	<i>musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>musical characteristics that make a piece of music appropriate for a specific event or function</i>
their preference for specific musical works and styles	<i>their preference for specific musical works and styles</i>	specific musical characteristics that influence their preference for specific musical works and styles	<i>specific musical characteristics that influence their preference for specific musical works and styles</i>	defend their preference for specific musical works of styles using specific musical characteristics
selected elements of music	elements of music most prominent repertoire	<i>elements of music most prominent repertoire</i>	<i>elements of music most prominent repertoire</i>	<i>elements of music most prominent repertoire</i>
how the changing elements of music (e.g., dynamics, tone, color, tempo) can affect the style of the music	<i>how the changing elements of music can affect the style of the music</i>	<i>how the changing elements of music can affect the style of the music</i>	<i>how the changing elements of music can affect the style of the music</i>	<i>how the changing elements of music can affect the style of the music</i>
using appropriate terminology to describe and explain music	<i>using appropriate terminology to describe and explain music</i>	<i>using appropriate terminology to describe and explain music</i>	<i>using appropriate terminology to describe and explain music</i>	<i>using appropriate terminology to describe and explain music</i>
the characteristics intended by the composer and/or performer to evoke a mood in a piece of music	<i>the characteristics intended by the composer and/or performer to evoke a mood in a piece of music</i>	<i>the characteristics intended by the composer and/or performer to evoke a mood in a piece of music</i>	<i>the characteristics intended by the composer and/or performer to evoke a mood in a piece of music</i>	<i>the characteristics intended by the composer and/or performer to evoke a mood in a piece of music</i>
using teacher specified criteria to evaluate a musical performance	using teacher or student specified criteria to evaluate a musical performance	using student specified criteria to evaluate a musical performance.	musical experiences orally and in writing with appropriate critique and terminology	<i>musical experiences orally and in writing with appropriate critique and terminology</i>
showing respect for personal work and the work of others through appropriate critique.	<i>showing respect for personal work and the work of others through appropriate critique</i>	<i>showing respect for personal work and the work of others through appropriate critique</i>	<i>showing respect for personal work and the work of others through appropriate critique</i>	<i>showing respect for personal work and the work of others through appropriate critique</i>
evaluating the effect of audience and performers' behavior on the performance	<i>evaluating the effect of audience and performers' behavior on the performance</i>	<i>evaluating the effect of audience and performers' behavior on the performance</i>	<i>evaluating the effect of audience and performers' behavior on the performance</i>	<i>evaluating the effect of audience and performers' behavior on the performance</i>

## Music: Performing Ensembles

### Connecting

#### Anchor Standard #10 Synthesize and relate knowledge and personal experiences to make art

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Identify and discuss the roles and impact music plays in one's life and the lives of others.	Identify and explain the roles and impact music plays in one's life and the lives of others.	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	<i>Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</i>	<i>Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</i>
Identify reasons for selecting music based on connection to interest, and purpose or context.	Explain reasons for selecting music citing connections to interest, purpose, and context.	Apply criteria to select music for specified purposes, supporting choices by citing connections to interest, purpose, and context.	Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the specified purpose and context.	Use research and personally-developed criteria to justify choices made when selecting music, citing knowledge of the music, and individual and ensemble purpose and context.

#### Anchor Standard #11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

Identify and explain how context (e.g. social, cultural, historical) can inform the expressive intent and meaning of a musical performance.	<i>Identify and explain how context can inform the expressive intent and meaning of a musical performance.</i>	Explain and analyze how context can inform the expressive intent and meaning of a musical performance.	Analyze how context can inform the expressive intent and meaning of a musical performance.	Justify how context can inform the expressive intent and meaning of a musical performance.
Identify and explain how music is affected by one's knowledge outside the arts (e.g.science, social studies, math, language arts).	<i>Identify and explain how music is affected by one's knowledge outside the arts (e.g.science, social studies, math, language arts).</i>	Explain and analyze how music is affected by one's knowledge outside the arts	Analyze how music is affected by one's knowledge outside the arts.	Analyze how music and other art forms involve and are affected by one's knowledge outside the arts

## Connecting Foundational Skills

The specific guidelines that the teacher provides for connecting and social/historical context should include the below foundational skills in support of meeting Anchor Standards 10-11

### Connect-Reflect on understanding - (CRU)

The italicized C.R.U. foundational skills denote skills that are the same as the previous level. Rigor increases through a progression of processing skills.

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
identify the context (e.g. historical, social, cultural) in which the composer wrote the piece being performed	<i>identify the context in which the composer wrote the piece being performed</i>	describe the context in which the composer wrote the piece being performed	<i>describe the context in which the composer wrote the piece being performed</i>	describe and analyze the context in which the composer wrote the piece being performed
recognizing composers's motivations for creating the music being performed by the students	<i>recognizing composers's motivations for creating the music being performed by the students</i>	<i>recognizing composers's motivations for creating the music being performed by the students</i>	<i>recognizing composers's motivations for creating the music being performed by the students</i>	<i>recognizing composers's motivations for creating the music being performed by the students</i>
<i>where new concepts are introduced in these foundational skills with no explicit preparation at earlier levels, the other skills specified for those earlier levels are meant as general preparation for the new concepts listed</i>		investigate and apply the developmental and historical characteristics of instrumental/vocal music to performance practice	<i>investigate and apply the developmental and historical characteristics of instrumental/vocal music to performance practice</i>	<i>investigate and apply the developmental and historical characteristics of instrumental/vocal music to performance practice</i>
understanding the relationship between music and various functions/events, including the musical characteristics that make a piece of music appropriate for a specific event or function	<i>understanding the relationship between music and various functions/events, including the musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>understanding the relationship between music and various functions/events, including the musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>understanding the relationship between music and various functions/events, including the musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>understanding the relationship between music and various functions/events, including the musical characteristics that make a piece of music appropriate for a specific event or function</i>
understanding the connections between music and other content areas as encountered in the repertoire, including text settings	<i>understanding the connections between music and other content areas as encountered in the repertoire, including text settings</i>	<i>understanding the connections between music and other content areas as encountered in the repertoire, including text settings</i>	<i>understanding the connections between music and other content areas as encountered in the repertoire, including text settings</i>	<i>understanding the connections between music and other content areas as encountered in the repertoire, including text settings</i>
identify their preference for specific musical works and styles	<i>identify their preference for specific musical works and styles</i>	distinguish specific musical characteristics that influence their preference for specific musical works and styles	<i>distinguish specific musical characteristics that influence their preference for specific musical works and styles</i>	defend their preference for specific musical works of styles using specific musical characteristics
elements of music	elements of music in repertoire	distinguishing musical preferences from music and cultural judgments (e.g I like because ____, It is good because ____, It is important because __)	distinguishing musical preferences from music and peer group judgments	<i>distinguishing musical preferences from music and peer group judgments</i>
describing personal reactions to musical experiences, and identifying which musical aspects evoke these reactions	<i>describing personal reactions to musical experiences, and identifying which musical aspects evoke these reactions</i>	articulating personal reactions to musical experiences, and identifying which musical aspects evoke these reactions	<i>articulating personal reactions to musical experiences, and identifying which musical aspects evoke these reactions</i>	<i>articulating personal reactions to musical experiences, and identifying which musical aspects evoke these reactions</i>
identify the roles/careers that musicians play in societies and investigate ways to be a life-long music maker	<i>identify the roles/careers that musicians play in societies and investigate ways to be a life-long music maker</i>	<i>identify the roles/careers that musicians play in societies and investigate ways to be a life-long music maker</i>	<i>identify the roles/careers that musicians play in societies and investigate ways to be a life-long music maker</i>	<i>identify the roles/careers that musicians play in societies and investigate ways to be a life-long music maker</i>

## 2015 Arizona Arts Standards

### Music: Harmonizing Instruments Standards Novice - High School

These Arizona Harmonizing Instruments standards serve as a framework to guide the development of a piano or guitar (fretted string) music curriculum.

#### What's new?

##### Here are some things to look for in these standards:

1. Instead of organizing the standards into 3 big categories - Create, Relate, Evaluate, these draft standards have 4 categories - **Creating, Presenting, Responding and Connecting**. Creating and Presenting are similar to the 2006 category of Create; Responding and Connecting are similar to the 2006 categories of Relate and Evaluate.

2. **The Harmonizing Instruments Standards are articulated by performance level, similar to our 2006 Band, Orchestra and Choir Standards.** The document specifies standards to be addressed within the school year or time frame of the class. This document does not dictate the amount of instructional time to be devoted to each standard; rather it is left to the district committee or individual teacher to determine how best to interpret and teach all the standards. It is expected that music teachers will combine and interweave standards to create units of study.

3. These Harmonizing Instruments standards provide standards for the High School level, as well as some Novice and Intermediate levels for programs which begin differentiating music instruction in elementary/middle school settings. The three High School levels are Proficient, Accomplished and Advanced. They cover roughly: one year of study (Proficient), 2-4 years of study (Accomplished) and honors or college-entry level of study (Advanced). Foundational Skills: The specific guidelines that the teacher provides to support the performing standards are found in the Foundational Skills listed at the end of each Artistic Process (Creating, Performing, Responding, Connecting). While not an exhaustive list, the Foundational Skills help suggest key skills for students to master in order to accomplish the performance standards.

4. There are **additional strands of music standards for Performing Ensembles; Music Technology; and Music Theory and Composition, along with K-8 General Music Standards.**

5. In many performance standards, examples are given in parenthetical "example or e.g." notes. These are in no way prescriptive; they simply

6. Under the 4 big categories are 11 Anchor Standard Statements, representing the ultimate goals of student study in the arts through the completion of a sequential arts education program. These Anchor Standards are shared across all art forms.

<b>Creating</b> - Conceiving and developing new artistic ideas and work.	<b>Performing</b> - Realizing artistic ideas and work through interpretation and presentation	<b>Responding</b> - Understanding and evaluating how the arts convey meaning	<b>Connecting</b> - Relating artistic ideas and work with personal meaning and external context.
Anchor Standard #1. Generate and conceptualize artistic ideas and work.	Anchor Standard #4. Analyze, interpret, and select artistic work for presentation.	Anchor Standard #7. Perceive and analyze artistic work.	Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard #2. Organize and develop artistic ideas and work.	Anchor Standard #5. Develop and refine artistic work for presentation.	Anchor Standard #8. Interpret intent and meaning in artistic work.	Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
Anchor Standard #3. Refine and complete artistic work.	Anchor Standard #6. Convey meaning through the presentation of artistic work.	Anchor Standard #9. Apply criteria to evaluate artistic work.	

# Music: Harmonizing Instruments

## Creating

### Anchor Standard #1 Generate and conceptualize artistic ideas and work

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Generate melodic, rhythmic, and harmonic ideas for simple melodies (such as two-phrase) and chordal accompaniments for given melodies.	Generate melodic, rhythmic, and harmonic ideas for melodies (created over specified chord progressions or AB/ABA forms) and two-to-three-chord accompaniments for given melodies.	Generate melodic, rhythmic, and harmonic ideas for improvisations, compositions (forms such as theme and variation or 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (such as arpeggio, country strumming and finger picking patterns).	Generate melodic, rhythmic, and harmonic ideas for compositions (forms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies.	Generate melodic, rhythmic, and harmonic ideas for a collection of compositions (representing a variety of forms and styles), improvisations in several different styles, and stylistically appropriate harmonizations for given melodies.

### Anchor Standard #2 Organize and develop artistic ideas and work

Select, develop, and use standard notation or audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of simple melodies (such as two-phrase) and chordal accompaniments for given melodies.	Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of melodies (created over specified chord progressions or AB/ABA forms) and two-to-three-chord accompaniments for given melodies.	Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of improvisations, compositions (forms such as theme and variation or 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (such as arpeggio, country strumming, finger picking patterns).	Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of compositions (forms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies.	Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of compositions (representing a variety of forms and styles), improvisations in several different styles, and stylistically appropriate harmonizations for given melodies.
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### Anchor Standard # 3 Refine and complete artistic work

Apply teacher-provided criteria to critique, improve, and refine drafts of simple melodies (such as two-phrase) and chordal accompaniments for given melodies.	Apply teacher-provided criteria to critique, improve, and refine drafts of melodies (created over specified chord progressions or AB/ABA forms) and two-to-three-chord accompaniments for given melodies.	Develop and apply criteria to critique, improve, and refine drafts of improvisations, compositions (forms such as theme and variation or 12-bar blues) and three-or-more-chord accompaniments in a variety of patterns (such as arpeggio, country strumming, finger picking patterns).	Develop and apply criteria to critique, improve, and refine drafts of compositions (forms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies.	Develop and apply criteria to critique, improve, and refine drafts of compositions (representing a variety of forms and styles), improvisations in a variety of styles, and stylistically appropriate harmonizations for given melodies.
Share final versions of simple melodies (such as two-phrase) and chordal accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas.	Share final versions of melodies (created over specified chord progressions or AB/ABA forms) and two-to-three-chord accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas.	Perform final versions of improvisations, compositions (forms such as theme and variation or 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (such as arpeggio, country strumming, finger picking patterns), demonstrating technical skill in applying principles of composition/improvisation and originality in developing and organizing musical ideas.	Perform final versions of compositions (forms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies, demonstrating technical skill in applying principles of composition/improvisation and originality in developing and organizing musical ideas.	Perform final versions of a collection of compositions (representing a variety of forms and styles), improvisations in several different styles, and stylistically appropriate harmonizations for given melodies, demonstrating technical skill in applying principles of composition/improvisation and originality in developing and organizing musical ideas.

## Creating Foundational Skills:

The specific guidelines that the teacher provides for improvisation and composition should include the below foundational skills in support of meeting Anchor Standards 1-3

### Improvisation

perform, use standard notation <i>consistent with the genre (e.g. lead sheet)</i> , and audio record improvisation that is a minimum of 4 measures	<i>perform, use standard notation consistent with the genre and audio record improvisation that is a minimum of 4 measures</i>	perform, use standard notation <i>consistent with the genre</i> , and audio record improvisation that is a minimum of 8 measures	perform, use standard notation, <i>consistent with the genre</i> and audio record improvisation that is a minimum of 12 measures	perform, use standard notation, <i>consistent with the genre</i> and audio record improvisation that is a minimum of 24 measures
describe how the changing elements of music (e.g., dynamics, tone, color, tempo) can affect the style of music	<i>describe how the changing elements of music (e.g., dynamics, tone, color, tempo) can affect the style of music</i>	perform simple improvised melodies within an appropriate harmonic structure	perform with expression, complex improvised melodies within an appropriate harmonic structure, over a chord progression	perform with expression, complex improvised melodies within an appropriate harmonic structure, over a chord progression

### Composition

use standard notation and audio record composition that is a minimum of 2 measures and is written for the student's own instrument	<i>use standard notation and audio record composition that is a minimum of 2 measures and is written for the student's own instrument</i>	use standard notation and audio record composition that is a minimum of 4 measures and is written for the student's own instrument or others	use standard notation and audio record composition that is a minimum of 8 measures and is written for duet or small ensemble	create complete composition that is a minimum of 16 measures using student chosen guidelines and any notational system for solo with accompaniment or ensemble
describe how the changing elements of music (e.g., dynamics, tone, color, tempo) can affect the style of music.	<i>describe how the changing elements of music (e.g., dynamics, tone, color, tempo) can affect the style of music.</i>	explain and demonstrate how compositional choices, such as changing musical elements within a given song, effect the song	<i>explain and demonstrate how compositional choices, such as changing musical elements within a given song, effect the song</i>	<i>explain and demonstrate how compositional choices, such as changing musical elements within a given song, effect the song</i>
replace or change some of the note values and/or pitches in composing a variation of a theme	<i>replace or change some of the note values and/or pitches in composing a variation of a theme</i>	transpose, arrange, and/or transcribe music	arrange short sections of a song using standard notation and a variety of musical elements.	<i>arrange short sections of a song using standard notation and a variety of musical elements.</i>
use technology and multimedia to enhance knowledge and application of composing and arranging music. (e.g. composing and sequencing software)	<i>use technology and multimedia to enhance knowledge and application of composing and arranging music. (e.g. composing and sequencing software)</i>	<i>use technology and multimedia to enhance knowledge and application of composing and arranging music. (e.g. composing and sequencing software)</i>	<i>use technology and multimedia to enhance knowledge and application of composing and arranging music. (e.g. composing and sequencing software)</i>	<i>use technology and multimedia to enhance knowledge and application of composing and arranging music. (e.g. composing and sequencing software)</i>



## Music: Harmonizing Instruments

### Performing

#### Anchor Standard #4 Select, Analyze and Interpret artistic work for performance

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Describe and demonstrate how a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments is selected, based on personal interest, music reading skills, and technical skill, as well as the context of the performances.	Describe and demonstrate how a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments is selected, based on personal interest, music reading skills, and technical skill (citing technical challenges that need to be addressed), as well as the context of the performances.	Explain the criteria used when selecting a varied repertoire of music for individual or small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country strumming, finger picking patterns).	Develop and apply criteria for selecting a varied repertoire of music for individual and small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.	Develop and apply criteria for selecting a varied repertoire for a program of music for individual and small group performances that include melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles.
Identify prominent melodic and harmonic characteristics in a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, including some based on reading standard notation.	Identify prominent melodic, harmonic, and structural characteristics and context (social, cultural, or historical) in a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, including some based on reading standard notation.	Identify and describe important theoretical and structural characteristics and context (social, cultural, or historical) in a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country strumming, finger picking patterns).	Identify and describe important theoretical and structural characteristics and context (social, cultural, and historical) in a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.	Identify and describe important theoretical and structural characteristics and context (social, cultural, and historical) in a varied repertoire of music selected for performance programs that includes melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles.
Demonstrate and describe in interpretations an understanding of the context and expressive intent in a varied repertoire of music selected for performance that includes melodies, repertoire pieces, and chordal accompaniments.	Demonstrate and describe in interpretations an understanding of the context (social, cultural, or historical) and expressive intent in a varied repertoire of music selected for performance that includes melodies, repertoire pieces, and chordal accompaniments.	Describe in interpretations the context (social, cultural, or historical) and expressive intent in a varied repertoire of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country strumming, finger picking patterns).	Explain in interpretations the context (social, cultural, and historical) and expressive intent in a varied repertoire of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.	Explain and present interpretations that demonstrate and describe the context (social, cultural, and historical) and an understanding of the creator's intent in repertoire for varied programs of music that include melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles.

### Anchor Standard #5 Develop and refine artistic techniques and work for presentation

Apply teacher-provided criteria to critique individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, and apply practice strategies to address performance challenges and refine the performances.	Apply teacher-provided criteria to critique individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, and identify practice strategies to address performance challenges and refine the performances.	Develop and apply criteria to critique individual and small group performances of a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country strumming, finger picking patterns), and create rehearsal strategies to address performance challenges and refine the performances.	Develop and apply criteria to critique individual and small group performances of a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, and create rehearsal strategies to address performance challenges and refine the performances.	Develop and apply criteria, including feedback from multiple sources, to critique varied programs of music repertoire (melodies, repertoire pieces, stylistically appropriate accompaniments, improvisations in a variety of contrasting styles) selected for individual and small group performance, and create rehearsal strategies to address performance challenges and refine the performances.
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### Anchor Standards #6 Convey meaning through the presentation of artistic work

Perform with expression and technical accuracy in individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments, demonstrating understanding of the audience and the context.	Perform with expression and technical accuracy in individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, or historical).	Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country strumming, finger picking patterns), demonstrating sensitivity to the audience and an understanding of the context (social, cultural, or historical).	Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, and historical).	Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire for programs of music that includes melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, and historical).
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### Performing Foundational Skills

The knowledge and skills listed below is not representative of all necessary foundational skills the purpose is to provide an essential list which must be present in support of meeting Anchor Standards 4-6

### Application to instrument (AI)

The italicized A.I. foundational skills denote skills that are the same as the previous level. Rigor increases as skills are applied to a leveled progression of repertoire.

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
maintain a steady beat, with auditory assistance, while playing individually and with others the following note and rest values: whole, half, quarter, eighth, and corresponding dotted notes in simple meters	maintain a steady beat, with auditory assistance, while playing individually and with others sixteenth, corresponding dotted notes and elementary syncopation in simple meters	maintain a steady beat, with visual assistance, while playing individually and with others note and rest values in simple and complex meters as encountered in the repertoire	maintain a steady beat, without external assistance, while playing individually and with others note and rest values in complex and changing meters at faster tempos as encountered in the repertoire	maintain a steady beat, recognizing the macro and micro beat, while playing individually and with others note and rest values in complex and changing meters at faster tempos as encountered in the repertoire
utilize musical symbols (e.g. fermata, repeat signs, double bar lines, note names)	<i>utilize musical symbols encountered in the repertoire</i>	<i>utilize musical symbols encountered in the repertoire</i>	<i>utilize musical symbols encountered in the repertoire</i>	<i>utilize musical symbols encountered in the repertoire</i>
perform fluently with key signature and accidental encountered in the repertoire	<i>perform fluently with key signature and accidental encountered in the repertoire</i>	<i>perform fluently with key signature and accidental encountered in the repertoire</i>	<i>perform fluently with key signature and accidental encountered in the repertoire</i>	<i>perform fluently with key signature and accidental encountered in the repertoire</i>
chords guitar (e.g., major and minor chords in 1st position ) piano (e.g., I-V6/5 chords in left hand in 3#s-3b's major)	chords guitar (e.g.V7 chords in 1st through 3rd position(s) ) piano (e.g., I-IV-V6/5-I6 in left hand in 3#s-3b's major)	chords guitar (e.g. major, minor, V7 and barre ) piano (e.g., I-IV-V6/5-I6 in both hands in 3#s-3b's major)	chords guitar (e.g.diminished and augmented ) piano (diminished and minor 3#s-3b's)	chords guitar (e.g., all chords, multiple voicing) piano (e.g., all chords)

## Application to instrument (AI) (Continued)

The italicized A.I. foundational skills denote skills that are the same as the previous level. Rigor increases as skills are applied to a leveled progression of repertoire.

perform independent parts while others play contrasting parts (e.g. level .5-1)	perform independent parts while others play contrasting parts (e.g. level 1-2)	perform independent parts while others play contrasting parts (e.g. level 2-3)	perform independent parts while others play contrasting parts (e.g. level 3-5)	perform independent parts while others play contrasting parts (e.g. level 5-6)
respond to basic conducting cues (e.g. tempo, dynamics)	<i>respond to basic conducting cues (e.g. tempo, dynamics)</i>	respond to basic conducting cues (e.g. phrasing and expression)	respond to basic conducting cues (e.g. style, multi-meter)	conduct an ensemble with appropriate gestures, tempo, expression and cuing
perform scales, intervals, and arpeggios using appropriate technique as specified in the repertoire	<i>perform scales, intervals, and arpeggios using appropriate technique as specified in the repertoire</i>	<i>perform scales, intervals, and arpeggios using appropriate technique as specified in the repertoire</i>	<i>perform scales, intervals, and arpeggios using appropriate technique as specified in the repertoire</i>	<i>perform scales, intervals, and arpeggios using appropriate technique as specified in the repertoire</i>
perform individually repertoire that includes music in two parts (e.g. accompaniment and melody)	perform individually repertoire that includes music in two parts (e.g. accompaniment and melody)	perform individually repertoire that includes two voices (contrapuntal texture)	perform repertoire that includes two voices (contrapuntal texture)	perform individually repertoire that includes two active voices (counterpoint)
perform dynamics, timbre, tempo, phrasing, articulation in the repertoire.	<i>perform dynamics, timbre, tempo, phrasing, articulation in the repertoire.</i>	<i>perform dynamics, timbre, tempo, phrasing, articulation in the repertoire.</i>	<i>perform dynamics, timbre, tempo, phrasing, articulation in the repertoire.</i>	<i>perform dynamics, timbre, tempo, phrasing, articulation in the repertoire.</i>
utilize a basic characteristic tone	utilize a basic characteristic tone with greater stability	<i>utilize a basic characteristic tone with greater stability</i>	<i>utilize a basic characteristic tone with greater stability</i>	perform with fluent expressive tone inclusive of appropriate dynamic range and depth of sound
utilize proper hand position and posture	<i>utilize proper hand position and posture</i>	<i>utilize proper hand position and posture</i>	<i>utilize proper hand position and posture</i>	<i>utilize proper hand position and posture</i>
perform with awareness of intonation (e.g. guitar) and ensemble	perform with awareness of intonation (e.g. guitar), ensemble, balance and blend	perform with emerging accurate intonation (e.g. guitar), balance and blend in support of the ensemble	perform with accurate intonation (e.g. guitar), balance and blend in support of the ensemble	<i>perform with accurate intonation (e.g. guitar), balance and blend in support of the ensemble</i>
tune with teacher assistance	tune with teacher guidance	tune instrument to a given pitch and adjust to match pitch and develop awareness of tuning to self and others	tune instrument to a given pitch and adjust to match pitch and demonstrate a consistent ability to tune to self and others	tune to chords with an understanding for the importance of their pitch within the chord structure
perform literature from memory	<i>perform literature from memory</i>	<i>perform literature from memory</i>	<i>perform literature from memory</i>	<i>perform literature from memory</i>
demonstrate proper care and maintenance of instrument	<i>demonstrate proper care and maintenance of instrument</i>	<i>demonstrate proper care and maintenance of instrument</i>	<i>demonstrate proper care and maintenance of instrument</i>	<i>demonstrate proper care and maintenance of instrument</i>

## Perform-Reflect on understanding (PRU)

The italicized P.R.U. foundational skills denote skills that are the same as the previous level. Rigor increases through a progression of processing skills.

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Identify and describe	Identify and describe	Identify, describe and explain	Identify, describe, explain and analyze	Identify, describe, explain analyze and interpret
musical symbols encountered in repertoire (e.g. fermata, repeat signs, double bar lines, note names, the following note values- whole, half, quarter, eighth, dotted half, dotted quarter, and dotted eighth)	<i>musical symbols, encountered in repertoire</i>	<i>musical symbols, encountered in repertoire</i>	<i>musical symbols, encountered in repertoire</i>	<i>musical symbols, encountered in repertoire</i>
steps and skips	<i>steps and skips</i>	intervals and chord structures	<i>intervals and chord structures</i>	<i>intervals and chord structures</i>
key and time signatures	<i>key and time signatures</i>	function of key and time signatures	<i>function of key and time signatures</i>	<i>function of key and time signatures</i>
simple music forms and characteristics	<i>simple music forms and characteristics</i>	<i>simple music forms and characteristics</i>	music forms and characteristics encountered in repertoire	synthesize characteristics of musical structure into <i>performance practice</i>
elements of music (e.g. rhythm, melody)	<i>elements of music</i>	<i>elements of music</i>	<i>elements of music</i>	<i>elements of music</i>
their role (e.g. melody, harmony, accompaniment, foreground/background) within their ensemble	<i>their role within their ensemble</i>	<i>their role within their ensemble</i>	<i>their role within their ensemble</i>	<i>their role within their ensemble</i>
whole and half step patterns in scales encountered in repertoire	<i>whole and half step patterns in scales encountered in repertoire</i>	<i>whole and half step patterns in scales encountered in repertoire</i>	<i>whole and half step patterns in scales encountered in repertoire</i>	<i>whole and half step patterns in scales encountered in repertoire</i>
relationship between mathematics as it occurs in the repertoire	<i>relationship between mathematics as it occurs in the repertoire</i>	<i>relationship between mathematics as it occurs in the repertoire</i>	<i>relationship between mathematics as it occurs in the repertoire</i>	<i>relationship between mathematics as it occurs in the repertoire</i>
one's own physical mechanics and skill level essential to playing the repertoire	<i>one's own physical mechanics and skill level essential to playing the repertoire</i>	<i>one's own physical mechanics and skill level essential to playing the repertoire</i>	<i>one's own physical mechanics and skill level essential to playing the repertoire</i>	<i>one's own physical mechanics and skill level essential to playing the repertoire</i>
adjusting to the acoustic properties and the effect on the performers and the performance space	<i>adjusting to the acoustic properties and the effect on the performers and the performance space</i>	<i>adjusting to the acoustic properties and the effect on the performers and the performance space</i>	<i>adjusting to the acoustic properties and the effect on the performers and the performance space</i>	<i>adjusting to the acoustic properties and the effect on the performers and the performance space</i>

## Music: Harmonizing Instruments

### Responding

#### Anchor Standard #7 Perceive and analyze artistic work

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Demonstrate and describe reasons for selecting music, based on characteristics found in the music and connections to interest, purpose, or personal experience.	Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.	Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.	Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.	Select, describe, and compare a variety of individual and small group musical programs from varied cultures, genres, and historical periods.
Demonstrate and explain, citing evidence, the use of repetition, similarities and contrasts in musical selections and how these and knowledge of the context (social or cultural) inform the response.	Describe how the way that the elements of music are manipulated and knowledge of the context (social and cultural) inform the response.	Compare passages in musical selections and explain how the elements of music and context (social, cultural, or historical) inform the response.	Explain how the analysis of the structures and context (social, cultural, and historical) of contrasting musical selections inform the response.	Demonstrate and justify how the structural characteristics function within a variety of musical selections, and distinguish how context (social, cultural, and historical) and creative decisions inform the response.

#### Anchor Standard #8 Interpret intent and meaning in artistic work

Identify interpretations of the expressive intent and meaning of musical selections, referring to the elements of music, context (personal or social), and (when appropriate) the setting of the text.	Identify and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context, and (when appropriate) the setting of the text.	Explain and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context (personal, social, and cultural), and (when appropriate) the setting of the text, and outside sources.	Explain and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context (personal, social, and cultural), and (when appropriate) the setting of the text, and varied researched sources.	Establish and justify interpretations of the expressive intent and meaning of musical selections by comparing and synthesizing varied researched sources, including reference to examples from other art forms.
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#### Anchor Standard #9 Apply criteria to evaluate artistic work

Identify and describe how interest, experiences, and contexts (personal or social) effect the evaluation of music.	Explain the influence of experiences and contexts (personal, social, or cultural) on interest in and the evaluation of a varied repertoire of music.	Develop and apply teacher-provided and established criteria based on personal preference, analysis, and context (personal, social, and cultural) to evaluate individual and small group musical selections for listening.	Apply personally-developed and established criteria based on research, personal preference, analysis, interpretation, expressive intent, and musical qualities to evaluate contrasting individual and small group musical selections for listening.	Develop and justify evaluations of a variety of individual and small group musical selections for listening based on personally-developed and established criteria, personal decision making, and knowledge and understanding of context.
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## Responding Foundational Skills

The specific guidelines that the teacher provides for improvisation and composition should include the below foundational skills in support of meeting Anchor Standards 7-9

### Respond-Reflect on understanding - (RRU)

The italicized R.R.U. foundational skills denote skills that are the same as the previous level. Rigor increases through a progression of processing skills.

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
how changing compositional elements of music (e.g., dynamics, articulation, tempo) can change the style and experience of the music	how music can be transcribed from one music medium to another (e.g., one instrument to another, one ensemble to another)	the compositional and stylistic elements that differentiate various musical genres	the compositional and stylistic elements that differentiate various musical genres	the compositional and stylistic elements that differentiate various musical genres to their own performance or the performance of others
musical characteristics that make a piece of music appropriate for a specific event or function	<i>musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>musical characteristics that make a piece of music appropriate for a specific event or function</i>
their preference for specific musical works and styles	<i>their preference for specific musical works and styles</i>	specific musical characteristics that influence their preference for specific musical works and styles	<i>specific musical characteristics that influence their preference for specific musical works and styles</i>	defend their preference for specific musical works of styles using specific musical characteristics
selected elements of music	elements of music most prominent repertoire	<i>elements of music most prominent repertoire</i>	<i>elements of music most prominent repertoire</i>	<i>elements of music most prominent repertoire</i>
how the changing elements of music (e.g., dynamics, tone, color, tempo) can affect the style of the music	<i>how the changing elements of music can affect the style of the music</i>	<i>how the changing elements of music can affect the style of the music</i>	<i>how the changing elements of music can affect the style of the music</i>	<i>how the changing elements of music can affect the style of the music</i>
using appropriate terminology to describe and explain music	<i>using appropriate terminology to describe and explain music</i>	<i>using appropriate terminology to describe and explain music</i>	<i>using appropriate terminology to describe and explain music</i>	<i>using appropriate terminology to describe and explain music</i>
the characteristics intended by the composer and/or performer to evoke a mood in a piece of music	<i>the characteristics intended by the composer and/or performer to evoke a mood in a piece of music</i>	<i>the characteristics intended by the composer and/or performer to evoke a mood in a piece of music</i>	<i>the characteristics intended by the composer and/or performer to evoke a mood in a piece of music</i>	<i>the characteristics intended by the composer and/or performer to evoke a mood in a piece of music</i>
using teacher specified criteria to evaluate a musical performance	using teacher or student specified criteria to evaluate a musical performance	using student specified criteria to evaluate a musical performance.	musical experiences orally and in writing with appropriate critique and terminology	<i>musical experiences orally and in writing with appropriate critique and terminology</i>
showing respect for personal work and the work of others through appropriate critique.	<i>showing respect for personal work and the work of others through appropriate critique</i>	<i>showing respect for personal work and the work of others through appropriate critique</i>	<i>showing respect for personal work and the work of others through appropriate critique</i>	<i>showing respect for personal work and the work of others through appropriate critique</i>
evaluating the effect of audience and performers' behavior on the performance	<i>evaluating the effect of audience and performers' behavior on the performance</i>	<i>evaluating the effect of audience and performers' behavior on the performance</i>	<i>evaluating the effect of audience and performers' behavior on the performance</i>	<i>evaluating the effect of audience and performers' behavior on the performance</i>

## Music: Harmonizing Instruments

### Connecting

#### Anchor Standard #10 Synthesize and relate knowledge and personal experiences to make art

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Identify and discuss the roles and impact music plays in one's life and the lives of others.	Identify and explain the roles and impact music plays in one's life and the lives of others.	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	<i>Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</i>	<i>Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</i>
Identify reasons for selecting music based on connection to interest, and purpose or context.	Explain reasons for selecting music citing connections to interest, purpose, and context.	Apply criteria to select music for specified purposes, supporting choices by citing connections to interest, purpose, and context.	Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the specified purpose and context.	Use research and personally-developed criteria to justify choices made when selecting music, citing knowledge of the music, and individual and ensemble purpose and context.

#### Anchor Standard #11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

Identify and explain how context (e.g. social, cultural, historical) can inform the expressive intent and meaning of a musical performance.	<i>Identify and explain how context can inform the expressive intent and meaning of a musical performance.</i>	Explain and analyze how context can inform the expressive intent and meaning of a musical performance.	Analyze how context can inform the expressive intent and meaning of a musical performance.	Justify how context can inform the expressive intent and meaning of a musical performance.
Identify and explain how music is affected by one's knowledge outside the arts (e.g. science, social studies, math, language arts).	<i>Identify and explain how music is affected by one's knowledge outside the arts</i>	Explain and analyze how music is affected by one's knowledge outside the arts	Analyze how music is affected by one's knowledge outside the arts	Analyze how music and other art forms involve and are affected by one's knowledge outside the arts

## Connecting Foundational Skills

The specific guidelines that the teacher provides for connecting and social/historical context should include the below foundational skills in support of meeting Anchor Standards 10-11

### Connect-Reflect on understanding - (CRU)

The italicized C.R.U. foundational skills denote skills that are the same as the previous level. Rigor increases through a progression of processing skills.

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
identify the context (e.g. historical, social, cultural) in which the composer wrote the piece being performed	<i>identify the context in which the composer wrote the piece being performed</i>	describe the context in which the composer wrote the piece being performed	<i>describe the context in which the composer wrote the piece being performed</i>	<i>describe and analyze the context in which the composer wrote the piece being performed</i>
recognizing composers's motivations for creating the music being performed by the students	<i>recognizing composers's motivations for creating the music being performed by the students</i>	<i>recognizing composers's motivations for creating the music being performed by the students</i>	<i>recognizing composers's motivations for creating the music being performed by the students</i>	<i>recognizing composers's motivations for creating the music being performed by the students</i>
<i>where new concepts are introduced in these standards with no explicit preparation at earlier levels, the other standards specified for those earlier levels are meant as general preparation for the new concepts listed</i>		investigate and apply the developmental and historical characteristics of instrumental music to performance practice	<i>investigate and apply the developmental and historical characteristics of instrumental music to performance practice</i>	<i>investigate and apply the developmental and historical characteristics of instrumental music to performance practice</i>
understanding the relationship between music and various functions/events, including the musical characteristics that make a piece of music appropriate for a specific event or function	<i>understanding the relationship between music and various functions/events, including the musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>understanding the relationship between music and various functions/events, including the musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>understanding the relationship between music and various functions/events, including the musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>understanding the relationship between music and various functions/events, including the musical characteristics that make a piece of music appropriate for a specific event or function</i>
understanding the connections between music and other content areas as encountered in the repertoire, including text settings	<i>understanding the connections between music and other content areas as encountered in the repertoire, including text settings</i>	<i>understanding the connections between music and other content areas as encountered in the repertoire, including text settings</i>	<i>understanding the connections between music and other content areas as encountered in the repertoire, including text settings</i>	<i>understanding the connections between music and other content areas as encountered in the repertoire, including text settings</i>
identify their preference for specific musical works and styles	<i>identify their preference for specific musical works and styles</i>	distinguish specific musical characteristics that influence their preference for specific musical works and styles	<i>distinguish specific musical characteristics that influence their preference for specific musical works and styles</i>	defend their preference for specific musical works of styles using specific musical characteristics
elements of music	elements of music in repertoire	distinguishing musical preferences from music and cultural judgments (e.g I like because ____, It is good because ____, It is important because __)	distinguishing musical preferences from music and peer group judgments	<i>distinguishing musical preferences from music and peer group judgments</i>
describing personal reactions to musical experiences, and identifying which musical aspects evoke these reactions	<i>describing personal reactions to musical experiences, and identifying which musical aspects evoke these reactions</i>	articulating personal reactions to musical experiences, and identifying which musical aspects evoke these reactions	<i>articulating personal reactions to musical experiences, and identifying which musical aspects evoke these reactions</i>	<i>articulating personal reactions to musical experiences, and identifying which musical aspects evoke these reactions</i>
identify the roles/careers that musicians play in societies and investigate ways to be a life-long music maker	<i>identify the roles/careers that musicians play in societies and investigate ways to be a life-long music maker</i>	<i>identify the roles/careers that musicians play in societies and investigate ways to be a life-long music maker</i>	<i>identify the roles/careers that musicians play in societies and investigate ways to be a life-long music maker</i>	<i>identify the roles/careers that musicians play in societies and investigate ways to be a life-long music maker</i>



## 2015 Arizona Arts Standards

### Music: Music Technology High School

These draft Arizona Music Technology standards serve as a framework to guide the development of music technology classes at the high school level. Students who approach music through digital technologies will have to develop many of the skills cited for other instructional approaches with regard to perceiving how the elements of music are manipulated and in gaining facility in the manipulation of those elements. Using digital devices, however, also presupposes that at every stage of their development students are trying these musical learnings to the technologies used. For example, students need to:

Understand how the acoustic structures (amplitude/filter envelopes and harmonic structures/waveforms) of different sounds are manipulated on and by their devices, and know in detail how to manipulate these structures.

Understand how analog waveforms are encoded and manipulated in their devices, and know in detail how to produce manipulations with a musical end in mind.

Know how to use electronic equipment safely (both with a view to caring to valuable equipment and to ensuring personal and class safety)

Understand the importance of protecting personal hearing with the use of electronically reinforced sound

#### What's new?

##### **Here are some things to look for in these standards:**

1. Instead of organizing the standards into 3 big categories - Create, Relate, Evaluate, these draft standards have 4 categories - **Creating, Presenting, Responding and Connecting**. Creating and Presenting are similar to the 2006 category of Create; Responding and Connecting are similar to the 2006 categories of Relate and Evaluate.

2. **The Music Technology Standards are articulated by performance level, similar to our 2006 Band, Orchestra and Choir Standards.** The

3. These Music Technology standards provide standards for the High School level. The three High School levels are Proficient, Accomplished and Advanced. They cover roughly: one year of study (Proficient), 2-4 years of study (Accomplished) and honors or college-entry level of study (Advanced).

4. There are **additional strands of music standards for Performing Ensembles; Harmonizing Instruments; and Music Theory and Composition along with K-8 General Music Standards.**

5. In many performance standards, examples are given in parenthetical "example or e.g." notes. These are in no way prescriptive; they simply provide examples and clarifications.

6. Under the 4 big categories are 11 Anchor Standard Statements, representing the ultimate goals of student study in the arts through the completion of a sequential arts education program. These Anchor Standards are shared across all art forms.

<b>Creating - Conceiving and developing new artistic ideas and work.</b>	<b>Performing - Realizing artistic ideas and work through interpretation and presentation</b>	<b>Responding - Understanding and evaluating how the arts convey meaning</b>	<b>Connecting - Relating artistic ideas and work with personal meaning and external context.</b>
Anchor Standard #1. Generate and conceptualize artistic ideas and work.	Anchor Standard #4. Analyze, interpret, and select artistic work for presentation.	Anchor Standard #7. Perceive and analyze artistic work.	Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard #2. Organize and develop artistic ideas and work.	Anchor Standard #5. Develop and refine artistic work for presentation.	Anchor Standard #8. Interpret intent and meaning in artistic work.	Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
Anchor Standard #3. Refine and complete artistic work.	Anchor Standard #6. Convey meaning through the presentation of artistic work.	Anchor Standard #9. Apply criteria to evaluate artistic work.	

Music: Music Technology

# Creating

## Anchor Standard #1 Generate and conceptualize artistic ideas and work

HS Proficient	HS Accomplished	HS Advanced
Generate melodic, rhythmic, and harmonic ideas for compositions or improvisations using digital tools.	Generate melodic, rhythmic, and harmonic ideas for compositions and improvisations using digital tools and resources.	Generate melodic, rhythmic, and harmonic ideas for compositions and improvisations that incorporate digital tools, resources, and systems.

## Anchor Standard #2 Organize and develop artistic ideas and work

Select melodic, rhythmic, and harmonic ideas to develop into a larger work using digital tools and resources.	Select melodic, rhythmic, and harmonic ideas to develop into a larger work that exhibits unity and variety using tools.	Select, develop, and organize multiple melodic, rhythmic and harmonic ideas to develop into a larger work that exhibits unity, variety, complexity, and coherence.
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## Anchor Standard # 3 Refine and complete artistic work

Drawing on feedback from teachers and peers, develop and implement strategies to improve and refine the technical and expressive aspects of draft compositions and improvisations.	Develop and implement varied strategies to improve and refine the technical and expressive aspects of draft compositions and improvisations.	Develop and implement varied strategies and apply appropriate criteria to improve and refine the technical and expressive aspects of draft compositions and improvisations.
Share compositions and improvisations that demonstrate an proficient level of musical and technological craftsmanship including the development and organization of musical ideas.	Share compositions and improvisations that demonstrate an accomplished level of musical and technological craftsmanship including the development and organization of musical ideas.	Share compositions and improvisations that demonstrate an advanced level of musical and technological craftsmanship including the development and organization of musical ideas.

Music: Music Technology

**Performing**

**Anchor Standard #4 Select, Analyze and Interpret artistic work for performance**

HS Proficient	HS Accomplished	HS Advanced
Develop and explain the criteria used for selecting a varied repertoire of music based on interest, music reading skills, and an understanding of the performer's technical and technological skill.	Develop and apply criteria to select a varied repertoire to study and perform based on interest; an understanding of theoretical and structural characteristics of the music; and the performer's technical and technological skill.	Develop and apply criteria to select varied programs to study and perform based on interest, an understanding of the theoretical and structural characteristics, as well as expressive challenges in the music, and the performer's technical and technological skill.
Describe how context, structural aspects of the music, and digital media/tools inform prepared and improvised performances.	Describe and demonstrate how context, theoretical and structural aspects of the music and digital media/tools inform and influence prepared and improvised performances.	Examine, evaluate and critique how context, theoretical and structural aspects of the music and digital media/tools inform and influence prepared and improvised performances.
Demonstrate how understanding the context, expressive challenges, and use of digital tools in a varied repertoire of music influence prepared or improvised performances.	Demonstrate how understanding the style, genre, context, and use of digital tools and resources in a varied repertoire of music influences prepared or improvised performances and performers' ability to connect with audiences.	Demonstrate how understanding the style, genre, context, and integration of digital technologies in a varied repertoire of music informs and influences prepared and improvised performances and their ability to connect with audiences.

**Anchor Standard #5 Develop and refine artistic techniques and work for presentation**

HS Proficient	HS Accomplished	HS Advanced
Identify and implement rehearsal strategies to improve the technical and expressive aspects of prepared and improvised performances in a varied repertoire of music.	Develop and implement rehearsal strategies to improve and refine the technical and expressive aspects of prepared and improvised performances in a varied repertoire of music.	Apply appropriate criteria as well as feedback from multiple sources and develop and implement varied strategies to improve and refine the technical and expressive aspects of prepared and improvised performances in varied programs of music.

**Anchor Standard #6 Convey meaning through the presentation of artistic work**

Using digital tools, demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.	Using digital tools, demonstrate technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.	Integrating digital and analog tools, demonstrate an understanding and attention to technical accuracy and expressive qualities of the music in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, genres, and historical periods.
Demonstrate an understanding of the context of music through prepared and improvised performances.	Demonstrate an understanding of the expressive intent when connecting with an audience through prepared and improvised performances.	Demonstrate an ability to connect with audience members before, and engaging with and responding to them during prepared and improvised performances.

Music: Music Technology

**Responding**

**Anchor Standard #7 Perceive and analyze artistic work**

HS Proficient	HS Accomplished	HS Advanced
Cite reasons for choosing music based on the use of the elements of music, digital and electronic aspects, and connections to interest or purpose.	Select and critique contrasting musical works, defending opinions based on manipulations of the elements of music, digital and electronic aspects, and the purpose and context of the works.	Select, describe and compare a variety of musical selections based on characteristics and knowledge of the music, understanding of digital and electronic aspects, and the purpose and context of the works.
Explain how knowledge of the structure (repetition, similarities, contrasts), technological aspects, and purpose of the music informs the response.	Explain how an analysis of the structure, context, and technological aspects of the music informs the response.	Demonstrate and justify how an analysis of the structural characteristics, context, and technological and creative decisions, informs interest in and response to the music.

**Anchor Standard #8 Interpret intent and meaning in artistic work**

Explain an interpretation of the expressive intent of musical selections based on treatment of the elements of music, digital and electronic features, and purpose.	Explain and support an interpretation of the expressive intent of musical selections based on treatment of the elements of music, digital and electronic features, and purpose.	Examine, cite research and multiple sources to support an interpretation of the expressive intent of musical selections based on treatment of the elements of music, digital and electronic features, and purpose.
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**Anchor Standard #9 Apply criteria to evaluate artistic work**

Evaluate music using criteria based on analysis, interpretation, digital and electronic features, and personal interests.	Apply criteria to evaluate music based on analysis, interpretation, artistic intent, digital, electronic, and analog features, and musical qualities.	Develop and justify the evaluation of a variety of music based on established and personally-developed criteria, digital, electronic and analog features, and understanding of purpose and context.
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**Music: Music Technology**

**Connecting**

**Anchor Standard #10 Synthesize and relate knowledge and personal experiences to make art**

HS Proficient	HS Accomplished	HS Advanced
Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music created utilizing electronic technology.	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music created utilizing electronic technology.	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music created utilizing electronic technology.
Apply criteria to select music for specified purposes, supporting choices by citing connections to interest, purpose, and context.	Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the specified purpose and context.	Use research and personally-developed criteria to justify choices made when selecting music, citing knowledge of the music, and individual and ensemble purpose and context.

**Anchor Standard #11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding**

Explain and analyze how context can inform the expressive intent and meaning of a musical performance.	Analyze how context can inform the expressive intent and meaning of a musical performance.	Justify how context can inform the expressive intent and meaning of a musical performance.
Explain and analyze how music is affected by knowledge outside the arts	Connect the influence of the treatment of the elements of music, digital and electronic features, context, purpose, and other art forms to the expressive intent of musical works.	Examine, cite research and multiple sources to connect the influence of the treatment of the elements of music, digital and electronic features, context, purpose, and other art forms to the expressive intent of musical works.

## 2015 Arizona Arts Standards

### Music: Theory and Composition High School

These Arizona Music Theory and Composition standards serve as a framework to guide the development of music theory and/or composition classes at the high school level.

#### What's new?

**Here are some things to look for in these standards:**

1. Instead of organizing the standards into 3 big categories - Create, Relate, Evaluate, these draft standards have 4 categories - **Creating, Presenting, Responding and Connecting**. Creating and Presenting are similar to the 2006 category of Create; Responding and Connecting are similar to the 2006 categories of Relate and Evaluate.

2. **The Music Theory and Composition Standards are articulated by performance level, similar to our 2006 Band, Orchestra and Choir Standards.** The document specifies standards to be addressed within the school year or time frame of the class. This document does not dictate the amount of instructional time to be devoted to each standard; rather it is left to the district committee or individual teacher to determine how best to interpret and teach all the standards. It is expected that music teachers will combine and interweave standards to create units of study.

3. These Music Theory and Composition standards provide standards for the High School level. The three High School levels are Proficient, Accomplished and Advanced. They cover roughly: one year of study (Proficient), 2-4 years of study (Accomplished) and honors or college-entry level of study (Advanced).

3. There are **additional strands of music standards for Performing Ensembles; Harmonizing Instruments; and Music Technology along with K-8 General Music Standards.**

4. In many performance standards, examples are given in parenthetical "example or e.g." notes. These are in no way prescriptive; they simply provide examples and clarifications.

5. Under the 4 big categories are 11 Anchor Standard Statements, representing the ultimate goals of student study in the arts through the completion of a sequential arts education program. These Anchor Standards are shared across all art forms.

<b>Creating</b> - Conceiving and developing new artistic ideas and work.	<b>Performing</b> - Realizing artistic ideas and work through interpretation and presentation	<b>Responding</b> - Understanding and evaluating how the arts convey meaning	<b>Connecting</b> - Relating artistic ideas and work with personal meaning and external context.
Anchor Standard #1. Generate and conceptualize artistic ideas and work.	Anchor Standard #4. Analyze, interpret, and select artistic work for presentation.	Anchor Standard #7. Perceive and analyze artistic work.	Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard #2. Organize and develop artistic ideas and work.	Anchor Standard #5. Develop and refine artistic work for presentation.	Anchor Standard #8. Interpret intent and meaning in artistic work.	Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
Anchor Standard #3. Refine and complete artistic work.	Anchor Standard #6. Convey meaning through the presentation of artistic work.	Anchor Standard #9. Apply criteria to evaluate artistic work.	

# Music: Theory and Composition

## Creating

### Anchor Standard #1 Generate and conceptualize artistic ideas and work

HS Proficient	HS Accomplished	HS Advanced
Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.	Describe and demonstrate how sounds and musical ideas can be used to represent sonic events, memories, visual images, concepts, texts, or storylines.	Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended sonic experiences or abstract ideas.

### Anchor Standard #2 Organize and develop artistic ideas and work

Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images, or storylines.	Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected sonic events, memories, images, concepts, texts, or storylines.	Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended sonic experiences or abstract ideas.
Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (such as one-part, cyclical, or binary).	Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (such as binary, rondo, or ternary).	Analyze and demonstrate the development of sounds and extended musical ideas in drafts of music within a variety of moderately complex or complex forms.

### Anchor Standard # 3 Refine and complete artistic work

Identify, describe, and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.	Identify, describe, and apply selected teacher-provided or personally-developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.	Research, identify, explain, and apply personally-developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.
Share music through the use of notation, performance, or technology, and demonstrate how the elements of music have been employed to realize expressive intent.	Share music through the use of notation, solo or group performance, or technology, and demonstrate and describe how the elements of music and compositional techniques have been employed to realize expressive intent.	Share music through the use of notation, solo or group performance, or technology, and demonstrate and explain how the elements of music, compositional techniques and processes have been employed to realize expressive intent.
Describe the given context and performance medium for presenting personal works, and how they impact the final composition and presentation.	Describe the selected contexts and performance mediums for presenting personal works, and explain why they successfully impact the final composition and presentation.	Describe a variety of possible contexts and mediums for presenting personal works, and explain and compare how each could impact the success of the final composition and presentation.

Music: Theory and Composition

**Performing**

**Anchor Standard #4 Select, Analyze and Interpret artistic work for performance**

HS Proficient	HS Accomplished	HS Advanced
Identify and select specific excerpts, passages, or sections in musical works that express a personal experience, mood, visual image, or storyline in simple forms (such as one-part, cyclical, binary).	Identify and select specific passages, sections, or movements in musical works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple forms (such as binary, ternary, rondo) or moderately complex forms.	Identify and select specific sections, movements, or entire works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in moderately complex or complex forms.
Analyze how the elements of music (including form) of selected works relate to style and mood, and explain the implications for rehearsal or performance.	Analyze how the elements of music (including form) of selected works relate to the style, function, and context, and explain the implications for rehearsal and performance.	Analyze how the elements of music (including form), and compositional techniques of selected works relate to the style, function, and context, and explain and support the analysis and its implications for rehearsal and performance.
Develop interpretations of works based on an understanding of the use of elements of music, style, and mood, explaining how the interpretive choices reflect the creators' intent.	Develop interpretations of works based on an understanding of the use of elements of music, style, mood, function, and context, explaining and supporting how the interpretive choices reflect the creators' intent.	Develop interpretations of works based on an understanding of the use of elements of music (including form), compositional techniques, style, function, and context, explaining and justifying how the interpretive choices reflect the creators' intent.



Music: Theory and Composition

**Performing**

**Anchor Standard #5 Develop and refine artistic techniques and work for presentation**

HS Proficient	HS Accomplished	HS Advanced
Create rehearsal plans for works, identifying repetition and variation within the form.	Create rehearsal plans for works, identifying the form, repetition and variation within the form, and the style and historical or cultural context of the work.	Create rehearsal plans for works, identifying the form, repetition and variation within the form, compositional techniques, and the style and historical or cultural context of the work.
Using established criteria and feedback, identify the way(s) in which performances convey the elements of music, style, and mood.	Using established criteria and feedback, identify the ways in which performances convey the formal design, style, and historical/cultural context of the works.	Using established criteria and feedback, identify the ways in which performances use compositional techniques and convey the formal design, style, and historical/cultural context of the works.
Identify and implement strategies for improving the technical and expressive aspects of multiple works.	Identify and implement strategies for improving the technical and expressive aspects of varied works.	Identify, compare, and implement strategies for improving the technical and expressive aspects of multiple contrasting works.

**Anchor Standard #6 Convey meaning through the presentation of artistic work**

Share live or recorded performances of works (both personal and others'), and explain how the elements of music are used to convey intent.	Share live or recorded performances of works (both personal and others'), and explain how the elements of music and compositional techniques are used to convey intent.	Share live or recorded performances of works (both personal and others'), and explain and/or demonstrate understanding of how the expressive intent of the music is conveyed.
Identify how compositions are appropriate for an audience or context, and how this will shape future compositions.	Explain how compositions are appropriate for both audience and context, and how this will shape future compositions.	Explain how compositions are appropriate for a variety of audiences and contexts, and how this will shape future compositions.

## Music: Theory and Composition

### Responding

#### Anchor Standard #7 Perceive and analyze artistic work

HS Proficient	HS Accomplished	HS Advanced
Apply teacher-provided criteria to select music that expresses a personal experience, mood, visual image, or storyline in simple forms (such as one-part, cyclical, binary), and describe the choices as models for composition.	Apply teacher-provided or personally-developed criteria to select music that expresses personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple or moderately complex forms, and describe and defend the choices as models for composition.	Apply researched or personally-developed criteria to select music that expresses personal experiences and interests, visual images, concepts, texts, or storylines in moderately complex or complex forms, and describe and justify the choice as models for composition.
Analyze aurally the elements of music (including form) of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as composer, performer, and/or listener.	Analyze aurally and/or by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.	Analyze aurally and/or by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to aesthetic effectiveness, style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.

#### Anchor Standard #8 Interpret intent and meaning in artistic work

Develop and explain interpretations of varied works, demonstrating an understanding of the composers' intent by citing technical and expressive aspects as well as the style/genre of each work.	Develop and support interpretations of varied works, demonstrating an understanding of the composers' intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.	Develop, justify and defend interpretations of varied works, demonstrating an understanding of the composers' intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.
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#### Anchor Standard #9 Apply criteria to evaluate artistic work

Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of fundamentals of music theory.	Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures.	Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of theoretical concepts and complex compositional techniques and procedures.
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## Music: Theory and Composition

### Connecting

#### Anchor Standard #10 Synthesize and relate knowledge and personal experiences to make art

##### HS Proficient

Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

##### HS Accomplished

Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

##### HS Advanced

Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

Apply criteria to select music for specified purposes, supporting choices by citing connections to interest, purpose, and context.

Apply criteria to plan music for a variety of purposes, justifying choices citing knowledge of the specified purpose and context.

Use research and personally-developed criteria to justify choices made when creating music, citing knowledge of the music, and individual and ensemble purpose and context.

#### Anchor Standard #11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

Explain how context can inform the expressive intent and meaning of a musical composition.

Analyze how context can inform the expressive intent and meaning of a musical composition.

Justify how context can inform the expressive intent and meaning of a musical composition..

Explain how music is affected by one's knowledge outside the arts

Analyze how music is affected by one's knowledge outside the arts.

Analyze how music and other art forms involve and are affected by one's knowledge outside the arts

# GLOSSARY for AZ: Music STANDARDS

**Suggested criterion for inclusion:** any item mentioned (or implied) in the standards documents for which the meaning may be open-ended and require clarification (e.g., musical concepts) for teachers and/or parents and administrators.

**Suggested criterion for exclusion:** any item where generally accepted meaning is a given (e.g. lyrics) or where “Googling” results in unambiguous meaning (e.g., audiation).

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## **AB**

musical form consisting of two section, A and B, which contrast with each other (binary form).

## **ABA**

musical form consisting of three section, A, B, and A; two are the same, and the middle one is different (ternary form).

## **Artistic literacy**

Knowledge and understanding that facilitates engagement in the arts.

## **Articulation**

characteristic way in which musical notes are connected, separated, or accented; types of articulation include legato (Smooth, connected notes) and staccato (short, detached notes).

## **Audience Decorum**

Behavior of the audience during performances; different performance practices have different norms and expectations, and as a result, what is appropriate for some contexts may be inappropriate for others

## **Beat**

underlying steady pulse present in most music

## **Chant**

most commonly, the rhythmic recitation of rhymes, or poems without a sung melody; a type of singing, with a simple, unaccompanied melody line and free rhythm.

**Chord progression** (harmonic sequences)

Series of chords sounding in succession; certain progressions are typical in particular styles of music

**Collaboratively-developed criteria**

Items for assessing that have been through a process of collective decision-making

**Composer**

one who creates music compositions.

**Compositional devices**

Tools used by a composer or arranger to create or organize a composition or arrangement, such as, but not limited to, tonality, sequence, repetition, instrumentation, orchestration, harmonic/melodic structure, style, and form

**Compositional procedures and techniques**

Ways in which a composer or arranger effects expressive intent, such as, but not limited to, tension and release, augmentation-diminution, sound and silence, motion-stasis, groove, fragmentation, imitation, sequencing, variation, aggregate completion, contour inversion of gestures, and rhythmic phrasing

**Concepts (see musical concepts)****Connection**

relationships among artistic ideas, personal meaning, and/or external context.

**Context (personal, historical, cultural, social)**

All those aspects that influence meaning, understanding, and performance in music, including personal background and experience, historical conditions of time and place, cultural traditions of a musical practice, or social circumstances (e.g., community values and interests).

**Creative intent (see also: expressive intent)**

Deliberately bringing about or effecting specific feelings, emotions, moods, grooves, thoughts, and ideas through music creation; also: the specific feelings, emotions, moods, grooves, thoughts, and ideas of the composer or arranger that a performer attempts to realize through singing, playing, or movement

**Criteria**

guidelines used to judge the quality of a student's performance

**Demonstrate**

Showing understanding through some form of observable behavior, such as physical, verbal, musical, or representational response

**Elements of music**

Derived from Jerome Bruner's "structures of the discipline" approach, the belief that music can be understood according to particular common abstractions such as pitch, rhythm, harmony, dynamics, timbre, texture, form, and style/articulation; although widely influential and commonly used, the "elements" should be considered as just one among several ways of conceptualizing music learning and teaching

**Ensemble**

Group of individuals organized to perform music, including traditional large groups such as bands, orchestras, and choirs, smaller chamber groups, such as duets, trios, and quartets, and emerging ensembles such as guitar, iPad, laptop, mariachi, steel drum or pan, and Taiko drumming (to name a few)

**Explore**

Discover, investigate, and create musical ideas through singing, chanting, playing instruments, or moving to music

**Expression**

Feelings, emotions, moods, grooves, thoughts, and ideas conveyed through music

**Expressive attributes/qualities**

Characteristics (or "variables") that help to distinguish one performance from another, such as the semantic properties of tempo, groove, phrasing, articulation, and so on; expressive attributes are distinguishable from the structural (or syntactic) attributes of music, such as melody, rhythm, form, and so on

**Expressive intent**

The specific feelings, emotions, moods, grooves, thoughts, and ideas the composer, arranger, or performer seeks to convey

**Expressive qualities (see expressive attributes)****Form**

element of music describing the overall organization of a piece of music, such as AB, ABA, rondo, theme and variations, and strophic form.

**Function**

Use for which music is created, performed, or experienced, such as dance, social, recreation, music therapy, video games, advertising, and so on

**Fundamentals of music theory**

Basic elements of music, their subsets, and how they interact: rhythm and meter; pitch and clefs; intervals; scales, keys and key signatures; triads and seventh chords

**Genre**

Category of music characterized by a distinctive style, form, and/or content, such as jazz, march, and country

**Guidance**

Assistance provided temporarily to enable a student to perform a musical task that would be difficult to perform unaided, best implemented in a manner that helps develop that student's capacity to eventually perform the task independently; although guidance is implied by the nature of teaching, "guidance" is included in the standards (e.g., kindergarten and first grade) to make clear that, for developmental reasons, independent functioning for some tasks and behaviors is not always a reasonable expectation

**Harmonic sequence (see chord progression)****Harmonizing instruments**

Musical instruments, such as guitars, ukuleles, and keyboards, capable of producing harmonies as well as melodies; often used to provide chordal accompaniments for melodies and songs

**Historical periods**

In the "classical" (i.e., Western art music) tradition these are historical periods during which music shared common compositional or performance characteristics; historians typically refer to the following: Medieval (ca. 500-ca. 1420), Renaissance (ca. 1420-ca. 1600), Baroque (ca. 1600-ca. 1750), Classical (ca. 1750-ca. 1820), Romantic (ca. 1820-ca. 1900), and 20th Century (ca. 1900-2000)

**Iconic notation (see notation)****Improvisation**

Music created and performed spontaneously or "in-the-moment," often within a framework determined by the musical style

## **Interpret**

Determine and demonstrate music's expressive intent and meaning when responding and performing

## **Intervals**

Distance between two tones, names by counting all pitch names involved; harmonic interval occurs when two pitches are sounded simultaneously, and melodic interval when two pitches are sounded successively

## **Key Signature**

Set of sharps or flats at the beginning of the staff, following the clef sign, that indicates the primary pitch set or scale used in the music and provide clues to the resting tone and mode

## **Lead-sheet notation (see notation)**

## **Lyrics**

Words of a song

## **Melodic pattern**

Grouping, generally brief, of tones or pitches

## **Melody**

Linear succession of sounds (pitches) and silences moving through time; the horizontal structure of music

## **Monophonic**

Musical texture consisting of a single, unaccompanied melodic line

## **Motif/motive**

Brief rhythmic/melodic figure or pattern that recurs throughout a composition as a unifying element

## **Movement**

Act of moving in nonlocomotor (such as clapping and finger snapping) and locomotor (such as walking and running) patterns to represent, respond to, and interpret musical sounds

## **Music literacy**

Knowledge and understanding required to participate authentically in the discipline of music by independently carrying out the artistic processes of creating, performing, and responding



## **Musical concepts**

Understandings or generalized ideas in and about music that are formed after learners make connections and determine relationships among ideas

## **Musical idea**

A coherent, recognizable or identifiable musical event, which can range in length from the smallest meaningful level (motive or short pattern) through a phrase, a section, or an entire piece

## **Musical work**

Piece of music preserved as a notated copy or sound recording or passed through oral tradition

## **Music theory**

Study of how music is composed and performed; analysis of the elements of music and the framework for understanding musical works

## **Notation**

Visual representation of musical sounds. Common examples include:

*Staff notation* (sometimes referred to as standard or traditional)

System for visually representing musical sound on a five-line music staff employing specific proportional note values/rests (e.g., eighth notes, quarter notes, half notes), usually with a “clef” to indicate register, a “key signature” to indicate tonality, and a “time signature” to indicate meter

*Tablature*

System of graphic notation, commonly used for fretted stringed instruments, in which a diagram visually represents both the fret board and finger placement

*Iconic notation*

Representation of sound and its treatment using lines, drawings, pictures

*Lead-sheet notation*

Usually a version of staff notation containing a single-line melody together with chord symbols representing the accompanying harmony; lead sheets are usually interpreted by performers in accordance with stylistic norms and performance practices

## **Open-ended assessment**

Assessment that allows students to demonstrate the learning of a particular outcome in a variety of ways, such as demonstrating understanding of rhythmic notation by moving, singing, or chanting

**Performance decorum**

Aspects of contextually-dependent behavior, conduct, and appearance during a musical performance, such as stage presence, etiquette, and appropriate attire

**Performance practice**

Performance and presentation that reflects established norms for the style and social, cultural, and historical contexts

**Personally-developed criteria**

Items for assessing achievement levels that have been individually generated

**Phrase**

Musical segment with a clear beginning and ending, comparable to a simple sentence or clause in written text

**Phrasing**

Performance of a musical phrase that uses expressive qualities such as dynamics, tempo, articulation, and timbre to convey a thought, mood, or feeling

**Pitch**

Identification of a tone or note with respect to highness or lowness (i.e., frequency)

**Repertoire**

Body or set of musical works that can be performed

**Respond**

Understand and evaluate how the arts convey meaning

**Rhythm**

Duration or length of sounds and silences that occur in music; organization of sounds and silences in time

**Rubric**

Pre-established, ordered (i.e., hierarchical) set of descriptive criteria for evaluating student work

**Scale**

Pattern of pitches arranged in ascending or descending order and identified by their specific arrangement of whole and half steps

**Score**

Written notation of an entire music composition

**Sight-reading**

First attempt to perform a notated musical work

**Stage presence**

Performer's ability to convey music content to a live audience through traits such as personal knowledge of the repertoire, exhibited confidence, decorum, eye contact and facial expression

**Standard notation (see notation)****Style**

Label for music possessing distinguishing characteristics and/or performance practices; often associated with or reflective of function, historical period or cultural context

**Tablature (see notation)****Texture**

Manner in which the harmonic (vertical) and melodic (horizontal) elements are combined to create layers of sound

**Theme and variations**

Musical form in which a melody is presented and then followed by two or more sections presenting variations of that melody

**Timbre**

Tone color or tone quality that distinguishes one sound source, instrument, or voice from another

**Traditional notation (see notation)****Venue**

Physical setting in which a musical event takes place

**Vocalizations**

Vocal exercises that include no text and are sung to one or more vowels

# 2015 Arizona Arts Standards

## Theatre Standards K - High School

These Arizona theatre standards serve as a framework to guide the development of a well-rounded theatre curriculum that is tailored to the

### What's new?

#### Here are some things to look for in these standards:

1. Instead of organizing the standards into 3 big categories - Create, Relate, Evaluate, these draft standards have 4 categories - **Creating, Presenting, Responding and Connecting**. Creating and Presenting are similar to the 2006 category of Create; Responding and Connecting are similar to the 2006 categories of Relate and Evaluate.
2. The standards **are organized grade by grade, with 3 levels for High School**, instead of into skill levels. This allows for greater differentiation of instruction and for ease of measuring student progress over time. The document specifies standards to be addressed within the school year or time frame of the class. This document does not dictate the amount of instructional time to be devoted to each standard; rather it is left to the district committee or individual teacher to determine how best to interpret and teach all the standards. It is expected that theatre teachers will combine and interweave standards to create units of study.
3. The three High School levels are roughly: one year of study (Proficient), 2-4 years of study (Accomplished) and honors or college-entry level of study (Advanced).
4. In many performance standards, examples are given in parenthetical "example or e.g." notes. These are in no way prescriptive; they simply provide examples and clarifications.
5. Under the 4 big categories are 11 Anchor Standard Statements, representing the ultimate goals of student study in the arts through the completion of a sequential arts education program. These Anchor Standards are shared across all art forms.

<b>Creating - Conceiving and developing new artistic ideas and work.</b>	<b>Performing - Realizing artistic ideas and work through interpretation and presentation</b>	<b>Responding - Understanding and evaluating how the arts convey meaning</b>	<b>Connecting - Relating artistic ideas and work with personal meaning and external context.</b>
Anchor Standard #1. Generate and conceptualize artistic ideas and work.	Anchor Standard #4. Analyze, interpret, and select artistic work for presentation.	Anchor Standard #7. Perceive and analyze artistic work.	Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard #2. Organize and develop artistic ideas and work.	Anchor Standard #5. Develop and refine artistic work for presentation.	Anchor Standard #8. Interpret intent and meaning in artistic work.	Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
Anchor Standard #3. Refine and complete artistic work.	Anchor Standard #6. Convey meaning through the presentation of artistic work.	Anchor Standard #9. Apply criteria to evaluate artistic work.	

## Theatre Creating

### Anchor Standard #1 Generate and conceptualize artistic ideas and work

Kindergarten	1st	2nd	3rd	4th	5th
a. With prompting and support, transition between imagination and reality to invent and inhabit an imaginary elsewhere in a guided theatrical place (e.g., process drama, story drama, creative drama).	a. Propose potential character choices in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Propose potential new details to plot and story in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Create roles, imagined worlds and improvised stories in a theatrical work.	a. Articulate the visual details of imagined worlds and improvised stories that support the given circumstances in a theatrical work.	a. Identify physical qualities that reveal a character's inner traits in the imagined world of a theatrical work.
b. With prompting and support, interact with non-representational materials such as, puppets, and costume pieces for a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Collaborate with peers about which costumes and props to use in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Collaborate with peers to discuss scenery in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Visual and devise ideas for costumes, props and sets for the environment and characters in a theatrical work.	b. Invent and design technical elements that support the story and given circumstances in a theatrical work.	b. Propose design ideas that support the story and given circumstances in a theatrical work.
	c. Identify ways in which gestures and movement create or retell a story in guided theatrical experiences (e.g., process drama, story drama, creative drama).	c. Identify ways in which voice and sounds create or retell a story in guided theatrical experiences (e.g., process drama, story drama, creative drama).	c. Collaborate to determine how characters move and speak to support the story and given circumstances in theatrical work.	c. Imagine how a character moves and speaks to support the story and given circumstances in a theatrical work.	c. Depict how a character's inner thoughts impact the story and given circumstances in a theatrical work.

Kindergarten	1st	2nd	3rd	4th	5th
<b>Anchor Standard #2 Organize and develop artistic ideas and work</b>					
a. With prompting and support, interact with peers and contribute to a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Describe and contribute to the development of a sequential plot in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Collaborate with peers to devise meaningful dialogue in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Participate in methods of investigation to devise original ideas for a theatrical work.	a. Collaborate to devise original ideas for a theatrical work by asking questions about characters and plots.	a. Devise original ideas for a theatrical work that reflect collective inquiry about characters and their given circumstances.
b. With prompting and support, express original ideas in a guided theatrical experience (e.g., creative drama, process drama, story drama).	b. Participate in group decision making to create a theatrical work (e.g., process drama, story drama, creative drama).	b. Contribute ideas and make decisions as a group to advance a story in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Compare ideas with peers and make selections that will enhance and deepen group theatrical work.	b. Make and discuss group decisions and identify responsibilities required to present a theatrical work to peers.	b. Participate in defined responsibilities required to present a theatrical work informally to peers.
<b>Anchor Standard # 3 Refine and complete artistic work</b>					
a. With prompting and support, ask and answer questions in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Collaborate in the adaptation of the plot in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Collaborate in the adaptation of dialogue in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Collaborate with peers to revise, refine, and adapt ideas to fit the given guidelines of a theatrical work.	a. Discuss and revise an improvised or scripted theatrical work through repetition and collaborative review.	a. Discuss and revise an improvised or scripted theatrical work through repetition and self-reflection.
b. Using guided dramatic play, include sounds in a theatrical experience.	b. Identify similarities and differences in sounds and movements in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Adapt and use sounds and movements in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Participate and contribute to physical and vocal exploration in an improvised or scripted theatrical work.	b. Develop physical and vocal exercise techniques for an improvised or scripted theatrical work.	b. Create technical elements that occur in rehearsal for a theatrical work. (e.g. lighting, sound, scenery, props, costumes, makeup, media).
c. Identify single objects used in a guided theatrical experience (e.g., sun/circle, bus/rectangle).	c. Discuss multiple representations of a single object in a guided theatrical experience (e.g., process drama, story drama, creative drama).	c. Suggest multiple representations of a single object in a guided theatrical experience (e.g., process drama, story drama, creative drama).	c. Collaboratively create multiple representations of a single/multiple object(s) in a guided theatrical experience (e.g., process drama, story drama, creative drama).	c. Collaborate on solutions to technical issues that arise in rehearsal for a theatrical work.	c. Identify effective physical and vocal traits of characters in an improvised or scripted theatrical work.

## Theatre Creating

### Anchor Standard #1 Generate and conceptualize artistic ideas and work

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Identify blocking based on a character in a theatrical work.	a. Investigate multiple perspectives and solutions to staging challenges in a theatrical work.	a. Investigate and explore multiple perspectives and solutions to staging problems in a theatrical work.	a. Apply basic research to construct ideas about the visual composition of a theatrical work.	a. Investigate historical and cultural conventions and their impact on the visual composition of a theatrical work.	a. Synthesize knowledge from a variety of dramatic forms, theatrical conventions, and technologies, including rights and royalties to create the visual composition of a theatrical work.
b. Identify solutions to design challenges in a theatrical work.	b. Present and explain solutions to design challenges in a theatrical work.	b. Explore and discuss solutions to design challenges of a performance space in a theatrical work.	b. Explore the impact of technology on design choices in a theatrical work.	b. Implement design solutions for a theatrical work.	b. Design and implement a complete design for a theatrical work that incorporates all elements of technology necessary for a piece/production. ( e.g. lighting, scenery, sound, props, costumes, media, makeup. rights and royalties).
c. Explore a scripted or improvised character by imagining the given circumstances in a theatrical work.	c. Envision and describe a scripted or improvised character's inner thoughts and objectives in a theatrical work.	c. Develop a scripted or improvised character by discussing the character's inner thoughts, objectives, and motivations in a theatrical work.	c. Use script analysis to generate ideas about a character that is believable and convincing in a theatrical work.	c. Use personal experiences and background knowledge to develop a character that is believable and authentic in a theatrical work.	c. Integrate cultural and historical contexts with personal experiences to create a character that is believable and authentic in a theatrical work.

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
<b>Anchor Standard #2 Organize and develop artistic ideas and work</b>					
a. Analyze original ideas and artistic choices to improve, refine, and evolve a devised or scripted theatrical work.	a. Examine and justify original ideas and artistic choices in a theatrical work based on critical analysis, background knowledge and historical and cultural context.	a. Articulate and apply critical analysis, background knowledge, research and historical and cultural context to the development of original ideas for a theatrical work.	a. Discuss the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a theatrical work.	a. Refine a dramatic concept to demonstrate a critical understanding of historical and cultural influences of original ideas applied to a theatrical work.	a. Develop and synthesize original ideas in a theatrical work utilizing critical analysis, historical and cultural context, research and western or non-western theatre traditions.
b. Contribute ideas and accept and incorporate the ideas of others in preparing or devising theatrical work.	b. Demonstrate mutual respect for self and others and their roles in preparing or devising a theatrical work.	b. Share responsibilities and leadership roles to develop collaborative goals when preparing or devising theatrical work.	b. Collaborate as the actor, director, playwright and designers to explore their interdependent roles in a theatrical work.	b. Cooperate as a creative team to make interpretive choices for a theatrical work.	b. Collaborate as a creative team to create artistic solutions and make interpretive choices in a devised or scripted theatrical work.
<b>Anchor Standard # 3 Refine and complete artistic work</b>					
a. Discuss and identify artistic choices to refine a devised or scripted theatrical work.	a. Analyze and refine artistic choices in a devised or scripted theatrical work.	a. Use rehearsal and analysis to refine a devised or scripted theatrical work.	a. Practice and demonstrate a devised or scripted theatrical work using theatrical staging (blocking, movement).	a. Analyze and critique the dramatic concept of a devised or scripted theatrical work.	a. Conceptualize the style, genre or form in a devised or scripted theatrical work.
b. Discuss a planned technical design during the rehearsal process for a devised or scripted theatrical work. (e.g. lighting, sound, scenery, props, costumes, makeup, media).	b. Research multiple technical design elements for a devised or scripted theatrical work. (e.g. lighting, sound, scenery, props, costumes, makeup, media).	b. Implement a planned technical design using simple technology for devised or scripted theatrical work. (e.g. lighting, sound, scenery, props, costumes, makeup, media).	b. Justify technical design choices to support the story and emotional impact of a devised or scripted theatrical work. (e.g. lighting, sound, scenery, props, costumes, makeup, media).	b. Conceptualize and construct technical design choices to enhance the story and emotional impact of a devised or scripted theatrical work. (e.g. lighting, sound, scenery, props, costumes, makeup).	b. Employ a high level of technical proficiency to support the story and emotional impact of a devised or scripted theatrical work (e.g. safely utilize technical theatre practices).
c. Use physical and vocal exploration for character development in an improvised or scripted theatrical work.	c. Demonstrate effective physical and vocal traits of characters in an improvised or scripted theatrical work.	c. Refine effective physical and vocal traits of characters in an improvised or scripted theatrical work.	c. Explore physical, vocal and psychological choices to develop a performance that is believable, authentic, and relevant to a theatrical work.	c. Research and analyze scripts to revise physical, vocal, and psychological choices which impact the believability and relevance of a theatrical work.	c. Perform ideas from research and script analysis to create a believable, authentic, and relevant piece in a theatrical work.



## Theatre Performing

### Anchor Standard #4 Select, Analyze and Interpret artistic work for performance

Kindergarten	1st	2nd	3rd	4th	5th
a. With prompting and support, identify characters and setting in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Describe a character's actions and dialogue in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Interpret story elements in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Explain the elements of dramatic structure in a story to create a theatrical work.	a. Modify the dialogue and action to change the story in a theatrical work.	a. Describe the essential events in a story or script that make up the dramatic structure in a theatrical work.
b. Use body and voice to communicate character traits and emotions in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Use movement, facial expressions, gestures, and voice to communicate character traits and emotions in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Alter voice and body to expand and articulate nuances of a character in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Apply movement and voice in a theatrical work.	b. Discuss physical choices to develop a character in a theatrical work.	b. Experiment with various physical choices to communicate character in a theatrical work.

### Anchor Standard #5 Develop and refine artistic techniques and work for presentation

	a. With prompting and support, demonstrate physical movement in a guided theatrical experiences (e.g., process drama, story drama, creative drama).	a. Participate in a variety of physical, vocal, and cognitive exercises that can be used in a group setting for a theatrical work.	a. Demonstrate the relationship between and among body, voice, and mind in a guided theatrical experience (e.g., process drama, story drama, creative drama).	Participate in a variety of acting exercises and techniques.	a. Participate in a variety of acting exercises and techniques.
b. With prompting and support, demonstrate the use of with various technical elements in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. With prompting and support, identify technical elements that can be used in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Identify the basic technical elements that can be used in a theatrical work.	b. Discuss technical elements in a guided theatrical work (e.g. process drama, story drama, creative drama).	b. Propose the use of technical elements in a theatrical work.	b. Articulate how technical elements are integrated into a theatrical work.

### Anchor Standards #6 Convey meaning through the presentation of artistic work

a. With prompting and support, perform in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, perform in dramatic play or a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, use voice and sound in dramatic play or a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, use voice and sound in dramatic play or a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, use voice and sound in dramatic play or a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Use movement and gestures to communicate emotions in a guided theatrical experience (e.g. process drama, story drama, creative drama).
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## Theatre Performing

### Anchor Standard #4 Select, Analyze and Interpret artistic work for performance

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Describe the underlying thoughts and emotions that create dialogue and action in a theatrical work.	a. Discuss various character objectives (choices) in a theatrical work.	a. Demonstrate character choices using given circumstances in a theatrical work.	a. Research various character objectives and tactics in a theatrical work to overcome an obstacle.	a. Analyze unique choices and create believable and sustainable characters theatrical work.	a. Apply reliable research of directors' styles to create unique choices for a directorial concept in a theatrical work.
b. Demonstrate physical choices to create meaning in a theatrical work.	b. Discuss various staging choices to enhance the story in a theatrical work.	b. Describe how character relationships assist in telling a story of a theatrical work.	b. Apply pacing to better communicate the story in a theatrical work.	b. Identify essential text information, research from various sources, and the director's concept that influence character choices in a theatrical work.	b. Apply a variety of researched acting techniques to character choices in a theatrical work.

### Anchor Standard #5 Develop and refine artistic techniques and work for presentation

a. Participate in a variety of acting exercises and techniques that can be applied for a theatrical work.	a. Participate in a variety of acting exercises and techniques that can be applied for a theatrical work.	a. Practice various acting techniques to expand skills in a rehearsal or theatrical performance.	a. Use a variety of acting techniques to expand skills in a rehearsal or theatrical performance.	a. Refine a range of acting skills to build a believable and sustainable theatrical work.	a. Apply and justify a collection of acting techniques from reliable resources to prepare a believable and sustainable performance.
b. Choose a variety of technical elements that can be applied to a design in a theatrical work.	b. Demonstrate the use of technical elements in a theatrical work.	b. Use a variety of technical elements to create a design for a rehearsal or theatrical work.	b. Use researched technical elements to increase the impact of design in a theatrical work.	Interpret and apply contractual royalties to secure rights for a theatrical work	b. Explain and justify the selection of technical elements used to build a design that communicates the dramatic concept.

### Anchor Standards #6 Convey meaning through the presentation of artistic work

a. Incorporate voice, movement and gestures to communicate emotions in a guided theatrical experience (e.g. process drama, story drama, creative drama).	a. Perform in a group guided theatrical experience and present it informally to an audience.	a. Perform a rehearsed theatrical work for an audience.	a. Perform a scripted theatrical work for a specific audience.	a. Present a theatrical work using creative processes that shape the production for a specific audience.	a. Present a theatrical production for a specific audience that employs research and analysis grounded in the creative perspectives of the playwright, director, designer, and dramaturg.
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## Theatre Responding

### Anchor Standard #7 Perceive and analyze artistic work

Kindergarten	1st	2nd	3rd	4th	5th
a. With prompting and support, express an emotional response to characters in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Recall choices made in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Identify when artistic choices are made in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Discuss why artistic choices are made in a theatrical work.	a. Identify artistic choices made in a theatrical work through participation and observation.	b. List ways to develop characters using physical characteristics and design choices that reflect cultural perspectives in theatrical work.

### Anchor Standard #8 Interpret intent and meaning in artistic work

a. With prompting and support, identify setting in dramatic play, a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Describe emotions in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Demonstrate personal experiences in a theatrical work (e.g., process drama, story drama, creative drama).	a. Describe personal reactions and emotions to events presented in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Compare and contrast multiple personal experiences when participating in or observing a theatrical work.	a. Describe how to make choices based on personal experiences in a theatrical work.
b. With prompting and support, name and describe settings in dramatic a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. With prompting and support, name and describe details in settings in a dramatic play or a guided theatrical experience (e.g., process drama, story drama, or creative drama).	b. With prompting and support, name and describe details in multiple settings in a dramatic play or a guided theatrical experience (e.g., process drama, story drama, or creative drama.)	b. Express multiple ways to develop a character using props or costumes that reflect cultural perspectives in theatrical work.	b. Demonstrate the physical characteristics and environment of characters in a theatrical work.	b. Describe how cultural perspectives influence theatrical work.
c. With prompting and support, name and describe characters in a guided theatrical experience (e.g., process drama, story drama, creative drama).	c. Use text and draw pictures to describe personal emotions in a guided theatrical experience (e.g., process drama, story drama, creative drama).	c. Use text and draw pictures to describe others' emotions in a guided theatrical experience (e.g., process drama, story drama, creative drama).	c. Describe connections made between personal emotions and a character's emotions in theatrical work.	c. Identify and discuss psychological changes connected to character's emotions in theatrical work.	c. Discuss and demonstrate the effects of emotions on posture, gesture, breathing, and vocal intonation in a theatrical work.

**Anchor Standard #9 Apply criteria to evaluate artistic work**

<b>Kindergarten</b>	<b>1st</b>	<b>2nd</b>	<b>3rd</b>	<b>4th</b>	<b>5th</b>
a. With prompting and support, actively engage with others in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Build on others' ideas in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Collaborate on a scene in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Explain how to evaluate a theatrical work.	a. With specific criteria, evaluate character in a theatrical work.	a. With specific criteria, evaluate a theatrical work.
b. Use imagination to transform objects	b. Identify props and costumes that might be used in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Use a prop or costume in a guided theatrical experience (e.g., process drama, story drama, creative drama) to describe characters, settings, or events.	b. Use props and costumes to enhance a theatrical work.	b. Explain how technical elements may support a theme or idea in a theatrical work.	b. Assess how technical elements represent the theme of a theatrical work.
c. Name and describe experiences and feelings of characters in a guided theatrical experience	c. Compare and contrast the experiences of characters in a guided theatrical experience (e.g., process drama, story drama, creative drama).	c. Describe how characters respond to challenges in a guided theatrical experience (e.g., process drama, story drama, creative drama).	c. Identify a specific audience or purpose in a theatrical work.	c. Explain how a character's choices impact an audience member's perspective in a theatrical work.	c. Recognize how a character's circumstances impact an audience member's perspective in a theatrical work.

## Theatre Responding

### Anchor Standard #7 Perceive and analyze artistic work

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Describe and record personal reactions to artistic choices in a theatrical work.	a. Compare recorded personal and peer reactions to artistic choices in a theatrical work.	a. Apply criteria to the evaluation of artistic choices in a theatrical work.	a. Respond to what is seen, felt, and heard in a theatrical work to develop criteria for artistic choices.	a. Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of a theatrical work.	a. Use historical and cultural context to structure and justify personal responses to a theatrical work.

### Anchor Standard #8 Interpret intent and meaning in artistic work

a. Justify responses based on personal experiences when participating in or observing a theatrical work.	a. Discuss other artist's character choices based on personal experiences.	a. Apply character choices based on other artist's or personal experiences in a theatrical work.	a. Analyze and compare character choices developed from personal experiences in multiple theatrical works.	a. Defend character choices when participating in or observing a theatrical work.	a. Modify character choices using the work of others when participating in or observing a theatrical work.
b. Identify multiple cultural perspectives that influence a theatrical work.	b. Describe how specific cultural perspectives can influence theatrical work.	b. Analyze how cultural perspectives influence the evaluation of a theatrical work.	b. Identify and compare cultural perspectives and contexts that influence the evaluation of theatrical work.	b. Apply concepts from a theatrical work for personal realization about cultural perspectives and understanding.	b. Apply new understandings of cultures and contexts to theatrical work.
c. Identify and discuss personal aesthetics, preferences, and beliefs through participation in or observation of theatrical work.	c. Interpret and discuss how personal aesthetics, preferences, and beliefs are used in a theatrical work.	c. Apply personal aesthetics, preferences, and beliefs to evaluate a theatrical work.	c. Justify personal aesthetics, preferences, and beliefs through participation in and observation of a theatrical work.	c. Provide multiple aesthetics, preferences, and beliefs through participation in and observation of theatrical work.	c. Justify multiple aesthetics, preferences, and beliefs that informs artistic decisions in a theatrical work.

**Anchor Standard #9 Apply criteria to evaluate artistic work**

<b>6th</b>	<b>7th</b>	<b>8th</b>	<b>HS Proficient</b>	<b>HS Accomplished</b>	<b>HS Advanced</b>
a. Use supporting evidence and criteria to evaluate a theatrical work.	a. Explain preferences, using supporting evidence and criteria to evaluate a theatrical work.	a. Respond to a theatrical work using supporting evidence, personal aesthetics, and artistic criteria.	a. Examine a theatrical work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.	a. Analyze and assess a theatrical work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria.	a. Research and synthesize cultural and historical information related to a theatrical work to support or evaluate artistic choices.
b. Use one or more production elements in a theatrical work to assess aesthetic choices.	b. Use one or more production elements in a theatrical work to assess aesthetic choices.	b. Evaluate the production elements used in a theatrical work to assess aesthetic choices.	b. Apply the aesthetics of the production elements in a theatrical work.	b. Construct meaning in a theatrical work, taking into consideration, personal aesthetics and knowledge of production elements while respecting others' interpretations.	b. Analyze and evaluate varied aesthetic interpretations of production elements for a theatrical work.
c. Evaluate and analyze issues and situations in a theatrical work from an audience member's perspective.	c. Identify how the intended purpose of a theatrical work appeals to a specific audience.	c. Assess the impact of a theatrical work on a specific audience.	c. Describe the playwright's purpose for an intended audience in a theatrical work.	c. Justify how a theatrical work communicates a specific purpose for an audience.	c. Compare and debate the connection between a theatrical work and contemporary issues that may impact an audience.

## Theatre Connecting

### Anchor Standard #10 Synthesize and relate knowledge and personal experiences to make art

Kindergarten	1st	2nd	3rd	4th	5th
a. With prompting and support, retell a personal experience in a guided theatrical experience (e.g., process drama, creative drama, story drama)	a. With prompting and support identify between characters and oneself in dramatic play or a guided theatrical experience (e.g., process drama, creative drama, story drama)	a. Relate character experiences to personal experiences in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Use personal experiences and knowledge to make connections to community and culture in a theatrical work.	a. Explain how a theatrical work connects to oneself to a community or culture.	a. Identify the ways a theatrical work reflects the perspectives of a community or culture.
b. With prompting and support, identify skills and knowledge from personal experiences in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Select from different art forms and content areas to apply in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Apply skills and knowledge from different art forms and content areas in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Identify connections to community, social issues and other content areas in theatrical work.	b. Respond to community and social issues and incorporate other content areas in theatrical work.	b. Investigate historical, global and social issues expressed in theatrical work.

### Anchor Standard #11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

a. With prompting and support, identify stories that are different from one another in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Identify similarities and differences in stories from one's own community in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Identify similarities and differences in stories from multiple cultures in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Explore how stories are adapted from literature to theatrical work.	a. Investigate cross-cultural approaches to storytelling in theatrical work.	a. Analyze commonalities and differences between stories set in different cultures in preparation for a theatrical work.
b. With prompting and support, tell a short story in dramatic in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Collaborate on the creation of a short scene based on a fictional literary source in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Collaborate on the creation of a short scene based on a non-fiction literary source in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Examine how artists have historically presented the same stories using different art forms, genres, or theatrical conventions.	b. Compare the theatrical conventions of a given time period with those of the present.	b. Identify historical sources that explain theatrical terminology and conventions.

## Theatre Connecting

### Anchor Standard #10 Synthesize and relate knowledge and personal experiences to make art

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Examine a community issue through multiple perspectives in a theatrical work.	a. Explain how the actions and motivations of characters in a theatrical work impact perspectives of a community or culture.	a. Incorporate multiple perspectives and diverse community ideas in a theatrical work.	a. Investigate how cultural perspectives, community ideas and personal beliefs impact a theatrical work.	a. Choose and interpret a theatrical work to reflect or question personal beliefs.	a. Collaborate on a theatrical work that examines a critical global issue using multiple personal, community, and cultural perspectives.
b. Identify universal themes or common social issues and express them through a theatrical work.	b. Use different forms of theatrical work to examine contemporary social, cultural, or global issues.	b. Incorporate music, dance, art, and/or media to strengthen the meaning and conflict in a theatrical work with a particular cultural, global, or historic context.	b. Explore how cultural, global, and historic belief systems affect creative choices in a theatrical work.	b. Integrate conventions and knowledge from different art forms and other disciplines to develop a cross-cultural theatrical work.	b. Develop a theatrical work that identifies and questions cultural, global, and historic belief systems.

### Anchor Standard #11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

a. Research and analyze two different versions of the same theatrical story to determine differences and similarities in the visual and aural world of each story.	a. Research and discuss how a playwright might have intended a theatrical work to be produced.	a. Research the story elements of a staged theatrical work and compare them to another production of the same work.	a. Research how other theatre artists apply creative processes to tell stories in a devised or scripted theatrical work.	a. Formulate creative choices for a devised or scripted theatrical work based on research about the selected topic.	a. Justify and document the creative choices made in a devised or scripted theatrical work based on critical interpretation of specific data from research.
b. Investigate the time period and place of a theatrical work to understand performance and design choices.	b. Examine artifacts from a time period and geographic location to better understand performance and design choices in a theatrical work.	b. Identify and use artifacts from a time period and place to develop performance and design choices in a theatrical work.	b. Use basic theatre research methods to better understand the social and cultural background of a theatrical work.	b. Explore and document how personal beliefs and biases can affect the interpretation of research data applied in theatrical work.	b. Document and present and support an opinion about the social, cultural, and historical understandings of a theatrical work, based on critical research.



## THEATRE GLOSSARY

<b>Acting techniques</b>	Specific skills, pedagogies, theories, or methods of investigation used by an actor to prepare for a theatre performance
<b>Believability</b>	Theatrical choices thought to be “true” based upon an understanding of any given fictional moment, interpretation of text, and/or human interaction
<b>Character traits</b>	Observable embodied actions that illustrate a character's personality, values, beliefs, and history
<b>Conflict</b>	The problem, confrontation, or struggle in a scene or play; conflict may include a character against him or herself, a character in opposition to another character, a character against nature, a character against society, or a character against the supernatural
<b>Creative drama</b>	A process-centered, non-exhibition approach to drama intended to benefit the performers themselves; story drama and process drama are two types of creative drama
<b>Creative processes</b>	The application of production and technical elements (see the definitions) to a theatrical production
<b>Devised drama</b>	Creation of an original performance piece by an ensemble
<b>Dialogue</b>	A conversation between two or more characters
<b>Dramatic play</b>	Make-believe where children naturally assign and accept roles, then act them out
<b>Focus</b>	Commitment by a participant (an actor, technician, director) to remain in the scope of the project or to stay within the world of the play
<b>Genre</b>	Relating to a specific kind or type of drama and theatre such as a tragedy, drama, melodrama, comedy, or farce
<b>Gesture</b>	An expressive and planned movement of the body or limbs
<b>Given circumstances</b>	The underlying actions and events that have happened before the play, story, or devised piece begins
<b>Guided drama experience</b>	A leader guides participants during a process drama, story drama, or creative drama experience (see the definitions) through side-coaching, narration, and prompting; the action of the drama does not stop in order

for the leader to support the students; facilitator may guide participants in or out of role

**Improvise**

The spontaneous, intuitive, and immediate response of movement and speech; a distinction can be made between spontaneous improvisation, which is immediate and not rehearsed, and prepared improvisation, which is shaped and rehearsed

**Imaginary place**

An imagined location which can be historical, fictional, or realistic

**Imagined worlds**

An imaginary world created collectively by participants in a drama experience

**Inner thoughts**

The underlying and implied meaning or intentions in the character's dialogue or actions (also known as subtext)

**Motivation**

Reasons why a character behaves or reacts in a particular way in a scene or play

**Non-representational materials**

Objects which can be transformed into specific props through the imagination

**Objective play**

A goal or particular need or want that a character has within a scene or

**Plot**

A narrative as revealed through the action and/or dialogue; traditionally, a plot has the elements of exposition, inciting incident, conflict, rising action, climax, and resolution or falling action

**Process drama**

An episodic, process-centered, improvised form of drama in which teacher and students are in-role exploring and reflecting on an issue, story, theme, problem, or idea in a non-exhibition format that is intended to benefit the performers themselves

**Production elements**

Technical elements selected for use in a specific production, including sets, sound, costumes, lights, music, props, and make-up, as well as elements specific to the production such as puppets, masks, special effects, or other story telling devices/concepts

**Scripted drama**

A piece of writing for the theatre that includes a description of the setting, a list of the characters, the dialogue, and the action of the characters

**Script analysis**

The study of a script to understand the underlying structure and themes of the play's story, and the motives and objectives of its characters

<b>Staging</b>	Patterns of movement in a scene or play including, for example, stage crosses, entrances, and exits which help to convey meaning
<b>Story drama</b>	Episodic, process-centered, improvised form of drama that uses existing literature as a starting point for drama exploration, the drama explores implied moments (before, after, or within) that may not exist in the story and is presented in a non-exhibition format that is intended to benefit the performers themselves
<b>Story elements</b>	Characters, setting, dialogue, and plot that create a story
<b>Style</b>	The use of a specific set of characteristic or distinctive techniques such as realism, expressionism, epic theatre, documentary theatre, or classical drama; or movement and characteristics belonging to certain historical or cultural contexts such as Restoration Comedy or Kabuki theatre; style may also refer to the unique artistic choices of a particular playwright, director, or actor.
<b>Tactic</b>	The means by which a character seeks to achieve their objective, the selection of tactics are based on the obstacle presented; in acting and directing a tactic refers to a specific action verb
<b>Technical elements</b>	The elements of spectacle such as sets, sound, costume, lights, music, props, and makeup used to create a unified and meaningful design for a theatrical production
<b>Theatrical conventions</b>	Practices and/or devices that the audience and actors accept in the world of the play even when it is not realistic, such as a narrator, flashback, or an aside
<b>Theme</b>	The aspect of the human condition under investigation in the drama; it can be drawn from unifying topics or questions across content areas
<b>Visual composition</b>	The <u>arrangement</u> of actors and scenery on a stage for a theatrical production, sometimes known as <i>mise en scène</i> .

# 2015 Arizona Arts Standards

## Visual Arts Standards K - High School

These Arizona art standards serve as a framework to guide the development of a well-rounded art curriculum that is tailored to the needs of students in the diverse schools of Arizona.

### What's new?

#### Here are some things to look for in these standards:

1. Instead of organizing the standards into 3 big categories - Create, Relate, Evaluate, these draft standards have 4 categories - **Creating, Presenting, Responding and Connecting**. Creating and Presenting are similar to the 2006 category of Create; Responding and Connecting are similar to the 2006 categories of Relate and Evaluate.
2. The DRAFT standards are **organized grade by grade, with 3 levels for High School**, instead of into skill levels. This allows for greater differentiation of instruction and for ease of measuring student progress over time. The document specifies standards to be addressed within the school year or time frame of the class. This document does not dictate the amount of instructional time to be devoted to each standard; rather it is left to a district committee or individual teacher to determine how best to interpret and teach all the standards. It is expected that art teachers will combine and interweave standards to create units of study.
3. It is the responsibility of districts and individual teachers to develop specific art curricula (such as oil pastels, shading techniques, coiling clay, facial proportions, printmaking, Cubism, the art of Jacob Lawrence).
4. The three High School levels are roughly: one year of study (Proficient), 2-4 years of study (Accomplished) and honors or college-entry level of study (Advanced).
5. In many performance standards, examples are given in parenthetical "such as..." notes. These parenthetical suggestions are in no way prescriptive; they simply provide examples and clarifications.
6. Under the 4 big categories are 11 Anchor Standard Statements, representing the ultimate goals of student study in the arts through the completion of a sequential arts education program. These Anchor Standards are shared across all art forms.

<b>Creating</b> - Conceiving and developing new artistic ideas and work.	<b>Presenting</b> - Realizing artistic ideas and work through interpretation and presentation	<b>Responding</b> - Understanding and evaluating how the arts convey meaning	<b>Connecting</b> - Relating artistic ideas and work with personal meaning and external context.
Anchor Standard #1. Generate and conceptualize artistic ideas and work.	Anchor Standard #4. Analyze, interpret, and select artistic work for presentation.	Anchor Standard #7. Perceive and analyze artistic work.	Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard #2. Organize and develop artistic ideas and work.	Anchor Standard #5. Develop and refine artistic work for presentation.	Anchor Standard #8. Interpret intent and meaning in artistic work.	Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
Anchor Standard #3. Refine and complete artistic work.	Anchor Standard #6. Convey meaning through the presentation of artistic work.	Anchor Standard #9. Apply criteria to evaluate artistic work.	

## Visual Arts Creating

### Anchor Standard #1 Generate and conceptualize artistic ideas and work

Kindergarten	1st	2nd	3rd	4th	5th
a. Engage in exploration (such as noticing cause and effect relationships) and imaginative play with materials (such as with paper, markers, clay, crayons).	a. Engage collaboratively (such as with pairs, small groups, or whole group) in exploration and imaginative play with materials (such as puppets, model towns, paper murals).	a. Brainstorm collaboratively (such as contributing to and listening to various ideas) multiple approaches to an art or design problem (such as celebrations, cross-curriculum projects, school events).	a. Create an imaginative artwork (such as a work that responds to a story or an invented fantasy) and add details.	a. Independently brainstorm multiple approaches to solve a creative art or design problem.	a. Combine ideas to generate an innovative idea for art-making.
b. Engage collaboratively (such as using manipulatives for construction, adding to a group collage) in creative art making in response to an artistic problem.	b. Use careful observation in preparation for making a work of art.	b. Make art or design to explore personal interests, questions, and curiosity.	b. Investigate personal ideas through the art-making process.	b. Collaboratively set goals and create artwork that is meaningful and has purpose to the makers (such as individual works with a similar purpose or group work with shared goals).	b. Identify and demonstrate diverse methods of artistic investigation (such as researching subject matter, techniques, the work of other artists) to choose an approach for beginning a work of art.

**Anchor Standard #2 Organize and develop artistic ideas and work**

Kindergarten	1st	2nd	3rd	4th	5th
a. Through experimentation, build skills in various media and approaches to art-making (such as using the elements of modern art, applying artistic ideas from diverse cultures).	a. Explore uses of materials, tools, approaches (such as using elements of modern art, applying artistic ideas from diverse cultures) to create works of art or design.	a. Experiment with various materials, tools, and approaches (such as using elements and principles of modern art, applying artistic ideas from diverse cultures) to explore personal interests in a work of art or design.	a. Create artwork using a variety of artistic processes, materials, and approaches (such as using elements and principles of modern art, applying artistic ideas from diverse cultures).	a. Develop technical skills and explore art-making approaches (such as using elements and principles of modern art, applying artistic norms of diverse cultures).	a. Develop skills in multiple art-making techniques and experiment with approaches (such as using elements and principles of modern art, applying artistic norms of diverse cultures) through practice.
b. Observe safe practices with art materials, tools, and equipment.	b. Demonstrate safe and proper procedures for using materials, tools, and equipment while making art.	b. Demonstrate safe procedures for using and cleaning art tools, equipment, and studio spaces.	b. Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes.	b. When making works of art, utilize and care for materials, tools, and equipment and practice safe and responsible digital posting/sharing with awareness of image ownership.	b. Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment.
c. Create art that represents natural and constructed environments.	c. Identify and classify uses of everyday objects through drawings, diagrams, sculptures, or other visual means.	c. Repurpose objects to make something new.	c. Individually or collaboratively construct representations, diagrams, or maps of places that are part of everyday life.	c. Describe, and visually represent regional constructed environments (such as school, playground, park, street, store).	c. Describe and visually document places and/or objects of personal significance.

**Anchor Standard # 3 Refine and complete artistic work**

Explain the process and/or subject matter of personal artwork.	Use-art vocabulary to describe choices in personal artwork.	Discuss and reflect with peers about choices made in creating artwork.	Elaborate visual information by adding details in an artwork.	Revise artwork in progress on the basis of insights gained through peer discussion.	Create an artist statement using art vocabulary to describe personal choices in art-making.
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## Visual Arts Creating

### Anchor Standard #1 Generate and conceptualize artistic ideas and work

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Combine concepts collaboratively to generate innovative ideas for creating art.	a. Apply strategies to overcome creative blocks (such as redefine, view from different perspective, take a break and look at classmates' work).	a. Document early stages of the creative process with images or words in traditional or new media (such as a sketchbook/journal, digital recordkeeping).	a. Use multiple approaches (such as exploring artwork from the past, experimenting with materials, expressing a personal concern) to begin creative endeavors.	a. Individually or collaboratively formulate new creative problems based on student's existing artwork.	a. Visualize and hypothesize to generate plans for creating art or design that explores social issues.
b. Formulate an artistic investigation of personally relevant content for creating art (such as drawing on traditions of the past to generate new ideas).	b. Develop criteria (such as identifying the desired qualities of the final artwork) to guide making a work of art or design to meet an identified goal.	b. Collaboratively shape an artistic investigation of an aspect of present-day life using contemporary practices of art and design.	b. Shape an artistic investigation of an aspect of present-day life using contemporary practices of art or design.	b. Plan personal artwork or design choosing from a range of traditional and contemporary artistic practices.	b. Follow or break established conventions in the making of multiple works of art or design based on a theme, idea, or concept.

Anchor Standard #2 Organize and develop artistic ideas and work					
6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Demonstrate openness in trying new ideas, materials, methods, and approaches (such as using elements and principles of modern art, applying artistic norms of diverse cultures, addressing social issues in contemporary art) in making works of art and design.	a. Demonstrate persistence in developing skills with various materials, methods, and approaches (such as using elements and principles of modern art, applying artistic norms of diverse cultures, addressing social issues in contemporary art) in creating works of art or design.	a. Take risks to pursue ideas, themes, meanings, and approaches (such as using elements and principles of modern art, applying artistic norms of diverse cultures, addressing social issues in contemporary art) that emerge in the process of art making or designing.	a. Engage in making works of art or design both spontaneously and deliberately (such as using elements and principles of modern art, applying artistic norms of diverse cultures, addressing social issues in contemporary art).	a. Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form using various approaches (such as using the using elements and principles of modern art, applying artistic norms of diverse cultures, addressing social issues in contemporary art).	a. Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.
b. Explain standards of craftsmanship, environmental implications of conservation, care, and clean-up of art materials, tools, and equipment.	a. Apply standards of craftsmanship with tools, materials and processes and demonstrate awareness of ethical responsibility to oneself and others when posting and sharing images and other materials through the Internet, social media, and other communication formats.	b. Use tools, materials, and processes purposefully and demonstrate awareness of practices, issues, and ethics of appropriation, fair use, copyright, open source, and creative commons as they apply to creating works of art and design.	b. Demonstrate safe and skillful handling of materials, tools, and equipment; explain how traditional and non-traditional materials may impact human health and the environment, and demonstrate safe handling of materials, tools, and equipment.	b. Use art media with skill, purpose, and craftsmanship; and demonstrate awareness of ethical implications of making and distributing creative work.	b. Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.
c. Design or redesign objects or places (such as eating utensils, vending machines, wheelchair-friendly nature trails) that meet the identified needs of diverse users.	c. Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.	c. Select, organize, and design images and words to make visually clear and compelling presentations.	c. Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.	c. Redesign an artwork, everyday object, or place in response to contemporary issues (such as "Sun Mad" by Yolanda Lopez, "George Washington Carver Crossing the Delaware" by Robert Colescott, vacant lot as community garden).	c. Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.
Anchor Standard # 3 Refine and complete artistic work					
Reflect on whether personal artwork conveys the intended meaning and revise accordingly.	Reflect on and explain important information about personal artwork in an artist statement or another format (such as essay, story, poem).	Apply relevant criteria (such as craftsmanship, originality, well-organized composition) to examine, reflect on, and plan revisions for a work of art or design in progress.	Apply traditional, cultural, or contemporary criteria to examine, reflect on, and plan revisions for works of art and design in progress.	Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art.	Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.



Visual Arts					
Presenting					
Anchor Standard #4 Select, Analyze and Interpret artistic work for performance					
Kindergarten	1st	2nd	3rd	4th	5th
Identify reasons for saving and displaying objects, artifacts, and artwork.	Explain why some objects, artifacts, and artwork are valued over others.	Categorize artworks based on a theme or concept for an exhibit (such as bulletin board display, student art show, postcard mock gallery).	Investigate and discuss possibilities and limitations of spaces (such as classroom bulletin board, school lobby, local business, museum, Internet) for exhibiting artwork.	Analyze how past, present, and emerging technologies have impacted the presentation of artwork (such as the photographic/digital reproductions, posters, postcards, printouts, photocopies).	Define the roles and responsibilities of museum professionals (such as museum educator, curator, security guard, conservator, docent, exhibition designer); explain the skills and knowledge needed in maintaining and presenting objects, artifacts, and artwork.
Anchor Standard #5 Develop and refine artistic techniques and work for presentation					
Explain the purpose of a portfolio or collection (such as keeping artworks safe, reviewing artworks later, deciding which artworks are best).	Give reasonable answers to questions about preserving artworks (such as where, when, why, and how artwork should be preserved.)	Distinguish between different materials or artistic techniques for preparing artwork for presentation and preservation (such as mounted on construction paper, elevated on a base, hung from the ceiling and including a label with student name and title).	Identify appropriate exhibit space and prepare works of art for presentation (such as a counter space, bulletin board, display case, media center) and write an artist statement (such as a descriptive sentence).	Analyze the various considerations for presenting and protecting art (such as the work of indigenous peoples in archeological sites or museums, indoor or outdoor public art in various settings, other art in temporary or permanent forms both in physical or digital formats.)	Develop a logical argument for safe and effective use of materials and techniques for preparing and presenting artwork (such as debating or writing about the care and transportation of personal artwork, care of family heirlooms, unprotected Native American petroglyphs).
Anchor Standards #6 Convey meaning through the presentation of artistic work					
Explain what an art museum is and distinguish how an art museum is different from other buildings.	Identify the roles and responsibilities of people who work in and visit museums and other art venues.	Analyze how art exhibited inside and outside of schools (such as in school lobby, on hallway bulletin boards, in museums, galleries, virtual spaces, and other venues) contributes to communities.	Identify and explain how and where different cultures record and illustrate stories and preserve history through art.	Compare purposes of exhibiting art in virtual museums, art museums, art galleries, community art centers, or other venues (such as school lobbies, bulletin boards, local businesses).	Cite evidence about how an exhibition in a museum or other venue (such as school lobby, bulletin board, local business) presents ideas and provides information about a specific concept or topic.

Visual Arts					
Presenting					
Anchor Standard #4 Select, Analyze and Interpret artistic work for performance					
6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
Analyze similarities and differences associated with presenting two-dimensional, three-dimensional, and digital artwork (such as hanging on wall, placing on pedestal, lighting, video display monitor, space to walk around a sculpture)	Compare how technologies have changed the way artwork is presented and experienced (such as audio tours, interactive screens, digital projections, virtual tours).	Develop and apply criteria for evaluating a collection of artwork for presentation (such as grouping strategies, consideration of eye level, measuring).	Analyze, select, and curate artifacts (such as pop culture items, heirlooms, personal collections) and/or artworks for presentation (such as in spaces in the classroom, digital presentation, on school campus, local businesses, public spaces).	Examine, select, and justify choices of personal artwork for a collection or portfolio presentation.	Analyze, select, curate, and present artwork for a specific exhibit or event.
Anchor Standard #5 Develop and refine artistic techniques and work for presentation					
Individually or collaboratively, develop a visual plan (such as a mock gallery in a box, floor plan) for displaying works of art (such as analyzing exhibit space, identifying the needs of the viewer, planning for the security and protection of the artwork).	Based on criteria (such as visual similarities, media, unity of subject matter) analyze and evaluate methods for preparing and presenting artworks in an exhibition (such as a collection of postcard reproductions, student artwork, objects of visual culture).	Collaboratively prepare and present selected theme-based (such as joy, celebration, protest, environment) artwork for display, and formulate exhibition narratives (such as text panel, video introduction, docent talk) for the viewer.	Analyze and evaluate the reasons (such as showcasing student artwork, recording the past, provoking thought, learning about other cultures, protecting vulnerable artworks) and ways an exhibition is presented (such as examining an exhibition catalogue, visiting an online exhibition, visiting a museum).	Evaluate, select, and apply methods or processes appropriate to display and preserve artwork in a specific place (such as spaces in the classroom, on school campus, local businesses, public spaces).	Investigate and compare methods for preserving and protecting art (such as conserving/stabilizing, restoring/repairing, repatriating, addressing security concerns).
Anchor Standards #6 Convey meaning through the presentation of artistic work					
Assess, explain, and provide evidence of how museums or other venues (such as school lobbies, bulletin boards, local businesses) reflect history and values of a community.	Analyze how preservation and security measures can affect viewing and experiencing art.	Analyze how the choice of what art or design to preserve reflects the values of the community.	Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.	Make, explain, and justify connections between artists or artwork and social, cultural, and political history.	Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural, and/or political experiences.

## Visual Arts Responding

Anchor Standard #7 Perceive and analyze artistic work					
Kindergarten	1st	2nd	3rd	4th	5th
a. Identify various types (such as drawing, painting, sculpture, architecture) of art.	a. Select and describe the subject matter of art (such as artworks that illustrate daily life experiences of one's self and others).	a. Use art-specific vocabulary to describe one's natural world and constructed environments.	a. Use art-specific vocabulary to speculate about processes (such as pasted paper in a collage and brushmarks in a painting) an artist used to create a work of art.	Use art-specific vocabulary to compare responses to a work of art before and after working in similar media.	a. Use art-specific vocabulary to compare how artworks made in different cultures reflect the times and places in which they were made.
b. Describe what an image represents.	b. Compare images that represent the same subject matter.	b. Compare images based on expressive properties (such as Albrecht Durer's calm "Hare", the energetic Energizer Bunny, the silly Bugs Bunny).	b. Determine messages communicated by an image (such as a deer in Native American petroglyphs, animal crossing signs, John Deere logo).	b. Analyze components (such as elements and principles in modern art, visual traditions of various indigenous peoples) in imagery that convey messages.	b. Identify and analyze cultural associations suggested by visual imagery (such as the skulls and skeletons used in Day of the Dead festivals, dancing dragons used in Chinese New Year celebrations, broken chain as symbol of freedom).
Anchor Standard #8 Interpret intent and meaning in artistic work					
Interpret art by identifying subject matter and describing relevant details.	Interpret art by categorizing subject matter and identifying the elements and principles.	Interpret art by identifying the mood suggested by a work of art and describing relevant subject matter and elements and principles.	Interpret art by referring to contextual information (such as the artist's life and times) and analyzing relevant subject matter, elements and principles, and use of media.	Interpret art by referring to contextual information and by analyzing relevant subject matter, use of media, and elements and principles or artistic norms of the culture within which the artwork is made.	Distinguish between relevant and non-relevant contextual information (artist's life and times) to support an interpretation of the mood, message or meaning of that artwork.
Anchor Standard #9 Apply criteria to evaluate artistic work					
Explain reasons for selecting a preferred artwork.	Classify artwork based on different reasons for preferences (favorite color, favorite subject matter).	Use art-specific vocabulary to express preferences about artwork.	Distinguish one's preference for an artwork from one's evaluation of that artwork. ("I like it," is a preference while "It is good because...." is an evaluation).	Evaluate an artwork based on given criteria (such as realism, usefulness, expressiveness, formal excellence, craftsmanship).	Recognize differences in criteria used to evaluate works of art depending on styles (such as Cubist, Anasazi, Harlem Renaissance), genres (such as portrait, still life, landscape), and media.

## Visual Arts Responding

### Anchor Standard #7 Perceive and analyze artistic work

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Use art-specific vocabulary to identify how artworks/artifacts made in different cultures reveal the lives and values of the people living at that time and place.	a. Explain how the location of artworks/artifacts (such as katsinas in museums or in ceremonial sites) influence how they are perceived and valued.	a. Explain how artists' choices of visual characteristics (such as elements and principles in Western art or other culture's visual traditions) are influenced by the culture and environment in which they live.	a. Speculate about ways in which art impacts people's perception and understanding of human experiences (such as the impact of Diego Rivera's political murals or Pablo Picasso's "Guernica", Jacob Lawrence's "Migration Series").	a. Use art-specific vocabulary to describe personal aesthetic responses to designed objects and constructed environments (such as electronic devices, household appliances, shopping malls).	a. Reflect upon how responses to art develop over time based on knowledge of and experience with art and life.
b. Analyze ways that visual characteristics and cultural associations suggested by images influence ideas, emotions, and actions (such as white associated with Western weddings and with mourning in some Asian cultures).	b. Analyze multiple ways that images influence specific audiences (flags at the opening ceremony of the Olympic Games, athletic logos at sporting events, costumes at a sci-fi convention).	b. Compare and contrast contexts (such as video games, music concerts, powwows) in which viewers encounter images that influence ideas, emotions, and actions.	b. Analyze how one's understanding of the world is affected by experiencing visual imagery (such as icons, logos, advertisements).	b. Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences (political posters, ideal images of women, marketing campaigns).	b. Identify commonalities in visual images made in the same era or culture (such as fashion, automotive design, furniture, buildings).

### Anchor Standard #8 Interpret intent and meaning in artistic work

Interpret art by analyzing elements and principles in modern art or visual characteristics of diverse cultures, and and other visual characteristics, contextual information (such as the artist's life and times), subject matter, and use of media to identify ideas and mood conveyed.	Cite specific evidence from an artwork (such as subject matter, media, elements and principles of modern art, artistic norms of diverse cultures, social issues in contemporary art) and relevant evidence from the context (artist's life and times) to support an interpretation of the mood, message or meaning of that artwork.	Create a convincing and logical argument to support an evaluation of art by citing both evidence visible in the artwork (a primary source) and published verbal information (either primary or secondary source/s) about the artwork or about the artist who made it.	Interpret an artwork or collection of works, supported by relevant and sufficient evidence (such as subject matter, media, elements and principles of modern art, artistic norms of diverse cultures, social issues in contemporary art) found in the work and its various contexts (artists' life and times).	Construct a persuasive interpretation of an artwork or collection informed by the perspective of an art specialist(s) (such as art historians, art critics, curators, reviewers, and other artists).	Defend a plausible interpretation of an artwork in comparison to the artist's stated intention for that artwork.
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### Anchor Standard #9 Apply criteria to evaluate artistic work

Develop and apply relevant historical and cultural criteria (such as the canon of proportions for ancient Greek art, use of space in Chinese scroll painting) to evaluate a work of art.	Compare and explain the difference between an evaluation of an artwork based on articulated personal criteria and an evaluation of an artwork based on a set of criteria established by art specialists (curators, art historians, critics, reviewers, and other artists).	Create a convincing and logical argument to support an evaluation of art by citing both primary and secondary sources.	Establish relevant criteria, as distinct from personal preference, to evaluate a work of art or collection of works.	Determine the relevance of criteria used by others (such as the general public compared to art specialists) to evaluate a work of art or collection of works.	Construct evaluations of a work of art or collection of works based on differing sets of criteria.
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## Visual Arts Connecting

Kindergarten	1st	2nd	3rd	4th	5th
<b>Anchor Standard #10 Synthesize and relate knowledge and personal experiences to make art</b>					
Create art that tells a story about a life experience.	Identify times, places, and reasons by which students make art outside of school.	Create works of art about events in home, school, or community life.	Develop a work of art based on observations of surroundings.	Create a work of art that reflects community or cultural traditions.	Create a work of art that reflects or is inspired by the natural and/or built environment in a new way.
<b>Anchor Standard #11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding</b>					
Identify a purpose of an artwork.	Identify a variety of reasons why people from different places and times make art (such as to express themselves, to tell a story, to make things look beautiful, to remember special people and events) .	Compare cultural uses (such as honoring people, remembering events) of artwork from different times and places.	Recognize that responses to art change depending on knowledge of the time and place in which it was made (such as using a t-chart to compare initial responses to those formed after study of the context).	Through observation, infer information about time, place, and culture in which a work of art was created (such as examining genre scenes, cityscapes, or portraits from different eras) .	Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society (such as religious art can illustrate a groups' beliefs, community murals can reflect concerns of the neighborhood, an advertising image can be persuasive).

Visual Arts Connecting					
6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
<b>Anchor Standard #10 Synthesize and relate knowledge and personal experiences to make art</b>					
Generate a collection of ideas reflecting current interests and concerns that could be investigated in artmaking.	Make art inspired by community art and/or by art made by local artists.	Make art collaboratively to reflect on and reinforce positive aspects of group identity.	Document the process of developing ideas that reflect group concerns from early stages to fully elaborated ideas.	Utilize inquiry methods of observation, research, and experimentation to explore community concerns through artmaking.	Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.
<b>Anchor Standard #11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding</b>					
Analyze how art reflects changing times, traditions, resources, and cultural uses (such as a comparison of an Egyptian tomb fresco, the Mayan mural at Bonampak or Arizona's Robert McCall space mural).	Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, (such as American folk portraits made for everyday people available before photography, Stonehenge built with massive stones from far away) and cultural uses (such as expressing religious concerns, promoting political points of view, showcasing economic status, celebrating scientific discoveries).	Distinguish different ways art is used to represent, establish, reinforce, and reflect group identity (such as examining the art related to musical groups, international costumes, sports teams, special interest clubs).	Describe how knowledge of culture, traditions, and history may influence personal responses to art (such as compare initial response to an artwork at the beginning of the course and periodically throughout the course to identify changes in perception after study of the context).	Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.	Appraise the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society (such as Chinese propaganda art, James Montgomery Flagg's Uncle Sam army recruitment poster, Kathe Kollwitz woodcuts, Cesar Chavez's eagle symbol for the United Farm Workers, Elizabeth Catlett's "Sharecropper").

## VISUAL ARTS GLOSSARY

**Visual Arts**, includes the traditional fine arts such as drawing, painting, printmaking, photography, and sculpture; media arts including film, graphic communications, animation, and emerging technologies; architectural, environmental, and industrial arts such as urban, interior, product, and landscape design; folk arts; and works of art such as ceramics, fibers, jewelry, works in wood, paper, and other materials. (Revised July 2012)

<b>Art</b>	<p>In everyday discussions and in the history of aesthetics, multiple (and sometimes contradictory) definitions of art have been proposed. In a classic article, "The Role of Theory in Aesthetics," Morris Weitz (1956) recommended differentiating between <i>classificatory</i> (classifying) and <i>honorific</i> (honoring as good) definitions of art.</p> <p>In the Next Generation Core Visual Arts Standards, the word <i>art</i> is used in the <i>classificatory</i> sense to mean "an artifact or action that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated."</p> <p>An important component of a quality visual arts education is for students to engage in discussions about <i>honorific</i> definitions of good art—identifying the wide range of significant features in art-making approaches, analyzing why artists follow or break with traditions, and discussing their own understandings of the characteristics of "good art."</p>
<b>Appropriation</b>	intentional borrowing, copying, and alteration of preexisting images and objects
<b>Artist statement</b>	information about context, explanations of process, descriptions of learning, related stories, reflections, or other details in a written or spoken format shared by the artist to extend and deepen understanding of his or her artwork; an artist statement can be didactic, descriptive, or reflective in nature
<b>Artistic investigations</b>	in making art, forms of inquiry and exploration; through artistic investigation artists go beyond illustrating pre-existing ideas or following directions, and students generate fresh insights—new ways of seeing and knowing
<b>Art-making approaches</b>	diverse strategies and procedures by which artists initiate and pursue making a work
<b>Artwork</b>	artifact or action that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated
<b>Brainstorm</b>	technique for the initial production of ideas or ways of solving a problem

by an individual or group in which ideas are spontaneously contributed without critical comment or judgment

**Characteristic(s)** attribute, feature, property, or essential quality

**Characteristics of form (and structure)**

terms drawn from traditional, modern, and contemporary sources that identify the range of attributes that can be used to describe works of art and design to aid students in experiencing and perceiving the qualities of artworks, enabling them to create their own work and to appreciate and interpret the work of others; a traditional Modernist term for such attributes is "elements and principles of art."

**Collaboration** joint effort of working together to formulate and solve creative problems

**Collaboratively** joining with others in attentive participation in an activity of imagining, exploring, and/or making

**Concepts** ideas, thoughts, schemata; art arising out of conceptual experimentation that emphasizes making meaning through ideas rather than through materiality or form

**Constructed environment**

human-made or modified spaces and places; art and design-related disciplines such as architecture, urban planning, interior design, game design, virtual environment, and landscape design shape the places in which people live, work, and play

**Contemporary artistic practice**

processes, techniques, media, procedures, behaviors, actions, and conceptual approaches by which an artist or designer makes work using methods that, though they may be based on traditional practices, reflect changing contextual, conceptual, aesthetic, material, and technical possibilities; examples include artwork made with appropriated images or materials, social practice artworks that involve the audience, performance art, new media works, installations, and artistic interventions in public spaces

**Context**

interrelated conditions surrounding the creation and experiencing of an artwork, including the artist, viewer/audiences, time, culture, presentation, and location of the artwork's creation and reception

**Copyright**

form of protection grounded in the U.S. Constitution and granted by law for original works of authorship fixed in a tangible medium of expression, covering both published and unpublished works

**Creative commons**

copyright license templates that provide a simple, standardized way to give the public permission to share and use creative work on conditions of the maker's choice (<http://creativecommons.org/>)



<b>Creativity</b>	ability to conceive and develop rich, original ideas, discover unexpected connections, and invent or make new things
<b>Criteria</b>	in art and design, principles that direct attention to significant aspects of a work and provide guidelines for evaluating its success. Criteria” is plural. “Criterion” is singular.
<b>Contemporary criteria</b>	principles by which a work of art or design is understood and evaluated in contemporary contexts which, for example, include judging not necessarily on originality, but rather on how the work is re-contextualized to create new meanings
<b>Established criteria</b>	identified principles that direct attention to significant aspects of various types of artwork in order to provide guidelines for evaluating the work; these may be commonly accepted principles that have been developed by artists, curators, historians, critics, educators, and others or principles developed by an individual or group to pertain to a specific work of art or design
<b>Personal criteria</b>	principles for evaluating art and design based on individual preferences
<b>Relevant criteria</b>	principles that apply to making, revising, understanding, and evaluating a particular work of art or design that are generated by identifying the significant characteristics of a work
<b>Critique</b>	individual or collective reflective process by which artists or designers experience, analyze, and evaluate a work of art or design
<b>Cultural contexts</b>	ideas, beliefs, values, norms, customs, traits, practices, and characteristics shared by individuals within a group that form the circumstances surrounding the creation, presentation, preservation, and response to art
<b>Cultural traditions</b>	pattern of practices and beliefs within a societal group
<b>Curate</b>	collect, sort, and organize objects, artworks, and artifacts; preserve and maintain historical records and catalogue exhibits
<b>Curator</b>	person responsible for acquiring, caring for, and exhibiting objects, artworks, and artifacts
<b>Design</b>	application of creativity to planning the optimal solution to a given problem and communication of that plan to others
<b>Digital format</b>	anything in electronic form including photos, images, video, audio files, or

	artwork created or presented through electronic means; a gallery of artwork viewed electronically through any device
<b>Engagement</b>	attentive participation in an activity of imagining, exploring, and making
<b>Exhibition narrative</b>	written description of an exhibition intended to educate viewers about its purpose
<b>Expressive properties</b>	moods, feelings, or ideas evoked or suggested through the attributes, features, or qualities of an image or work of art
<b>Fair use</b>	limitation in copyright law which sets out factors to be considered in determining whether or not a particular use of one's work is "fair," such as the purpose and character of the use, the amount of the work used, and whether the use will affect the market for the work
<b>Formal and conceptual vocabularies</b>	terms, methods, concepts, or strategies used to experience, describe, analyze, plan, and make works of art and design drawn from traditional, modern, contemporary, and continually emerging sources in diverse cultures.
<b>Genre</b>	category of art or design identified by similarities in form, subject matter, content, or technique
<b>Image</b>	visual representation of a person, animal, thing, idea, or concept
<b>Imaginative play</b>	experimentation by children in defining identities and points of view by developing skills in conceiving, planning, making art, and communicating
<b>Innovative thinking</b>	imagining or and conceiving something new and unexpected, including fresh ideas and ways of looking at things and new approaches to old problems as well as formulating new problems
<b>Material culture</b>	human-constructed or human-mediated objects, forms, or expressions, that extend to other senses and study beyond the traditional art historical focus on the exemplary to the study of common objects, ordinary spaces, and every day rituals
<b>Materials</b>	substances out of which art is made or composed, ranging from the traditional to "non-art" material and virtual, cybernetic, and simulated materials
<b>Medium/Media</b>	mode(s) of artistic expression or communication; material or other resources used for creating art
<b>Open source</b>	computer software for which the copyright holder freely provides the right to use, study, change, and distribute the software to anyone for any

purpose (<http://opensource.org/>)

<b>Play</b>	spontaneous engaged activity through which people learn to experience, experiment, discover, and create
<b>Portfolio</b>	actual or virtual collection of artworks and documentation demonstrating art and design knowledge and skills organized to reflect an individual's creative growth and artistic literacy
<b>Preservation</b>	activity of protecting, saving, and caring for objects, artifacts, and artworks through a variety of means
<b>Preserve</b>	protect, save, and care for (curate) objects, artifacts, and artworks
<b>Style</b>	recognizable characteristics of art or design that are found consistently in historical periods, cultural traditions, schools of art, or works of an individual artist
<b>Technologies</b>	tools, techniques, crafts, systems, and methods to shape, adapt, and preserve artworks, artifacts, objects, and natural and human-made environments
<b>Text</b>	Contemporary understandings expand beyond written language to define text as encompassing visual representation such as paintings, sculpture, diagrams, graphics, films, and maps
<b>Venue</b>	place or setting for an art exhibition, either a physical space or a virtual environment
<b>Visual components</b>	properties of an image that can be perceived
<b>Visual imagery</b>	group of images; images in general
<b>Visual organization approaches and strategies</b>	Graphic design strategies such as hierarchy, consistency, grids, spacing, scale, weigh, proximity, alignment, contrast, emphasis, repetition, balance, and typography choice used to create focus and clarity in a work
<b>Visual plan</b>	drawing, picture, diagram, or model of the layout of an art exhibit where individual works of art and artifacts are presented along with interpretive materials within a given space or venue

## EXECUTIVE SUMMARY

<b>Issue:</b>	Presentation, discussion and possible consideration of the FY2015-2016 budget for Board operations
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☒ Action/Discussion Item

☐ Information Item

### Background and Discussion

This item has been brought to the Board at the request of Superintendent Douglas.

Historically, the state budget has appropriated funds to a budget unit identified as “State Board of Education and Superintendent of Public Instruction,” which included a special line item to the State Board for use by the Board for its operations.

The fiscal year 2015-2016 (FY16) General Appropriations Act (Laws 2015, Chapter 8) recognizes the State Board of Education as a stand-alone budget unit, with spending authority and full time equivalent staff (FTE) authorization. The FY16 budget grants the Board 11 FTE, down from 12 FTE in FY15, and expenditure authority of \$1.7 million, down from \$3.1 million in FY15.

As noted at prior Board meetings, the only significant budgetary change is the result of the shift of administration of the Move on When Reading Program (MOWR) away from the Board and to the Department. Since the inception of MOWR, the budget provided that “the state board of education may use up to \$1,500,000 of the appropriated amount on technical assistance and state level administration of the K-3 reading program.” This footnote was removed from the FY16 budget, but subsequent legislation permitted the Department of Education to use up to \$500,000 of the appropriated funds “on technical assistance and state level administration of the K-3 reading program.” The Department’s overall authority for FTE in FY16 maintained 1 FTE previously allocated to the Board for administration of the program.

Staff has prepared an annual operational budget based on past expenditures and cost estimates associated with new facilities and support services.

### Recommendation to the Board

It is recommended that the Board adopt the proposed the FY2015-2016 budget for Board operations.

### Contact Information:

Christine M. Thompson, Executive Director, State Board of Education

**EXECUTIVE SUMMARY**

<b>ARIZONA STATE BOARD OF EDUCATION</b>		
<b>FY16 BUDGET PROPOSAL</b>		
	<b>Budgeted FY 2015</b>	<b>Proposed Budget FY 2016</b>
	<b>2015</b>	<b>2016</b>
<b>FTE Authorized</b>	12.00	11.00
<b>FTE Supported</b>	<b>11.90</b>	<b>11.00</b>
<b>PERSONAL SVCS</b>	<b>682,502</b>	<b>\$650,500</b>
<b>ERE</b>	<b>201,338</b>	<b>\$255,000</b>
<b>PROF &amp; OUTSIDE SERVICES</b>		
FIN SVCS FROM OTHER STATE AGENCIES	\$0	\$70,000
ATTORNEY GEN. SERV	\$54,000	\$54,000
TEMP. AGENCY SERV	\$1,000	\$1,000
NON EMPLOYEE TRAVEL	\$35,000	\$10,000
OTHER PROF & OUTSIDE	\$650,000	\$228,250
<b>PROF &amp; OUTSIDE SERV SUBTOTAL</b>	<b>\$740,000</b>	<b>\$363,250</b>
<b>TRAVEL - IN</b>	<b>\$16,000</b>	<b>\$2,000</b>
<b>TRAVEL - OUT</b>	<b>\$5,000</b>	<b>\$5,000</b>
<b>OTHER OP. EXP</b>		
RISK MANAGEMENT	\$4,106	\$3,800
PC/LAN	\$16,482	\$20,000
INTERNAL SERVICE DATA PROCESSING	\$500,000	\$0
INTERNAL TELECOM	\$10,925	\$12,000
OTHER TELECOM	\$0	\$0
BUILDING RENT CHARGES	\$43,965	\$125,000
REPAIR & MAINT - OTHER	\$0	\$0
OTHER REPAIR & MAINT - BLDG	\$0	\$0
SOFTWARE SUPPORT & MAINTENANCE	\$0	\$0
OFFICE SUPPLIES	\$17,000	\$7,000
OTHER OPERATING SUPPLIES	\$2,300	\$2,500
CONF EDUC TRAIN REG	\$20,000	\$10,000
INTERNAL PRINTING	\$17,000	\$10,000
PHOTOGRAPHY (Internal and external)	\$500	\$1,000
POSTAGE & DELIVERY	\$3,100	\$5,000
AWARDS	\$179	\$200
DUES	\$45,000	\$45,000
BOOKS, SUBSC, PUBL	\$102,000	\$2,500
OTHER MISC OPERATING	\$562,004	\$85,250
<b>O.O.E. SUBTOTAL</b>	<b>\$1,344,560</b>	<b>\$329,250</b>
<b>NON-CAPITAL EQUIP UNDER \$5000</b>	<b>\$0</b>	<b>\$100,000</b>
Operating Transfers Out	\$125,000	\$0
<b>TOTAL OPERATING BUDGET</b>	<b>\$3,114,400</b>	<b>\$1,705,000</b>
<b>TOTAL APPROPRIATION</b>	<b>\$3,114,500</b>	<b>\$1,705,000</b>

## EXECUTIVE SUMMARY

<b>Issue:</b>	Presentation and discussion regarding Board rules and policies related to Board governance.
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☐ Action/Discussion Item

☒ Information Item

### Background and Discussion

This item has been brought to the Board at the request of Superintendent Douglas.

The Arizona State Board of Education (the Board), created by Article 11 of the Arizona Constitution, is charged with the responsibility of regulating the conduct of the public school system. As the Board performs its duties, the Board depends upon the engagement and involvement of education stakeholders across Arizona, and relies on the support, technical expertise, and recommendations of the Department of Education.

Board adopted rules are found in Arizona Administrative Code (A.A.C.) Title 7, Chapter 2. Board rules are adopted pursuant to the Board's rulemaking procedures, as allowed by A.R.S. § 41-1005 (F).

The State Board holds 10 regular meetings each year. While the Board calendar is modified to accommodate holidays, the Board generally meets on the 4<sup>th</sup> Monday of the month in the Board's meeting room in the Department of Education, 1535 West Jefferson, Room 122.

Per A.A.C. R7-2-101, requests to add items to a Board agenda must be submitted in writing 21 days prior to a meeting. Inclusion of items on a Board agenda is at the

A.A.C. Title 7, Chapter 2, Article 2 contains the rules for Board Committee: A.A.C. R7-2-201 addresses Advisory Committees, A.A.C. R7-2-205 addresses the Professional Practices Advisory Committees, and A.A.C. R7-2-206 addresses the Certification Appeals Advisory Committees. Other standing committees of the Board have been established by law (e.g., the Special Education Advisory Committee – SEAP) or Board policy (e.g., Certification Advisory Committee - CAC, and the A-F School Accountability Committee – formerly the AzLEARNs Subcommittee).

The Board and all of its committees are subject to the Arizona Open Meeting Law. Meeting notices, archived agendas, and minutes are available on the Board's website. Meeting notices are additionally publicly posted inside the Department of Education, 1535 West Jefferson, near the entrance to Room 122. Records of the Board are maintained pursuant to Arizona law and a record's retention policy on file with the State Library and Archives.

### Recommendation to the Board

This item is for information only and no action is necessary.

### Contact Information:

Christine M. Thompson, Executive Director, State Board of Education

## EXECUTIVE SUMMARY

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**Arizona Administrative Code  
Title 7. Education  
Chapter 2. State Board of Education  
Article 1. State Board Of Education Meetings**

**A.A.C. R7-2- 101. Governance**

**A. Officers**

1. The elective officers of the State Board of Education ("Board") shall be a President and a Vice President.
2. The State Superintendent of Public Instruction shall serve as the Secretary and as the Executive Officer of the Board.
3. The President shall preside over all meetings of the Board, call meetings as herein provided and perform such other special duties as may be vested in him or her by the Board.
4. In the absence of the President, the Vice President shall preside over all meetings and shall perform such other special duties as may be vested in him or her by the Board.
5. The President shall appoint a nominating committee that will prepare a slate of candidates for presentation to the Board at the first regular meeting following January 1 of each year. Other candidates may be nominated from the floor. The two elected officers shall be elected by written ballot and shall serve for one year, or until their successors are elected.
6. If a vacancy occurs in the office of President, the Vice President shall immediately become the President. As soon as practicable, the Board shall elect a new Vice President.

**B. Regular and special meetings**

1. Unless otherwise agreed upon by a majority of the Board, meetings shall be held on the fourth Monday of each month.
  2. The place of the meeting shall be designated by the President. In the absence of the President, the place of meeting shall be designated by the Vice President.
- C. Public input to the Board**
1. Requests for matters to be placed on the agenda.
    - a. When any person wishes to have a matter placed on the agenda, that person shall submit a written request to the President of the Board not less than 21 days prior to the Board meeting.
    - b. The President of the Board may choose not to place an item submitted by a person other than a Board member on the agenda.
  2. Public comment on agenda items.
    - a. Any member of the public who wishes to address the Board regarding a matter on the agenda for Board action may submit a written request to be heard on forms provided by the Board.
    - b. The President of the Board or a majority of the Board may allot a reasonable time for members of the public to address the Board with respect to agenda items.

## ARTICLE 2. STATE BOARD OF EDUCATION COMMITTEES

**A.A.C. R7-2-201. Advisory Committees**

A. The State Board of Education ("Board") may create an advisory committee for the purpose of providing advice and recommendations as assigned by the Board. Any advisory committee or similar body that has been created by either the Board or legislation shall be appointed and conduct its business in accordance with this rule except as otherwise required by law.

B. The Board shall determine the structure, membership, and tasks of any advisory committee the Board has created. An advisory committee created by the Board shall exist for the time necessary to accomplish its assigned task or for one year from the date it is created, whichever is less. An advisory committee created by the Board may continue to function beyond a one-year period only with the express approval of the Board.

C. The Board's Appointments Subcommittee, whose members are appointed by the President of the Board, shall review nominations submitted by the Board members for appointment to an advisory committee and shall provide a recommendation to the Board for consideration. A vacancy on an advisory committee shall be filled in the manner described in this Section.

D. The Board may in its discretion remove any member from and dissolve any advisory committee that the Board has created.

E. An advisory committee shall not conduct a meeting of its members without prior acknowledgment from the Administrator to the Board that there are sufficient funds to meet all expenses that would be incurred in connection with such meeting.

An advisory committee member shall not obligate the payment of Board funds.

F. The meetings of an advisory committee shall be held at the offices of the Department of Education or any other facility for which no charges would be incurred for use of the facility. Meetings of an advisory committee shall be held as needed but shall not exceed four meetings per fiscal year without prior express approval of the Superintendent of Public Instruction.

G. Activities of an advisory committee are limited to preparation of advice and recommendations to be presented to the Board for issues which relate directly to the task assigned by the Board.

H. Advisory committees are not authorized the use of Board letterhead stationery without the express approval of the President of the Board and are not authorized the use of Department of Education letterhead stationery without the express approval of the Superintendent of Public Instruction.

**I. An advisory committee shall:**

1. Select from its members a chair and vice chair;
2. Create procedures for conducting business not inconsistent with Robert's Rules of Order.
3. Request information, assistance, or opinions from the Department of Education necessary to accomplish its task. An advisory committee shall convey any such request through the Department liaison designated pursuant to this rule.

J. A quorum of an advisory committee shall be a majority of the voting members of the advisory committee. Voting members shall be only those members specifically appointed by the Board. A quorum of an advisory committee is necessary to conduct its business. An affirmative vote of the majority of voting members present is necessary for an advisory committee to take action.

## EXECUTIVE SUMMARY

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K. The Superintendent shall designate an employee of the Department of Education to serve as a liaison to each advisory committee. The President of the Board may appoint a member of the Board to serve as an additional liaison to each advisory committee as the President deems appropriate.

### **A.A.C. R7-2-205. Certification Review, Suspension, and Revocation**

A. Professional Practices Advisory Committees ("Committees") shall act in an advisory capacity to the State Board of Education ("Board") in regard to certification or recertification unfitness to teach, and revocation, suspension, or surrender of certificates.

B. Committees shall each consist of seven members comprised of the following:

1. One elementary classroom teacher,
2. One secondary classroom teacher,
3. One principal,
4. One superintendent or assistant/associate superintendent,

5. Two lay members, one lay member who shall be a parent of a student currently attending public school in Arizona, and

6. One local Governing Board member.

C. Members appointed pursuant to subsections B(1), (2), (3) and (4) of this rule shall meet at least the following requirements:

1. Certified to teach in Arizona.
2. Currently employed in or retired from the education profession in the specific category of their appointment.
3. If currently employed, shall have been employed in this category for the three years immediately preceding their appointment.

D. Terms of the members

1. All regular terms shall be for four years except as set forth in subsection (E) below.

2. A member may be reappointed with Board approval.

E. The Board may remove any member from the Committee. All vacancies shall be filled as prescribed in subsections (C) above, and those persons appointed to fill vacancies shall serve to complete the term of the person replaced.

F. The Committee shall:

1. Select from its members a Chairman and Vice-Chairman,
2. Establish procedures for conducting business according to Robert's Rules of Order Revised. A quorum shall be a majority of members of the Committee. A quorum is necessary to conduct business. An affirmative vote of the majority of the members present is needed to take action.
3. Hold meetings as needed to conduct hearings or other Committee business by call of the Chairman of the Committee. If the Chairman neglects or declines to call a meeting, then a majority of the Committee may call a meeting. The Board may call a meeting as required to conduct necessary business. Notice of any meeting shall be given to Committee members seven days prior to the meeting.
4. Recommend the removal of any member who is absent from three consecutive meetings.

5. Refer to R7-2-1308 to assist in determining whether the acts complained of constitute unprofessional conduct.

6. Conduct its business pursuant to R7-2-1301 et seq. and hearings pursuant to R7-2-701 et seq.

### **A.A.C R7-2-206. Certification Denial Appeals Process for Applications for Certification that Do Not Involve Allegations of Immoral or Unprofessional Conduct**

A. The Certification Appeals Advisory Committee ("Committee" or "CAAC") shall act in an advisory capacity to the State Board of Education ("Board") and shall serve as the hearing body for the Board in regard to appeals of certification denials pursuant to A.R.S. § 15-534.01 that do not involve allegations of immoral or unprofessional conduct. Applications for certification that involve allegations of immoral or unprofessional conduct shall be reviewed by the Professional Practices Advisory Committee as established by R7-2-205.

B. The Committee shall be appointed by the Board and shall consist of five members comprised of the following:

1. One certificated elementary classroom teacher,
2. One certificated secondary classroom teacher,
3. One certificated administrator,
4. One lay member, and
5. One local Governing Board member.

C. Terms of the members

1. All regular terms shall be for two years except as set forth in subsection (D).

2. A member may be reappointed with Board approval.

D. The Board may remove any member from the Committee. All vacancies shall be filled in a timely fashion and those persons appointed to fill vacancies shall serve to complete the term of the person replaced.

E. The Committee shall:

1. Select from its members a Chairman and Vice-Chairman.
2. A quorum shall be a majority of members of the Committee. A quorum is necessary to conduct business. An affirmative vote of the majority of the members present is needed to take action.
3. Hold meetings once a month or as often as necessary to conduct hearings or other Committee business.
4. Recommend the removal of any member who is absent from three consecutive meetings.
5. Conduct appeals pursuant to A.R.S. Title 41, Chapter 6, Article 6 and this Section.

F. Request for hearing. A person who has had an application for certification denied by the Board or the Department of Education pursuant to A.R.S. § 15-534.01(B) may file a written request for a hearing with the Board within 15 days after receiving the notice of denial. Intermediate Saturdays, Sundays and legal holidays shall be included in the computation of the 15 days. If the final day of the 15 day deadline falls on a Saturday, Sunday or legal holiday, the next business day is the final day of the deadline.

G. Notice of hearing

1. If an applicant requests a hearing to appeal the denial of an application for certification, a notice of hearing shall be given at least 20 days prior to the date set for the hearing.
2. The notice shall include:



## EXECUTIVE SUMMARY

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- a. A statement of the time, place and nature of the hearing.
  - b. A statement of the legal authority and jurisdiction under which the hearing is to be held.
  - c. A reference to the particular sections of the statutes and rules involved.
  - d. A short and plain statement of the matters asserted. If a party is unable to state the matters in detail at the time the notice is served, the initial notice may be limited to a statement of the issues involved. Thereafter upon application a more definite and detailed statement shall be furnished.
3. Opportunity shall be afforded all parties to respond and present evidence and argument on the issues involved.
  4. The Board may dispose of any certification appeal by decision or approved stipulation, agreed settlement, consent agreement or by default.
  5. A hearing before the hearing body or any part thereof shall be recorded manually or by a recording device and shall be transcribed on request of any party, unless otherwise provided by law. The cost of such transcript shall be paid by the party making the request, unless otherwise provided by law or unless assessment of the cost is waived by the Board.
  6. The hearing body may reschedule the hearing, maintaining due regard for the interests of justice and the orderly and prompt conduct of the proceedings.
  7. The record in an appeal of a certification denial shall include:
    - a. All pleadings, motions and interlocutory rulings.
    - b. Evidence received or considered.
    - c. A statement of matters officially noticed.
    - d. Objections and offers of proof and rulings thereon.
    - e. Proposed findings of fact and conclusions of law and exceptions thereto.
    - f. Any decision, opinion, recommendation or report of the hearing body.
    - g. All staff memoranda, other than privileged communications, or data submitted to the hearing body in connection with its consideration of the case.
  8. Findings of fact shall be based exclusively on the evidence and on matters officially noticed.
  - H. Service of documents; change of address notice requirement
    1. Every notice or decision issued by the Board pertaining to the denial of an application for initial certification or renewal of a certificate shall be served by personal delivery or certified mail, return receipt requested, to the applicant or certificated person's last address of record with the Department of Education or by any other method that is reasonably calculated to give actual notice to the applicant or the certificated person.
    2. Each applicant or certificated person shall inform the Department of Education of any change of address within 30 days of the change of address.
      - I. Hearing process
        1. Parties may participate in the hearing in person or through an attorney.
        2. Upon request of either party, the presiding officer may schedule a prehearing conference. The purpose of a prehearing conference shall be to narrow issues, attempt

- settlement, address evidentiary issues or for any other purpose deemed necessary by the presiding officer.
3. A hearing may be conducted in an informal manner and without adherence to the rules of evidence required in judicial proceedings. Neither the manner of conducting the hearing nor the failure to adhere to the rules of evidence required in judicial proceedings shall be grounds for reversing any administrative decision or order providing the evidence supporting such decision or order is substantial, reliable, and probative. Irrelevant, immaterial or unduly repetitious evidence shall be excluded. Every person who is a party to such proceedings shall have the right to be represented by counsel, to submit evidence in open hearing and shall have the right of cross-examination. Unless otherwise provided by law, hearings may be held at any place determined by the Committee. At such hearing such applicant shall be the moving party and have the burden of proof.
  4. Copies of documentary evidence may be received in the discretion of the presiding officer. Upon request, the parties shall be given an opportunity to compare the copy with the original.
  5. Notice may be taken of judicially cognizable facts. In addition, notice may be taken of generally recognized technical or scientific facts within the specialized knowledge of the hearing body. Parties shall be notified either before or during the hearing or by reference in preliminary reports or otherwise of the material noticed including any staff memoranda or data and they shall be afforded an opportunity to contest the material so noticed. The hearing body's experience, technical competence and specialized knowledge may be utilized in the evaluation of the evidence.
- ### J. Subpoenas
1. The Department of Education may issue subpoenas for the attendance of witnesses and for the production of books, records, documents and other evidence on its own volition or at the request of a party.
  2. A request for a hearing subpoena shall be in writing and served on each party at least seven days prior to the date set for hearing and shall state:
    - a. The name of the contested case, the case number, and the time and place where the witness is expected to appear and testify;
    - b. The name and address of the witness subpoenaed; and
    - c. The documents, if any, sought to be provided.
  3. On application of a party or the agency and for use as evidence, the hearing body may permit a deposition to be taken, in the manner and upon the terms designated by the hearing body, of a witness who cannot be subpoenaed or is unable to attend the hearing.
  4. The individual to whom a subpoena is directed shall comply with its provisions unless, prior to the date set for appearance, the hearing body grants a written request to quash or modify the subpoena. The request shall state the reasons why it should be granted. The hearing body shall grant or deny such request by order.
  5. The party requesting the subpoena shall prepare it and cause it to be served upon the individual to whom it is directed in the same manner as provided for service of subpoenas in civil matters before the superior court. The return of service shall be filed with the hearing body.

## EXECUTIVE SUMMARY

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### K. Conduct of hearing

1. The presiding officer may conduct all or part of the hearing by telephone, television, or other electronic means, as long as each party has an opportunity to participate in the entire proceeding as it takes place.

2. Except for those hearings which may involve presentation of evidence protected by law as confidential, or which are otherwise closed pursuant to an express provision of law, all hearings are open to public observation.

3. Conduct at any hearing that is disruptive or shows contempt for the proceedings shall be grounds for exclusion from further participation or observation.

### L. Evidence

1. All witnesses shall testify under oath or affirmation.

2. The hearing body shall have the power to administer oaths and affirmations.

3. All parties shall have the right to present such oral or documentary evidence and to conduct such cross-examination as may be required for a full and fair disclosure of the facts.

4. The hearing body shall receive evidence, rule upon offers of proof, and exclude evidence the hearing body has determined to be irrelevant, immaterial, or unduly repetitious.

5. Unless otherwise ordered by the hearing body, documentary evidence shall be limited in size when folded to 8 1/2 by 11 inches. The submitting party shall identify documentary exhibits by number or letter and party and furnish a copy of each exhibit to each party present. One additional copy shall be furnished to the hearing body unless the hearing body otherwise directs. When evidence offered by any party appears in a larger work, containing other information, the party shall plainly designate the portion offered. If the evidence offered is so voluminous as would unnecessarily encumber the record, the book, paper, or document shall not be received in evidence but may be marked for identification and, if properly authenticated, the designated portion may be read into or photocopied for the record. All documentary evidence offered shall be subject to appropriate and timely objection.

M. Stipulations. Parties to an appeal of a certification denial may stipulate, in writing, agreement upon any matter involved in the proceeding. If approved by the presiding officer, agreement on matters of procedure shall be binding upon the parties to the stipulation. The hearing body may require presentation of evidence for proof of stipulated facts for the hearing body's consideration. No substantive matter agreed to by the parties shall be binding upon the Board unless incorporated into the decision of the Board.

### N. Recommendations

1. A recommended decision shall be prepared for the Board by the CAAC.

2. A recommended decision shall be delivered to the Board within 30 days after the close of the hearing unless the Board extends the period for good cause.

### O. Decisions and orders

1. Any final decision or order adverse to a party shall be in writing or stated in the record.

2. When the Board is the hearing body, the decision shall be rendered within 60 days following the final day of the hearing.

3. Within 30 days after receipt of any recommended decision from the CAAC, the Board shall render a decision to affirm, reverse, adopt, modify, supplement, amend or reject the recommendation and may remand the matter to the hearing body with instructions, or may convene itself as the hearing body.

### P. Rehearing and review of decisions

1. After a hearing is held, a party in an appeal of a certification denial who is aggrieved by a decision rendered by the Board may file with the Board, not later than 30 days after such decision has been made, a written motion for rehearing specifying the particular grounds therefor. A motion for rehearing under this Section may be amended at any time before it is ruled upon by the Board. A response may be filed within 15 days after service of such motion by any other party. The Board may require the filing of written briefs on the issues raised in the motion or response and may provide for oral argument.

2. A rehearing of a decision by the Board may be granted for any of the following causes materially affecting the moving party's rights:

a. Irregularity in the administrative proceedings of the hearing body,

or abuse of discretion, whereby the moving party was deprived of a fair hearing.

b. Misconduct of the hearing body or the prevailing party.

c. Accident or surprise which could not have been prevented by ordinary prudence.

d. Newly discovered material evidence which could not with reasonable diligence have been discovered and produced at the hearing.

e. Excessive or insufficient penalties.

f. Error in the admission or rejection of evidence or other errors of law occurring at the administrative hearing.

g. That the decision is not justified by the evidence or is contrary to the law.

3. The Board may affirm or modify the decision or grant a rehearing to all or any of the parties, on all or part of the issues, for any of the reasons set forth in subsection (B) herein. An order granting a rehearing shall specify with particularity the ground or grounds on which the rehearing is granted, and the rehearing shall cover only those matters so specified.

4. After giving the parties or their counsel notice and an opportunity to be heard on the matter, the Board may grant a motion for rehearing for a reason not stated in the motion. The order granting such a rehearing shall specify the grounds therefor.

5. Not later than 20 days after a decision is rendered, the Board may, on its own initiative, order a rehearing of its decision for any reasons for which it might have granted a rehearing on motion of a party. The order granting such a rehearing shall specify the grounds therefor.

6. When a motion for rehearing is based upon affidavits they shall be served with the motion. An opposing party may, within 10 days after service of such motion, serve opposing affidavits and this period may be extended for an additional period not exceeding 20 days, by the Board for good cause shown or by written stipulation of the parties. Reply affidavits may be permitted.

## EXECUTIVE SUMMARY

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7. After a hearing has been held and a final administrative decision has been entered, a party is not required to file a motion for rehearing or review of the decision in order to exhaust the party's administrative remedies.

8. Any party in an appeal of a certification denial who is aggrieved by a decision rendered by the Board may file with

the Board, not later than 20 days after such decision has been made, a written request for review of the decision. If a review of the decision is granted, the Board may affirm or modify the previous decision.

### ARIZONA STATE BOARD OF EDUCATION RULEMAKING PROCEDURES Adopted August 12, 2005

A. Definitions. In this Section, the following definitions apply, unless the context otherwise requires:

1. "Board" means the Arizona State Board of Education.
2. "Rule" means a statement of general applicability that implements, interprets or prescribes law or policy, or describes the procedure or practice requirements of the Board. Rule includes the amendment or repeal of a prior rule.
3. "Rulemaking" means the process for formulation and adoption of a rule.
4. "Person" means an individual, partnership, corporation, association, governmental subdivision or unit of a governmental subdivision, a public or private organization of any character or another agency.
5. "Agenda item" means a specified matter listed on an agenda included as part of the public notice of a Board meeting pursuant to A.R.S. 38-431.02.

#### B. Procedures

1. All proposed rules shall be presented in writing as a specifically identified agenda item for review at a regular meeting of the Board. At this meeting the Board shall:
  - a. Provide opportunity for public comment regarding the proposed rule or amendment;
  - b. Provide a second opportunity for public comment. This may be restricted to written comments or a public hearing when persons may present oral arguments on the proposed rule. If a public hearing is to be held notice shall be provided which will indicate the date, time and place of the hearing. This hearing shall be held no sooner than twenty days from the date the proposed rule or amendment was first presented to the Board. The Board, a member of the Board or the Board's Executive Director shall preside at this hearing.
2. At a subsequent regular meeting of the Board the proposed rule or amendment shall be presented in writing for consideration. The proposed rule or amendment may include modifications as a result of Board member, staff or public input.
3. At every meeting when the Board considers the adoption of proposed rules or amendments the Board shall be provided with a copy of the proposed rule or amendment and a memorandum summarizing the written and oral public comments. The Board shall also receive an acknowledgement that the proposed rule or amendment has been reviewed by the Board's legal counsel.
4. The Board may, at its discretion, postpone consideration of a proposed rule or amendment.
5. The Executive Director of the Board shall cause copies of proposed rules or amendments to be available to each person who makes a timely request. A charge for the actual cost of providing a copy of the proposed rule or amendment may be assessed in accordance with Title 39 of the Arizona Revised Statutes.
6. Unless otherwise stipulated by the Board, rules established according to this subsection shall be effective immediately upon Board approval.

#### C. Emergency Rulemaking Procedures

1. The Board may adopt a proposed rule or amendment as an emergency measure if the Board determines that the rule is necessary to do any of the following:
  - a. Protect the public health, safety or welfare.
  - b. Comply with deadlines in amendments to an agency's governing law or federal programs.
  - c. Avoid violation of federal law or regulation or other state law.
  - d. Avoid an imminent budget reduction.
  - e. Avoid serious prejudice to the public interest or the interest of the parties concerned.
2. Upon a finding by the Board that a rule or amendment to an existing rule is necessary as an emergency measure, the proposed rule or amendment may be adopted by the Board by adhering to the following procedures:
  - a. The proposed rule or amendment shall be presented in writing as a specifically identified agenda item for review at a properly posted meeting of the Board. At this meeting the Board shall provide opportunity for public comment regarding the proposed rule or amendment;
  - b. At a subsequent meeting of the Board the proposed rule or amendment shall be presented in writing for consideration. The Board shall also receive an acknowledgement that the proposed rule or amendment has been reviewed by the Board's legal counsel. The proposed rule or amendment may include modifications as a result of Board member, staff or public input. At this meeting the Board shall provide opportunity for public comment regarding the proposed rule or amendment.
3. Unless otherwise stipulated by the Board, rules established according to this subsection shall be effective immediately upon Board approval.

D. All rules adopted by the Board shall be submitted to the Secretary of State's Office for publication.

## EXECUTIVE SUMMARY

**Issue:** Presentation, discussion and possible consideration regarding the Four-Hour English Language Development Complaint (U.S. Department of Education Office of Civil Rights (OCR) Case Number 08-10-4046 and U.S. Department of Justice (DOJ) Case Number 169-8-81). Pursuant to A.R.S. § 38-431.03(A)(3) and (4), the Board may vote to convene in executive session, which will not be open to the public, for discussion or consultation for legal advice from the Board's attorneys and/or for discussion or consultation with the Board's attorneys in order to consider its position and instruct its attorneys in pending or contemplated litigation or in settlement discussions conducted in order.

☐ Action/Discussion Item

☒ Information Item

### Background and Discussion

Approved by the voters in 2000, Proposition 203 repealed existing bilingual education laws and changed the law to require that all classes be taught in English except that pupils who are classified as English Language Learners (ELL) would be educated separately through Structured English Immersion (SEI). ELL students are identified through language proficiency assessments and placed in SEI classes until proficiency is reached and the student is reclassified. ELL students are assessed annually for proficiency. In 2013, the Board assumed responsibility for the SEI Models.

A discrimination complaint, filed in 2010 with OCR and DOJ under Title VI of the 1964 Civil Rights Act and the Equal Educational Opportunities Act (EEOA), alleges that the State-mandated Structured English Immersion (SEI) program, which requires four hours of English Language Development (ELD) instruction a day, unnecessarily segregates ELLs and denies ELLs equal access to and meaningful participation in the educational programs of Arizona's public schools.

### Recommendation to the Board

Pursuant to A.R.S. § 38-431.03(A)(3) and (4), the Board may vote to convene in executive session, which will not be open to the public for discussion or consultation for legal advice from the Board's attorneys and/or for discussion or consultation with the Board's attorneys in order to consider its position and instruct its attorneys in pending or contemplated litigation or in settlement discussions conducted in order to avoid or resolve litigation. In general session, the Board may choose to direct attorneys to proceed as instructed in Executive Session.

### Contact Information:

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