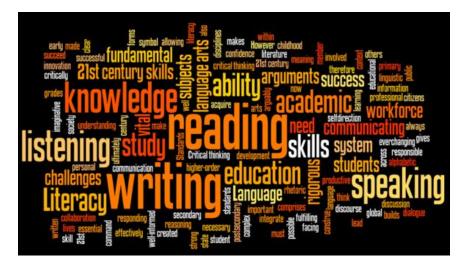
# **Artistic Literacy for All!**

### Introducing the

## Arizona Academic Standards in the Arts

What comes to mind when you consider the word, literacy?

If you are like most people, your thoughts immediately jump to numerous **verbal-linguistic** ideas and concepts, such as reading, writing, listening, and speaking.



But is mastery of **language skills** the only way someone can demonstrate literacy? Of course not! Literacy can be established in a near-infinite array of disciplines and undertakings, such as numerical literacy, cultural literacy, informational literacy – and, of course, **artistic literacy**.



On May 18, 2015, the Arizona State Board of Education, recognizing that the Arts provide students with the means to think, feel and understand the world in ways unique and distinct from other academic disciplines, approved a new slate of **Academic Standards in the Arts** – standards which embrace the life-changing and life-affirming concept of **Artistic Literacy**: the ability of students to create Art, perform, present, and produce Art, respond to and critique Art, and connect Art to their lives and the world around them.

The Arizona Academic Standards in the Arts are structured around four Artistic Processes designed to answer the question, "What do artists do?" The Artistic Processes are consistent across all Arts disciplines: Dance, Media Arts, Music, Theatre, and Visual Arts.



<b>Creating</b> - Conceiving and developing new artistic ideas and work.	Performing/Presenting/ Producing - 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.	really teach

#### • Creating

• Artists conceive and develop new artistic ideas and work

#### • Performing/Presenting/Producing

o Artists realize artistic ideas and work through interpretation and presentation

#### • Responding

o Artists understand and evaluate how the Arts convey meaning

#### • Connecting

o Artists relate artistic ideas and work with personal meaning and external context

Under each **Artistic Process** are **Anchor Standards** which serve as the "big ideas" embodied within each **Artistic Process**. As with the **Artistic Processes**, the **Anchor Standards** are consistent across all Arts disciplines.

	<b>Creating</b> - Conceiving and developing new artistic ideas and work.	Performing/Presenting/ Producing - 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.
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>	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.	really teach

- Artists create by...
  - Generating and conceptualizing artistic ideas and work
  - Organizing and developing artistic ideas and work
  - Refining and completing artistic work
- Artists perform/present/produce by...
  - Analyzing, interpreting, and selecting artistic work for presentation
  - Developing and refining artistic work for presentation
  - Conveying meaning through the presentation of artistic work
- Artists **respond** by...
  - Perceiving and analyzing artistic work
  - Interpreting intent and meaning in artistic work
  - Applying criteria to evaluate artistic work
- Artists connect by...
  - Synthesizing and relating knowledge and personal experiences to make Art
  - o Relating artistic ideas and works with societal, cultural, and historical context to deepen understanding

Finally, under each **Anchor Standard** are **Performance Standards** which describe grade-by-grade student learning in each of the specific Arts disciplines.

2015 Arizona Academic Standards in the Arts Visual Arts								
Artistic Process - Creating								
Anchor Sta	Anchor Standard #1 - Generate and conceptualize artistic ideas and work							
4th 5th 6th 7th								
VA.CR.1.4a	VA.CR.1.5a	VA.CR.1.6a	VA.CR.1.7a					
a. Independently brainstorm multiple approaches to solve a creative art or design problem.	a. Combine ideas to generate an innovative idea for art-making.	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, etc.).					
VA.CR.1.4	VA.CR.1.5	VA.CR.1.6	VA.CR.1.7					
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, etc.) to choose an approach for beginning a work of art.	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.					

Collectively, the design of the **Arizona Academic Standards in the Arts** reflects a cohesive and aligned system that allows for commonality across and specificity within each Arts discipline, therefore establishing the appropriate level of breadth and depth required for students to develop true Artistic Literacy.

The Arizona Academic Standards in the Arts address grade-by-grade level Performance Standards for students in grades K-8. Research has established that this is the best practice for instructional delivery in that it provides ease of differentiating instruction over time as well as ease of measuring student progress.

	2015 Arizona Academic Standards in the Arts Theatre Artistic Process - Creating										
					Artistic Proc						
				Anchorsta		CONSTRUCTOR APPROX OF			The Producers	HS Accomplished	[HI Advanced
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<ol> <li>Web prompting and coparet, transition between imagination and readly to invest and initial an imaginary distantion in a guided theatmost place in a guided theatmost place in a process thema, simple between institute drama).</li> </ol>		<ol> <li>Propose patiential new details to pice and every in a guided the dirick experience for a provide brank, toward drama, course dramal.</li> </ol>	<ul> <li>Date res, mapped work and reproded inpres is a theory of work.</li> </ul>	<ol> <li>Articular the result datain of prograd works and instrumina dates that support the given chromotalices of a theathful ands.</li> </ol>	(a) Mentify present sumflies the distribution of the state of the state in the imagined workling a the statement work.	(a. Henrich) Marching Search and an a Character in a theatrical work.	perspectives and splatters to traping challenges in a theatrical	<ul> <li>Investigate and equine multiple perspectives and additions to staging problems, in a Seattings and S.</li> </ul>	Adaly lant: research to entract idea: dase for visual impaction of a theatmai well.	<ul> <li>Investigate Industrial and subury conventions and their industrial time around compositions of a Devantum work.</li> </ul>	in Tyrritesze kosekedők form sarkey af áranski form, theatrical convertions, and technologia rafes and repather, to create the vio companies of a theatrical work.
THERE 2.80 9. With permutang and sequence, manual with sum- margement-permutance power- as payment, and catanane power- as a payment production permutance (L.S., process) Branes story drama, creative dramat	TH CK 1.18 9. Coldenant with perior attent and its attentions and progenits and the attention of the second goods the attention denois, shory drama, creative drama).	THURLED 5. Officience with permit in discuss overhight a goded (theoriest covernment) in g., process drama, cony drama, creative drama).	PHON L IN 8. Yourd and device these for containing, program and ante for the analysement and characters in a division and and the phone the second second second second in a division of the second second second second second second second second second second second second second second second second second second second s	THURS 1.46 E. Invest and decaps Inclinear operating logical the entry and given Chromotomore in a theatrical work.	TriCR.1.16 In: Propose design allows that hoppest the story and given incomplement is a Meditical apole.	THCR.146 2. Monthly adjusted to design challenges in a theatthcal work.	TRUES 176 (): Answert and explain solutions to design fuldinges in a (desprice) work	THCRLING In Galaxy and discuss solutions to despect distinges of a software-solar speed to a meeting work.	NCR LINES Exclore the impact of choosings on design choose in Theorem work	THCK LHUS II. Inginited diago adubers for a the distal with.	THEOR 1 HE SHO In Design and explorement a construction data provides the short of interneties of technology encounters of technology encounters of technology percolational cases, the short cashing, issued, produc- percolation, and produc- percolations, the short cashing, issued, produc- percenters, the short of the short cashing, issued, produc- tion and market on the short cashing and the short of the short cashing and the short of the shor
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	THCOLLSE a. Identify ways is which gentures and maximum create or ented a story in galled theorem at experiments (e.g. process diama, vivry diama, creative diama).	TH CR.2.2x C. UserElfy ways to which space and towards create or retail a plony in golded Meximum experiments (Fig., presents improve, clary diseas, creative drama)	THURS.L.R. 1. Collaborate to determine how characters move and quest to support the story and poen countrilament in theshinal work	TH CR.1.4c a. Imagine free a character incess and speaks to support the stary and given circumstances in a theory of work.	THERE Like 1. Depart have a character's size thoughts inspect the story and given constitutions in a theory of any series	The CB 1.4c C. Suptow a compact or improved character by imagining the graph croundances in a theatrical work.	THERE.176 In Tremain and describe a surgest or exponented sharacter's inner thoughts and objectives in a theattood work.	Thi CR.1.9: 1. Develop a scripted or represented character by documing the character's reset throughts, objectives, and methodoes, in a theaters at work	In CR.2.HEIR Use scrupt enalysis is generate mass about a that path that is elevable and cananizing in a reading of earth.	The CALL HSP C. Use personal separaterizes and Services a character that is believable and authentic in a Streathcut work.	The CR.1.HS3: 2. Unregardle culture and hotorical operators with general sequenterizes to create a Liberator that is bette-able at sufficience that is bette-able at sufficience to a theorem, work
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research with poers, and contribute to a guided theoremical		TH CR3.24 & Colourney with period device meaninghd dialogue in a guided theatmail respections in g. process drama, stary drama, chartee drama;	PHORE IN In Participant in methods of investigation to device deginal alian for a theorem wave	THERE.44 I. California to device organic determs a threatisal work by whing pointions allocal siturations and plate.	PHCR.2.14 In: Driving anginal sheet for a theorem of the relation control of the relation control of the set of the set of the set of the set of the set of the set of the set of the set of the set of the set of the set of the set of t	THCR.3.44 L. Anatop organii daas and antotis choises to improve, ontotis, and evolve a divisal or errored meaninal work.	analysis, Backgröumä antowindge		nd jullace in the development	uniterstanding of historical and	PACA3 HEA a. Develop and synthesise original block in a theatrical way's ablong others' andyos, treateries' and calor a context research and account or con- wettern theatre traditions.
TN CALLED	TH. (3.2.1)	TH CR. 2.25	TH CR.J.39	TH.CR.2.46	TH.CE.2.36	TH.CR.245	THERETR	THER.J.M	N CR 2 MILLS	THICKLEHIZE	TN (8.2.453)
A: W25 prompting and support, express original aleas in a pudded Possitical superiarity	<ol> <li>Personne is group decision making to charts a theoremal work is g, process them, shary drants, cruster thanks;</li> </ol>	N. Concentrate obtait acid make incruizes as a group UI advance	In Company strait with prints and make satistions that will entrance and dessen aroue	<ol> <li>Melie and discuss group declassis and identify responsibilities required in devices a theoremical work to pares.</li> </ol>	<ol> <li>Pertugate is lefted regenerabilities required to present a Destrical work influencely to peers.</li> </ol>	<ol> <li>Contribute similar and accept and interperate the bias of others in preparing or identify theorical work.</li> </ol>	In Demonstrator mutual respect for self-and advantant and their robot in properting or denoting a cheatmad work.	5: Store responsibilities and inadentity rules to develop collaborative parts when preparing or dealong theories work.	Calaborate as the when, matter, playwright and exgress to explore their cardependent name in a reading al were,	<ol> <li>Cosperante se a considue respective no males interpretive chasses for a threading at every.</li> </ol>	to: Collaborate at a creative ter
					ncture Standard #1 - Refin	e and complete artistic v	epik .	105			
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<ul> <li>With prompting and coppert, ask and answer questions to a guided (featrical aspectors) in 4, prosted therea, vices during, crastice therea).</li> </ul>	<ul> <li>Collaborate in the adaptation of the plat in a pointed theatrical experience (e.g., process drama.</li> </ul>	e Colobargia in the adaptation of dialogue in a	<ol> <li>Collisionative with genera to revene, referee, and adtapt teleas to fit the goven guidedness of a theothical work.</li> </ol>	a Discuss and /guine an	<ol> <li>Discuss and notice as improved an arrand theory as work through repetition and on influctors.</li> </ol>	<ul> <li>Distass and identify artistic choices to refine a</li> </ul>	a Analyse and refine attack theory is a diverself or serupted theoremic with.	<ul> <li>A they refree null and alradysis to refine a devised or sorigized theologial work.</li> </ul>	Practice and domentralise p excluding spectral filepting onk using theoriest longing blocking, incomment).	a Andore and unlease the dramatic concept of a deviation scripted theorical work.	a Conceptualize the vityle, get
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a, young posted threads along	3. Heitty sitelaritat. and	It. Adapt and use aronats and	b. Perforgane and contribute to	It Develop physical and visual	D. Create technical elements	9. Discuss a planned technical	In Americanth Australia technical	to. Improvingent a plantant	Autors technical design	In Conceptualize and construct	D. Employ a high least of
initide sounds in a theatrical aspectence.	differences in sounds and movements or a public theoremical experiments is 4, presents themes, more themes, scotter theories,	misementa (n.e. guided theorical experiment Se.g., proves attains, vice attains, cristicos drama),	physical and avoid exploration in an improvised of scripted theatmost work.	mentier lectrolgen for an improved or andred deares work	Instance in channel for a phase car work (e.g. Spring, sound, conver, prope, constance, realize, mode).	design during the rehearsal process for a devised or scripter (fautrui) work (+g. lighting, locard, stratering, process), contentioners, program, contention, tradering, media).	denige elements for a declard or d acrossed theorical work, (a.g. lighting, sound, science, prias, pottartes, tradesia, worka)	hychosod deogen using single backwaloga for devised an uniqued viewnour work, in g spfring, usawd, scorers, poge, patturen, makeup, mediaj.		enhance the story and	Inclusion produces to support the story and emotional lega of a deviced or scripted theatmail work (2.3. orbit) utilize technical theater practices).
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<ol> <li>Mertify angle objects and in a guilted (function represent in g. sov/crols, buc/rectargis).</li> </ol>	<ol> <li>Discuss Huffight representations of a single above to a gooded theorem appelence (e.g., process drama, above drama, creative drama).</li> </ol>	<ol> <li>Suggest multiple representations of a langle black to a guided theories' experience (E.g., process diseas, store during, process diseas, provide during).</li> </ol>	<ol> <li>Collegiorationly create multiple representations of a program. A spectra of a public floating angentics in guilter floating angentics of or g, process drama, drama planta, ultipating drama).</li> </ol>	<ol> <li>California or volution to inchesial locals that arise in tobescal for a theating work.</li> </ol>		exploration for the admi-	<ol> <li>Special and an internation physical and an international characters, in an improvided or surginal threating work.</li> </ol>	<ol> <li>Native effective proved and excel table of characters in all improvided or scrapped theorem ainty.</li> </ol>	Explore physical, vision and rectrological thorace to develop performance that is efforwable, authentics, and invalid to a theoretical work.	<ol> <li>Restarch and Analyse scripto to resus physical, stud, and psychological choices which impact the believability and relevance of a beamical work.</li> </ol>	<ol> <li>Performation these theory receiption and arright adulption to create a terforceble, authorities, and referenting pergeneral threatmail arrive.</li> </ol>

The Arizona Academic Standards in the Arts provide three levels of Performance Standards for high school:

- Proficient
  - o One year of study
- Accomplished
  - Two to four years of study
- Advanced
  - Honors or college-level study



The Arizona Academic Standards in the Arts provide five levels of Performance Standards for Music:

- General Music
  - K-8, grade-by-grade Performance Standards
- Performing Ensembles
  - Novice through High School Advanced
- Harmonizing Instruments (Guitar & Piano)
  - Novice through High School Advanced
- Music Theory and Composition
  - Novice through High School Advanced
- Music Technology
  - Novice through High School Advanced



The **Arizona Academic Standards in the Arts** provide Arizona's K-12 students with exciting opportunities, including improved access to culturally relevant Arts disciplines and genres, enhanced depth and breadth of instruction in real-world, multi-discipline Artistic Processes, and increased opportunities to engage intellectually and emotionally with their own art as well as that of other students and artists.

