

## CURRENT RULE

### **TITLE 6            PRIMARY AND SECONDARY EDUCATION** **CHAPTER 29       STANDARDS FOR EXCELLENCE** **PART 2             ARTS EDUCATION**

**6.29.2.1            ISSUING AGENCY:** Public Education Department, hereinafter the department.  
[6.29.2.1 NMAC - N, 6-30-2009]

**6.29.2.2            SCOPE:** All public schools, state educational institutions and educational programs conducted in state institutions other than New Mexico military institute.  
[6.29.2.2 NMAC - N, 6-30-2009]

**6.29.2.3            STATUTORY AUTHORITY:**

A.            Section 22-2-2 NMSA 1978 grants the authority and responsibility for the assessment and evaluation of public schools, state-supported educational institutions and educational programs conducted in state institutions other than New Mexico military institute.

B.            Section 22-2-2 NMSA 1978 directs the department to set graduation expectations and hold schools accountable. Section 22-2C-3 NMSA 1978 requires the department to adopt academic content and performance standards and to measure the performance of public schools in New Mexico.  
[6.29.2.3 NMAC - N, 6-30-2009]

**6.29.2.4            DURATION:** Permanent.  
[6.29.2.4 NMAC - N, 6-30-2009]

**6.29.2.5            EFFECTIVE DATE:** June 30, 2009, unless a later date is cited at the end of a section.  
[6.29.2.5 NMAC - N, 6-30-2009]

**6.29.2.6            OBJECTIVE:**

A.            The New Mexico content standards with benchmarks and performance standards for the arts are mandated for students in grades K-8. In addition, these standards are required in the arts electives for participating students in grades 9-12. The content areas included in the arts are: dance, music, theatre/drama and visual arts. The New Mexico content standards with benchmarks for the arts were adopted in April 1997 as part of 6 NMAC 3.2; the benchmarks and performance standards were revised in June 2008. They are subdivided into particular benchmarks and performance standards for each of the four areas: dance, music, theatre/drama and visual arts.

B.            Visual and performing arts education includes experience, explorations and expressions that develop and integrate all aspects of student intelligence. Visual and performing arts education includes programs through which students participate in dance, drama, music and visual arts. Programs provide for: assessment (using developmentally-appropriate, process-oriented methods), active creative processes and performances, and development of knowledge, essential skills and technical mastery unique to each discipline. The arts are essential to a basic education and the right of every student in New Mexico. To ensure visual and performing arts education for all students, the standards shall be delivered through the collaborative efforts of licensed visual and performing arts teachers and elementary and secondary classroom teachers.  
[6.29.2.6 NMAC - N, 6-30-2009]

**6.29.2.7            DEFINITIONS:** Note: Definitions are provided in this section for each of the four areas: dance, music, theatre/drama and visual arts.

A.            GENERAL DEFINITIONS: "Program strand" means two or more curriculum strands sharing a distinct philosophy. Dance, music, theatre/drama and visual arts share the same program strands.

B.            DEFINITIONS FOR DANCE:

(1)          "AB" means a two-part compositional form with an A theme and a B theme; the binary form consists of two distinct, self-contained sections that share either a character or quality (such as the same tempo, movement quality or style).

(2)          "ABA" means a three-part compositional form in which the second section contrasts with the first section. The third section is a restatement of the first section.

(3)          "ABC" means a three-part compositional form with three contrasting sections.

(4)          "Abstraction" means an idea or concept conveyed through movement and removed from its original context.

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- (5) “Accent” means a strong movement or gesture.
- (6) “Action” means a movement event.
- (7) “Aesthetic criteria” means standards on which to make judgments about the artistic merit of a work of art.
- (8) “Alignment” means the relationship of the skeleton to the line of gravity and base of support.
- (9) “Axial movement” means movement anchored to one spot by a body part. Only the available space in any direction is used while the initial body contact is being maintained. Movement is organized around the axis of the body and is not designed for travel from one location to another. Axial movement is also known as non-locomotor movement. Examples include stretching, bending, turning in place, gesturing.
- (10) “Balance” means a state of equilibrium referring to the balance of weight or the spatial arrangement of bodies. Designs may be balanced on both sides of center (symmetrical) or balanced off center (asymmetrical).
- (11) “Call and response” means a structure that is most often associated with African music and dance forms, although it is also used elsewhere. One soloist/group performs with the second soloist/group entering “in response” to the first.
- (12) “Canon” means a passage, movement sequence or piece of music in which the parts are done in succession, overlapping one another.
- (13) “Chance/chance dance” means a method of reordering a dance phrase and finding multiple variations. Elements are specifically chosen and defined but randomly structured to create a dance or movement phrase.
- (14) “Choreography” means the creation and composition of dances by arranging or inventing steps, movements and patterns of movements.
- (15) “Choreographic” describes a dance sequence that has been created with specific intent.
- (16) “Choreographic structure” means the specific compositional forms in which movement is structured to create a dance.
- (17) “Classical” means dance that has been developed into highly stylized structures within a culture; generally, it is developed within the court or circle of power in a society.
- (18) “Compositional forms” means the overall structural organization of a dance or music composition.
- (19) “Contrast” means to set side by side to emphasize differences. In dance, two contrasting movements might differ in energy; space (direction, level); design (symmetrical/asymmetrical, open/closed); timing (fast/slow, even/uneven); or two or more different themes or patterns.
- (20) “Coordination” means the planning of elements such as: spatial awareness, timing, balance and combining several movements into a sequence.
- (21) “Dance” means movement selected and organized for aesthetic purposes or as a medium of expression, rather than for its function as work or play.
- (22) “Dance phrase” means a partial dance idea composed of a series of connecting movements, similar to a sentence in the written form.
- (23) “Dance sequence” means the order in which a series of movements and shapes occurs.
- (24) “Dance study” means a short work that investigates a specific idea or concept and shows a selection of movement ideas. It can be improvised or composed.
- (25) “Dynamics” means the expressive content of human movement, sometimes called qualities or efforts. Dynamics manifest the interrelationships among the elements of space, time and force/energy. See also “movement quality.”
- (26) “Elements” means the use of the body moving in space and time with force/energy.
- (27) “Elevation” means the body’s propulsion into the air away from the floor, such as in a leap, hop, or jump.
- (28) “Energy” means an element of dance characterized by the release of potential energy into kinetic energy. It utilizes body weight, reveals the effects of gravity on the body, is projected into space, and affects emotional and spatial relationships and intentions. The most recognized qualities of movement are sustained, percussive, suspended, swinging and collapsing.
- (29) “Focus” means, in general, a gathering of forces to increase the projection of intent. In particular, it refers to the dancer’s line of sight.
- (30) “Folk” means dances that are usually created and performed by a specific group within a culture. Generally, these dances originated outside the courts or circle of power within a society.

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(31) “Folk/traditional dance” means dance associated with a nationalistic purpose, usually performed today as a surviving portion of a traditional celebration and done for social gatherings or as recreation.

(32) “General space (shared space)” means a way of managing groups of dancers in a space during improvisation. Dancers take responsibility for monitoring the distance between each other to avoid touching.

(33) “Gesture” means the movement of a body part or combination of parts, with emphasis on the expressive aspects of the move. It includes all movements of the body not supporting weight.

(34) “Improvisation (improvise)” means movement created spontaneously that ranges from free-form to highly structured environments, always including an element of chance.

(35) “Initiation” means the point at which a movement is said to originate. This particularly refers to specific body parts and is generally said to be either distal (from the limbs or head) or central (from the torso).

(36) “Isolation” means movement done with one body part or a small part of the body. Examples are: rolling the head, shrugging the shoulders and rotating the pelvis.

(37) “Kinesphere” means the movement space or the space surrounding the body in stillness and in motion, which includes all directions and levels - both close to the body and as far as the person can reach with limbs or torso. See “personal space.”

(38) “Kinesthetic” means the ability of the body's sensory organs in the muscles, tendons, and joints to respond to stimuli while dancing or viewing a dance.

(39) “Kinesthetic principles” means physics principles that govern motion, flow and weight in time and space; including, for example, the laws of gravity, balance and centrifugal force.

(40) “Levels” means the divisions of space relative to the body: low (near the floor), middle (around the waist) and high (occupied when reaching or leaping).

(41) “Locomotor/locomotor movement” means movement progressing through space from one spot to another. Basic locomotor movements include walking, running, galloping, jumping, hopping, skipping, sliding and leaping.

(42) “Meter” means an organizing pattern of rhythmic pulses used in music and dance. Meter is designated by a fraction such as 4/4 or 3/4.

(43) “Movement pattern” means a repeated sequence of movement ideas, a rhythmic movement sequence, a spatial design on the floor or in the air, or a specific relationship or grouping of people.

(44) “Movement problem” means a specific focus or task that serves as a point of departure for exploration and composing, usually with specific criteria.

(45) “Movement quality” means the identifying attributes created by the release, follow-through and termination of energy, which are key to making movement become dance. Typical terms denoting qualities include sustained, swing, percussive, collapse and vibratory; and effort combinations such as float, dab, punch and glide.

(46) “Movement theme” means a complete idea in movement that is manipulated and developed within a dance.

(47) “Musicality” means the attention and sensitivity to the musical elements of dance while creating or performing.

(48) “Narrative” means the sequence of events of a story or song.

(49) “Non-locomotor movement” - see axial movement.

(50) “Palindrome” means a choreographic structure used with a phrase or a longer sequence of movement in which the phrase, for example, is first performed proceeding from movement 1 to movement 2, etc.; when the last movement of the phrase is completed, the phrase is retrograded from the penultimate movement to the first movement.

(51) “Pathways” means a line along which a person or a part of the person, such as an arm or head, moves (e. g., her arm took a circular path, or he traveled along a zigzag pathway).

(52) “Personal space” means the volume of space around a person defined by the extent of reach in all directions; kinesphere.

(53) “Phrase” means a brief sequence of related movements that has a sense of rhythmic completion.

(54) “Principles of choreography (choreographic principles)” means the presence of unity, continuity (transitions) and variety (contrasts and repetition) in choreography.

(55) “Projection” means a confident presentation of one's body and energy to communicate movement and meaning vividly to an audience. It also refers to performance quality.

(56) “Pulse” means the underlying and consistent beat.

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(57) “Range of motion” means the extent to which a joint allows movement. Dance stretches and exercises are often designed to extend this range.

(58) “Re-ordering” means a choreographic process in which known and defined elements (specific movements, movement phrases, etc.) are separated from their original relationship and restructured in a different pattern.

(59) “Repetition” means the duplication of movements or movement phrases within choreography.

(60) “Rhythmic acuity” means the physical, auditory recognition of various complex time elements.

(61) “Rhythmic movement” means moving in a structure of patterns in time; a movement with a regular succession of strong and weak elements; the pattern produced by emphasis and duration of notes in music.

(62) “Rondo” means a form in which the principal theme is repeated several times, with short sections based on different themes in between each restatement of the opening theme.

(63) “Shape” means the positioning of the body in space: curved, straight, angular, twisted, symmetrical or asymmetrical.

(64) “Space” means an element of dance that refers to the immediate spherical space surrounding the body in all directions. Use of space includes shape, direction, path, range and level of movement. Space is also the location of a performed dance.

(65) “Spatial” means of or relating to space or existing in space.

(66) “Style” means a distinctive manner of moving; the characteristic way dance is done, created or performed that identifies the dance of a particular performer, choreographer or period.

(67) “Technique” means the physical skills of a dancer that enable him or her to execute the steps and movements required in different dances. Different styles or genres of dance often have specific techniques.

(68) “Technology” means electronic media (such as video, computers or lasers) used as tools to create, learn, explain, document, analyze or present dance.

(69) “Tempo” means the speed of music or a dance.

(70) “Theatrical” means dance genres primarily developed for the stage (such as jazz and tap).

(71) “Theme” means the unifying subject or idea; in music, it means the principal melody.

(72) “Time” means an element of dance involving rhythm, phrasing, tempo, accent and duration. Time can be metered, as in music, or based on body rhythms, such as breath, emotions and heartbeat.

(73) “Traditional dance” means those dances and dance forms that have arisen out of the tradition of a people, such as the folk dances of indigenous peoples of Europe or other areas.

(74) “Transition” means the bridging point at which a single movement, the end of a phrase, or even the end of a larger section of a dance progresses into the next movement, phrase or sequence.

(75) “Unison” means dance movement that takes place at the same time in a group.

(76) “Unity” means the feeling of wholeness in a dance achieved when all of the parts work well together.

(77) “Variety in dance” means a quantity or range of different things. To maintain audience interest, the composition choreographer must provide variety within the development of the dance. Contrasts in the use of space, force and spatial designs, as well as some repetition of movements and motifs, provide variety.

(78) “Warmup” means movements or movement phrases designed to raise the core body temperature and bring the mind into focus for the dance activities to follow.

### C. DEFINITIONS FOR MUSIC:

(1) “Alla breve” means the meter signature indicating the equivalent of 2/2 time.

(2) “AB” means a two-part compositional form with an “A” theme and a “B” theme, consisting of two distinct, self-contained sections that share either a character or quality.

(3) “ABA” means a three-part compositional form in which the second section contrasts with the first section. The third section is a restatement of the first section.

(4) “Absolute music” means instrumental music having an intellectual and affective content that depends solely on its rhythmic, melodic and contrapuntal structures.

(5) “Accompaniment” means music that goes along with a more important part; often harmony or rhythmic patterns accompanying a melody.

(6) “Aleatoric music” means elements selected by chance.

(7) “Articulation” means a sign, direction or performance technique which indicates or affects the transition or continuity between notes or sounds.

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- (8) “Asymmetric” means departure from the customary binary or ternary rhythms.
- (9) “Asymmetric meter” means a type of compound meter where beats are divided into duples and triples.
- (10) “Balance” means a state of equilibrium where the individual components of music form a unified whole.
- (11) “Beat” means the steady pulse in music.
- (12) “Binary form” means two-part form, the structure of a musical composition consisting of two main sections.
- (13) “Blend” means the mixing of instruments or voices where a single sound is indistinguishable from the group.
- (14) “Body percussion” means sounds or patterns produced by clapping, snapping, stomping or striking one body part with another.
- (15) “Breath support” means constant airflow necessary to produce sound for singing or playing an instrument.
- (16) “Chord” means three or more tones combined and sounded simultaneously.
- (17) “Classical” means referring to that period from approximately 1750-1800, characterized musically by objectivity of the composer, emotional restraint and simple harmonies.
- (18) “Classroom instruments” means instruments typically used in the general music classroom, including, for example: recorder-type instruments, chorded zithers, mallet instruments, simple percussion instruments, fretted instruments, keyboard instruments and electronic instruments.
- (19) “Clefs” means musical symbol used to indicate the pitch of written notes.
- (20) “Compound meter” means meter in which the beat is subdivided into groups of three.
- (21) “Descant” means accompanying melody that is sung above the main melody of a song.
- (22) “Diction” means the proper pronunciation of words when singing.
- (23) “Duple meter” means meter in which the beat is subdivided into groups of two.
- (24) “Dynamic levels/dynamics” means varying intensities of sound throughout a given musical composition (piano, mezzo piano, forte, etc.)
- (25) “Embouchure” means placement of lips, jaw and facial muscles when playing a wind instrument.
- (26) “Ensemble” means a group of players or singers.
- (27) “Expression, expressive, expressively” means to sing or play a musical instrument with feeling.
- (28) “Form” means how sound is organized. Just as a builder uses a blueprint to build a house, a composer uses form to build a song. A musical blueprint that helps the composer put his sounds together in different ways.
- (29) “Found sound” means sound that is produced using non-traditional music sources “found” in one’s surroundings or in nature.
- (30) “Fretted instruments” means instruments with frets (strips of material across the fingerboard allowing the strings to be stopped at predetermined locations), such as guitar, ukulele and sitar.
- (31) “Genre” means a type or category of music (e.g., sonata, opera, oratorio, art song, gospel, suite, jazz, madrigal, march, work song, lullaby, barbershop, dixieland).
- (32) “Harmony” means the sound resulting from the simultaneous sounding of two or more tones consonant with each other.
- (33) “Iconic notation” means graphical representations of pitch, rhythm, etc., used alongside or in place of traditional musical notation.
- (34) “Improvisation” means making up music as it is being performed (often used in jazz).
- (35) “Intonation” means the accuracy of pitch as related to standard frequencies in music (e.g., “A440”).
- (36) “Key signature” means an indication of the key of the music, usually found at the beginning of a musical composition, made up of sharps or flats.
- (37) “Level of difficulty” means how music is classified into six levels of difficulty, from “easy” to “very difficult.”
- (38) “Melody” means the arrangement of single tones in a meaningful sequence.
- (39) “Meter” means the organization of beats - a succession of beats and rhythms - into groups as indicated by a time/meter signature.

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- (40) “Meter signature” means an indicator of the meter of a musical work, usually presented in the form of a fraction, the denominator of which indicates the unit of measurement and the numerator of which indicates the number of units that make up a measure.
- (41) “Midi” (musical instrument digital interface)” means the standard specifications that enable electronic instruments such as the synthesizer, sampler, sequencer and drum machine from any manufacturer to communicate with one another and with computers.
- (42) “Orff instrument” means keyboard instruments which use mallets and removable bars developed to be used with the Orff-Schulwerk learning approach of Carl Orff.
- (43) “Ostinato” means a repeated melodic or rhythmic fragment.
- (44) “Partner songs” means melodies, performed as independent musical voices, which fit together in such a way that they sound good when performed together.
- (45) “Phrase” means a small section of a composition comprising a musical thought; comparable to a sentence in language.
- (46) “Pitch” means the frequency of a tone with respect to highness and lowness.
- (47) “Posture” refers to a position of a human body; in music, it refers to proper performance posture for instrumentalists and vocalists.
- (48) “Range” means the set of notes a musical instrument can play, or notes used in a piece of music; also, the vocal range of notes.
- (49) “Repertoire” means a collection of music; usually learned and prepared for performance.
- (50) “Rhythm” means the way movement is organized in a piece of music, using beat/no beat, long/short sounds, meter, accents/no accents, tempo, syncopation, etc.
- (51) “Rondo form” means a musical form in which the first section always returns (ABACADA).
- (52) “Round” means a musical composition in which the parts enter in succession, singing or playing the same melody or rhythm; a canon.
- (53) “Scale” means a graduated series of tones arranged in a specified order.
- (54) “Singing range” means the distance between the lowest and highest vocal pitches.
- (55) “Staves” means the plural of staff (the five parallel lines on which music is written).
- (56) “Style” means the distinctive or characteristic manner in which elements of music are treated. In practice, the term may be applied to composers (e.g., the style of Copland), periods (e.g., Baroque style), media (e.g., keyboard style), nations (e.g., French style), form or type of composition (e.g., fugal style, contrapuntal style), or genre (e.g., operatic style, bluegrass style).
- (57) “Tablature” means a form of musical notation which tells players where to place their fingers on a particular instrument rather than which pitches to play. It is often used for fretted stringed instruments.
- (58) “Technical accuracy, technical skills” means the ability to perform with appropriate timbre, intonation and diction, and to play or sing the correct pitches and rhythms.
- (59) “Tempo” means the rate of speed at which a musical composition is performed, as determined by the amount of time between beats/counts.
- (60) “Texture” means the way melody and harmony go together.
- (61) “Theme” means the initial or principal melody in a musical piece.
- (62) “Timbre” means the quality of a musical tone that distinguishes the voices and instruments which produce it.
- (63) “Time signature” means a number or symbol (C) that appears at the beginning of a piece of music, indicating meter. Specifically, the top number indicates how many beats per measure (bar), while the bottom number indicates which type of a note receives one beat/count (e.g, in 4/4 or “common” time, there are four beats per measure (bar), and the quarter note receives one beat; while in 6/8 time, there are six beats per measure (bar) and the eighth note receives one beat).
- (64) “Tonality” means the harmonic relationship of tones with respect to a definite center or point of rest; fundamental to much of western music from ca. 1600.
- (65) “Tone” means the quality of a musical sound.
- (66) “Two-part rounds” means a musical composition in which two voices sing exactly the same melody over and over again, but with each voice beginning at different times.
- (67) “Unison” means the simultaneous playing or singing of the same notes by two or more performers either at the same pitch or in octaves.
- (68) “Unpitched/pitched instruments” means the understanding that unpitched instruments do not produce distinguishable pitches, but pitched instruments do produce distinguishable pitches.

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- (69) "Variation" means the formal technique where material is altered during repetition.
- (70) "Verse/refrain" means the musical phrase that is repeated within a larger musical form.
- (71) "Vibrato" means rapid movement back and forth or up and down.
- (72) "Vocal quality" means a singer's tone quality, derived from proper posture, diction,

breathing, placement of tongue and soft palate, etc.

### D. DEFINITIONS FOR THEATRE/DRAMA:

- (1) "Action" means the core of a theatre piece; the sense of forward movement created by the sense of time or the physical and psychological motivations of characters.
- (2) "Aesthetic criteria" means criteria developed about the visual, aural and oral aspects of the witnessed event, derived from cultural and emotional values and cognitive meaning.
- (3) "Aesthetic qualities" means the emotional values and cognitive meanings derived from interpreting a work of art; the symbolic nature of art.
- (4) "Apron" means the very front edge of the stage, or parts of the stage that are between the audience and the curtain.
- (5) "Arena stage/thrust stage" means the form of stage where the audience is seated on at least two (normally three or all four) sides of the whole acting area.
- (6) "Artistic choices" means selections made by theatre artists about situation, action, direction and design in order to convey meaning.
- (7) "Blocking" means the process of determining the placement or location of actors on stage and planning their relative movement in a scene.
- (8) "Center stage" means the middle area of the stage.
- (9) "Classical" means a dramatic form and production techniques considered of significance in earlier times, in any culture or historical period.
- (10) "Classroom dramatizations" means the act of creating character, dialogue, action and environment for the purpose of exploration, experimentation and study, in a setting where there is no formal audience observation except that of fellow students and teachers.
- (11) "Constructed meaning" means the personal understanding of dramatic/artistic intentions and actions, and their social and personal significance, selected and organized from the visual, aural and oral symbols of a dramatic production.
- (12) "Drama" means the art of composing, writing, acting or producing plays; a literary composition intended to portray life or character or to tell a story (usually involving conflicts and emotions exhibited through action and dialogue), designed for theatrical performance.
- (13) "Dramatic elements" means dialogue, movement, scenery, costumes, make-up, props, lights and music.
- (14) "Dramatic media" are the means of telling of stories by way of stage, film, television, radio or computer.
- (15) "Dramatize" means to put in dramatic form.
- (16) "Dynamics" means the variation in pacing used to create emotional response.
- (17) "Down stage" means the portion of the stage closest to the audience. This comes from old stages that were raked or inclined and were actually lower at the edge closest to the audience.
- (18) "Electronic media" refers to the means of communication characterized by the use of technology (e.g., radio, video, computers, virtual reality, etc).
- (19) "Ensemble" means group collaboration. This can include actors, stage hands (i.e., anyone involved in the production).
- (20) "Environment" means the physical surroundings that establish place, time and atmosphere/mood; the physical conditions that reflect and affect the emotions, thoughts and actions of characters.
- (21) "Formal presentation/production" means a performance staged for an invited audience.
- (22) "Front of house" means the box office and lobby.
- (23) "House" means the space where the audience sits.
- (24) "Improvisation" means the portrayal of a character or scene without benefit of a script, and with little or no preparation.
- (25) "Informal presentation/production" means shared experiences within a classroom.
- (26) "Intention" means what a character wants.
- (27) "In-the-round stage" refers to theatre in the round, a form of audience seating layout where the acting area is enclosed on all sides by seating. There are often a number of entrances through the seating. Special consideration is given to onstage furniture and scenery, as audience sightlines can easily be blocked.

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- (28) “Levels” means blocking actors or staging work using high, medium and low positions.
- (29) “Motivation” means the reasons for plausible character behavior.
- (30) “Movement patterns” means planning traffic and blocking.
- (31) “New art forms” means the novel combination of traditional arts and materials with emerging technology (such as performance art, videodiscs, virtual reality, etc.).
- (32) “Open up/cheat out” is a term used to ask actors to turn their bodies so that they face more toward the audience.
- (33) “Physicalize” means that, through facial expressions and body movement, the actor communicates the intent of a character.
- (34) “Pit” is a slang term for orchestra pit. The pit can form a buffer between the audience and the performers.
- (35) “Play making” means the process of planning, improvising and refining a script.
- (36) “Playwright” means the writer of the scene or play (i.e., the person who “wrought” the work).
- (37) “Playwright's concept” means the playwright's viewpoint, expressed through written word and stage directions.
- (38) “Presentation” includes everything that happens in the house, on the stage and in the backstage area.
- (39) “Production elements” means technical aspects (e.g., lighting, scenery, costumes, sound).
- (40) “Properties (‘props’)” means all objects on stage, exclusive of scenery and costumes.
- (41) “Proscenium stage” means the traditional audience seating layout, where the audience is looking at the stage from the same direction. This seating layout is that of a proscenium arch theatre. The proscenium arch is the opening in the wall which stands between stage and auditorium in some theatres; it is the picture frame through which the audience sees the play. It is also called the “fourth wall,” and is often shortened to “proscenium” or “pros arch.”
- (42) “Raked stage” means a stage with a permanent or temporary slope. Theatre stages were traditionally built with them, but now, more commonly, the auditorium is raked to facilitate the audience's view.
- (43) “Rehearse” means to experiment with options and choices in characterization, vocalization and blocking requirement.
- (44) “Role” means the characteristic and expected social behavior of an individual in a given position (e.g., mother, employer). Role portrayal is likely to be more predictable and one-dimensional than character portrayal.
- (45) “Script” means the written dialogue, description and directions provided by the playwright.
- (46) “Social pretend play” means when two or more children engage in unsupervised enactments (participants use the play to explore social knowledge and skills).
- (47) “Stage business” means the physical action taken by the actor to support his/her character; e.g., pouring a glass of water, sitting and waiting for a bus, tiptoeing to escape the monster.
- (48) “Stage left” means the side of the stage to one's left if one is standing on the stage looking out at the audience.
- (49) “Stage management” means coordination of all production elements.
- (50) “Stage right” means the side of the stage to one's right if one is standing on the stage looking out at the audience.
- (51) “Staging” means physicalizing the written or spoken word.
- (52) “Staging choices” means the blocking, movement and choreography in formal and informal presentations.
- (53) “Tension” means the atmosphere created by unresolved, disquieting or inharmonious situations that human beings feel compelled to address.
- (54) “Text” means the basis of dramatic activity and performance (e.g., a written script or an agreed-upon structure and content for an improvisation).
- (55) “Theatre” means the imitation/representation of life performed for other people; the performance of dramatic literature; drama; the milieu of actors and playwrights, the place that is the setting for dramatic performances.
- (56) “Theatre literacy” means the ability to create, perform, perceive, analyze, critique and understand dramatic performances.
- (57) “Traditional forms” means forms that use time-honored theatrical practices.



## CURRENT RULE

(58) “Unified production concept” means a brief statement, metaphor or expression of the essential meaning of a play that orders and patterns all the play’s parts; a perceptual device used to evoke associated visual and aural presuppositions serving to physicalize and unify the production values of a play.

(59) “Up stage” means the portion of the stage farthest from the audience. This term comes from old stages that were “raked” or inclined, and were actually lower at the audience edge.

(60) “Wings” means the out-of-view areas to the sides of the acting area, or scenery standing where the acting area joins these technical areas.

### E. DEFINITIONS FOR VISUAL ARTS:

(1) “Aesthetics” means a branch of philosophy that focuses on the nature of beauty, the nature and value of art, and the inquiry processes and human responses associated with those topics.

(2) “Analysis” means identifying and examining separate elements as they function independently and together in creative works and studies of the visual arts.

(3) “Artifact” means an object produced or shaped by human craft; especially a tool, weapon or ornament of archaeological or historical interest.

(4) “Art criticism” means describing and evaluating the media, processes and the meaning of works of visual art, and making comparative judgments.

(5) “Art history” means a record of the visual arts, incorporating information, interpretations and judgments about art objects, artists and conceptual influences on developments in the visual arts.

(6) “Arts disciplines” means dance, music, theatre/drama and visual arts.

(7) “Assess” means to analyze and determine the nature and quality of achievement through means appropriate to the subject.

(8) “Asymmetry” means informal balance; i.e., the shapes on one side are intentionally not the same as the other side.

(9) “Balance” refers to the ways in which the elements (lines, shapes, colors, textures, etc.) of a piece are arranged to create a sense of visual weight, interest or stability.

(10) “Chiaroscuro” comes from the Italian meaning “light-dark.” It is a method of using light and shadow in pictorial representation.

(11) “Color” means the visual perceptual property corresponding to the categories called red, yellow, blue, etc. Color derives from the spectrum of light.

(12) “Color scheme” means a planned combination of colors, often based on color wheel concepts. Common color schemes are monochromes (one color), analogs (similar colors), complements (opposite colors) and triads (three colors that are equally distant on a color wheel).

(13) “Commercial art” refers to art created for commercial purposes such as: advertising, illustration, architecture, product design and movie-making.

(14) “Context” means a set of interrelated conditions in an environment (such as social, economic, political). In the visual arts, “context” refers to thoughts, ideas or concepts that define specific cultures and eras.

(15) “Contrast” means the arrangement of opposite elements (light vs. dark colors, rough vs. smooth textures, large vs. small shapes, etc.).

(16) “Create,” “creative” or “creativity” means a mental process involving the generation of new ideas or concepts, or new associations between existing ideas or concepts; the flexible and fluent generation of unique, complex or elaborate ideas.

(17) “Creative process” means the act of generating new ideas or concepts, and the steps involved.

(18) “Cultural institutions” means places such as theatres or museums that preserve or display works of art, history, etc. It also can mean the attitudes, values, patterns of behavior, social organization and concepts of reality of a given people.

(19) “Elements of art/art elements” means visual art components such as: color, form, line, shape, texture and value.

(20) “Expressive features” means elements evoking feelings (such as joy, sadness or anger) or ideas (such as memories of experiences, peacefulness or environmental concerns).

(21) “Expression” means a process of conveying ideas, feelings and meanings through selective use of the communicative possibilities of the visual arts.

(22) “Form” means the external three-dimensional outline, appearance or configuration of an object or work of art.

## CURRENT RULE

- (23) “Golden rectangle” means a rectangle whose side lengths are in the “golden ratio” (approximately 1:1.618). When a square section is removed, the remainder is another “golden rectangle.” Many artists and architects have proportioned their works to approximate the form of the “golden rectangle,” which has been considered aesthetically pleasing.
- (24) “Idea” means a formulated thought, opinion or concept that can be represented in visual or verbal form.
- (25) “Inspiration” means sudden creativity in artistic production.
- (26) “Line” means a mark that is long relative to its width.
- (27) “Material/art materials” means things needed for making a work of art.
- (28) “Media/art media” means broad categories for grouping works of visual art according to the art materials used (e.g., watercolor, pen and ink, oil).
- (29) “Negative space and positive space. Negative space occupies the space around and between the subject of an image. Positive space is the subject as normally seen/recognized. The use of positive and negative space is a key element of artistic composition.
- (30) “Pattern” means the repetitive use of any shape, object, color, line or other component in a work.
- (31) “Perception” means visual and sensory awareness with regard to objects, images and feelings.
- (32) “Portfolio” means a collection of an artist’s work. Portfolios are used in visual arts, performing arts and writing, as well as in many other venues. They may be put together electronically or physically. The use of a portfolio includes comparing and contrasting, writing, observing and critiquing.
- (33) “Positive space.” See “negative and positive space.”
- (34) “Principles of design/organizational principles” means the use of: balance, contrast, emphasis, movement, pattern, proportion, repetition, rhythm, unity and variety.
- (35) “Process” means a complex operation involving a number of methods or techniques, such as addition and subtraction processes in sculpture, etching and intaglio processes in printmaking, or casting or constructing processes in making jewelry.
- (36) “Reflection” means contemplation or careful consideration.
- (37) “Repetition” means a way of combining art elements so that the same pieces are used over and over to achieve balance and harmony.
- (38) “Shape” means an outline (or implied outline) of an object. The three categories of shape include: natural, non-objective and geometric.
- (39) “Structures” are means of organizing the components of a work into a cohesive and meaningful whole.
- (40) “Symbol” means an image that stands for something more than its own literal meaning (e.g., a national flag stands for a country).
- (41) “Symbolic elements.” See “symbol” and “symbolism.” Colors, letters, numbers, geometric shapes, orientation, gestures, materials, objects and other attributes can be symbolic elements in our culture and in other cultures.
- (42) “Symbolism” means the representation of things or ideas by use of symbols.
- (43) “Symmetry” means formal balance. Symmetry is a design with identical parts on opposite sides of a dividing line or a central point.
- (44) “Technique” means a method or way of working with materials to create a work of art to accomplish specific effects.
- (45) “Technology” means tools, equipment or techniques used for creating or performing. Technology includes objects or methods from pencil and paper to the latest electronic device.
- (46) “Texture” means the surface quality or physical feel of a piece of art, or the representation or invention of the appearance of such a surface quality (e.g., flat, bumpy, rough, smooth, etc.).
- (47) “Tool” means a device that provides a mechanical or mental advantage in accomplishing a task.
- (48) “Visual arts” means a broad category that includes: the traditional fine arts (such as drawing, painting, printmaking, sculpture); communication and design arts (such as film, television, graphics, product design); architecture and environmental arts (such as urban, interior and landscape design); folk arts and processes of art (such as ceramics, fibers, jewelry, works in wood, paper and other materials).
- (49) “Visual arts problems” means specific challenges based on thinking about and using visual arts components.

## CURRENT RULE

(50) “Visual culture” means a field of study of items of popular culture from the perspectives of art criticism, history and anthropology.

(51) “Visual literacy” means the ability to interpret, negotiate and make meaning from information presented in the form of an image.  
[6.29.2.7 NMAC - N, 6-30-2009]

### **6.29.2.8 CONTENT STANDARDS WITH BENCHMARKS AND PERFORMANCE STANDARDS FOR DANCE, Grades K-5:** Note: See definitions for dance at 6.29.2.7 NMAC.

A. Strand: Dance. Content standard 1: Students will learn and develop skills and meet technical demands unique to dance, music, theatre/drama and visual arts.

- (1) Grades K-5 benchmark 1A: Demonstrate body coordination and awareness.
  - (a) Grades K-1 performance standards:
    - (i) Identify different parts of the body and improvise movements that use parts alone and in combination with one another.
    - (ii) Participate in movement studies (pattern or problem) that combine locomotor movements (walk, run, gallop, hop, crawl) and non-locomotor movements (freeze, balance, stretch, twist, sway, swing).
  - (b) Grades 2-3 performance standards:
    - (i) Identify the major joints of the body (shoulders, elbows, wrists, spine, hips, knees, ankles) and explore their range of motion and alignment through exercises and improvisation.
    - (ii) Identify, demonstrate and create increasingly varied combinations of locomotor movements (including skip, leap, roll, slither) and non-locomotor movements (including turns, kicks, gestures and balances).
  - (c) Grades 4-5 performance standards:
    - (i) Identify major muscles and bones of the body and explore and extend their range of motion through a variety of exercises and improvisational studies.
    - (ii) Create and perform movement studies for peers which employ and combine a variety of locomotor and non-locomotor movements.
- (2) Grades K-5 benchmark 1B: Identify and demonstrate the elements of space, time and energy.
  - (a) Grades K-1 performance standards:
    - (i) Move responsibly in personal and general (shared) space.
    - (ii) Form shapes and create designs with one's own body and with other dancers (e.g., geometric shapes, letters, numbers, animals and objects).
    - (iii) Move through space using a variety of directions (forward, backward, sideways, diagonally and turning) and pathways (curved, straight and zigzag) at low to increasing higher skill levels.
    - (iv) Explore rhythmic movement (e.g., moving to a steady beat and responding to changes in tempo).
  - (b) Grades 2-3 performance standards:
    - (i) Create shapes and original designs with one's own body and with other dancers, accurately identifying symmetry and asymmetry and positive and negative space.
    - (ii) Identify and demonstrate with non-locomotor and locomotor movements, the use of varied spatial elements such as directions, pathways and levels.
    - (iii) Participate in movement explorations with drum or recorded music, demonstrating accuracy in moving with a steady beat and responding to changes in tempo.
    - (iv) Respond with movement to a variety of opposites that relate to energy (e.g., sharp/fluid, strong/delicate, swinging/shaking, active/resting, soft/hard, light/heavy and free/controlled).
  - (c) Grades 4-5 performance standards:
    - (i) Demonstrate and describe shapes and designs (using appropriate vocabulary) that are made individually and in complementary relationships with others.
    - (ii) Create and perform movement studies for peers that utilize directions, pathways and levels (individually and in groups).
    - (iii) Demonstrate accuracy in movement explorations built upon increasingly demanding rhythmic patterns, tempos and meters.
    - (iv) Demonstrate a broader range of movement qualities with respect to energy (e.g., passive/active, bound/free, firm/fine, sustained/sudden).

## CURRENT RULE

B. Strand: Dance. Standard 2: Use dance, music, theatre/drama and visual arts to express ideas.  
(1) Grades K-5 benchmark 2A: Use the elements of movement to express imaginative, literary and personal themes.

- (a) Grades K-1 performance standards:
  - (i) Express personal feelings and experiences through movement and gestures.
  - (ii) Respond to the actions, emotion and mood of a story or poem with movement.
- (b) Grades 2-3 performance standards:
  - (i) Develop and refine movements and gestures to express emotions, memories or personal stories.
  - (ii) Select from a variety of movements to accurately communicate the intention of an experience, idea, theme or story.
- (c) Grades 4-5 performance standards:
  - (i) Demonstrate movements and gestures to express emotions, memories or personal stories.
  - (ii) Select from a variety of movements to create a movement study that accurately communicates the intention of an experience, idea, theme or story.

(2) Grades K-5 benchmark 2B: Observe and respond to a variety of formal and informal dance performances.

- (a) Grades K-1 performance standards:
  - (i) Describe how dance is differentiated from other movement activities (i.e., sports and work-related activities).
  - (ii) Use personal ideas to respond to observations of formal and informal dance performances.
- (b) Grades 2-3 performance standards:
  - (i) Identify and communicate the ideas, experiences or feelings expressed by the movements.
  - (ii) Explain what a specific dance communicates or expresses.
- (c) Grades 4-5 performance standards:
  - (i) Take an active role in a class discussion about interpretations of and reactions to a dance.
  - (ii) Discuss similarities and differences in the experience of a dance, as reported by the dancers and by the observers.

C. Strand: Dance. Standard 3: Integrate understanding of visual and performing arts by seeking connections and parallels among arts disciplines as well as other content areas.

(1) Grades K-5 benchmark 3A: Explore connections between the elements of dance and other arts disciplines.

- (a) Grades K-1 performance standards: Participate in activities that combine dance with other arts disciplines.
- (b) Grades 2-3 performance standards: Create a dance that uses a concept found in another arts discipline.
- (c) Grades 4-5 performance standards: Create a project that shows understanding of an element of dance that is shared with another discipline (e.g., pattern in dance and visual arts).

(2) Grades K-5 benchmark 3B: Explore connections between the elements of dance and other content areas.

- (a) Grades K-1 performance standard: Generate inventive movement suggested by other content areas (e.g., math, language arts, science or social studies).
- (b) Grades 2-3 performance standard: Identify movement as described in a variety of content areas (e.g., pathways and force of weather; shapes and actions of animals; intersections, pathways and interruptions of transportation; shapes and spatial relationships of geometry) and respond through movement.
- (c) Grades 4-5 performance standard: Use dance to illustrate the movement that is inherent in other content areas.

D. Strand: Dance. Standard 4: Demonstrate an understanding of the dynamics of the creative process. Grades K-5 benchmark 4A: Understand and apply choreographic principles and compositional forms.

(1) Grades K-1 performance standards:

## CURRENT RULE

(a) Participate in movement activities that explore the principles of unity, variety and contrast (mirroring and contrasting movements).  
(b) Create a dance with a narrative form (based on the sequence of events of a story or song).

(2) Grades 2-3 performance standards:

(a) Create movement sequences that explore the choreographic principles of unity, variety, contrast and repetition.

(b) Create an original movement sequence with three distinct parts: a beginning, middle and end (ABA or ABC).

(3) Grades 4-5 performance standards:

(a) Create movement sequences that explore the choreographic principles of unity, variety, contrast, repetition, harmony, emphasis and balance.

(b) Create a movement study that utilizes the compositional forms of recurring theme and chance dance.

E. Strand: Dance. Standard 5: Observe, discuss, analyze and make critical judgments about artistic works. Grades K-5 benchmark 5A: Develop and use vocabulary that is unique to dance.

(1) Grades K-1 performance standard: Observe, in a group, formal and informal performances; discuss reactions and reasons for responses.

(2) Grades 2-3 performance standard: Observe formal and informal performances and use the elements of dance and choreographic principles to analyze performances.

(3) Grades 4-5 performance standard: Observe formal and informal performances and use the elements of dance and choreographic principles to analyze and critique performances.

F. Strand: Dance. Standard 6: Show increased awareness of diverse peoples and cultures through visual and performing arts. Grades K-5 benchmark 6A: Develop knowledge and understanding of human diversity through dance.

(1) Grades K-1 performance standard: Identify, through observation and experience, how dance is common to all cultures.

(2) Grades 2-3 performance standard: Demonstrate understanding, through observation and experience, that folk and social dances are common to all world cultures.

(3) Grades 4-5 performance standard: Perform and discuss folk and social dances from various local and world cultures and other historical periods.

G. Strand: Dance. Standard 7: Demonstrate knowledge about how technology and invention have historically influenced artists and offered new possibilities for expression. Grades K-5 benchmark 7A: Expand dance horizons through the use of technology.

(1) Grades K-1 performance standard: Use a variety of media to experience dances from other cultures.

(2) Grades 2-3 performance standard: View and respond to a variety of dances from other cultures and infer the influence of media and technology.

(3) Grades 4-5 performance standards:  
(a) View and respond to a variety of dances from other cultures and discuss the influence of media and technology.

(b) Use media (e.g., photography, video, etc.) to create, record, reflect upon and critique personal dance experiences.

H. Strand: Dance. Standard 8: Contribute to communities by sharing expertise in dance, music, theatre/drama and visual arts and by participating in the activities of cultural institutions. Grades K-5 benchmark 8A: Share dance abilities and knowledge with the community through formal and informal dance presentations.

(1) Grades K-1 performance standard: Participate in informal creative dance presentations.

(2) Grades 2-3 performance standard: Participate in informal and formal dance presentations.

(3) Grades 4-5 performance standard: Participate in dance presentations, both informal and choreographed, for the school and the larger community.

[6.29.2.8 NMAC - N, 6-30-2009]

### 6.29.2.9 CONTENT STANDARDS WITH BENCHMARKS AND PERFORMANCE STANDARDS FOR DANCE, Grades 6-8:

## CURRENT RULE

A. Strand: Dance. Standard 1: Students will learn and develop skills and meet technical demands unique to dance, music, theatre/drama and visual arts.

(1) Grades 6-8 benchmark 1A: Demonstrate kinesthetic awareness. Grades 6-8 performance standards:

(a) Identify major muscles and bones of the body and demonstrate appropriate skeletal alignment, balance, flexibility and strength.

(b) Create and perform original sequences that demonstrate knowledge of locomotor and non-locomotor movements.

(2) Grades 6-8 benchmark 1B: Identify and demonstrate the elements of space, time and energy. Grades 6-8 performance standards:

(a) Demonstrate and describe shapes and designs (using appropriate vocabulary) made individually and in complementary relationships with others.

(b) Create, memorize and perform movement studies for peers, which utilize spatial patterns, individually and in groups.

(c) Identify the vocabulary of time (speed, rhythmic pattern, stillness, duration) and apply the concepts with increasing complexity.

(d) Demonstrate a broader range of movement qualities with respect to energy (e.g., sharp, smooth, shaky, sudden, sustained, swinging, twisting, collapsing and percussive).

B. Strand: Dance. Standard 2: Use dance, music, theatre/drama and visual arts to express ideas. Grades 6-8 benchmark 2: Use the elements of movement to express imaginative, literary and personal themes. Grades 6-8 performance standards:

(1) Use improvisation to explore, discover and create movement phrases based on emotions, memories or personal stories.

(2) Choose from a variety of movements to create movement studies that accurately communicate the intention of an experience, idea, theme or story.

C. Strand: Dance. Standard 3: Integrate understanding of visual and performing arts by seeking connections and parallels among arts disciplines as well as other content areas.

(1) Grades 6-8 benchmark 3A: Explore connections between dance and other arts disciplines. Grades 6-8 performance standard: Create a dance project that integrates two or more arts disciplines (e.g., dance and art relating concepts of line or pattern to both disciplines).

(2) Grades 6-8 benchmark 3B: Explore connections between dance and other content areas. Grades 6-8 performance standards:

(a) Use dance to illustrate the movement that is inherent in other content areas.

(b) Create a dance project that integrates other subject matter (e.g., relationships, current events, social issues, nature, literature, history, environmental themes).

D. Strand: Dance. Standard 4: Demonstrate an understanding of the dynamics of the creative process. Grades 6-8 benchmark 4: Understand and apply choreographic principles, processes and structures. Grades 6-8 performance standards:

(1) Create movement sequences that explore the choreographic principles of unity, variety, contrast, repetition, harmony, abstraction, emphasis and balance.

(2) Choreograph using a variety of compositional forms (e.g., ABA, canon, rondo, chance dance and narrative).

E. Strand: Dance. Standard 5: Observe, discuss, analyze, and make critical judgments about artistic works. Grades 6-8 benchmark 5: Develop and use vocabulary that is unique to dance. Grades 6-8 performance standard: Observe choreography (live or recorded) and discuss, analyze and evaluate choreographic choices using appropriate dance vocabulary.

F. Strand: Dance. Standard 6: Show increased awareness of diverse peoples and cultures through visual and performing arts.

(1) Grades 6-8 benchmark 6A: Develop knowledge and understanding of human diversity through dance. Grades 6-8 performance standards:

(a) Study dances from other cultures and other historical periods.

(b) Identify and compare movements, music and costume in historical, cultural and contemporary dances.

(2) Grades 6-8 benchmark 6B: Investigate the role of dance in historical and contemporary cultures. Grades 6-8 performance standard: Observe and discuss the different functions of dance in various cultures (e.g., ceremony, entertainment, social interaction).

## CURRENT RULE

G. Strand: Dance. Standard 7: Demonstrate knowledge about how technology and invention have historically influenced artists and offered new possibilities for expression. Grades 6-8 benchmark 7: Expand dance horizons through the use of technology. Grades 6-8 performance standards:

(1) Use a variety of resources (e.g., print, recordings, internet, etc.) to research dance from other cultures and historical periods.

(2) Demonstrate through discussion the ways that technology influences dance and movement.

H. Strand: Dance. Standard 8: Contribute to communities by sharing expertise in dance, music, theatre/drama and visual arts and by participating in the activities of cultural institutions.

(1) Grades 6-8 benchmark 8A: Share dance abilities and knowledge with the community through formal and informal dance presentations. Grades 6-8 performance standard: Participate in dance presentations, both informal and choreographed, for the school and the larger community.

(2) Grades 6-8 benchmark 8B: Participate in community dance events. Grades 6-8 performance standard: Participate in informal and formal dance presentations that reflect the interests and culture of the community.

[6.29.2.9 NMAC - N, 6-30-2009]

### 6.29.2.10 CONTENT STANDARDS WITH BENCHMARKS AND PERFORMANCE STANDARDS

**FOR DANCE, Grades 9-12:** Note: Due to the reality that students may enter studies in dance at various grade levels, teachers will need to adapt objectives accordingly for students who have received no prior education in dance before grades 9-12. Students at the high school level will have the option of studying dance as an area of interest or as a career possibility.

A. Strand: Dance. Standard 1: Students will learn and develop skills and meet technical demands unique to dance, music, theatre/drama and visual arts.

(1) Grades 9-12 benchmark 1A: Demonstrate kinesthetic awareness. Grades 9-12 performance standards:

(a) Demonstrate appropriate skeletal alignment, body part articulation, balance, flexibility and strength.

(b) Demonstrate coordination in locomotor and non-locomotor (axial) movements.

(2) Grades 9-12 benchmark 1B: Identify and demonstrate the elements of space, time and energy. Grades 9-12 performance standards:

(a) Demonstrate and describe shapes and designs (using appropriate vocabulary) made individually and in complementary relationships with others.

(b) Move with purpose and intent on all levels (low, middle, high).

(c) Move with awareness of one's own personal space and relationships to other dancers in a group.

(d) Move through space using a variety of directions and pathways.

(e) Identify the vocabulary of time (speed, rhythmic pattern, stillness, duration, acceleration) and apply these concepts with increasing complexity.

(f) Demonstrate ability to phrase movement with musicality.

(g) Demonstrate a broader range of movement qualities with respect to energy (e.g., strong, gentle, sharp, smooth, percussive, sustained, swinging, twisting and collapsing).

(3) Grades 9-12 benchmark 1C : Perform complex movement sequences from different dance styles or traditions consistently and reliably, with projection and artistic expression. Grades 9-12 performance standards:

(a) Build and apply dance terminology appropriate to a given style (e.g., flamenco, ballet, jazz, etc).

(b) Memorize and demonstrate extended movement sequences.

B. Strand: Dance. Standard 2: Use dance, music, theatre/drama and visual arts to express ideas. Grades 9-12 benchmark 2: Use the elements of movement to express imaginative, personal and literary themes. Grades 9-12 performance standards:

(1) Use improvisation to explore, discover and create movement phrases based on emotions, memories or personal stories.

(2) Utilize improvisation to generate movement themes for individual and group expression.

(3) Choose from a variety of movements to create movement studies that accurately communicate the intention of an experience, idea, theme or story.

## CURRENT RULE

C. Strand: Dance. Standard 3: Integrate understanding of visual and performing arts by seeking connections and parallels among arts disciplines as well as other content areas.

(1) Grades 9-12 benchmark 3A: Explore connections between dance and other arts disciplines. Grades 9-12 performance standards:

- (a) Create a dance project that integrates two or more arts disciplines.
- (b) Respond to a dance through another arts discipline (music, drama, architecture or visual arts).

(2) Grades 9-12 benchmark 3B: Explore connections between dance and other content areas. Grades 9-12 performance standard: Create a dance project that integrates other subject matter (e.g., relationships, current events, social issues, physics, nature, literature, history, environmental themes).

D. Strand: Dance. Standard 4: Demonstrate an understanding of the dynamics of the creative process. Grades 9-12 benchmark 4: Understand and apply choreographic principles, processes and structures. Grades 9-12 performance standards:

(1) Create a sequence with a beginning, middle and end and identify each of these parts of the sequence.

(2) Choreograph using a variety of compositional forms: ABA, canon, rondo and narrative.

(3) Create movement sequences that explore the choreographic principles of unity, variety, contrast, repetition, harmony, abstraction, emphasis and balance.

E. Strand: Dance. Standard 5: Observe, discuss, analyze and make critical judgments about artistic works. Grades 9-12 benchmark 5: Develop a set of aesthetic criteria for evaluating choreography. Grades 9-12 performance standards:

(1) Perform a movement study or dance for peers and discuss reasons for your choreographic choices.

(2) Give feedback to peers that reports on the movement content, qualities and forms noticed in their dance.

(3) Observe a variety of professional choreography (live or recorded) and discuss, analyze and evaluate choreographic choices.

F. Strand: Dance. Standard 6: Show increased awareness of diverse peoples and cultures through visual and performing arts.

(1) Grades 9-12 benchmark 6A: Develop knowledge and understanding of human diversity through dance. Grades 9-12 performance standards:

(a) Study dances from other cultures and other historical periods.

(b) Identify and compare costume, gesture, rhythmic structure, music and choreographic forms in historical, cultural and contemporary dances.

(2) Grades 9-12 benchmark 6B: Investigate the role of dance in historical and contemporary cultures. Grades 9-12 performance standards:

(a) Observe and discuss the different functions of dance in various cultures (e.g., ceremony, entertainment, social interaction).

(b) Observe and analyze commonalities in contemporary dance styles of various cultures.

G. Strand: Dance. Standard 7: Demonstrate knowledge about how technology and invention have historically influenced artists and offered new possibilities for expression. Grades 9-12 benchmark 7: Expand dance horizons through the use of technology. Grades 9-12 performance standards:

(1) Use a variety of resources (e.g., print, recordings, internet) to research dance from other cultures and historical periods.

(2) Create a dance using technology (e.g., music, lighting, video, slide projection) to enhance the mood of a dance.

(3) Discuss historical and contemporary images of the body and how these images have changed through the influence of contemporary media and technology.

H. Strand: Dance. Standard 8: Contribute to communities by sharing expertise in dance, music, theatre/drama and visual arts and by participating in the activities of cultural institutions.

(1) Grades 9-12 benchmark 8A: Share dance abilities and knowledge with the community through formal and informal dance presentations. Grades 9-12 performance standards:

(a) Participate in dance presentations, both informal and choreographed, for the school and the larger community.



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(b) Support a community dance presentation in a non-dance aspect of the production (e.g., costumes, technical theatre, marketing).

(2) Grades 9-12 Benchmark 8B: Participate in community dance events. Grades 9-12 Performance Standard: Participate in informal and formal dance presentations that reflect the interests and culture of the community.

[6.29.2.10 NMAC - N, 6-30-2009]

### **6.29.2.11 CONTENT STANDARDS WITH BENCHMARKS AND PERFORMANCE STANDARDS FOR MUSIC, Grades K-5:** Note: See definitions for music at 6.29.2.7 NMAC.

A. Strand: Music. Standard 1: Learn and develop the essential skills and meet technical demands unique to dance, music, theatre/drama and visual arts.

(1) Grades K-5 benchmark 1A: Sing and play instruments with appropriate techniques while maintaining a steady beat.

- (a) Grades K-1 performance standards:
  - (i) Develop appropriate singing techniques and range (from keys E to B).
  - (ii) Develop appropriate instrument-playing techniques.
- (b) Grades 2-3 performance standards:
  - (i) Perform a simple accompaniment (e.g., body percussion, rhythm band instruments, Orff instruments) while singing a simple song.
  - (ii) Develop appropriate singing techniques and range (from D below the staff to fourth line D).
- (c) Grades 4-5 performance standards:
  - (i) Sing, alone and with others, with correct pitch, rhythm, timbre, diction, posture and range.
  - (ii) Play alone and with others on instruments (pitched and unpitched) with good rhythmic and ensemble skills.
  - (iii) Sing and play two-part rounds, partner songs, simple descants, unison songs and simple accompaniments.
  - (iv) Develop sight-reading skills, using simple melodic and rhythmic patterns.

(2) Grades K-5 benchmark 1B: Identify timbre (tone quality) of various families of instruments.

- (a) Grades K-1 performance standard: Make music using body percussion and simple rhythm band instruments.
- (b) Grades 2-3 performance standard: Make music using body percussion, Orff instruments, and world folk instruments.
- (c) Grades 4-5 performance standard: Distinguish the sounds produced by woodwind, brass, percussion, string and keyboard instruments.

(3) Grades K-5 benchmark 1C: Acquire beat and rhythmic competency skills.

- (a) Grades K-1 performance standard: Demonstrate a steady beat through movement, instruments and speech pieces.
- (b) Grades 2-3 performance standard: Demonstrate rhythmic competency through reading, performing and creating rhythms/movements.
- (c) Grades 4-5 performance standard:
  - (i) Demonstrate rhythmic independence by combining beat and rhythm patterns in solo/ensemble situations/movement.
  - (ii) Explore simple meter groupings (aurally, visually in notation and through conducting patterns).

(4) Grades K-5 benchmark 1D: Identify basic musical notation and symbols.

- (a) Grades K-1 performance standard: Use iconic notation to identify steady beat and melodic direction.
- (b) Grades 2-3 performance standard: Identify simple rhythmic and melodic notation.
- (c) Grades 4-5 performance standards:
  - (i) Make music by reading notation and musical symbols.

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(ii) Notate simple melodic and rhythmic patterns, using standard musical notation.

B. Strand: Music. Standard 2: Use dance, music, theatre/drama and visual arts to express ideas.  
Grades K-5 benchmark 2: Understand how music expresses ideas.

(1) Grades K-1 performance standard: Use descriptive vocabulary when responding to musical examples.

(2) Grades 2-3 performance standard: Recognize and respond to different genres of music.

(3) Grades 4-5 performance standards:

(a) Identify ways in which music can express, non-verbally, various emotions or events.

(b) Create and perform pieces using graphic/iconic notation and standard musical notation to express an idea or concept.

(c) Use correct musical terminology in discussing and responding to music.

C. Strand: Music. Standard 3: Integrate understanding of visual and performing arts by seeking connections and parallels among arts disciplines as well as other content areas.

(1) Grades K-5 benchmark 3A: Identify terms common to the various art forms.

(a) Grades K-1 performance standard: Explore the relationship between music elements and basic elements of other arts disciplines.

(b) Grades 2-3 performance standard: Identify the relationship between music elements and basic elements of other arts disciplines.

(c) Grades 4-5 performance standard: Communicate an understanding of music elements as they relate to basic elements of other arts disciplines.

(2) Grades K-5 benchmark 3B: Develop musical accompaniments related to other art forms or content areas.

(a) Grades K-1 performance standard: Use body percussion or rhythm instruments to accompany a song or speech piece.

(b) Grades 2-3 performance standard: Develop ostinato patterns based on key concepts or facts related to another content area.

(c) Grades 4-5 performance standard: Read, write and perform musical accompaniments.

(3) Grades K-5 benchmark 3C: Identify how music can support and enhance other disciplines.

(a) Grades K-1 performance standard: Make simple connections between music and other content areas.

(b) Grades 2-3 performance standard: Identify commonalities (e.g., terms, concepts, media) between music and other disciplines.

(c) Grades 4-5 performance standard: Discuss and demonstrate relationships of music to other disciplines: (e.g., reading - the ongoing, horizontal flow of words akin to the movement of music; social studies - how music of a culture helps to define and understand that culture; mathematics - the rhythm of music is expressed numerically; science - the movement of sound as a physical phenomenon).

D. Strand: Music. Standard 4: Demonstrate an understanding of the dynamics of the creative process.

(1) Grades K-5 benchmark 4A: Understand why music is created and how it is used.

(a) Grades K-1 performance standard: Develop an awareness of where music is found in the daily environment.

(b) Grades 2-3 performance standards:

(i) Identify the role and purpose music plays in daily life (e.g., entertainment, religion, civic affairs, military.)

(ii) Identify different careers in music.

(c) Grades 4-5 performance standard: Discuss different motivating factors which have inspired the creation of music, including historical figures, nature, events, literature, drama, etc.

(2) Grades K-5 benchmark 4B: Understand how music is created.

(a) Grades K-1 performance standards:

(i) Demonstrate call and response, create simple rhythmic and melodic ostinati, and create simple melodies for everyday tasks.

(ii) Improvise a rhythmic or melodic response to a musical question.

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- (b) Grades 2-3 performance standards:
- (i) Perform and label simple forms in music such as: AB, ABA, rondo, theme and variation.
  - (ii) Improvise on an existing melody or accompaniment.
  - (iii) Explore a variety of sound sources for composing or improvising accompaniments or “found sound” pieces.
- (c) Grades 4-5 performance standards:
- (i) Apply learned musical elements (e.g., rhythm, melody, form, timbre, tempo, dynamics) to compose a simple melody.
  - (ii) Improvise rhythmic and melodic phrase endings, ostinato patterns and variations on familiar themes.
- E. Strand: Music. Standard 5: Observe, discuss, analyze and make critical judgments about artistic works.
- (1) Grades K-5 benchmark 5A: Identify simple music forms when presented aurally.
- (a) Grades K-1 performance standard: Identify repeated patterns in music.
  - (b) Grades 2-3 performance standard: Identify AB, ABA and rondo.
  - (c) Grades 4-5 performance standard: Identify theme and variation and verse/refrain.
- (2) Grades K-5 benchmark 5B: Identify the sounds of more familiar instruments, as well as treble and bass voices.
- (a) Grades K-1 performance standards:
    - (i) Distinguish between woods, metals and drums.
    - (ii) Distinguish between a man's voice, a woman's voice and a child's voice.
    - (iii) Distinguish between speaking, whispering, singing and calling/shouting voice.
  - (b) Grades 2-3 performance standards:
    - (i) Understand how different instruments generate sound, including: shakers (maracas, jingle bells), scrapers (guiro, sand blocks), struck instruments (triangle, wood block), drums and blown instruments (recorders).
    - (ii) Distinguish various singing voices (e.g., soprano, bass).
  - (c) Grades 4-5 performance standards:
    - (i) Identify four orchestral families (strings, woodwinds, brass, percussion).
    - (ii) Identify at least two individual instruments from each orchestral family by sight and sound.
    - (iii) Identify vocal and instrumental ensembles (e.g., duet, choir, symphony orchestra, band)
- (3) Grades K-5 benchmark 5C: Use appropriate terminology to discuss responses and reactions to particular musical works.
- (a) Grades K-1 performance standard: Describe various pieces of music using terms such as: fast/slow, high/low, loud/ soft and various mood descriptors.
  - (b) Grades 2-3 performance standard: Using appropriate musical terminology, discuss and rationalize personal preferences about music in general and as related to a specific piece of music.
  - (c) Grades 4-5 performance standard: Using appropriate musical terminology, compare/contrast various styles and genres of music.
- F. Strand: Music. Standard 6: Show increased awareness of diverse peoples and cultures through visual and performing arts. Grades K-5 benchmark 6: Identify and perform a varied repertoire from historical periods and diverse cultures, with emphasis on the music and cultures of New Mexico.
- (1) Grades K-1 performance standards:
- (a) Sing songs from different cultures and in different languages.
  - (b) Perform songs and musical games from New Mexico cultures.
- (2) Grades 2-3 performance standards:
- (a) Perform music from various cultures and discuss same and different elements in each.
  - (b) Perform songs and musical games from New Mexico cultures.

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(3) Grades 4-5 performance standards:  
(a) Study and perform music from various cultures with an emphasis on historical and cultural connections.  
(b) Study and perform music representative of the cultures found in New Mexico.  
(c) Identify specific musical characteristics unique to a country or a cultural style of music.

G. Strand: Music. Standard 7: Demonstrate knowledge about how technology and invention have historically influenced artists and offered new possibilities for expression.

(1) Grades K-5 benchmark 7A: Understand how various instruments have evolved.  
(a) Grades K-1 performance standard: Explore how instruments have developed and evolved from materials found in the environment.  
(b) Grades 2-3 performance standard: Discuss and classify instruments based on origins.  
(c) Grades 4-5 performance standards:  
(i) Discuss and identify how instruments have developed from natural materials to man-made materials.  
(ii) Discuss similarities and differences among folk instruments across cultures.  
(iii) Discuss how the development of electronic instruments has influenced contemporary music.

(2) Grades K-5 benchmark 7B: Use appropriate music technology.  
(a) Grades K-1 performance standards:  
(i) Explore and experience traditional and non-traditional instruments.  
(ii) Identify and label electronic technology used in music (e.g., stereo, compact discs, microphones, mp3 devices, electronic instruments)  
(b) Grades 2-3 performance standard: Use recording and playback technology and music skill training software.  
(c) Grades 4-5 performance standard: Understand how music technology is an extension of the traditional music curriculum.

H. Strand: Music. Standard 8: Contribute to communities by sharing expertise in dance, music, theatre/drama and visual arts, and by participating in the activities of cultural institutions.

(1) Grades K-5 benchmark 8A: Model appropriate audience behavior at live concert performances.  
(a) Grades K-1 performance standard: Understand the role of the audience.  
(b) Grades 2-3 performance standard: Understand and exhibit proper concert etiquette.  
(c) Grades 4-5 performance standards:  
(i) Understand and exhibit proper concert etiquette.  
(ii) Model respectful behavior, understanding the dynamics of what it takes to be a performer.

(2) Grades K-5 benchmark 8B: Participate in appropriate school programs.  
(a) Grades K-1 performance standard: Prepare and perform age-appropriate material at school and community-based programs.  
(b) Grades 2-3 performance standard: Prepare and perform age-appropriate material at school and community-based programs.  
(c) Grades 4-5 performance standard: Prepare and perform age-appropriate material at school and community-based programs.

(3) Grades K-5 benchmark 8C: Share and develop cultural experiences.  
(a) Grades K-1 performance standard: Celebrate customs, cultural traditions and American holidays, using music at or from home and in other social situations.  
(b) Grades 2-3 performance standard: Celebrate customs, cultural traditions and American holidays, using music at or from home and in other social situations.  
(c) Grades 4-5 performance standard: Celebrate customs, cultural traditions and American holidays, using music at or from home and in other social situations.

[6.29.2.11 NMAC - N, 6-30-2009]

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### 6.29.2.12 CONTENT STANDARDS WITH BENCHMARKS AND PERFORMANCE STANDARDS FOR MUSIC, Grades 6-8:

- A. Strand: Music. Standard 1: Learn and develop the essential skills and meet technical demands unique to dance, music, theatre/drama and visual arts.
- (1) Grades 6-8 benchmark 1A: Sing and play instruments with appropriate techniques while maintaining a steady beat. Grades 6-8 performance standards:
    - (a) Sing, alone and with others, with correct pitch, rhythm, timbre, diction, posture, range, voice quality and breath control.
    - (b) Demonstrate proper instrumental playing techniques (e.g., breath control, bow control, stick control, embouchure, articulation, vibrato, correct fingerings, posture, hand position and characteristic tone quality.)
    - (c) Perform at appropriate grade and ability level, using musical literature in both small and large ensembles, with a focus on blend, good intonation, balance and expressiveness.
    - (d) Demonstrate the ability to prepare (using good practice skills) and perform music independent of the teacher/instructor.
    - (e) Demonstrate sight-reading skills using musical literature appropriate to the ability level.
  - (2) Grades 6-8 benchmark 1B: Identify timbre (tone quality) of various families of instruments, and treble and bass voices. Grades 6-8 performance standard: Study and emulate tone quality of appropriate models in singing and instrumental playing.
  - (3) Grades 6-8 benchmark 1C: Acquire beat and rhythmic competency skills. Grades 6-8 performance standards:
    - (a) Read and perform rhythms in simple and compound meter in solo/ensemble situations.
    - (b) Identify simple and compound meter (aurally, visually in notation, and through conducting patterns).
  - (4) Grades 6-8 benchmark 1D: Identify basic musical notation and symbols. Grades 6-8 performance standard: Read, identify and perform using musical notation and symbols from appropriate grade-level literature (instrumental/choral.)
- B. Strand: Music. Standard 2: Use dance, music, theatre/drama and visual arts to express ideas. Grades 6-8 benchmark 2: Understand how music expresses ideas. Grades 6-8 performance standards:
  - (1) Recognize and discuss how programmatic music can describe specific events, art work, places, etc.
  - (2) Discuss how movie scores and other background music complements and intensifies the action, emotion or mood in a dramatic performance.
  - (3) Discuss how personal tastes influence the music that people perform, purchase and listen to.
- C. Strand: Music. Standard 3: Integrate understanding of visual and performing arts by seeking connections and parallels among arts disciplines as well as other content areas.
  - (1) Grades 6-8 benchmark 3A: Identify terms common to the various art forms. Grades 6-8 performance standard: Compare and contrast music elements with elements of other arts disciplines (e.g., rhythm, balance, form, style, tempo).
  - (2) Grades 6-8 benchmark 3B: Understand how music can relate to other art forms or content areas. Grades 6-8 performance standard: Discuss and demonstrate relationships of music to other disciplines: (e.g., reading - the ongoing, horizontal flow of words akin to the movement of music; social studies - how music of a culture helps to define and understand that culture; mathematics - the rhythm of music is expressed numerically; science - the movement of sound as a physical phenomenon).
  - (3) Grades 6-8 benchmark 3C: Identify how music can support and enhance other disciplines. Grades 6-8 performance standard: Compose or improvise a short piece of music to represent or describe an idea or concept from another content area.
- D. Strand: Music. Standard 4: Demonstrate an understanding of the dynamics of the creative process.
  - (1) Grades 6-8 benchmark 4A: Understand why music is created and how it is used. Grades 6-8 performance standards:
    - (a) Discuss different motivating factors which have inspired the creation of music, including: historical figures, nature, events, literature, drama, etc.

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(b) Explore the training, skills and education necessary for various careers in music.  
(2) Grades 6-8 benchmark 4B: Understand how music is created. Grades 6-8 performance standards:

(a) Discuss influences on the creation of music from historical and cultural perspectives (e.g., aboriginal tribes - ritual, religion, social issues, availability of natural materials and technology/tools).

(b) Apply learned musical elements (e.g., rhythm, melody, form, timbre, tempo, dynamics) to compose or improvise music.

E. Strand: Music. Standard 5: Observe, discuss, analyze and make critical judgments about artistic works.

(1) Grades 6-8 benchmark 5A: Identify music forms when presented aurally. Grades 6-8 performance standards:

(a) Identify the musical form of the piece of music being studied/performed in an ensemble class.

(b) Identify stylistic forms of music (e.g., rap, gamelan, mariachi, oriental, non-western, reggae, steel drum, folk, Mongolian throat singing).

(2) Grades 6-8 benchmark 5B: Identify the sounds of more familiar instruments as well as treble and bass voices. Grades 6-8 performance standards:

(a) Identify traditional orchestral families (e.g., strings, woodwinds, brass, percussion) and other traditional folk/cultural instruments (e.g., guitar, accordion, recorder, dulcimers).

(b) Identify qualities unique to soprano, alto, tenor and bass voices.

(c) Classify different types of ensembles when presented aurally (e.g., percussion ensemble, woodwind quintet, string quartet, brass ensemble, vocal trio).

(3) Grades 6-8 benchmark 5C: Use appropriate terminology to discuss responses and reactions to particular musical works. Grades 6-8 performance standards:

(a) Develop a list of criteria for what constitutes a good musical performance, as applied to different genres/styles of music.

(b) Using appropriate terminology, make critical judgments about one's own performance and the performance of others.

F. Strand: Music. Standard 6: Show increased awareness of diverse peoples and cultures through visual and performing arts. Grades 6-8 benchmark 6: Identify and perform a varied repertoire from historical periods and diverse cultures, with emphasis on the music and cultures of New Mexico. Grades 6-8 performance standards:

(1) Describe how folk music from various cultures is used as the basis for formal compositions.

(2) Identify representative music of the diverse cultures found in New Mexico.

(3) Compare and contrast music from different eras.

G. Strand: Music. Standard 7: Demonstrate knowledge about how technology and invention have historically influenced artists and offered new possibilities for expression.

(1) Grades 6-8 benchmark 7A: Show understanding of how various instruments have evolved. Grades 6-8 performance standards:

(a) Trace the development of various instruments (e.g., wind, brass, string, percussion, keyboard.)

(b) Describe how an instrument/voice functions and produces a characteristic tone.

(2) Grades 6-8 benchmark 7B: Use appropriate music technology. Grades 6-8 performance standards:

(a) Use recording and playback technology to improve one's personal musical skills.

(b) Use appropriate computer-aided instruction programs (e.g., theory programs, rhythmic training, compositional programs).

H. Strand: Music. Standard 8: Contribute to communities by sharing expertise in dance, music, theatre/drama and visual arts and by participating in the activities of cultural institutions.

(1) Grades 6-8 benchmark 8A: Model appropriate audience behavior at live concert performances. Grades 6-8 performance standards:

(a) Model respectful behavior, understanding the dynamics of what it takes to be a performer, as well as appropriate behavior in the performance venue.

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(b) Describe the role of the audience and how it should react to a performer in various types of performance situations (e.g., clapping after a jazz solo, but not a classical solo.)

(2) Grades 6-8 benchmark 8B: Participate in appropriate school programs. Grades 6-8 performance standard: Prepare and perform age-appropriate material at school and community-based programs.

(3) Grades 6-8 benchmark 8C: Share and develop cultural experiences. Grades 6-8 performance standard: Celebrate customs, cultural traditions and American holidays, using music at or from home and in other social situations.

[6.29.2.12 NMAC - N, 6-30-2009]

### **6.29.2.13 CONTENT STANDARDS WITH BENCHMARKS AND PERFORMANCE STANDARDS FOR MUSIC, Grades 9-12:**

A. Strand: Music. Standard 1: Learn and develop the essential skills and meet technical demands unique to dance, music, theatre/drama and visual arts.

(1) Grades 9-12 benchmark 1A: Sing and play instruments with appropriate techniques while performing a varied repertoire of music. Grades 9-12 performance standards:

(a) Sing, alone and with others (with and without accompaniment) with correct pitch, rhythm, timbre, diction, posture, range, voice quality, style, techniques and breath control.

(b) Demonstrate advanced instrumental playing techniques (e.g., breath control, bow control, stick control, embouchure, articulation, vibrato, correct fingerings and extended range, posture, hand position and characteristic tone quality.)

(c) Perform using musical literature appropriate to grade and ability level in both small and large ensembles, with a focus on blend, good intonation, balance, precision and expressiveness (e.g., dynamics, phrasing, style and interpretation).

(d) Demonstrate the ability to prepare (using good practice skills) and perform music independent of the teacher/instructor.

(e) Demonstrate sight-reading skills, using musical literature appropriate to ability level.

(2) Grades 9-12 benchmark 1B: Identify timbre (tone quality) of extended families of instruments, advanced ranges of instruments and specific voice classifications. Grades 9-12 performance standard: Study and perform literature of various genres and styles that utilize advanced techniques, emulating performances of well-known and appropriate soloists and ensembles.

(3) Grades 9-12 benchmark 1C: Acquire beat and rhythmic competency skills. Grades 9-12 performance standards:

(a) Identify simple, compound and asymmetric meters (aurally, visually in notation and through conducting patterns).

(b) Read and perform rhythms in simple meter (2/4, 3/4, 4/4), compound meter (3/8, 6/8, 9/8) and asymmetric meter (5/4, 5/8, 7/8) in solo/ensemble situations.

(4) Grades 9-12 benchmark 1D: Identify basic musical notation and symbols. Grades 9-12 performance standards:

(a) Read, identify and perform using musical notation and symbols from appropriate grade-level literature (instrumental/choral.)

(b) Use the conventions of musical notation (e.g., key signature, time signature, clefs, repeat signs) and non-traditional symbols (e.g., aleatoric symbols, tablature, chord symbols, shaped notes).

B. Strand: Music. Standard 2: Use dance, music, theatre/drama and visual arts to express ideas. Grades 9-12 benchmark 2: Show understanding of how music expresses ideas. Grades 9-12 performance standards:

(1) Recognize and discuss how programmatic and absolute music can express an abstract concept or describe specific events, art work, places, etc.

(2) Discuss how movie scores and other background music complement and intensify the action, emotion or mood in a dramatic performance.

(3) Discuss how preferences in music are developed among different subgroups (e.g., classes, strata and generations) in our society, showing respect and appreciation for the preferences of others.

C. Strand: Music. Standard 3: Integrate understanding of visual and performing arts by seeking connections and parallels among arts disciplines as well as other content areas.

(1) Grades 9-12 benchmark 3A: Identify terms common to the various art forms. Grades 9-12 performance standard: Describe the interrelationship of all the art disciplines in terms of commonalities in the

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creative processes, historical and cultural influences and common elements (e.g., rhythm, balance, form, style, tempo).

(2) Grades 9-12 benchmark 3B: Explain how music can relate to other art forms or content areas. Grades 9-12 performance standard: Discuss and demonstrate relationships of music to other disciplines (e.g., reading - the ongoing, horizontal flow of words akin to the movement of music; social studies - how music of a culture helps to define and understand that culture; mathematics - the rhythm of music is expressed numerically; science - the movement of sound as a physical phenomenon).

(3) Grades 9-12 benchmark 3C: Identify how music can support and enhance other disciplines. Grades 9-12 performance standards:

(a) Develop an essential question that can be addressed through a musical composition and other art forms (e.g., "Why does racism occur?" "Why does war exist?").

(b) Compose or improvise a short piece of music to represent or describe an idea or concept from another content area.

D. Strand: Music. Standard 4: Demonstrate an understanding of the dynamics of the creative process.

(1) Grades 9-12 benchmark 4A: Describe why music is created and how it is used. Grades 9-12 performance standards:

(a) Discuss different motivating factors which have inspired the creation of music, including: historical figures, nature, events, literature, drama, etc.

(b) Explore the training, skills and education necessary for various careers in music.

(c) Communicate an understanding of the role of music as an avocation (e.g., consumer of music, concertgoer, listening to or performing music for personal pleasure.)

(2) Grades 9-12 benchmark 4B: Explain how music is created. Grades 9-12 performance standards:

(a) Discuss influences on the creation of music from historical and cultural perspectives (e.g., aboriginal tribes - rituals, religions, social issues, availability of natural materials and technology/tools, etc.).

(b) Demonstrate an understanding of principles of repetition, contrast and unity as compositional elements (e.g., score analysis, study of form, personal composition).

(c) Identify non-traditional sources (e.g., computer-generated, manipulated, "found sound").

E. Strand: Music. Standard 5: Observe, discuss, analyze and make critical judgments about artistic works.

(1) Grades 9-12 benchmark 5A: Identify music forms when presented aurally. Grades 9-12 performance standards:

(a) Identify the musical form of the piece being studied/performed in an ensemble class (e.g., overture, march, symphony, concerto, sonata allegro, rondo).

(b) Identify stylistic forms of music (e.g., rap, gamelan, mariachi, oriental, non-western, reggae, steel drum, folk, Mongolian throat singing).

(2) Grades 9-12 benchmark 5B: Use appropriate terminology to discuss responses and reactions to particular musical works. Grades 9-12 performance standards:

(a) Describe and analyze the criteria used in the critical evaluation of one's own and other's performances, compositions/arrangements and improvisations.

(b) Utilize professional adjudicator's critiques/feedback from festival performances to improve individual and ensemble musicianship.

F. Strand: Music. Standard 6: Show increased awareness of diverse peoples and cultures through visual and performing arts. Grades 9-12 benchmark 6: Identify and perform a varied repertoire from historical periods and diverse cultures, with emphasis on the music and the cultures of New Mexico. Grades 9-12 performance standards:

(1) Study and perform music from various cultures with an emphasis on historical and cultural connections, and on the musical characteristics unique to a national or cultural style of music.

(2) Describe the development of American musical styles and the contribution of various ethnic groups represented in American society (e.g., country, Appalachian folk, blues, jazz, bluegrass, gospel).

(3) Identify and describe the role of music and musicians in various settings within New Mexico.



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(4) Compare and contrast music from different eras that employ various compositional techniques (e.g., fugue, classical style, impressionism, atonal music, jazz rhythms).

G. Strand: Music. Standard 7: Demonstrate knowledge about how technology and invention have historically influenced artists and offered new possibilities for expression.

(1) Grades 9-12 benchmark 7A: Describe how various instruments have evolved. Grades 9-12 performance standard: Describe how technology has influenced the composition and performance of music (e.g., use of computers, computer-generated sounds, electronic keyboards/guitars/violins, etc.).

(2) Grades 9-12 benchmark 7B: Use appropriate music technology. Grades 9-12 performance standards:

(a) Use recording and playback technology to improve one's personal musical skills.

(b) Use appropriate computer-aided instruction programs (e.g., theory programs, rhythmic training, compositional programs).

H. Strand: Music. Standard 8: Contribute to communities by sharing expertise in dance, music, theatre/drama and visual arts, and by participating in the activities of cultural institutions.

(1) Grades 9-12 benchmark 8A: Model appropriate audience behavior at live concert performances. Grades 9-12 performance standards:

(a) Model respectful behavior, showing understanding of the dynamics of what it takes to be a performer, as well as appropriate behavior in the performance venue.

(b) Show understanding of the role of the audience and how it should react to a performer in various types of performance situations (e.g., clapping after a jazz solo, but not a classical solo).

(2) Grades 9-12 benchmark 8B: Participate in appropriate school programs. Grades 9-12 performance standards:

(a) Prepare and perform age-appropriate material at school and community-based programs.

(b) Participate in interscholastic music festivals and volunteer in community service projects using musical talents.

(3) Grades 9-12 benchmark 8C: Share and develop cultural experiences. Grades 9-12 performance standards:

(a) Celebrate customs, cultural traditions and American holidays, using music at or from home and in other social situations.

(b) Attend concerts within the community.

[6.29.2.13 NMAC - N, 6-30-2009]

### **6.29.2.14 CONTENT STANDARDS WITH BENCHMARKS AND PERFORMANCE STANDARDS FOR THEATRE/DRAMA, Grades K-5:** Note: See definitions for theatre at 6.29.2.7 NMAC.

A. Strand: Theatre/drama. Standard 1: Learn and develop skills and meet technical demands unique to dance, music, theatre/drama and visual arts.

(1) Grades K-5 benchmark 1A: Use body and voice to portray character.

(a) Grades K-1 performance standards:

(i) Express various characters, ideas and emotions through gestures, movement and voice.

(ii) Speak and act within the full range of current abilities.

(b) Grades 2-3 performance standards:

(i) Use body and voice to portray characters, to demonstrate mood or setting.

(ii) Interpret characters within the full range of current abilities.

(c) Grades 4-5 performance standards:

(i) Integrate body and voice to portray character (e.g., mood, emotions) within the context of a dramatization.

(ii) Demonstrate the ability to stay in character for the duration of

improvised dramatizations.

(iii) Apply characterization within the full range of current abilities.

(2) Grades K-5 benchmark 1B: Design and construct technical elements for classroom dramatizations (e.g., simple sets, props, costumes, make-up and sound effects).

(a) Grades K-1 performance standard: Construct simple props appropriate to a grade-level dramatization.

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(b) Grades 2-3 performance standard: Design and construct simple props, scenery and costumes appropriate to a grade-level dramatization.

(c) Grades 4-5 performance standard: Design, construct and gather props, scenery, costumes and make-up needed for a grade-level dramatization.

B. Strand: Theatre/drama. Standard 2: Use dance, music, theatre/drama, and visual arts to express ideas.

(1) Grades K-5 benchmark 2A: Develop classroom dramatizations that express various moods or emotions (e.g., happy/sad, funny, scary, mysterious, etc.).

(a) Grades K-1 performance standards:

(i) Create dialogue to retell stories.

(ii) Explore the use of the voice to express feelings and moods.

(b) Grades 2-3 performance standards:

(i) Identify the various ways that a story could be performed.

(ii) Paraphrase dialogue from a story to demonstrate different

interpretations for use in dramatizations.

(iii) Develop character, feeling or mood through the use of the voice.

(c) Grades 4-5 performance standards:

(i) Develop dialogue to express a character's feelings.

(ii) Create various character voices by varying volume, pitch, rate, tone

quality, duration, intensity and clarity.

(2) Grades K-5 benchmark 2B: Plan, prepare and present improvisations.

(a) Grades K-1 performance standards:

(i) Collaborate to create and present original stories.

(ii) Dramatize stories using improvisation and creative drama games.

(b) Grades 2-3 performance standards:

(i) Improvise and re-enact scenes based on personal or community

experiences.

(ii) Listen and react to others in an improvisation.

(c) Grades 4-5 performance standards:

(i) Collaborate creatively in improvised and scripted scenes.

(ii) Explore character responses in relation to other actors' interpretations

of their character.

C. Strand: Theatre/drama. Standard 3: Integrate understanding of visual and performing arts by seeking connections and parallels among arts disciplines, as well as other content areas.

(1) Grades K-5 benchmark 3A: Describe theatrical elements (visual, aural, oral, kinetic, ideas, emotions and mood) and compare them with other art forms and content areas.

(a) Grades K-1 performance standards:

(i) Discuss basic similarities and differences between art forms.

(ii) Describe ways that other art forms enhance a dramatic piece.

(b) Grades 2-3 performance standards:

(i) Identify different art forms within the community.

(ii) Discuss how theatre arts can express ideas from other content areas

(e.g., social studies, science, math).

(c) Grades 4-5 performance standards:

(i) Discuss how theatre arts can synthesize all the arts disciplines.

(ii) Explain relationships between theatre arts and other content areas.

(iii) Describe visual, aural and kinetic elements in dramatic media.

(2) Grades K-5 benchmark 3B: Select movement, music or visual elements to enhance a dramatization.

(a) Grades K-1 performance standards:

(i) Apply sound, movement and drawing in dramatic play.

(ii) Use pantomime in simple characterizations.

(b) Grades 2-3 performance standards:

(i) Incorporate other art forms into the creation of a dramatic presentation.

(ii) Develop pantomime for use in simple dramatizations.

## CURRENT RULE

(c) Grades 4-5 performance standard: Explore color, space, shape, texture, movement and sound to develop a dramatic setting.

D. Strand: Theatre/drama. Standard 4: Demonstrate an understanding of the dynamics of the creative process. Grades K-5 benchmark 4: Collaborate to design, plan, rehearse and perform dramatizations.

(1) Grades K-1 performance standards:

(a) Retell stories through guided dramatic play.

(b) Relay a sequence of events, through verbal and non-verbal communication, in a simple drama.

(2) Grades 2-3 performance standards:

(a) Develop stories and original pieces using improvisation.

(b) Use basic script writing to portray a sequence of events in a simple scene or story.

(3) Grades 4-5 performance standards:

(a) Improvise dialogue to tell a story.

(b) Alone or in groups, write a script based on a short story for improvised dramatization, with a beginning that introduces the characters, a middle that includes a dramatic conflict, and an ending that resolves the conflict.

E. Strand: Theatre/drama. Standard 5: Observe, discuss, analyze and make critical judgments about artistic works.

(1) Grades K-5 benchmark 5A: Identify and describe visual, aural, oral and kinetic elements of dramatic performances.

(a) Grades K-1 performance standard: Discuss what makes theatre arts unique.

(b) Grades 2-3 performance standard: Make distinctions between live and recorded performances.

(c) Grades 4-5 performance standard: Discuss the meaning of scene, act and play.

(2) Grades K-5 benchmark 5B: Explain how the wants and needs of characters are different from those of the actors.

(a) Grades K-1 performance standard: Make predictions about the outcomes of characters' actions in dramatic presentations.

(b) Grades 2-3 performance standard: Discuss the concept that consequences and actions teach characters and audience members life lessons.

(c) Grades 4-5 performance standard: Explain how consequences and actions in dramatic productions introduce and teach life lessons.

(3) Grades K-5 benchmark 5C: Describe one's emotional response and personal preferences, and give constructive feedback about dramatic performances.

(a) Grades K-1 performance standards:

(i) Use age-appropriate theatre vocabulary to critique what is seen, heard and understood.

(ii) Discuss the likes and dislikes of audience members.

(b) Grades 2-3 performance standards:

(i) Use selective criteria to critique what one sees, hears and understands.

(ii) Demonstrate responsible audience behaviors and responsible responses to dramatizations.

(iii) Discuss personal reactions to various performances.

(c) Grades 4-5 performance standards:

(i) Offer constructive critique of scene and play, using descriptive vocabulary.

(ii) Utilize appropriate audience behaviors and appropriate responses to dramatizations.

(iii) Use verbal and written responses to identify emotions and thoughts evoked by dramatizations.

F. Strand: Theatre/drama. Standard 6: Show increased awareness of diverse peoples and cultures through visual and performing arts.

(1) Grades K-5 benchmark 6A: Communicate information to peers about people, events, time and place related to dramatizations.

(a) Grades K-1 performance standards:

## CURRENT RULE

- (i) Discuss drama as an expression and record of the human experience.
      - (ii) Use family, school and community resources to gather information about the characters and settings of a story.
    - (b) Grades 2-3 performance standards:
      - (i) Examine the dynamic relationship between community, culture and theatre arts.
      - (ii) Explore and explain the value of theatre as a means of integrating art forms, history and culture.
    - (c) Grades 4-5 performance standards:
      - (i) Explain how social concepts can be developed through dramatizations.
      - (ii) Explore and explain performing theatre arts in the community.
  - (2) Grades K-5 benchmark 6B: Identify and compare similar characters and situations in dramas and stories from various cultures.
    - (a) Grades K-1 performance standard: Discuss various cultural traditions found in stories, songs, fairy tales, fables and nursery rhymes.
    - (b) Grades 2-3 performance standards:
      - (i) Compare and contrast various cultural traditions found in stories, songs, fairy tales, fables and nursery rhymes.
      - (ii) Recognize that forms of theatre are found in all cultures.
    - (c) Grades 4-5 performance standard: Explore theatre arts from various cultures.
- G. Strand: Theatre/drama. Standard 7: Demonstrate knowledge about how technology and invention have historically influenced artists and offered new possibilities for expression.
  - (1) Grades K-5 benchmark 7A: Describe how scientific and technological developments have impacted career choice and availability in theatre, TV, film, video and other electronic media.
    - (a) Grades K-1 performance standards:
      - (i) Discuss the role that film and television have played in one's personal life.
      - (ii) Identify what actors and other members of a dramatic production do.
    - (b) Grades 2-3 performance standards:
      - (i) Examine the roles of theatre, film and television in the community.
      - (ii) Discuss what actors, designers, directors and playwrights do in theatre.
    - (c) Grades 4-5 performance standards: Investigate careers in the theatre.
  - (2) Grades K-5 benchmark 7B: Explore the impact of video, film and computer on theatrical endeavor.
    - (a) Grades K-1 performance standard: List qualities of various types of live or recorded presentations (film, television and electronic technology).
    - (b) Grades 2-3 performance standard: Summarize the roles of technology and electronic media as they relate to theatre arts.
    - (c) Grades 4-5 performance standard: Describe the moods or emotional qualities of different kinds of live or recorded dramatic performances.
- H. Strand: Theatre/drama. Standard 8: Contribute to communities by sharing expertise in dance, music, theatre/drama and visual arts, and by participating in the activities of cultural institutions.
  - (1) Grades K-5 benchmark 8A: Explore the importance of lighting, costumes, set/scenery, properties, sound effects and make-up for dramatic presentation.
    - (a) Grades K-1 performance standards:
      - (i) Interact through use of visual aids, props and costumes to establish characters and setting.
      - (ii) Create various ways of staging classroom dramatizations.
    - (b) Grades 2-3 performance standards:
      - (i) Transform a space and materials for acting out simple dramatizations.
      - (ii) Contribute to making artistic choices for the scenery, props and costumes in a presentation.
    - (c) Grades 4-5 performance standards:
      - (i) Use available design resources for props, costumes, lights and set.
      - (ii) Design a simple set, considering possible limitations dictated by an environment.

## CURRENT RULE

- (2) Grades K-5 benchmark 8B: Assume roles for an audience that demonstrate characterization and tell a story.
- (a) Grades K-1 performance standards:
    - (i) Participate in creative drama and informal presentations.
    - (ii) Adapt movement to include audience focus.
  - (b) Grades 2-3 performance standards:
    - (i) Participate in and construct creative dramatic presentations.
    - (ii) Adjust blocking to include audience focus.
  - (c) Grades 4-5 performance standards:
    - (i) Demonstrate focus and dedication (e.g., memorization of text and blocking) in portraying character for dramatic presentations.
    - (ii) Use blocking to non-verbally depict character, mood and action to the audience.
- [6.29.2.14 NMAC - N, 6-30-2009]

### **6.29.2.15 CONTENT STANDARDS WITH BENCHMARKS AND PERFORMANCE STANDARDS FOR THEATRE/DRAMA, Grades 6-8:**

- A. Strand: Theater/drama. Standard 1: Learn and develop the essential skills and meet technical demands unique to dance, music, theatre/drama and visual arts.
- (1) Grades 6-8 benchmark 1A: Refine dialogue and action that contribute to effective plots in classroom dramatizations. Grades 6-8 performance standards:
- (a) Utilize acting skills to study human behavior and conflict resolution.
  - (b) Interpret the meaning of scripted scenes and plays.
  - (c) Construct dialogue and action that creates a story line with a beginning, middle and end.
- (2) Grades 6-8 benchmark 1B: Practice acting skills to develop characterizations that suggest or illustrate artistic choice. Grades 6-8 performance standards:
- (a) Define and analyze character relationships in improvised and scripted scenes.
  - (b) Analyze and describe character behaviors and motivations.
  - (c) Participate in improvisation and scene work focused on artistic choices.
- (3) Grades 6-8 benchmark 1C: Interact as characters in an ensemble. Grades 6-8 performance standards:
- (a) Apply various acting skills (memory and sensory recall, concentration and motivation) to create believable characters that function in an ensemble.
  - (b) Cooperate and abide by group decisions.
- (4) Grades 6-8 benchmark 1D: Select and create necessary technical elements for dramatizations (e.g., sets, props, costumes, make-up and sound effects). Grades 6-8 performance standards:
- (a) Using available resources, develop and implement technical elements (e.g., sets, costumes, lighting, sound) needed to enhance the meaning of a scene or play.
  - (b) Develop basic design concepts to create a set for formal and informal scenes.
- (5) Grades 6-8 benchmark 1E: Demonstrate the directing process (e.g., research, plan, collaborate, audition, cast, block and direct). Grades 6-8 performance standards:
- (a) Utilize the directing process (research, plan, collaborate, audition, cast, block and direct) in dramatizations.
  - (b) Lead small groups in designing, planning and rehearsing a variety of dramatizations.
- B. Strand: Theatre/drama. Standard 2: Use dance, music, theatre/drama and visual arts to express ideas.
- (1) Grades 6-8 benchmark 2A: Create improvised dramatizations that express specific ideas, meanings, themes, moods and emotions. Grades 6-8 performance standards:
- (a) Develop and defend character choices in relation to other actors' interpretations of their characters.
  - (b) Identify the physical, emotional and social dimensions of characters in improvisations.
- (2) Grades 6-8 benchmark 2B: Interact as the invented characters within an ensemble. Grades 6-8 performance standards:

## CURRENT RULE

- (a) Collaborate with others to create and evaluate improvised and scripted scenes.
  - (b) Demonstrate the ability to stay in character for longer classroom dramatizations.
- C. Strand: Theatre/drama. Standard 3: Integrate understanding of visual and performing arts by seeking connections and parallels among arts disciplines as well as other content areas.
  - (1) Grades 6-8 benchmark 3A: Describe and compare characteristics of different art forms as they relate to theatre arts. Grades 6-8 performance standards:
    - (a) Incorporate elements of dance, music and visual arts to express ideas and emotions in improvised and scripted scenes.
    - (b) Design and construct a set using available materials based on line, color, space, shape, texture and principles of visual arts.
  - (2) Grades 6-8 benchmark 3B: Develop dramatizations which include topics in other content areas such as literature, history and science. Grades 6-8 performance standard: Apply the transfer of knowledge between the arts and other content areas to dramatic presentations.
- D. Strand: Theatre/drama. Standard 4: Demonstrate an understanding of the dynamics of the creative process.
  - (1) Grades 6-8 benchmark 4A: Using appropriate vocabulary, describe and make connections between various technical aspects of theatre. Grades 6-8 performance standards:
    - (a) Explain the functions and interrelated nature of technical aspects of theatre (e.g., set/scenery, lighting, costumes, props and make-up).
    - (b) Integrate theatre arts vocabulary in the development of dramatic presentations.
  - (2) Grades 6-8 benchmark 4B: Collaborate to develop improvised and scripted scenes, and evaluate effectiveness of student contributions. Grades 6-8 performance standards:
    - (a) Employ the use of different tones, moods and characterization in the creation of suspense.
    - (b) Lead small groups in planning and rehearsing scenes to be scripted using social, group and consensus skills.
  - (3) Grades 6-8 benchmark 4C: Create written dramatic scenes based on original or recognized interdisciplinary prompts, personal experiences and historical events. Grades 6-8 performance standards:
    - (a) Analyze how culture, location and era are reflected in written scenes and plays.
    - (b) Refine, write, critique and produce original scenes or one-act plays.
- E. Strand: Theatre/drama. Standard 5: Observe, discuss, analyze and make critical judgments about artistic works.
  - (1) Grades 6-8 benchmark 5A: Express and compare personal reactions to dramatic performances. Grades 6-8 performance standards:
    - (a) Attend and evaluate theatre productions in the school or community.
    - (b) Describe sensory impressions and emotional reactions to various works of art, and justify preferences.
    - (c) Express and compare personal reactions and audience reactions to a variety of art forms.
  - (2) Grades 6-8 benchmark 5B: Describe and analyze the effect of publicity, support materials and physical environments on audience response and appreciation. Grades 6-8 performance standard: Assess the relationship between an audience and a dramatic presentation.
  - (3) Grades 6-8 benchmark 5C: Articulate and support meaning constructed from one's own and other dramatic performances. Grades 6-8 performance standards:
    - (a) Critique the ideas, meaning, themes, moods and emotions expressed in classroom dramatizations or formal theatrical productions.
    - (b) Apply descriptive vocabulary and creative thinking in the critiquing process.
    - (c) Utilize student-developed criteria for evaluation of dramatic presentations.
- F. Strand: Theatre/drama. Standard 6: Show increased awareness of diverse peoples and cultures through visual and performing arts.
  - (1) Grades 6-8 benchmark 6A: Describe and compare universal characters and situations in dramas from various cultures and historical periods. Grades 6-8 performance standards:
    - (a) Engage in dramatic activities depicting different cultures and times, and discuss commonality of characters, situations and motives in various cultures and historical periods.
    - (b) Critique theatrical material from various cultures.

## CURRENT RULE

(2) Grades 6-8 benchmark 6B: Explore similarities between life and theatre. Grades 6-8 performance standards:

- (a) Assess the emotional and social impact of theatre arts on one's own life.
- (b) Analyze the functions of the performing arts in the community and in other cultures.

(3) Grades 6-8 benchmark 6C: Explore reasons why subjects and ideas are re-examined in different cultures and times. Grades 6-8 performance standards:

- (a) Compare and contrast theatrical productions from different cultures, and examine how theatrical forms develop in response to cultural needs.
- (b) Analyze how culture affects the content and production elements of a dramatic presentation.

G. Strand: Theatre/drama. Standard 7: Demonstrate knowledge about how technology and invention have historically influenced artists and offered new possibilities for expression.

(1) Grades 6-8 benchmark 7A: Describe how scientific and technological developments have impacted career choices in theatre, film, television, video and other electronic media. Grades 6-8 performance standards:

(a) Assess careers in the theatre and related fields (e.g., actor, director, stage manager, producer, set designer, costume designer, production/marketing, agent, internet and intranet endeavors, and other fields).

(b) Explain knowledge, skills and discipline needed to pursue careers and vocational opportunities in various theatrical media and in related fields.

(c) Discuss a variety of theatrical works, playwrights and performing artists in various cultures throughout history.

(2) Grades 6-8 benchmark 7B: Explore the impact of film, video and computer on theatrical endeavor. Grades 6-8 performance standards:

(a) Debate the advantage or disadvantage of film, video and communications technology on dramatic presentations.

(b) Interpret a variety of theatre works in their contexts in cultures, times and places.

H. Strand: Theatre/drama. Standard 8: Contribute to communities by sharing expertise in dance, music, theatre/drama and visual arts, and by participating in the activities of cultural institutions. Grades 6-8 benchmark 8: Develop scenes and technical aspects to perform for an audience. Grades 6-8 performance standards:

(1) Apply various acting skills (e.g., memorization, concentration and motivation) to create believable characters.

(2) Design and construct a set, using available materials, with consideration for the performance space.

(3) Create lighting and sound elements that set a mood for an audience in formal and informal dramatic presentations.

(4) Use time effectively to brainstorm, experiment, plan and rehearse.

(5) Evaluate staging choices to convey the meaning in scripted scenes.

[6.29.2.15 NMAC - N, 6-30-2009]

### **6.29.2.16 CONTENT STANDARDS WITH BENCHMARKS AND PERFORMANCE STANDARDS FOR THEATRE/DRAMA, Grades 9-12:**

A. Strand: Theatre/drama. Standard 1: Learn and develop the essential skills and meet technical demands unique to dance, music, theatre/drama and visual arts.

(1) Grades 9-12 benchmark 1A: Create and analyze the physical, emotional and social dimensions of characters and sustain these characters in an ensemble. Grades 9-12 performance standards:

(a) Create and portray characters in performance.

(b) Write a character analysis.

(2) Grades 9-12 benchmark 1B: Apply the basic physical and chemical properties of the technical aspects of theatre: light, color, electricity, paint, make-up, etc. Grades 9-12 performance standards:

(a) Apply knowledge and skills to collaboratively and safely create functional scenery, properties, lighting and sound.

(b) Apply knowledge and skills to create character make-up.

## CURRENT RULE

(3) Grades 9-12 benchmark 1C: Create and implement production schedules, management plans and promotional ideas. Grades 9-12 performance standards:

(a) Create posters, playbills, multi-media advertising and programs.

(b) Create a timeline that includes multiple steps and deadlines in order to complete a long-term project (i.e., scheduling what must be completed in each rehearsal in order to be ready by the production, setting a schedule to have costumes completed by the production, etc.).

(4) Grades 9-12 benchmark 1D: Conduct auditions, cast actors, direct scenes and manage production meetings. Grades 9-12 performance standards:

(a) Audition and cast actors.

(b) Direct actors in a scene.

(c) Conduct production meetings with cast and crew members.

(5) Grades 9-12 benchmark 1E: Demonstrate artistic discipline to achieve an ensemble.

Grades 9-12 performance standard: Demonstrate the ability to listen to, react to and perform in response to other actors in rehearsal and in performance.

B. Strand: Theatre/drama. Standard 2: Use dance, music, theatre/drama and visual arts to express ideas.

(1) Grades 9-12 benchmark 2A: Construct and refine scripts that express specific themes and emotions. Grades 9-12 performance standards:

(a) Write, edit and revise short theatre, film, television or electronic media scripts in a variety of new or traditional forms.

(b) Make decisions so that different settings, plots, characters, phrasing, etc., most effectively reflect intended theme or emotion.

(2) Grades 9-12 benchmark 2B: Develop technical designs that use visual and sound elements to enhance scripts. Grades 9-12 performance standard: Present designs using learned technical knowledge.

C. Strand: Theatre/drama. Standard 3: Integrate understanding of visual and performing arts by seeking connections and parallels among arts disciplines as well as other content areas.

(1) Grades 9-12 benchmark 3A: Determine how the non-dramatic art forms are modified to enhance theatrical production. Grades 9-12 performance standard: Research and discuss various theatrical productions to determine how other art forms are used in a production.

(2) Grades 9-12 benchmark 3B: Describe the basic nature, materials, elements and means of communicating in the various art forms. Grades 9-12 performance standard: Discuss, write or present a project using other art forms as communication tools.

(3) Grades 9-12 benchmark 3C: Illustrate the integration of several arts media. Grades 9-12 performance standard: Incorporate several arts disciplines (e.g., music, painting, dance) into classroom exercises or performances.

D. Strand: Theatre/drama. Standard 4: Demonstrate an understanding of the dynamics of the creative process.

(1) Grades 9-12 benchmark 4A: Justify selection of texts, interpretation of texts and artistic choices for production. Grades 9-12 performance standards:

(a) Present set, costume, properties, lighting, sound or make-up designs, and explain how the text was selected, designs and concepts were formulated, and how the designs relate to the text.

(b) Select the most effective text for a purpose, interpret texts and make artistic choices through scene work or acting exercises.

(2) Grades 9-12 benchmark 4B: Explain the roles and interrelated responsibilities of the various personnel involved in theatrical production. Grades 9-12 performance standard: Analyze the relationships and responsibilities of all personnel in the production staff hierarchy.

(3) Grades 9-12 benchmark 4C: Collaborate with designers and directors, and develop a unified production concept. Grades 9-12 performance standard: Present a unified production concept by means of a production, paper or class presentation.

E. Strand: Theater/drama. Standard 5: Observe, discuss, analyze and make critical judgments about artistic works.

(1) Grades 9-12 benchmark 5A: Articulate and justify personal criteria in order to critique dramatic texts and events. Grades 9-12 performance standards:

(a) Discuss criteria used to critique, and create a rubric or checklist using those criteria to critique a text or performance.



## CURRENT RULE

- (b) Defend a critique of a performance verbally or in writing.
- (2) Grades 9-12 benchmark 5B: Analyze and critique any dramatic performance, comparing perceived artistic intent with final production achievement. Grades 9-12 performance standards:
  - (a) Analyze and critique a performance, verbally or in writing, comparing artistic intent with final production.
  - (b) Analyze and evaluate others' critical comments about personal work (i.e., final production achievement), compare with initial intent, and decide and explain which points are most appropriate to further development of the work.
- F. Strand: Theater/drama. Standard 6: Show increased awareness of diverse peoples and cultures through visual and performing arts.
  - (1) Grades 9-12 benchmark 6A: Analyze and compare dramatic texts and artists from various cultures and periods of history. Grades 9-12 performance standards:
    - (a) Select a theme or idea and compare how it is developed or treated in dramas from a variety of cultures.
    - (b) Analyze and summarize how contemporary and historic cultural influences affect the content and production elements of a dramatic presentation.
  - (2) Grades 9-12 benchmark 6B: Construct social meaning from productions representing a variety of cultures and historical periods, and relate to current issues. Grades 9-12 performance standards:
    - (a) Reflect and describe how personal cultural experiences have affected a performance in a play.
    - (b) Assess the social impact of theatre productions, past and present.
- G. Strand: Theatre/drama. Standard 7: Demonstrate knowledge about how technology and invention have historically influenced artists and offered new possibilities for expression.
  - (1) Grades 9-12 benchmark 7A: Explore how scientific and technological advances have impacted technical theatre development (set/scenery, costumes, lighting, properties, sound and make-up). Grades 9-12 performance standards:
    - (a) Assess and compare careers in traditional theatre, and in film/television /electronic industries.
    - (b) Choose a specific career or vocational opportunity and thoroughly evaluate the knowledge, skills and discipline needed for success in that career.
    - (c) Choose playwrights from various cultures during a specific historical period, and compare their lives and works, and how they influenced the society in which they lived.
  - (2) Grades 9-12 benchmark 7B: Examine the differences in styles of performing for live audiences and performing for film, television or video, etc. Grades 9-12 performance standards:
    - (a) Evaluate the advantages or disadvantages that live theatre or film, video and electronic communications technology have on dramatic presentations.
    - (b) Analyze the differences between performing for a live audience and performing in front of a recording device.
  - (3) Grades 9-12 benchmark 7C: Explain how scientific and technological advances have impacted all aspects of theatre. Grades 9-12 performance standard: Describe how computers and other technological advances have impacted technical design and other aspects of theatre.
- H. Strand: Theatre/drama. Standard 8: Contribute to communities by sharing expertise in dance, music, theatre/drama and visual arts, and by participating in the activities of cultural institutions. Grades 9-12 benchmark 8: Explore the art of theatre through guest speakers, field trips and participation in school, community and professional theatre activities. Grades 9-12 performance standards:
  - (1) Explain the knowledge, skills and discipline needed to pursue careers and vocational opportunities in theatre, film, television and electronic media.
  - (2) Analyze school, community and professional theatre activities from personal observation and participation.
  - (3) Summarize and evaluate personal participation in school, community or professional theatre activities.

[6.29.2.16 NMAC - N, 6-30-2009]

**6.29.2.17 CONTENT STANDARDS WITH BENCHMARKS AND PERFORMANCE STANDARDS FOR VISUAL ARTS, Grades K-5:** Note: Each standard requires the application of the elements of art and principles of design. See definitions for the visual arts at 6.29.2.7 NMAC.

## CURRENT RULE

A. Strand: Visual arts. Standard 1: Learn and develop the essential skills and meet technical demands unique to dance, music, theatre/drama and visual arts.

(1) Grades K-5 benchmark 1A: Participate in the process of making and looking at works of art to understand the elements of art, such as: color, form, line, shape, size, space, texture and value.

(a) Grades K-1 performance standards:  
(i) Identify the elements of art in works of art and the environment.  
(ii) Explore the use of lines, shapes and other art elements for image-making.  
(b) Grades 2-3 performance standards:  
(i) Group colors based on formal and informal criteria (warm-cool, limited color schemes, etc.)  
(ii) Discuss how different elements of art impact images.

(c) Grades 4-5 performance standards:  
(i) Identify the principles of design in works of art and the environment.  
(ii) Apply the elements of art in assigned visual arts problems.

(2) Grades K-5 benchmark 1B: Explore and develop skills using art materials, tools and techniques.

(a) Grades K-1 performance standard: Use a variety of art materials and related skills.

(b) Grades 2-3 performance standard: Demonstrate increased skill with materials, tools and techniques.

(c) Grades 4-5 performance standard: Select a variety of materials, tools and techniques for producing desired artistic results.

(3) Grades K-5 benchmark 1C: Use art materials and tools safely and responsibly.

(a) Grades K-1 performance standards:  
(i) Take care of classroom art materials.  
(ii) Answer questions about safety.

(b) Grades 2-3 performance standards:  
(i) Demonstrate responsibility for art materials.  
(ii) Predict consequences of proper/improper use of materials.

(c) Grades 4-5 performance standards:  
(i) Discuss potential hazards of art materials and tools.  
(ii) Demonstrate proper use of art materials.

B. Strand: Visual arts. Standard 2: Use dance, music, theatre/drama, and visual arts to express ideas. Grades K-5 benchmark 2: Create art work that expresses ideas, feelings and experiences about self, family, community and the world.

(1) Grades K-1 performance standards:  
(a) Describe ideas, feelings and experiences (about self, family, community and the world) in his or her art work and the art work of others.

(b) Express ideas, feelings and experiences in making art.

(2) Grades 2-3 performance standards:  
(a) Interpret meaning in works of art and relate them to personal experiences.

(b) Demonstrate understanding of personal, local and global events as inspiration for expression.

(3) Grades 4-5 performance standards:  
(a) Use personal experience as inspiration for expression in visual art.  
(b) Use knowledge of local and global communities as inspiration for expression in visual art.

C. Strand: Visual arts. Standard 3: Integrate understanding of visual and performing arts by seeking connections and parallels among arts disciplines as well as other content areas.

(1) Grades K-5 benchmark 3A: Explore characteristics of the visual arts and other arts disciplines.

(a) Grades K-1 performance standards:  
(i) Become familiar with and name the other arts disciplines.  
(ii) Explore the relationship between visual elements and basic elements of other arts disciplines through discussion and art making.

## CURRENT RULE

- (b) Grades 2-3 performance standards:
  - (i) Describe similarities and differences among the visual arts and other arts disciplines.
  - (ii) Associate visual art elements with concepts from other arts disciplines.
- (c) Grades 4-5 performance standards:
  - (i) Compare and contrast emotional responses to specific works of visual art and to works in other arts disciplines (e.g., how different lines can relate to music or dance).
  - (ii) Compare elements of art and design principles used across art disciplines, such as: pattern, repetition, contrast and balance.
- (2) Grades K-5 benchmark 3B: Explore connections between the visual arts and other content areas.
  - (a) Grades K-1 performance standards:
    - (i) Identify and discuss connections between the elements of art and the principles of design in art used in other content areas (e.g, shapes and patterns in math or texture and repetition in science).
    - (ii) Discuss connections between themes used in visual arts and other content areas (e.g., stories in art and language arts or scientific concepts about the seasons, as shown in art).
  - (b) Grades 2-3 performance standards:
    - (i) Compare selected elements of art (color, form, line, shape, size, space, texture and value) and selected principles of design (balance, contrast, emphasis, movement, pattern, proportion, repetition, rhythm, unity and variety) within other content areas.
    - (ii) Describe connections between visual arts and other content areas.
  - (c) Grades 4-5 performance standards:
    - (i) Demonstrate understanding by applying art elements (e.g., color, form, line, shape, size, space, texture and value) and principles of design (balance, contrast, emphasis, movement, pattern, proportion, repetition, rhythm, unity and variety) to other content areas.
    - (ii) Describe relationships between visual art and other content areas.
- D. Strand: Visual arts. Standard 4: Demonstrate an understanding of the dynamics of the creative process.
  - (1) Grades K-5 benchmark 4A: Understand that artists create works of art based upon their diverse sources of inspiration, including personal and cultural experiences.
    - (a) Grades K-1 performance standards:
      - (i) Discuss how some artists make art based on their personal and cultural experiences.
      - (ii) Look for clues to an artist's creative processes used in some works of art.
    - (b) Grades 2-3 performance standards:
      - (i) Demonstrate understanding of how artists create using various steps and sources of inspiration.
      - (ii) Interpret the possible sources of inspiration in works of art.
      - (iii) Gather ideas through sketches, experimentation or modeling.
    - (c) Grades 4-5 performance standards:
      - (i) Solve artistic challenges using preliminary sketches, divergent production, and various sources of inspiration.
      - (ii) Examine works of art with a focus on their sources of inspiration.
  - (2) Grades K-5 benchmark 4B: Practice methods of reflection and self-evaluation of one's own art work.
    - (a) Grades K-1 performance standards:
      - (i) Describe the process of creating one's work of art.
      - (ii) Describe an artist's purpose for creating art work.
    - (b) Grades 2-3 performance standards:
      - (i) Discuss and reflect about the process of creating art.
      - (ii) Review and interpret the artistic intent in the creation of a work of art.
    - (c) Grades 4-5 performance standards:
      - (i) Reflect on the process of creating one's work of art.

## CURRENT RULE

(ii) Examine the success of personal/artistic intent in the creation of a work of art.

(iii) Research an idea to be used in an art work.

E. Strand: Visual arts. Standard 5: Observe, discuss, analyze and make critical judgments about artistic works.

(1) Grades K-5 benchmark 5A: Develop necessary skills for identifying the design elements, narrative components and symbolism in a work of art.

(a) Grades K-1 performance standards:

(i) Identify and describe what the student sees in his/her own work and the work of others (e.g., subject matter, design elements, expressive qualities and materials used in works of art and in the student's own art).

(ii) Interpret possible stories and feelings from an art work based on what the student sees.

(b) Grades 2-3 performance standards:

(i) Interpret possible meanings and symbolism in art works and discuss how artists design their art for many reasons (e.g., to show what they see, to express feelings, to tell stories, to create with their imaginations, to make designs and to serve practical purposes).

(ii) Compare at least two pieces of art in terms of similarities and differences (e.g., in design, story, expression, function or symbolism).

(c) Grades 4-5 performance standards:

(i) Analyze narrative and symbolic elements in a piece of art.

(ii) Examine relationships among elements of art and principles of design found in a work of art.

(iii) Analyze why artists make art to achieve various goals (e.g., realistic, expressionistic, narrative, imaginative, formal or practical).

(iv) Communicate about works of art (e.g., class discussion, portfolio collection and display).

(2) Grades K-5 benchmark 5B: Develop and practice skills necessary for communicating responses to a work of art.

(a) Grades K-1 performance standards:

(i) Discuss how the use of elements of art can express ideas and feelings in one's own art.

(ii) Describe what it was like to make one's work of art.

(b) Grades 2-3 performance standards:

(i) Discuss reasons for selecting particular media to convey meaning in one's own art work.

(ii) Interpret the meaning of a work of art.

(iii) Make a summary observation about a work of art using the vocabulary of visual arts.

(c) Grades 4-5 performance standards:

(i) Use visual art information to discuss the meaning of a work of art.

(ii) Communicate about works of art using activities such as class discussion, portfolio collection and display.

F. Strand: Visual arts. Standard 6: Show increased awareness of diverse peoples and cultures through visual and performing arts. Grades K-5 benchmark 6: Explore the visual arts of diverse peoples, times, places and cultures.

(1) Grades K-1 performance standards:

(a) Examine art and discuss diverse cultural influences.

(b) Create art about experiences within one's own culture.

(2) Grades 2-3 performance standards:

(a) Explore similarities and differences among art works from various cultures or periods of history.

(b) Become familiar with art forms that reflect New Mexico cultures.

(3) Grades 4-5 performance standards:

(a) Make interpretations of art that reflect cultural and historical influences.

(b) Experiment with creating art that reflects cultural and historical influences.

## CURRENT RULE

- (c) Classify art from various cultures and historical eras.
  - (d) Recognize art from a variety of New Mexico and world cultures.
- G. Strand: Visual arts. Standard 7: Demonstrate knowledge about how technology and invention have historically influenced artists and offered new possibilities for expression. Grades K-5 benchmark 7: Explore the role of specific inventions and their influence on art.
- (1) Grades K-1 performance standards:
    - (a) Learn about and discuss art materials and media and when they came into use.
    - (b) Demonstrate, explore and use different art media.
  - (2) Grades 2-3 performance standards:
    - (a) Learn about examples and describe the impact of invention and technology on art.
    - (b) Demonstrate understanding of how various technologies are used to create works of art (e.g., animation and computer games).
  - (3) Grades 4-5 performance standards:
    - (a) Demonstrate an understanding of the impact of invention on a variety of arts-related careers.
    - (b) Use various technologies to create works of art.
- H. Strand: Visual arts. Standard 8: Contribute to communities by sharing expertise in the visual arts and by participating in the activities of cultural institutions.
- (1) Grades K-5 benchmark 8A: View art in various community settings.
    - (a) Grades K-1 performance standards:
      - (i) Identify and describe art in various settings.
      - (ii) Name some examples of local public art.
    - (b) Grades 2-3 performance standards:
      - (i) Talk about where art can be found in one's community and why it is there.
      - (ii) Associate types of art with likely display settings.
    - (c) Grades 4-5 performance standards:
      - (i) Examine art in different contexts (e.g., in museums, galleries or other public settings, commercial art, etc.).
      - (ii) Discover and discuss at least two examples of local public art.
      - (iii) Compare and contrast the meanings of art found in commercial settings (e.g., advertisements, product design, television and the internet).
  - (2) Grades K-5 benchmark 8B: Develop an awareness of how artists have contributed artistically to the community.
    - (a) Grades K-1 performance standards:
      - (i) Talk about art careers.
      - (ii) Show personal art work in various settings.
      - (iii) Contribute to community culture by exhibiting art work in various settings.
    - (b) Grades 2-3 performance standards:
      - (i) Describe various art careers.
      - (ii) Participate in school or community art displays.
      - (iii) Contribute to community culture by exhibiting art work in various settings.
    - (c) Grades 4-5 performance standards:
      - (i) Examine various arts careers.
      - (ii) Contribute to community culture by exhibiting art work in various settings.

[6.29.2.17 NMAC - N, 6-30-2009]

### **6.29.2.18 CONTENT STANDARDS WITH BENCHMARKS AND PERFORMANCE STANDARDS FOR THE VISUAL ARTS, Grades 6-8:**

- A. Strand: Visual arts. Standard 1: Learn and develop the essential skills and meet technical demands unique to dance, music, theatre/drama and visual arts.

## CURRENT RULE

(1) Grades 6-8 benchmark 1A: Produce art that demonstrates the elements of art and principles of design in a variety of media. Grades 6-8 performance standards:

(a) Produce art that demonstrates understanding and knowledgeable application of the use of the elements of art (color, form, line, shape, space, texture and value) and principles of design (balance, contrast, emphasis, movement, pattern, proportion, repetition, rhythm, unity and variety).

(b) Experiment with the elements of art and principles of design in a variety of media, in unique and new situations.

(2) Grades 6-8 benchmark 1B: Explore and understand the use of art materials and techniques. Grades 6-8 performance standard: Apply and analyze a variety of materials, tools and techniques for producing art.

(3) Grades 6-8 benchmark 1C: Recognize that there are multiple points of view about organizational principles of design and elements of art. Grades 6-8 performance standards:

(a) Compare the use of principles of design and elements of art in different works of art.

(b) Engage in problem-solving activities that demonstrate unique and selective application of the principles of design and elements of art.

(4) Grades 6-8 benchmark 1D: Know appropriate health and safety issues and use materials safely and responsibly. Grades 6-8 performance standards:

(a) Analyze potential hazards of art materials and tools.

(b) Apply information about proper use of art materials.

B. Strand: Visual arts. Standard 2: Use dance, music, theatre/drama and visual arts to express ideas.

(1) Grades 6-8 benchmark 2A: Apply art concepts to communicate ideas about self, communities, cultures and the world. Grades 6-8 performance standards:

(a) Communicate ideas and points of view to others through discussion of specific works of art.

(b) Connect personal experience and knowledge of local and global communities as inspiration for expression in visual art.

(2) Grades 6-8 benchmark 2B: Use subjects, themes and symbols when expressing ideas in art works. Grades 6-8 performance standards:

(a) Explore a variety of ideas, images, themes, symbols and events through art making.

(b) Infer connotations about the artist's emotions based on the use and placement of design principles and elements of art in one's own work and the work of others.

C. Strand: Visual arts. Standard 3: Integrate understanding of visual and performing arts by seeking connections and parallels among arts disciplines as well as other content areas.

(1) Grades 6-8 benchmark 3A: Explore the characteristics of works in two or more arts disciplines that share similar subject matter, historical periods or cultural contexts. Grades 6-8 performance standards:

(a) Identify similarities and differences among ideas, images, themes, symbols and events in specific works of visual art and works in other arts disciplines.

(b) Analyze and apply concepts used across arts disciplines, such as texture, repetition, contrast, balance, symmetry and pattern.

(2) Grades 6-8 benchmark 3B: Show ways in which principles and subject matter of other disciplines are interrelated with visual arts. Grades 6-8 performance standards:

(a) Identify and explain similarities and differences of concepts common to the visual arts and to other content areas.

(b) Analyze art concepts, such as texture, repetition, contrast, balance, symmetry and pattern within other content areas.

D. Strand: Visual arts. Standard 4: Demonstrate an understanding of the dynamics of the creative process.

(1) Grades 6-8 benchmark 4A: Demonstrate understanding of how the qualities and characteristics of various art media, techniques and processes influence the creative process to communicate experiences and ideas. Grades 6-8 performance standards:

(a) Apply idea-gathering processes, art elements and design principles in conjunction with subject, theme and content to express personal experiences and create meaning.

(b) Analyze personal reaction to art in different media.

## CURRENT RULE

(c) Demonstrate how the use of media can convey meaning (e.g., the softness of pastels and watercolors, the texture of collage, the sparseness of wire, etc).

(2) Grades 6-8 benchmark 4B: Explore how the influence of introspection, reflection, personal experience, imagination and the dynamics of culture have influenced artists to produce works of art. Grades 6-8 performance standards:

(a) Examine specific instances in which culture influences art.

(b) Explore personal experience, imagination and culture to create art with personal meanings.

(c) Analyze the emotional connotations suggested by the use and placement of design principles and art elements in a particular piece of art.

E. Strand: Visual arts. Standard 5: Observe, discuss, analyze and make critical judgments about artistic works.

(1) Grades 6-8 benchmark 5A: Understand and distinguish multiple purposes and motivations for creating works of art. Grades 6-8 performance standards:

(a) Select and arrange the elements of art to express moods and feelings in one's own art and the art of others.

(b) Explain relationships between different elements found in a work of art.

(2) Grades 6-8 benchmark 5B: Understand personal, contemporary and historic meaning in specific art works through cultural and aesthetic inquiry. Grades 6-8 performance standards:

(a) Analyze how history, context and culture can influence artists when making art, and can influence viewers when studying works of art.

(b) Use historic, cultural and visual art concepts and information to explain the meaning of a piece of art.

F. Strand: Visual arts. Standard 6: Show increased awareness of diverse peoples and cultures through visual and performing arts.

(1) Grades 6-8 benchmark 6A: Compare and describe art work of various eras and cultures to understand culturally-based meanings. Grades 6-8 performance standards:

(a) Compare and contrast art works and artifacts from two dissimilar world cultures.

(b) Experiment with creating art that reflects one's own cultural and historical influences.

(2) Grades 6-8 benchmark 6B: Recognize historical and cultural themes, trends and styles in various works of art. Grades 6-8 performance standards:

(a) Sort and classify a variety of art objects within an identified historical or cultural context.

(b) Demonstrate art creation or selection that is inspired by cultural or historical influences.

G. Strand: Visual arts. Standard 7: Demonstrate knowledge about how technology and invention have historically influenced artists and offered new possibilities for expression.

(1) Grades 6-8 benchmark 7A: Analyze the role of specific inventions and their influence on art. Grades 6-8 performance standards:

(a) Explain the impact of invention on a variety of arts-related careers.

(b) Select various technologies to create works of art.

(2) Grades 6-8 benchmark 7B: Use, review and evaluate computers and other electronic media as tools for design and communication of ideas. Grades 6-8 performance standards:

(a) Select the appropriate type of technology to achieve a desired outcome.

(b) Incorporate the use of at least one means of electronic technology in creating an original work of art.

H. Strand: Visual arts. Standard 8: Contribute to communities by sharing expertise in dance, music, theatre/drama and visual arts, and by participating in the activities of cultural institutions.

(1) Grades 6-8 benchmark 8A: Examine art in various community settings. Grades 6-8 performance standards:

(a) Examine art in different contexts including museums, galleries and other public settings, etc.

(b) Analyze at least two examples of local public art.

(2) Grades 6-8 benchmark 8B: Create an exhibit incorporating a variety of original art using different media. Grades 6-8 performance standards:

## CURRENT RULE

- (a) Participate in at least two art exhibits by providing original art.
- (b) Arrange, as part of a team, an art exhibit (e.g., assist with arrangements, display

or decision-making).

[6.29.2.18 NMAC - N, 6-30-2009]

### **6.29.2.19 CONTENT STANDARDS WITH BENCHMARKS AND PERFORMANCE STANDARDS FOR THE VISUAL ARTS, Grades 9-12:**

A. Strand: Visual arts. Standard 1: Learn and develop the essential skills and meet technical demands unique to dance, music, theatre/drama and visual arts.

(1) Grades 9-12 benchmark 1A: Explore and understand the elements of art (color, form, line, shape, space, texture and value) and principles of design (balance, contrast, emphasis, movement, pattern, proportion, repetition, rhythm, unity and variety) and what makes them effective in solving specific art problems and artistic intentions. Grades 9-12 performance standards:

(a) Integrate, with an increasing level of competence, the elements of art and principles of design to create works of art for specific purposes.

(b) Evaluate elements of art, principles of design and other artistic concepts as to their effect in various works of art.

(2) Grades 9-12 benchmark 1B: Show skill, confidence and sensitivity in applying knowledge of art media and techniques to the production of art work. Grades 9-12 performance standards:

(a) Demonstrate an increasing level of competence in using processes, media and techniques to create experimental and display-quality works of art.

(b) Evaluate the use of techniques and effectiveness of media in various works of art.

(3) Grades 9-12 benchmark 1C: Recognize that there are multiple points of view about organizational principles of design and elements of art. Grades 9-12 performance standards:

(a) Produce a body of work that represents both diversity and effectiveness of selected mediums, techniques and artistic concepts for communicating.

(b) Compare, support and summarize the use of specific artistic concepts in two or more works of art.

(4) Grades 9-12 benchmark 1D: Demonstrate knowledge of appropriate health and safety issues as they pertain to the use of art material and equipment. Grades 9-12 performance standards:

(a) Evaluate potential hazards of art materials and tools.

(b) Integrate all acquired information about safety in the art studio into a set of appropriate procedures.

B. Strand: Visual arts. Standard 2: Use dance, music, theatre/drama and visual arts to express ideas.

(1) Grades 9-12 benchmark 2A: Combine art concepts to communicate simple and complex ideas. Grades 9-12 performance standards:

(a) Synthesize ideas and points of view into personal works of art.

(b) Construct a personal portfolio to enhance expressive viewpoints and processes.

(2) Grades 9-12 benchmark 2B: Describe how specific works of art may communicate ideas or elicit a variety of responses through the use of selected media, techniques and processes. Grades 9-12 performance standards:

(a) Compare and contrast a variety of art works in a historical and cultural context, and assimilate this into personal expression.

(b) Review and assess the use of elements of art and principles of design in art works.

C. Strand: Visual arts. Standard 3: Integrate understanding of visual and performing arts by seeking connections and parallels among arts disciplines as well as other content areas.

(1) Grades 9-12 benchmark 3A: Create art work that demonstrates an understanding of the relationship between selected subjects, symbols, images and design concepts from specific historic and cultural contexts among the arts. Grades 9-12 performance standards:

(a) Explore complex artistic expressions that combine multiple art disciplines, such as visual art and sound, movement or theatrical production.

(b) Incorporate concepts or elements from other arts disciplines in a visual art project.



## CURRENT RULE

(2) Grades 9-12 benchmark 3B: Examine how specific works are created, and how they relate to historical and cultural contexts, science and the humanities. Grades 9-12 performance standards:

(a) Include in one's portfolio, examples that demonstrate an understanding of art based on cross-disciplinary learning.

(b) Explore challenging visual arts problems, independently using intellectual skills such as analysis, synthesis and evaluation.

D. Strand: Visual arts. Standard 4: Demonstrate an understanding of the dynamics of the creative process.

(1) Grades 9-12 benchmark 4A: Analyze the qualities and characteristics of various art, media, techniques and processes that influence the creative process. Grades 9-12 performance standards:

(a) Synthesize idea-gathering processes, art elements and design principles with subject, theme and content to express personal experiences and create meaning in art.

(b) Analyze and assess personal reactions to art in different media.

(c) Predict how the combination of media and subject/theme can convey meaning.

(2) Grades 9-12 benchmark 4B: Use the introspective process used in creating personal art work. Grades 9-12 performance standards:

(a) Use the language of art criticism to explore and identify purposes for creating art.

(b) Explain the visual and other sensory qualities in art and nature, and their relationship to the social environment.

(c) Investigate, analyze and reflect on various writings, viewpoints and opinions about art.

E. Strand: Visual arts. Standard 5: Observe, discuss, analyze and make critical judgments about artistic works.

(1) Grades 9-12 benchmark 5A: Demonstrate knowledge of analytical processes to create critical aesthetic statements concerning selected works of art. Grades 9-12 performance standards:

(a) Describe the processes used to analyze a work of art.

(b) Analyze works of art from diverse world cultures and discuss the ideas, issues and events of the culture that these works convey.

(c) Examine and analyze works of art and artifacts from diverse world cultures, and place them in a cultural and historical context, using appropriate vocabulary.

(2) Grades 9-12 benchmark 5B: Apply concepts of analysis and criticism in producing art work. Grades 9-12 performance standards:

(a) Synthesize the analysis of art elements and design principles into the process of creating a work of art.

(b) Select and integrate historic or cultural visual and aesthetic concepts (enduring ideas and processes) by creating an original work of art (e.g., using chiaroscuro, golden rectangle, etc).

F. Strand: Visual arts. Standard 6: Show increased awareness of diverse peoples and cultures through visual and performing arts.

(1) Grades 9-12 benchmark 6A: Describe uses and explore the meaning of art objects within diverse cultures, times and geographic locations. Grades 9-12 performance standards:

(a) Interpret the meaning of works and artifacts in terms of the cultures that produced them. This includes the use of apprenticeship systems to maintain cultural heritage and the arts of contemporary artists, who may retain, reinterpret, challenge or critique cultural traditions.

(b) Interpret the meaning of art works or visual culture in terms of the cultures that produced them, including contemporary critiques of the meanings embedded in popular culture (e.g., television, the Internet, video games, movies, etc.).

(2) Grades 9-12 benchmark 6B: Identify the characteristics and purposes of the historical and cultural contexts of selected pieces of art. Grades 9-12 performance standards:

(a) Present a body of work within a portfolio that reflects one's own inspiration, interpretation or critique, and that is influenced by a variety of cultural styles.

(b) Derive content for one's art work based on one's identity/culture.

G. Strand: Visual arts. Standard 7: Demonstrate knowledge about how technology and invention have historically influenced artists and offered new possibilities for expression.

(1) Grades 9-12 benchmark 7A: Evaluate the role of invention and technology on art, directly and indirectly. Grades 9-12 performance standards:

## CURRENT RULE

- (a) Explain or theorize regarding the effects of the technology of the time on historic works of art.
- (b) Analyze the effects of current technologies on traditional folk/culturally-oriented art.
- (2) Grades 9-12 benchmark 7B: Demonstrate effective visual communication using current arts-related technology. Grades 9-12 performance standards:
- (a) Integrate current technology into a work of art to achieve a specific outcome.
- (b) Develop a commencement portfolio that shows proficiency in using computers and other electronic media.
- H. Strand: Visual arts. Standard 8: Contribute to communities by sharing expertise in dance, music, theatre/drama and visual arts, and by participating in the activities of cultural institutions.
- (1) Grades 9-12 benchmark 8A: Analyze and evaluate art in various public settings, including community displays and internet museums. Grades 9-12 performance standards:
- (a) Analyze art in different contexts, such as museums, galleries and public shows.
- (b) Analyze and evaluate the effectiveness of the display context itself (gallery, public show, internet museum) in terms of aesthetics and marketing strategies.
- (2) Grades 9-12 benchmark 8B: Exhibit studio work in community-based exhibits. Grades 9-12 performance standards:
- (a) Develop commencement portfolios that show proficiency in skills of analysis and multiple media, including skills in using computers and other electronic media.
- (b) Arrange (as part of a team) two or more exhibits, and contribute art work for at least two community-based art exhibits.
- [6.29.2.19 NMAC - N, 6-30-2009]

### HISTORY OF 6.29.2 NMAC:

**Pre-NMAC HISTORY:** The material in this part is derived from that previously filed with the State Records Center:

SDE 74-17, (Certificate No. 74-17), Minimum Educational Standards for New Mexico Schools, filed April 16, 1975.

SDE 76-9, (Certificate No. 76-9), Minimum Education Standards for New Mexico Schools, filed July 7, 1976.

SDE 78-9, Minimum Education Standards for New Mexico Schools, filed August 17, 1978.

SBE 80-4, Educational Standards for New Mexico Schools, filed September 10, 1980.

SBE 81-4, Educational Standards for New Mexico Schools, filed July 27, 1981.

SBE 82-4, Educational Standards for New Mexico Schools, Basic and Vocational Program Standards, filed November 16, 1982.

SBE Regulation No. 83-1, Educational Standards for New Mexico Schools, Basic and Vocational Program Standards, filed June 24, 1983.

SBE Regulation 84-7, Educational Standards for New Mexico Schools, Basic and Vocational Program Standards, filed August 27, 1984.

SBE Regulation 85-4, Educational Standards for New Mexico Schools, Basic, Special Education, and Vocational Programs, filed October 21, 1985.

SBE Regulation No. 86-7, Educational Standards for New Mexico Schools, filed September 2, 1986.

SBE Regulation No. 87-8, Educational Standards for New Mexico Schools, filed February 2, 1988.

SBE Regulation No. 88-9, Educational Standards for New Mexico Schools, filed October 28, 1988.

SBE Regulation No. 89-8, Educational Standards for New Mexico Schools, filed November 22, 1989.

SBE Regulation No. 90-2, Educational Standards for New Mexico Schools, filed September 7, 1990.

SBE Regulation No. 92-1, Standards for Excellence, filed January 3, 1992.

### History of Repealed Material:

6.30.2 NMAC, Standards for Excellence, filed November 2, 2000 - Repealed effective June 30, 2009.

### NMAC History:

6 NMAC 3.2, Standards for Excellence, filed October 17, 1996.

6.30.2 NMAC, Standards for Excellence, November 2, 2000, replaced by 6.29.1 NMAC, General Provisions; 6.29.2 NMAC, Arts Education; 6.29.3 NMAC, Career and Technical Education; 6.29.4 NMAC, English Language Arts; 6.29.5 NMAC, English Language Development; 6.29.6 NMAC, Health Education; 6.29.7 NMAC, Mathematics;

**CURRENT RULE**

6.29.8 NMAC, Modern, Classical and Native Languages; 6.29.9 NMAC, Physical Education; 6.29.10 NMAC, Science; 6.29.11 NMAC, Social Studies; effective June 30, 2009.

Current Rule