



South Carolina College- and Career-Ready Visual and Performing Arts Proficiency Standards

Pursuant to the South Carolina
Educational Accountability Act of 1998
(S.C. Code Ann. § 59-18-110)

Presented to the State Board of Education
First Read: September 2, 2025
Final Approval: November 4, 2025

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State Superintendent of Education

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Acknowledgments

The South Carolina Department of Education (SCDE) gratefully acknowledges the many individuals and groups for their assistance in the development of the *South Carolina College- and Career-Ready Visual and Performing Arts Proficiency Standards (SC CCR VPAPS)*.

- The *SC CCR VPAPS* was developed under the direction of Dr. Matthew Ferguson, Deputy Superintendent, Division of College, Career, and Military Readiness; Dr. Kristi Austin, Director, Office of Assessment and Standards; Kayce Prince-Harvey, Education Associate, Humanities; and Roger Simpson, Education Associate, Visual and Performing Arts.
- The *SC CCR VPAPS* underwent a formal review conducted by a committee of arts education representatives appointed by the South Carolina Department of Education. While conducting its review, the committee considered recommendations shared by collaboratives from South Carolina Art Education Association, South Carolina Dance Association, South Carolina Music Educators Association, South Carolina Theatre Association, Palmetto Dramatic Association, and South Carolina Speech and Theatre Association. Additionally, preliminary survey data from educators, business and community members, and higher education faculty were considered.
- The South Carolina Department of Education is grateful for continued permission to use and adapt the *National Arts Standards* to develop the *SC CCR VPAPS*.

Intent and Purpose

The SC CCR VPAPS present frameworks that outline arts learning progressions in dance, design, media arts, general music, choral music, instrumental music, theatre, and visual arts. This document provides clear and attainable descriptions of what learners should know and be able to demonstrate as they move from one level of proficiency to the next. Utilizing user-friendly language, this document is designed to be easily interpreted by all who engage in the mission of arts education. The SC CCR VPAPS are intended to serve as a valuable resource supporting the development of arts education curriculum, empowering learners to take ownership of their individual artistic development through the use of “I can” statements that guide them through the artistic processes, anchor standards, benchmarks, and indicators.

For learners, the purpose is to:

- demystify learning in the arts by simplifying and clarifying the process;
- provide clear descriptions of what can be achieved at various proficiency levels and make expectations more realistic; and
- offer examples of small, incremental, and achievable goals that learners can use to set personal goals, self-assess, and chart their own progress.

For educators, the purpose is to:

- guide learning toward more functional goals;
- encourage individualized instruction based on proficiency rather than age or grade level; and
- clarify skills needed by learners to move from one level to the next.

For parents, administrators, and other educational partners, the purpose is to:

- create user-friendly terminology for course, unit, and lesson development and
- define exactly what is expected of learners at different levels of proficiency.

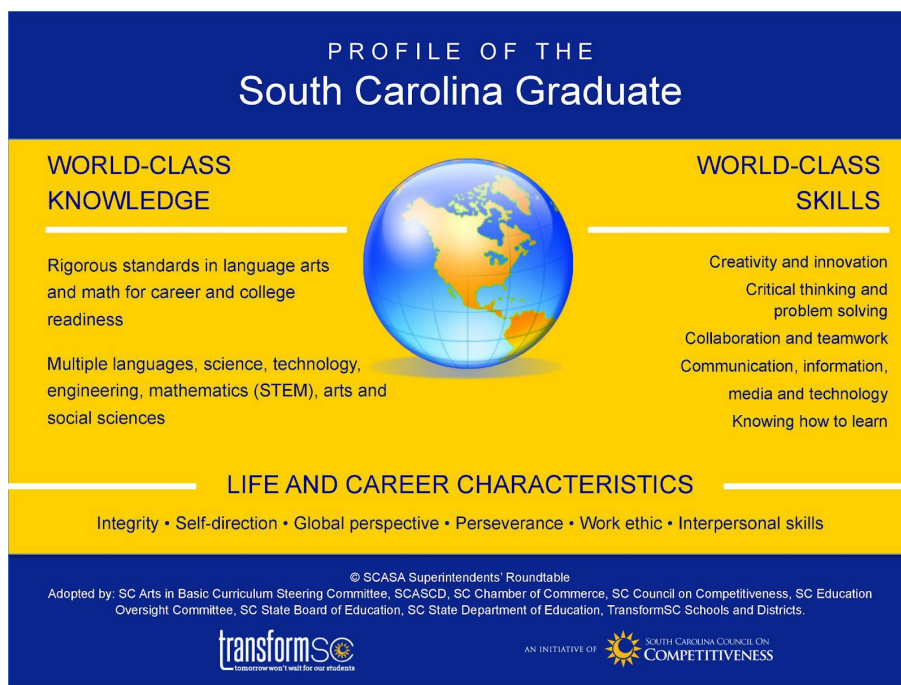
Arts Literacy Statement

The SC CCR VPAPS are designed to meet local and statewide needs while aligning with the national arts standards to support individualized instruction for each and every learner. In addition, we recognize that literacy is taught through the arts and have developed a statement explaining how administrators may support their teachers in all content areas in order to reinforce strong literacy-based classrooms. The purpose of this Arts Literacy Statement is to help administrators, principals, and educators integrate literacy through the arts as effectively as possible.

As arts educators, we believe in a broad definition of literacy by encouraging a multi-literacy perspective for our learners to make meaning. Expanding the clarity of literacy promotes broader understanding for our learners, communication, individualized instruction, and welcoming learning environments. An extended curriculum includes visual literacy, musical literacy, the language of dance, literacy development through theatre, traditional print concepts to digital ones, and aligning reading comprehension strategies through the arts.

Profile of the South Carolina Graduate

The SC CCR VPAPS were designed to reinforce objectives outlined in the *Profile of the South Carolina Graduate*. Standards-based arts education prepares learners to meet new challenges in college- and career-readiness through the acquisition of contextual knowledge, development of transferable skills, and refinement of characteristics necessary for life and career.



World-Class Knowledge

- The visual and performing arts teach a diversified and transferable set of learning skills.
- Arts courses enable learners to be creative in their approach to problem solving and to visualize concepts in new ways.
- Rigorous, comprehensive, and sequential standards-based visual and performing arts courses provide a foundation for college and career opportunities.

World-Class Skills

- The SC CCR VPAPS set achievable, measurable goals to build knowledge and skills necessary to prepare learners for the future workplace.
- Artistic processes develop critical thinking and problem-solving skills as learners create, refine, and reflect on their work and the works of others.
- Through collaborative arts experiences, learners acquire skills necessary to communicate effectively as part of a team.

Life and Career Characteristics

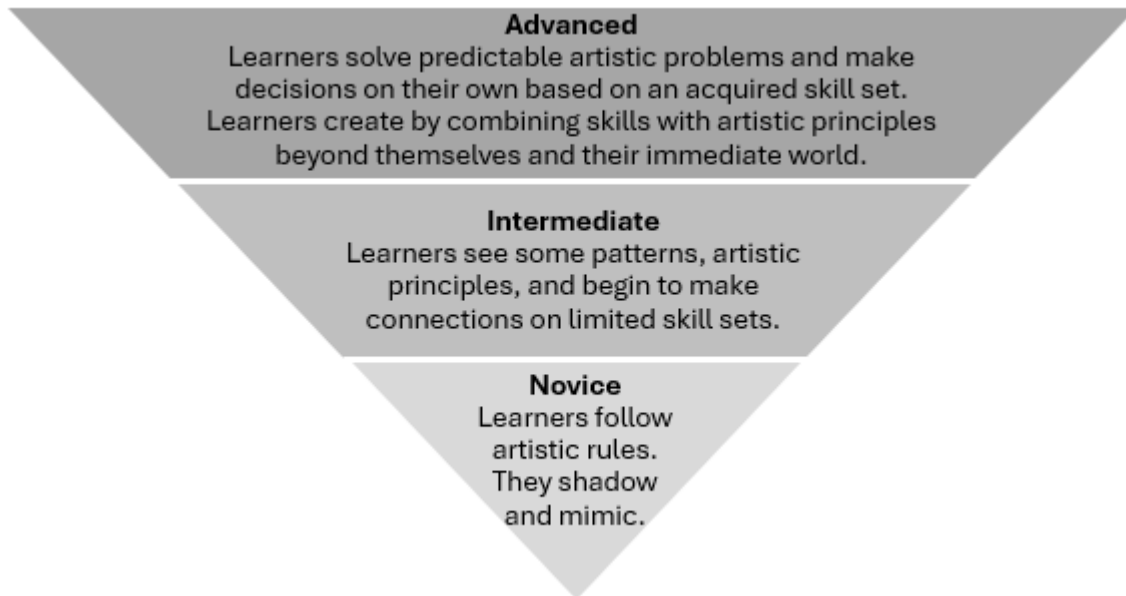
- Learning in the arts through history and culture broadens global perspectives.
- Rigorous quality arts experiences require learners to persevere through experimentation, repetition, and mastery of their arts discipline.
- The arts require learners to be disciplined, dedicated, and demonstrate a strong work ethic.

Proficiency-Based Standards, Instruction, and Assessment

Proficiency-based standards represent a revolutionary approach to education that emphasizes mastery of skills and demonstration of knowledge. Learners progress toward proficiency at different rates, often influenced by instructional time, resulting in varied levels of proficiency among similarly aged learners. By prioritizing individual progress and personalized learning experiences, proficiency-based standards aim to cultivate a deeper understanding of the subject matter. The SC CCR VPAPS delineate a progression of skills based on proficiency rather than traditional grade levels, enabling educators to effectively identify and differentiate instruction and assessment for all learners. This document outlines indicators that learners should demonstrate at three distinct levels of proficiency.

Proficiency-based instruction and assessment rely on the planned, intentional use of clear learning objectives, formative assessment, and summative assessment. Personalized instruction and feedback mechanisms are essential components of the educational structure.

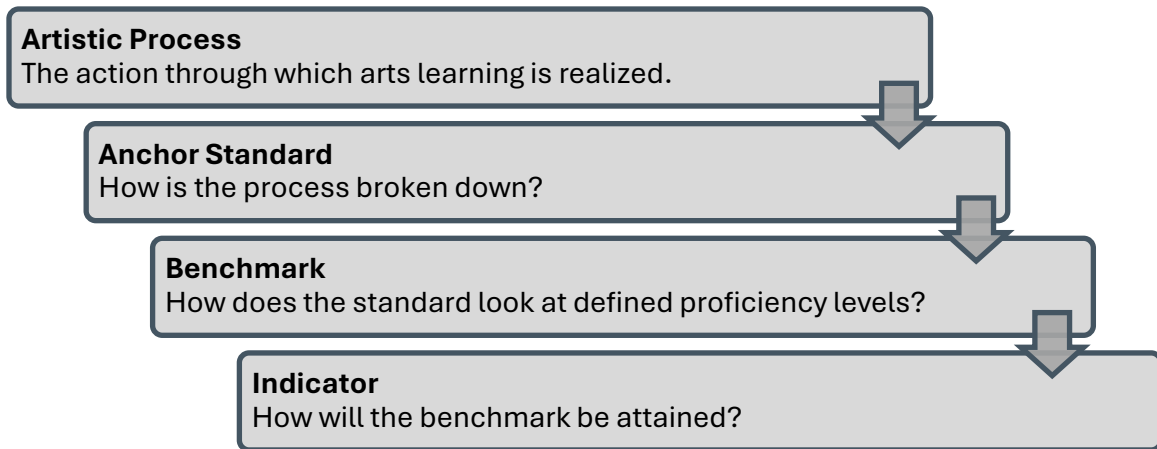
The three proficiency levels used within this document—Novice, Intermediate, and Advanced—are further subdivided into low, mid, and high sublevels.



Document Organization

The SC CCR VPAPS are organized according to the artistic processes outlined in the national arts standards, providing a unified structure for all arts disciplines. The order of the artistic processes and anchor standards is NOT intended to prescribe an instructional sequence.

Each artistic process is broken down into anchor standards that define learning and provide overarching goals. Benchmarks deconstruct the anchor standard into defined levels of proficiency to establish course or unit learning targets. Indicators dissect the benchmarks to further clarify specific learning goals.



Artistic Processes

The artistic processes are the cognitive and physical actions by which arts learning is realized. Inspired by the National Assessment of Educational Progress (NAEP) Arts Education Framework, the artistic processes are: Creating; Performing or Presenting; Responding; and Connecting. The collective inclusion of indicators from the four artistic processes in the development and alignment of instructional units differentiates what learners should experience in an arts education classroom versus what an individual might experience in a private studio.

The artistic processes are color-coded, as follows, for quick identification.

Artistic Process: Creating
Artistic Process: Performing/Presenting
Artistic Process: Responding
Artistic Process: Connecting

Creating, Responding, and Connecting are used in each of the arts disciplines; however, their “I can” descriptors may differ slightly from one discipline to another. Performing and Presenting are specific to their related disciplines. Performing is the artistic process demonstrated through dance, general music, choral music, instrumental music, and theatre. Presenting is the artistic process demonstrated through design, media arts, and visual arts.

Anchor Standards

Anchor standards provide broad, overarching guidelines that shape the learning process within artistic disciplines by expressing essential competencies developed consistently across all proficiency levels. All proficiency benchmarks map to these anchor standards, ensuring that each benchmark supports the overarching goals established by them.

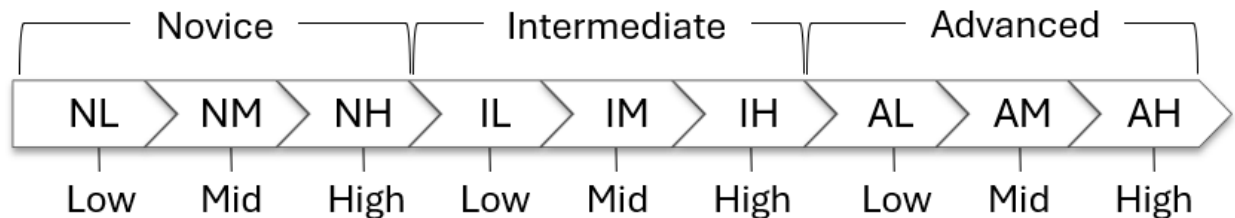
The anchor standards are color-coded similarly to artistic processes.

Artistic Process: Creating
Anchor Standard(s)
Artistic Process: Performing/Presenting
Anchor Standard(s)
Artistic Process: Responding
Anchor Standard(s)
Artistic Process: Connecting
Anchor Standard(s)

For instructional planning purposes, anchor standards should be utilized in the development of long-range goals for student achievement. Anchor standards are achieved over the course of a year or multiple years.

Benchmarks

Benchmarks are statements describing the skills and knowledge learners should demonstrate at each level of proficiency. Benchmarks begin with “I can,” empowering learners to chart their own progress fostering self-reflection, goal setting, and a strong sense of ownership over their individual learning journey towards mastery.



Building upon these foundations, benchmarks are carefully structured across a continuous spectrum of knowledge and skill acquisition. This continuum encompasses three primary levels (Novice, Intermediate, and Advanced), each representing a significant milestone in the learning process. It is important to note that these levels are not intended to directly correlate with traditional educational stages like elementary, middle, and high school. For example, a student in elementary school may exhibit Advanced proficiency in a specific discipline, while a high school student embarking on a new artistic pursuit may initially fall into the Novice category. Within each of these levels, further granularity is achieved through sub-levels designated as Low, Mid, and High. These sub-levels allow for a more nuanced assessment of progress. The benchmarks function as a series of progressive steps; learners should successfully demonstrate mastery of all indicators within a given benchmark before advancing to the subsequent, more challenging benchmark. This sequential structure ensures a steady and measured development of skills and knowledge, leading towards a comprehensive understanding of the art form.

For instructional planning purposes, benchmarks should be utilized in the development of unit goals and objectives for student achievement. Benchmarks are traditionally achieved over the course of a unit consisting of one or more lessons.

Indicators

Indicators serve as critical tools in the educational framework, breaking down benchmarks into specific, observable functions that outline the range of skills and knowledge a learner is expected to attain. These indicators clarify what learners should be able to demonstrate at various points in their learning journey, providing a clear set of expectations without prescribing the methods of instruction or assessment. By highlighting the “what” rather than the “how,” indicators empower educators with the flexibility to tailor their teaching strategies and assessment approaches to meet the unique needs of their students. This adaptability fosters an environment in which personalized learning can flourish, enabling educators to experiment with various pedagogical techniques while ensuring that each learner can achieve and demonstrate the necessary competencies outlined in the benchmarks.

For instructional planning purposes, indicators should be utilized in the development of individual lessons since they include the specific skills and knowledge that are both taught and assessed. The sequence in which indicators are addressed within a unit or lesson is flexible; while a logical progression may be beneficial, there is no strict requirement to teach indicators in a predetermined order. However, it is crucial to recognize that a student's successful achievement of a proficiency benchmark is only confirmed when they have successfully demonstrated mastery of all the indicators within that benchmark. This structure allows educators to adapt their teaching to suit the unique learning styles and needs of their students, while still ensuring a comprehensive and well-rounded understanding of the artistic discipline.

Artistic Processes: Each arts content area is organized by four Artistic Processes: Creating, Performing/Presenting, Responding, and Connecting. Common artistic processes for all arts areas promote a common language and streamline the overall document for a uniform structure.

Each Artistic Process is broken down into Anchor Standards. The Anchor Standard is a broad learning goal statement which is broken into Benchmarks.

Artistic Process: Creating – I can conceive and develop new artistic ideas and work.
Anchor Standard 1: I can use movement exploration to discover and create artistic ideas and works.

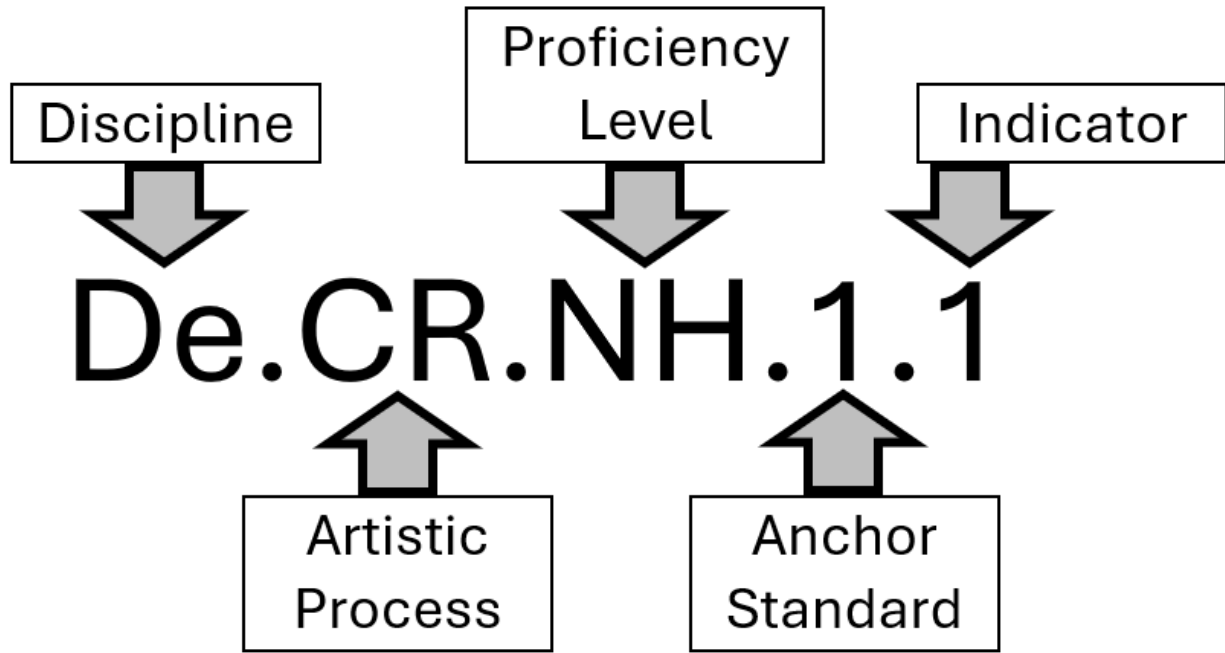
Benchmark	Indicators
D.CR.NL.1 – I can explore and respond to one dance element and idea at a time.	D.CR.NL.1.1 – I can move my body in different ways. D.CR.NL.1.2 – I can use movement to respond to an idea.
D.CR.NM.1 – I can explore and respond in multiple ways to more than one dance element and idea.	D.CR.NM.1.1 – I can explore different ways to combine basic dance elements. D.CR.NM.1.2 – I can use movement to respond in multiple ways to an idea.
D.CR.NH.1 – I can explore and respond in multiple ways to a variety of dance elements and ideas.	D.CR.NH.1.1 – I can intentionally explore multiple dance elements at the same time. D.CR.NH.1.2 – I can explore ideas through movement and explain my choices.
D.CR.IL.1 – I can apply the dance elements to explore solutions to a simple movement problem.	D.CR.IL.1.1 – I can make choices by combining and manipulating a variety of dance elements. D.CR.IL.1.2 – I can explore a movement solution using a variety of senses, ideas, and moods.
D.CR.IM.1 – I can develop my own solutions to a movement problem using the dance elements.	D.CR.IM.1.1 – I can explore and select a solution to a given movement problem. D.CR.IM.1.2 – I can use the elements of dance to develop a solution to a movement problem using a variety of senses, ideas, and moods to clarify meaning.
D.CR.IH.1 – I can develop my own movement problem by selecting variables from the dance elements and choreographic devices.	D.CR.IH.1.1 – I can construct movement problems and solve them using the dance elements and choreographic devices. D.CR.IH.1.2 – I can use the elements of dance to develop a composition based on a variety of senses, ideas, and moods.
D.CR.AL.1 – I can improvise and develop solutions to my own movement problem using the dance elements and choreographic devices.	D.CR.AL.1.1 – I can develop a movement problem and manipulate the dance elements to explore multiple solutions using a choreographic device. D.CR.AL.1.2 – I can improvise using a variety of stimuli in order to create movement phrases for a composition.
D.CR.AM.1 – I can improvise, develop, and reflect on my movement solutions.	D.CR.AM.1.1 – I can develop a movement problem and evaluate the effectiveness of my solutions. D.CR.AM.1.2 – I can improvise in response to a variety of self-identified stimuli to expand my movement vocabulary and artistic expression for a composition.
D.CR.AH.1 – I can improvise to develop my own movement preferences to compose and evaluate artistic ideas and works.	D.CR.AH.1.1 – I can expand personal movement preferences to solve unexpected problems to communicate artistic intent and explain their effectiveness. D.CR.AH.1.2 – I can improvise movement generated from stimuli I create to discover my personal voice and communicate the artistic intent of my composition.

Benchmarks are broad summary statements of what learners can do at specific proficiency levels. They allow learners to chart their own progress on the continuum of learning.

Indicators deconstruct the Benchmarks to show the range of functions that learners can expect to experience and attain.

Coding System

The coding of the SC CCR VPAPS is presented in a format showing the arts discipline, artistic process, proficiency level, anchor standard number, and indicator number.



De.CR.NH.1.1 = Design, Creating, Novice High, Standard 1, Indicator 1

Frequently Asked Questions

How should the **SC CCR VPAPS** be used?

Districts, schools, programs, and independent learners should:

- create long-range program proficiency goals which reflect of a shared vision;
- identify proficiency benchmarks for assessment at designated intervals; and
- develop a plan to support learners in meeting identified proficiency benchmarks.

How should educators use the **SC CCR VPAPS** to plan instruction?

To make the best use of this document, educators should apply the principles of backward design to curriculum, unit, and lesson planning. The premise of backward design consists of three stages:

1. Identify the desired results.
2. Determine what evidence demonstrates that learners have achieved those results.
3. Plan learning experiences that match (Wiggins & McTighe, 2005).

The desired results are defined as the proficiency benchmarks (general) and the learning indicators (specific). Learners demonstrate proficiencies through Integrated Performance Assessments (IPAs).

As educators implement the document, they use the benchmark statements to establish the expectations for learner performance at the identified proficiency level and learning indicators to identify measurable, attainable goals.

How do I grade with a proficiency-based system?

In order to determine learner growth in proficiency sub-levels, the grading system must reflect sustained performance of “I can” learning targets of a course to move immediately to the next level. The proficiency sub-levels outline the knowledge and skills learners must demonstrate consistently and do not reflect behavior, attendance, grading on a curve, extra credit, or assignments based solely on recall or discrete items. Grading on work habits should be a separate category and might include homework assignments, class participation, and meeting deadlines.

A proficiency-based model enables the learner and teacher to track individual progress toward standards mastery. Educators must use pre-assessments to set initial proficiency targets and differentiate instruction for the learner.

Dance Introduction

Students who participate in standards-based visual and performing arts education programs in South Carolina are heirs to excellent arts opportunities and programs because of the vision and tenacity of generations of devoted arts educators in our state.

Dance education plays a transformative role in fostering creativity, self-expression, and kinesthetic awareness among students in South Carolina. As an integral part of the arts curriculum, the *South Carolina College- and Career-Ready Visual and Performing Arts Proficiency Standards (SC CCR VPAPS)* provide a structured framework that ensures students engage with dance in meaningful and enriching ways. These standards emphasize not only the technical skills required for performance but also the historical contexts that dance embodies, allowing students to explore the dynamic nature of this art form.

The dance standards focus on four primary components: creating, performing, responding, and connecting. Through these lenses, learners develop their ability to choreograph original works, perform with confidence, analyze movement, and understand the relationships between dance and other disciplines. This holistic approach aligns with national dance standards that advocate for dance as a lifelong discipline enhancing physical health and emotional well-being (National Dance Education Organization, 2014).

Research underscores the numerous benefits of dance education beyond artistic skills. Students involved in dance programs demonstrate improved physical fitness, coordination, and cognitive abilities (Bradley et al., 2013). Moreover, dance fosters essential life skills such as teamwork, discipline, and awareness—qualities that are invaluable in today's interconnected world.

In South Carolina, dance programs celebrate the state's rich heritage, incorporating a myriad of styles that reflect both local traditions and global influences. From traditional dance forms to contemporary choreography, these programs create an environment where students can explore their identities and connect with their communities. The South Carolina Arts Commission highlights that such educational experiences not only enrich the lives of students but also contribute to the vitality of the region.

The *SC CCR VPAPS* should serve as the basis for the continuation of the comprehensive, sequential arts education offered in our state. In addition, these standards provide guaranteed experiences for our students to grow, perform, and produce in the arts.

Dance Standards

Artistic Process: Creating – I can conceive and develop new artistic ideas and work.

Anchor Standard 1: I can use movement exploration to discover and create artistic ideas and works.

Benchmark	Indicators
D.CR.NL.1 – I can explore and respond to one dance element and idea at a time.	D.CR.NL.1.1 – I can move my body in different ways. D.CR.NL.1.2 – I can use movement to respond to an idea.
D.CR.NM.1 – I can explore and respond in multiple ways to more than one dance element and idea.	D.CR.NM.1.1 – I can explore different ways to combine basic dance elements. D.CR.NM.1.2 – I can use movement to respond in multiple ways to an idea.
D.CR.NH.1 – I can explore and respond in multiple ways to a variety of dance elements and ideas.	D.CR.NH.1.1 – I can intentionally explore multiple dance elements at the same time. D.CR.NH.1.2 – I can explore ideas through movement and explain my choices.
D.CR.IL.1 – I can apply the dance elements to explore solutions to a simple movement problem.	D.CR.IL.1.1 – I can make choices by combining and manipulating a variety of dance elements. D.CR.IL.1.2 – I can explore a movement solution using a variety of senses, ideas, and moods.
D.CR.IM.1 – I can develop my own solutions to a movement problem using the dance elements.	D.CR.IM.1.1 – I can explore and select a solution to a given movement problem. D.CR.IM.1.2 – I can use the elements of dance to develop a solution to a movement problem using a variety of senses, ideas, and moods to clarify meaning.
D.CR.IH.1 – I can develop my own movement problem by selecting variables from the dance elements and choreographic devices.	D.CR.IH.1.1 – I can construct movement problems and solve them using the dance elements and choreographic devices. D.CR.IH.1.2 – I can use the elements of dance to develop a composition based on a variety of senses, ideas, and moods.
D.CR.AL.1 – I can improvise and develop solutions to my own movement problem using the dance elements and choreographic devices.	D.CR.AL.1.1 – I can develop a movement problem and manipulate the dance elements to explore multiple solutions using a choreographic device. D.CR.AL.1.2 – I can improvise using a variety of stimuli in order to create movement phrases for a composition.
D.CR.AM.1 – I can improvise, develop, and reflect on my movement solutions.	D.CR.AM.1.1 – I can develop a movement problem and evaluate the effectiveness of my solutions. D.CR.AM.1.2 – I can improvise in response to a variety of self-identified stimuli to expand my movement vocabulary and artistic expression for a composition.
D.CR.AH.1 – I can improvise to develop my own movement preferences to compose and evaluate artistic ideas and works.	D.CR.AH.1.1 – I can expand personal movement preferences to solve unexpected problems to communicate artistic intent and explain their effectiveness. D.CR.AH.1.2 – I can improvise movement generated from stimuli I create to discover my personal voice and communicate the artistic intent of my composition.

Artistic Process: Creating – I can conceive and develop new artistic ideas and work.

Anchor Standard 2: I can choreograph a dance.

Benchmark	Indicators
D.CR.NL.2 – I can create a movement sequence using literal gestures.	D.CR.NL.2.1 – I can create a simple movement sequence with a clear beginning and end. D.CR.NL.2.2 – I can create literal movement based on an emotion, idea, or experience.
D.CR.NM.2 – I can create a dance with a beginning, middle, and end using literal and abstract gestures.	D.CR.NM.2.1 – I can create a movement sequence that has a beginning, middle, and end. D.CR.NM.2.2 – I can create literal movements based on emotions, ideas, or experiences and change them to abstract movements.
D.CR.NH.2 – I can create a dance that communicates an idea through the use of literal and abstract gestures.	D.CR.NH.2.1 – I can create a movement phrase with a beginning, middle, and end that communicates an idea. D.CR.NH.2.2 – I can create literal and abstract movements based on emotions, ideas, and experiences.
D.CR.IL.2 – I can organize and develop a dance that communicates an idea with a specific choreographic structure.	D.CR.IL.2.1 – I can identify and demonstrate choreographic structures to create a dance. D.CR.IL.2.2 – I can create a dance that communicates emotions, ideas, and experiences.
D.CR.IM.2 – I can compose a dance that communicates an idea by applying choreographic devices, structures, and production elements and reflect on my choices.	D.CR.IM.2.1 – I can use choreographic devices and structures to develop a dance and reflect on my artistic choices. D.CR.IM.2.2 – I can choreograph a dance that communicates emotions, ideas, experiences, or images and suggest production elements.
D.CR.IH.2 – I can compose and refine a dance by selecting choreographic devices, structures, and production elements to communicate my intent.	D.CR.IH.2.1 – I can select and apply a variety of choreographic devices and structures to create and refine a dance with a clear intent. D.CR.IH.2.2 – I can choreograph a dance that communicates emotions, ideas, experiences, or images and apply production elements that clarify my intent.
D.CR.AL.2 – I can choreograph and refine a dance using a variety of choreographic devices, structures, and production elements, then describe my creative process.	D.CR.AL.2.1 – I can design a dance using choreographic devices and structures as well as explain the reasons for my artistic choices. D.CR.AL.2.2 – I can choreograph a dance that reflects a personal choice and add production elements to enhance and clarify my intent.
D.CR.AM.2 – I can choreograph a dance using a variety of choreographic devices, structures, and production elements while analyzing and refining my creative process.	D.CR.AM.2.1 – I can apply and analyze the use of choreographic devices and structures to demonstrate how they support my artistic intent. D.CR.AM.2.2 – I can choreograph a dance that reflects a personal choice, then analyze and justify my movement and production choices.
D.CR.AH.2 – I can choreograph a cohesive dance by effectively implementing a variety of choreographic devices, structures, and production elements using reflections from previous creative processes to inform my artistic choices.	D.CR.AH.2.1 – I can apply and analyze the use of choreographic devices and structures and use self-evaluation to revise my dance. D.CR.AH.2.2 – I can choreograph a cohesive dance that conveys meaning by evaluating and revising my movement and production choices.

Artistic Process: Performing – I can perform movement skills with technical proficiency and artistic expression.

Anchor Standard 3: I can perform movements using the dance elements.

Benchmark	Indicators
D.P.NL.3 – I can follow movements using the dance elements.	<p>D.P.NL.3.1 – I can follow pathways, directions, and levels for moving the body in general space.</p> <p>D.P.NL.3.2 – I can follow and match steady beat.</p> <p>D.P.NL.3.3 – I can follow basic movement qualities.</p>
D.P.NM.3 – I can demonstrate movements using the dance elements.	<p>D.P.NM.3.1 – I can demonstrate still and moving body shapes that show changes in levels and size.</p> <p>D.P.NM.3.2 – I can identify and match the speed of various dance movements and musical selections.</p> <p>D.P.NM.3.3 – I can demonstrate basic movement qualities.</p>
D.P.NH.3 – I can perform movements using the dance elements.	<p>D.P.NH.3.1 – I can perform transitions between shapes on different levels and in different directions.</p> <p>D.P.NH.3.2 – I can choose my own speed when dancing to music or accompaniment.</p> <p>D.P.NH.3.3 – I can perform simple contrasting movement qualities (force/energy).</p>
D.P.IL.3 – I can perform in response to changes in time, space, or energy/force movement qualities.	<p>D.P.IL.3.1 – I can perform movements that change body shapes, facings, and pathways in space.</p> <p>D.P.IL.3.2 – I can respond to tempo changes as they occur in dance and music.</p> <p>D.P.IL.3.3 – I can perform more than one movement quality (force/energy) at a time.</p>
D.P.IM.3 – I can perform complex movements using space, time, and energy/force movement qualities.	<p>D.P.IM.3.1 – I can perform in and through space with intentional choices.</p> <p>D.P.IM.3.2 – I can perform movement phrases emphasizing changes in speed and tempo.</p> <p>D.P.IM.3.3 – I can choose and perform increasingly complex movement qualities (force/energy).</p>
D.P.IH.3 – I can perform and respond to changes in space, time, relationships, and energy/force movement qualities with intent.	<p>D.P.IH.3.1 – I can perform shapes and create designs in relation to others’ bodies, using a variety of spatial directions, pathways, and levels.</p> <p>D.P.IH.3.2 – I can respond to rhythmic changes as they occur in dance and music.</p> <p>D.P.IH.3.3 – I can choose from a broad range of movement qualities (force/energy) to enhance my performance.</p>
D.P.AL.3 – I can perform movement sequences that demonstrate the use of space, time, relationships, and energy/force movement qualities.	<p>D.P.AL.3.1 – I can perform designs in relation to others’ bodies, while applying spatial awareness.</p> <p>D.P.AL.3.2 – I can apply syncopation and accented movements to my performance while responding to rhythmic cues.</p> <p>D.P.AL.3.3 – I can perform movement sequences with a broad range of movement qualities (force/energy).</p>

Benchmark	Indicators
D.P.AM.3 – I can perform dance phrases demonstrating increasingly complex uses of space, time, relationships, and energy/force movement qualities.	<p>D.P.AM.3.1 – I can perform complex designs in relation to others’ bodies while applying spatial awareness.</p> <p>D.P.AM.3.2 – I can perform dance phrases that use time and tempo in unpredictable ways.</p> <p>D.P.AM.3.3 – I can perform dance works with a broad range of complex movement qualities (force/energy).</p>
D.P.AH.3 – I can perform multiple complex movements demonstrating mastery of the dance elements, space, time, relationships and energy/force movement qualities.	<p>D.P.AH.3.1 – I can refine partner and ensemble skills to show spatial design with diverse air and floor pathways, levels, and patterns.</p> <p>D.P.AH.3.2 – I can perform a dance work in which I make choices about the timing and phrasing of movement in relationship to accompaniment.</p> <p>D.P.AH.3.3 – I can choose movement qualities (force/energy) to demonstrate nuance within a dance work.</p>

Artistic Process: Performing – I can perform movement skills with technical proficiency and artistic expression.

Anchor Standard 4: I can perform movement skills and techniques.

Benchmark	Indicators
D.P.NL.4 – I can demonstrate basic movement elements and skills.	<p>D.P.NL.4.1 – I can demonstrate basic dance steps and positions in some genres or forms of dance.</p> <p>D.P.NL.4.2 – I can replicate a brief movement sequence.</p> <p>D.P.NL.4.3 – I can maintain personal space while moving.</p>
D.P.NM.4 – I can demonstrate movement elements and performance skills.	<p>D.P.NM.4.1 – I can identify and demonstrate basic dance steps and positions in some genres or forms of dance.</p> <p>D.P.NM.4.2 – I can replicate and memorize a movement sequence.</p> <p>D.P.NM.4.3 – I can dance for and with others in a designated space.</p>
D.P.NH.4 – I can identify and demonstrate a variety of movement elements and performance skills.	<p>D.P.NH.4.1 – I can identify and demonstrate dance steps, positions, and patterns in several genres or forms of dance.</p> <p>D.P.NH.4.2 – I can memorize movement sequences created by myself and others.</p> <p>D.P.NH.4.3 – I can dance for and with others in a space where audiences and performers occupy different areas.</p>
D.P.IL.4 – I can demonstrate dance techniques and performance skills.	<p>D.P.IL.4.1 – I can demonstrate dance steps and patterns from a variety of genres or forms of dance using intentional kinesthetic skills.</p> <p>D.P.IL.4.2 – I can accurately perform movement phrases created by myself and others.</p> <p>D.P.IL.4.3 – I can dance for and with others while being aware of the space my body uses while performing.</p>
D.P.IM.4 – I can demonstrate increasingly complex dance techniques and performance skills.	<p>D.P.IM.4.1 – I can demonstrate increasingly complex dance steps, concepts, and intentional kinesthetic skills while applying feedback.</p> <p>D.P.IM.4.2 – I can memorize and perform movement phrases created by myself and others.</p> <p>D.P.IM.4.3 – I can perform with concentration, expression, and spatial awareness.</p>

Benchmark	Indicators
D.P.IH.4 – I can demonstrate complex dance techniques and performance skills.	<p>D.P.IH.4.1 – I can demonstrate complex dance combinations, concepts, and intentional kinesthetic skills while applying feedback.</p> <p>D.P.IH.4.2 – I can commit to memory and accurately perform movement phrases created by myself and others.</p> <p>D.P.IH.4.3 – I can consistently perform with concentration, expression, and spatial awareness.</p>
D.P.AL.4 – I can perform codified dance techniques.	<p>D.P.AL.4.1 – I can apply the concept of a codified technique when performing dance combinations and refine technique.</p> <p>D.P.AL.4.2 – I can apply technical dance skills to replicate, recall, and execute a movement phrase.</p> <p>D.P.AL.4.3 – I can perform with a developing sense of kinesthetic awareness, concentration, and projection.</p>
D.P.AM.4 – I can perform choreographers’ dance techniques.	<p>D.P.AM.4.1 – I can apply concepts of codified techniques when performing complex combinations and refine technique through teacher, self, and peer evaluation.</p> <p>D.P.AM.4.2 – I can apply technique and artistry informed by personal performance goals.</p> <p>D.P.AM.4.3 – I can perform with increasing kinesthetic awareness, concentration, and projection.</p>
D.P.AH.4 – I can accurately implement and emulate choreographers’ dance techniques.	<p>D.P.AH.4.1 – I can embody technical dance skills when performing a variety of dance genres and forms and continue to refine technique.</p> <p>D.P.AH.4.2 – I can embody the technical dance skills and artistry necessary to perform a dance work and analyze how these skills will contribute to my artistic growth.</p> <p>D.P.AH.4.3 – I can perform with intentional kinesthetic awareness and concentration using my knowledge of technique.</p>

Artistic Process: Responding – I can interpret (read) and evaluate how dance conveys meaning.

Anchor Standard 5: I can describe, analyze, and evaluate a dance.

Benchmark	Indicators
D.R.NL.5 – I can identify specific movements.	<p>D.R.NL.5.1 – I can identify basic dance elements performed by others or myself.</p> <p>D.R.NL.5.2 – I can identify and describe a movement performed by others or myself using dance vocabulary.</p>
D.R.NM.5 – I can identify specific movements and share my opinion with others.	<p>D.R.NM.5.1 – I can describe a few of the movement qualities and basic dance elements in a sequence performed by others or myself.</p> <p>D.R.NM.5.2 – I can observe choreography and use dance vocabulary to identify the emotion or mood.</p>
D.R.NH.5 – I can identify and describe patterns and explain how movement communicates an idea.	<p>D.R.NH.5.1 – I can identify and describe movement qualities and patterns in a dance.</p> <p>D.R.NH.5.2 – I can observe a dance and use dance vocabulary to explain its meaning.</p>

Benchmark	Indicators
D.R.IL.5 – I can describe characteristics in a dance and interpret the meaning of the movement.	D.R.IL.5.1 – I can describe movement qualities and patterns in a dance. D.R.IL.5.2 – I can select specific context clues from a dance and explain how they relate to the main idea using dance vocabulary.
D.R.IM.5 – I can analyze artistic choices and discuss the interpreted meaning in a dance.	D.R.IM.5.1 – I can compare and contrast dance elements, movement qualities, and patterns in a dance. D.R.IM.5.2 – I can describe how the use of elements, choreographic structure, movement choices, and context communicate intent of a dance using genre-specific dance vocabulary.
D.R.IH.5 – I can analyze artistic differences and discuss the meaning among genres and styles of dance.	D.R.IH.5.1 – I can analyze dance elements, movement qualities, and patterns in different genres and styles of dance. D.R.IH.5.2 – I can identify and describe how the genre or style contributes to the meaning of a dance.
D.R.AL.5 – I can analyze and discuss the meaning and purpose in a variety of dances.	D.R.AL.5.1 – I can analyze the organization and use of the dance elements in a variety of dances. D.R.AL.5.2 – I can analyze how artistic choices of the choreographer contribute to the purpose of the dance.
D.R.AM.5 – I can analyze the meaning and intent in order to evaluate a variety of dances and recommend revisions.	D.R.AM.5.1 – I can analyze a variety of dances and evaluate the choreographic choices. D.R.AM.5.2 – I can evaluate how artistic choices suggest the meaning of a dance.
D.R.AH.5 – I can evaluate my interpretation of diverse dances considering context and bias.	D.R.AH.5.1 – I can evaluate the choreographic choices in a variety of dances. D.R.AH.5.2 – I can justify my interpretation of a dance based on the dance elements, execution of movement, performance qualities, and context.

Artistic Process: Connecting – I can relate artistic ideas and work with personal meaning and external context.

Anchor Standard 6: I can examine and perform dance styles from a variety of historical periods and cultures.

Benchmark	Indicators
D.C.NL.6 – I can recognize that all cultures dance and explore elements specific to that culture/form.	D.C.NL.6.1 – I can demonstrate movement from a culture and time periods.
D.C.NM.6 – I can identify and demonstrate movement from a culture and an historical time period.	D.C.NM.6.1 – I can identify and demonstrate dance from a specific culture and time period.
D.C.NH.6 – I can demonstrate movement and make connections to multiple cultures and/or historical time periods.	D.C.NH.6.1 – I can perform a dance and relate the movement to people or the environment in which it was created.

Benchmark	Indicators
D.C.IL.6 – I can examine and demonstrate relationships among dances from multiple cultures and/or historical time periods.	D.C.IL.6.1 – I can examine movement from multiple cultures and time periods to find similarities and differences for the purpose of creating and performing a dance.
D.C.IM.6 – I can research a specific culture and time period and present movement ideas and works.	D.C.IM.6.1 – I can research the role of dance within a specific culture or historical time period and present what I discovered.
D.C.IH.6 – I can perform and modify a dance using characteristics from a culture and time period.	D.C.IH.6.1 – I can make changes to a dance by applying characteristics from a societal or historical dance style.
D.C.AL.6 – I can create and perform movement based on specific historical and societal traditions.	D.C.AL.6.1 – I can explain and perform specific societal and historical traditions and infuse these ideas into my choreography.
D.C.AM.6 – I can create, analyze, and perform movement based on several historical and societal traditions.	D.C.AM.6.1 – I can create or select movement based on societal and historical traditions and infuse these ideas into my choreography.
D.C.AH.6 – I can create, analyze, and perform movement based on multiple historical and societal traditions and identify how they contribute to my artistic development.	D.C.AH.6.1 – I can analyze how I infused multiple societal and historical traditions into my choreography.

Artistic Process: Connecting – I can relate artistic ideas and work with personal meaning and external context.

Anchor Standard 7: I can relate dance to other arts disciplines, content areas, and careers.

Benchmark	Indicators
D.C.NL.7 – I can explore dance concepts among arts disciplines and other content areas as well as things about dance that interest me.	D.C.NL.7.1 – I can identify a relationship between dance and another subject in my school. D.C.NL.7.2 – I can identify topics in dance that interest me.
D.C.NM.7 – I can identify and demonstrate dance concepts among arts disciplines, content areas, and related careers.	D.C.NM.7.1 – I can demonstrate a relationship between dance and another subject in my school. D.C.NM.7.2 – I can identify and demonstrate the skills in dance that interest me.
D.C.NH.7 – I can relate dance concepts to arts disciplines, other content areas, and related careers.	D.C.NH.7.1 – I can demonstrate and describe the relationship between dance and a concept from another subject in my school. D.C.NH.7.2 – I can identify specific careers in dance.
D.C.IL.7 – I can explore a range of skills shared among arts disciplines and other content areas as well as a dance career.	D.C.IL.7.1 – I can apply dance concepts to other arts disciplines and content areas. D.C.IL.7.2 – I can describe the skills needed for careers in dance.
D.C.IM.7 – I can examine specific skills shared among arts disciplines and other content areas as well as a dance career.	D.C.IM.7.1 – I can examine the relationship between dance and specific content from another arts discipline and content area. D.C.IM.7.2 – I can identify specific skills required for various careers in dance.

Benchmark	Indicators
D.C.IH.7 – I can analyze the concepts and materials used among arts disciplines and other content areas and how they are used in a dance career.	D.C.IH.7.1 – I can apply concepts from other arts disciplines and content areas to dance. D.C.IH.7.2 – I can research topics about careers in dance that interest me.
D.C.AL.7 – I can apply concepts among arts disciplines and other content areas to dance and analyze how my interests and skills will prepare me for a career.	D.C.AL.7.1 – I can explain ideas from other arts disciplines and content areas through dance. D.C.AL.7.2 – I can identify the skills, training, and education necessary to pursue a career in dance that interests me.
D.C.AM.7 – I can explain how economic conditions, values, and location influence dance and the need for dance-related careers.	D.C.AM.7.1 – I can analyze a dance that is related to content learned in other subjects and research its context. D.C.AM.7.2 – I can pursue opportunities that will lead me to a career in dance.
D.C.AH.7 – I can research and analyze societal and political issues as they relate to other arts and content and apply them to my career interests.	D.C.AH.7.1 – I can analyze complex ideas from other arts disciplines and content areas to inspire my creative work and evaluate its impact on my artistic perspective. D.C.AH.7.2 – I can demonstrate skills necessary for a career in dance.

Artistic Process: Connecting – I can relate artistic ideas and work with personal meaning and external context.

Anchor Standard 8: I can identify and apply healthful practices related to dance.

Benchmark	Indicators
D.C.NL.8 – I can identify ways to be healthy.	D.C.NL.8.1 – I can identify parts of my body.
D.C.NM.8 – I can demonstrate multiple ways dance makes me healthy and strong.	D.C.NM.8.1 – I can demonstrate movements that improve physical health.
D.C.NH.8 – I can identify and demonstrate ways dance improves my physical health.	D.C.NH.8.1 – I can identify and demonstrate movements specific to individual body parts for physical health.
D.C.IL.8 – I can describe ways that healthy living practices influence my overall health.	D.C.IL.8.1 – I can identify anatomy and demonstrate ways that dance promotes physical fitness and safety.
D.C.IM.8 – I can recognize and describe ways that dance improves healthy living practices and physical well-being.	D.C.IM.8.1 – I can explain and demonstrate how dance promotes physical fitness and safety and strengthens balance and coordination.
D.C.IH.8 – I can apply healthy living practices to improve my overall health and ability to dance.	D.C.IH.8.1 – I can describe how dance promotes physical fitness and safety, how it strengthens balance and coordination, and apply this to my dancing.
D.C.AL.8 – I can evaluate my healthy living practices and how these practices improve my ability to dance.	D.C.AL.8.1 – I can apply anatomical principles to my dancing and evaluate how dance promotes physical fitness and strengthens balance and coordination.

Benchmark	Indicators
D.C.AM.8 – I can evaluate the effectiveness of healthy living practices and physical well-being on performance.	D.C.AM.8.1 – I can evaluate my application of anatomical principles and strength, flexibility, balance, coordination, and physical safety in performance.
D.C.AH.8 – I can evaluate the effectiveness of healthy living practices and physical well-being of myself and others for optimal performance.	D.C.AH.8.1 – I can evaluate the application of anatomical principles, strength, flexibility, balance, coordination, and physical safety in myself and others for performance.

Design Introduction

Students who participate in standards-based visual and performing arts education programs in South Carolina are heirs to excellent arts opportunities and programs because of the vision and tenacity of generations of devoted arts educators in our state.

Design education and thinking plays a critical role in fostering creativity, innovation, and problem-solving skills among students in South Carolina and should be an essential component of the arts curriculum. The *South Carolina College- and Career-Ready Visual and Performing Arts Proficiency Standards (SC CCR VPAPS)* provide a comprehensive framework that encourages learners to explore various design principles and practices across a range of media.

The design standards are organized in steps that parallel the design process. Learners move through the standards, as shaped by the design process, by working independently and collaboratively with others in order to reach an aesthetically effective and functional outcome. Through hands-on projects, collaborative learning, and interdisciplinary approaches, students are encouraged to develop their own design identities while also appreciating the works of professional designers and artists.

A study published in the *Journal of Social and Educational Research* found that students involved in design-related projects demonstrated enhanced cognitive flexibility and improved problem-solving abilities (Rheid Mohammed, 2023). Teaching through design reaches all learners and allows them to approach design thinking from their own personal perspectives and abilities.

Design is all around us and permeates every aspect of our lives. From waking up and deciding what to wear to making choices about our environment, purchases, and recreation, we interact with the work of designers. The design fields include, but are not limited to, Communication Design, Environmental Design, Experiential Design, and Object Design.

The design standards are written to be applicable across all content areas. Traditionally considered under visual arts, problem solving through design thinking may be applied to their artistic work, but, just as importantly, it also may be used for project work in other disciplines. Effective practices will be employed in all student work as a result of studying the *SC CCR VPAPS*.

Design Standards

Artistic Process: Creating – *I can conceive and develop new design ideas and work.*

Anchor Standard 1: *I can conceive and develop a design challenge.*

Benchmark	Indicators
De.CR.NL.1 – I can recognize design questions.	De.CR.NL.1.1 – I can answer the design challenge questions who, what, and where, in order to define the design challenge.
De.CR.NM.1 – I can recognize how design questions are used to solve problems.	De.CR.NM.1.1 – I can answer the design challenge questions who, what, when, and where in order to define the design challenge.
De.CR.NH.1 – I can answer design challenge questions.	De.CR.NH.1.1 – I can answer the design challenge questions who, what, when, where, and why and how in order to define the design challenge.
De.CR.IL.1 – I can work with a team to answer design challenge questions.	De.CR.IL.1.1 – I can work with a team to answer the design challenge questions who, what, when, where, and why and how to define the design challenge.
De.CR.IM.1 – I can work with a team from a given list to identify and describe a design challenge to develop.	De.CR.IM.1.1 – I can work with a team to select a design challenge from a given list using certain criteria to answer the design challenge questions and define the challenge.
De.CR.IH.1 – I can work with a team from a given list of design challenges and select one to describe.	De.CR.IH.1.1 – I can work with a team to discuss design challenges from a given list and select one to describe from answers to the design challenge questions.
De.CR.AL.1 – I can work with a team to conceive many design challenge possibilities relating to a certain topic.	De.CR.AL.1.1 – I can work with a team using design thinking strategies to list several design challenge possibilities about a topic and select one to define.
De.CR.AM.1 – I can work with a team to conceive many design challenge possibilities.	De.CR.AM.1.1 – I can work with a team using design thinking strategies to list many design challenge possibilities and prioritize to select one to define.
De.CR.AH.1 – I can work on my own to conceive many design challenge possibilities.	De.CR.AH.1.1 – I can use design thinking strategies to list many design challenge possibilities and prioritize to select one to define.

Artistic Process: Creating – *I can conceive and develop new design ideas and work.*

Anchor Standard 2: *I can research to explore and identify aspects of the design challenge.*

Benchmark	Indicators
De.CR.NL.2 – I can recognize research methods.	De.CR.NL.2.1 – I can use a research method to investigate the design challenge.
De.CR.NM.2 – I can recognize how research is used to solve a design problem.	De.CR.NM.2.1 – I can use research methods to investigate the design challenge.
De.CR.NH.2 – I can apply research methods.	De.CR.NH.2.1 – I can use a variety of methods to investigate the design challenge.
De.CR.IL.2 – I can work with a team to research aspects of the design challenge.	De.CR.IL.2.1 – I can work with a team to identify necessary information for the design challenge.

Benchmark	Indicators
De.CR.IM.2 – I can work with a team to research and describe aspects of the design challenge.	De.CR.IM.2.1 – I can communicate my research to the team.
De.CR.IH.2 – I can work with a team to explain why researched aspects of the design challenge are needed.	De.CR.IH.2.1 – I can work with a team to prioritize research from the individual team members.
De.CR.AL.2 – I can work with a team to analyze the aspects of the design challenge.	De.CR.AL.2.1 – I can examine my research and report the connections of that information with the team.
De.CR.AM.2 – I can work independently or with a team to evaluate the parts of the design challenge.	De.CR.AM.2.1 – I can work with a team to determine the importance of the research from the team members.
De.CR.AH.2 – I can lead a discussion to evaluate the parts of the design challenge.	De.CR.AH.2.1 – I can guide my team in determining the importance of the research from the team members.

Artistic Process: Creating – I can conceive and develop new design ideas and work.

Anchor Standard 3: I can select and create possible solutions to the design challenge.

Benchmark	Indicators
De.CR.NL.3 – I can recognize design thinking.	De.CR.NL.3.1 – I can use a design thinking strategy to list possible design solutions to the challenge.
De.CR.NM.3 – I can recognize how design thinking is used to solve a design problem.	De.CR.NM.3.1 – I can use more than one design thinking strategy to list possible design solutions to the challenge.
De.CR.NH.3 – I can apply design thinking strategies.	De.CR.NH.3.1 – I can use a variety of design thinking strategies to list possible design solutions to the challenge.
De.CR.IL.3 – I can work with a team using design thinking strategies to generate ideas for design solutions to the challenge.	De.CR.IL.3.1 – I can work with a team using a variety of design thinking strategies to list possible design solutions without judgment.
De.CR.IM.3 – I can work with a team using design thinking strategies to generate some usable design solutions to the challenge.	De.CR.IM.3.1 – I can work with a team to turn ideas into possible design solution concepts.
De.CR.IH.3 – I can work with a team using design thinking strategies to generate many usable design solutions to the challenge.	De.CR.IH.3.1 – I can work with a team to determine which design solutions effectively meet the challenge criteria.
De.CR.AL.3 – I can work with a team to analyze usable design solutions to the challenge.	De.CR.AL.3.1 – I can examine, discuss, and select possible design solutions to best address the challenge.
De.CR.AM.3 – I can work independently or with a team to evaluate the usable design solutions to the challenge.	De.CR.AM.3.1 – I can work with a team to develop criteria to determine the value of the usable design solutions to the challenge.

Benchmark	Indicators
De.CR.AH.3 – I can lead a discussion to evaluate the usable design solutions to the challenge.	De.CR.AH.3.1 – I can guide my team in determining the value of the usable design solutions to the challenge.

Artistic Process: Creating – I can conceive and develop new design ideas and work.

Anchor Standard 4: I can create an original prototype.

Benchmark	Indicators
De.CR.NL.4 – I can recognize a prototype.	De.CR.NL.4.1 – I can explore using physical models, space models, interactions, and storytelling as prototypes.
De.CR.NM.4 – I can recognize how a prototype is used to solve a design challenge.	De.CR.NM.4.1 – I can use strategies to create a two-dimensional drawing or a three-dimensional model of a design solution.
De.CR.NH.4 – I can explore materials, techniques, and processes to create a prototype.	De.CR.NH.4.1 – I can use basic materials and techniques to develop a model of my design ideas.
De.CR.IL.4 – I can work with a team to make a prototype that represents a solution to a design challenge.	De.CR.IL.4.1 – I can work with a team to make a prototype to experience the design challenge criteria.
De.CR.IM.4 – I can work with a team to make multiple prototypes that represent various solutions to a design challenge.	De.CR.IM.4.1 – I can work with a team to make prototypes to experience the design challenge criteria.
De.CR.IH.4 – I can work with a team to create a prototype to solve a design challenge.	De.CR.IH.4.1 – I can work with a team to create a prototype that addresses functional aspects and aesthetics.
De.CR.AL.4 – I can work with a team to create a prototype that solves multiple aspects of a design challenge.	De.CR.AL.4.1 – I can work with a team to select materials, techniques, and processes to create a prototype.
De.CR.AM.4 – I can work with a team to create a prototype that solves all aspects of a design challenge functionally and aesthetically.	De.CR.AM.4.1 – I can work with a team to select and apply the best materials, techniques, and processes to create a prototype.
De.CR.AH.4 – I can use sophisticated materials, techniques, and processes to create the most viable prototype.	De.CR.AH.4.1 – I can select and apply professional materials, techniques, and processes to create a prototype.

Artistic Process: Presenting – I can present new design ideas and work.

Anchor Standard 5: I can present my final design solution.

Benchmark	Indicators
De.P.NL.5 – I can share my design with a small group.	De.P.NL.5.1 – I can share my prototype and answer simple questions about the design solution.
De.P.NM.5 – I can identify how a design presentation is used to solve a design challenge.	De.P.NM.5.1 – I can explain the design challenge and my design solution.
De.P.NH.5 – I can present my design solution to a design challenge.	De.P.NH.5.1 – I can present my design solution to the challenge using a visual.

Benchmark	Indicators
De.P.IL.5 – I can work with a team to present our design solution to a challenge.	De.P.IL.5.1 – I can work with a team to present our design solution to the challenge using one or more visuals.
De.P.IM.5 – I can work with a team to select an approach to present our design solution to a challenge.	De.P.IM.5.1 – I can work with a team to select an approach using technology for the design solution presentation.
De.P.IH.5 – I can work with a team to prepare and deliver a presentation that has defined criteria.	De.P.IH.5.1 – I can work with a team to create a presentation that includes specific criteria and delivers required information concerning the design challenge and design solution.
De.P.AL.5 – I can work with a team to prepare and deliver a presentation to a sample target group.	De.P.AL.5.1 – I can work with a team to present our design solution to a group of possible users/consumers for feedback.
De.P.AM.5 – I can work with a team to develop a well-prepared, aesthetically pleasing presentation for a sample target group that includes community business leaders or professionals in the field.	De.P.AM.5.1 – I can work with a team to present our design solution to a sample target group that includes community business leaders and professionals in a related field for feedback.
De.P.AH.5 – I can develop a well-prepared, aesthetically pleasing presentation for a sample target group that includes professionals and business leaders in my community.	De.P.AH.5.1 – I can present our design solution to a sample target audience that includes professionals and business leaders in a related field for feedback.

Artistic Process: Responding – I can respond to feedback from others on new design ideas and work.

Anchor Standard 6: I can reflect and revise based on feedback and input.

Benchmark	Indicators
De.R.NL.6 – I can recognize how reflection is necessary in the design process.	De.R.NL.6.1 – I can identify the strengths of my design and designs of others.
De.R.NM.6 – I can recognize that revision is necessary in the design process.	De.R.NM.6.1 – I can identify areas of my design and the designs of others that need improvement.
De.R.NH.6 – I can encourage feedback to my design and the designs of others by asking and answering questions.	De.R.NH.6.1 – I can prepare some questions for feedback to help me revise my design.
De.R.IL.6 – I can reflect on and provide feedback to a design solution.	De.R.IL.6.1 – I can work with a team to record feedback and summarize design solution recommendations.
De.R.IM.6 – I can interpret feedback from my peers to revise our design solution.	De.R.IM.6.1 – I can work with a team to list and prioritize feedback to improve our design solution.
De.R.IH.6 – I can work with a team to analyze and explain the steps of the design solution revision.	De.R.IH.6.1 – I can work with a team to plan and develop the steps to improve our design solution.

Benchmark	Indicators
De.R.AL.6 – I can work with a team to retest our revised design solution and analyze the results.	De.R.AL.6.1 – I can work with a team to improve the functionality of our design solution and record the results of the modifications.
De.R.AM.6 – I can work with a team to explain future improvements and repeat the design process to revise and retest the design solution.	De.R.AM.6.1 – I can work with a team to repeat the design process as necessary to improve the design solution.
De.R.AH.6 – I can facilitate the repetition of the design process to revise and retest the design solution.	De.R.AH.6.1 – I can guide and frame questions to facilitate the design process to improve a design solution.

Artistic Process: Connecting – I can relate artistic ideas and work with personal meaning and external context.

Anchor Standard 7: I can identify and examine design through history and world culture.

Benchmark	Indicators
De.C.NL.7 – I can recognize some examples of design found in my home and community.	De.C.NL.7.1 – I can find and name some designs (object environmental, communication, or experiential) around me.
De.C.NM.7 – I can recognize differences in designs found in my home and community.	De.C.NM.7.1 – I can name some different design materials and methods of construction.
De.C.NH.7 – I can describe differences in designs from various cultures throughout history.	De.C.NH.7.1 – I can compare how designs are different in various cultures throughout history.
De.C.IL.7 – I can identify improvements or changes in designs found in various cultures and time periods.	De.C.IL.7.1 – I can compare design similarities and differences among different cultures and time periods.
De.C.IM.7 – I can describe why improvements or changes were made in designs found in various cultures and time periods.	De.C.IM.7.1 – I can explain the possible reasons improvements and/or changes were made in a design through different cultures and time periods.
De.C.IH.7 – I can analyze a variety of design works from different cultures and time periods.	De.C.IH.7.1 – I can recognize patterns in design choices and make connections to the development of design through different cultures and time periods.
De.C.AL.7 – I can examine past design works to determine their influence on present designs.	De.C.AL.7.1 – I can find and compare how choices from a current design reflect influences of past design solutions.
De.C.AM.7 – I can work with a team to analyze the influence of past design works on present design challenges.	De.C.AM.7.1 – I can work with a team to explain how the designer's choices on the current design challenge reflect influences of design solutions from the past.
De.C.AH.7 – I can evaluate my design solution to determine the effective use of past design works.	De.C.AH.7.1 – I can assess my design choices and relate them to past design influences.

Artistic Process: Connecting – I can relate artistic ideas and work with personal meaning and external context.

Anchor Standard 8: I can relate design ideas to other arts disciplines, content areas, and careers.

Benchmark	Indicators
De.C.NL.8 – I can explore design concepts among arts disciplines, other content areas, and related careers.	De.C.NL.8.1 – I can connect design with objects in my home and school. De.C.NL.8.2 – I can recognize that people have careers in design.
De.C.NM.8 – I can recognize design concepts among arts disciplines, other content areas, and related careers.	De.C.NM.8.1 – I can recognize that design exists in all arts disciplines and other content areas. De.C.NM.8.2 – I can identify design businesses and careers in my community.
De.C.NH.8 – I can apply design concepts among arts disciplines, other content areas, and related careers.	De.C.NH.8.1 – I can use design concepts in other subjects in my school. De.C.NH.8.2 – I can identify ways design thinking is used in other careers or vocations.
De.C.IL.8 – I can explore a range of skills shared among arts disciplines and other content areas and how they can be applied in a design career.	De.C.IL.8.1 – I can investigate a range of skills used in various design careers, arts disciplines, and content areas.
De.C.IM.8 – I can recognize specific skills shared among arts disciplines and other content areas and how they can be applied in a design career.	De.C.IM.8.1 – I can name design skills used in various arts disciplines and content areas and relate these skills to a career in design.
De.C.IH.8 – I can analyze the tools, concepts, and materials used among arts disciplines and other content areas and how they are used in a design career.	De.C.IH.8.1 – I can investigate tools, concepts, and materials used in other arts disciplines and content areas.
De.C.AL.8 – I can apply concepts among arts disciplines and other content areas to design and analyze how my interests and skills will prepare me for a career.	De.C.AL.8.1 – I can use concepts found in various arts disciplines and other content areas in a design work.
De.C.AM.8 – I can explain how economic conditions, values, and location influence design and the need for design-related careers.	De.C.AM.8.1 – I can describe how economic conditions, values, and geographic locations affect design and design careers.
De.C.AH.8 – I can research societal and political issues as they relate to other arts and content areas and apply to my role as a designer.	De.C.AH.8.1 – I can examine the importance of the work of a designer in issues that relate to a global society.

Media Arts Introduction

Students who participate in standards-based visual and performing arts education programs in South Carolina are heirs to excellent arts opportunities and programs because of the vision and tenacity of generations of devoted arts educators in our state.

Media arts education is an increasingly vital aspect of the curriculum in South Carolina, providing students with the skills and knowledge necessary to navigate and create within the digital landscape. The *South Carolina College- and Career-Ready Visual and Performing Arts Proficiency Standards (SC CCR VPAPS)* provide a comprehensive framework that integrates technology, creativity, and critical thinking, preparing students to engage with and contribute to the dynamic world of media. These standards emphasize not just the production of visual and auditory content but also the analysis and interpretation of media messages, enabling students to become informed and active participants in society.

The media arts standards are organized into four artistic processes: creating, presenting, responding, and connecting. These processes facilitate a holistic approach to media arts education, encouraging students to explore various digital tools and techniques, develop their artistic voice, and understand the impact of media. Studies in media arts utilize many of the elements and principles from other arts disciplines while creating a body of work that reflects its own list of developing elements and principles. Original media artworks reflect the aesthetics that are embedded in the visual and performing arts.

Research has demonstrated that engagement in media arts education fosters critical thinking skills and enhances students' ability to analyze complex information. A study published in the *Teachers College Record* found that students who participated in media arts programs exhibited increased media literacy and greater confidence in their ability to communicate effectively through various media channels (Peppler, 2010). Furthermore, media arts education equips students with technical skills that are increasingly essential in the modern workforce, from understanding digital platforms to mastering software applications used in creative industries.

In South Carolina, media arts programs often reflect the state's unique contexts. Students are encouraged to draw inspiration from local narratives and contemporary issues to foster a sense of community engagement and social responsibility. The South Carolina Arts Commission highlights that such educational initiatives not only empower students as content creators but also promote collaboration and interdisciplinary learning through partnerships with local organizations and industry professionals.

The *SC CCR VPAPS* in Media Arts provide a robust framework for fostering creativity, critical thinking, and technical proficiency among learners. By prioritizing digital literacy, awareness, and innovative expression, these standards aim to enrich the educational experience and inspire a new generation of media artists and informed citizens.

Media Arts Standards

Artistic Process: Creating – I can conceive and develop new artistic ideas and work.

Anchor Standard 1: I can use past, current, and emerging technology tools, procedures, and processes to create a variety of media artworks in a safe and responsible manner.

Benchmark	Indicators
MA.CR.NL.1 – I can recognize technology tools, procedures, and processes and use them in a safe and responsible manner to make media artworks.	<p>MA.CR.NL.1.1 – I can safely and responsibly show the parts of a technology tool used to make media arts.</p> <p>MA.CR.NL.1.2 – I can follow the steps of some technology procedures and processes to make media artworks.</p>
MA.CR.NM.1 – I can identify a technology tool, procedure, and process to make still pictures, moving pictures, or digital audio.	<p>MA.CR.NM.1.1 – I can safely and responsibly identify and use parts of some technology tools used to make media arts.</p> <p>MA.CR.NM.1.2 – I can identify the steps of a technology procedure and process to make media artworks.</p>
MA.CR.NH.1 – I can identify multiple technology processes to make still pictures, moving pictures, or digital audio.	<p>MA.CR.NH.1.1 – I can safely and responsibly identify and use multiple technology tools to make media arts.</p> <p>MA.CR.NH.1.2 – I can identify the steps of multiple technology procedures and processes to make media artworks.</p>
MA.CR.IL.1 – I can explain and use a technology tool, procedure, and process to convey meaning in media artwork.	<p>MA.CR.IL.1.1 – I can explain and safely use a technology tool to convey meaning in media arts.</p> <p>MA.CR.IL.1.2 – I can explain the steps of a technology procedure and process to convey meaning in media arts.</p>
MA.CR.IM.1 – I can explain and use multiple technology tools, procedures, and processes to convey meaning in media artwork.	<p>MA.CR.IM.1.1 – I can explain and safely use multiple technology tools to convey meaning in media arts.</p> <p>MA.CR.IM.1.2 – I can explain the steps of multiple technology procedures and processes to convey meaning in media arts.</p>
MA.CR.IH.1 – I can apply the most appropriate technology tool, procedure, and process to convey a message to make a media artwork.	<p>MA.CR.IH.1.1 – I can choose some appropriate technology tools to convey a message while making a media artwork in a safe and responsible manner.</p> <p>MA.CR.IH.1.2 – I can choose the appropriate technology procedure to convey a message while making a media artwork.</p>
MA.CR.AL.1 – I can apply some effective technology tools, procedures, and processes to convey a message to make a variety of media artworks.	<p>MA.CR.AL.1.1 – I can choose multiple effective technology tools to convey a message while making a variety of media artworks in a safe and responsible manner.</p> <p>MA.CR.AL.1.2 – I can choose some effective technology procedures and processes to convey a message while making a variety of media artworks.</p>
MA.CR.AM.1 – I can manipulate multiple technology tools, procedures, and processes to convey messages to make a variety of media artworks in the most effective way.	<p>MA.CR.AM.1.1 – I can manipulate multiple technology tools to convey messages to make a variety of media artworks in the most effective way in a safe and responsible manner.</p> <p>MA.CR.AM.1.2 – I can manipulate multiple technology procedures and processes to convey messages to make a variety of media artworks in the most effective way.</p>

Benchmark	Indicators
MA.CR.AH.1 – I can use and justify the most effective technology tools, procedures, and processes to make a variety of still, moving, and/or digital audio images to convey meaning using personal voice.	MA.CR.AH.1.1 – I can justify the most effective technology tools to make a variety of media artworks that convey meaning using personal voice in a safe and responsible manner. MA.CR.AH.1.2 – I can justify the most effective technology procedures and processes to make a variety of media artworks that convey meaning using personal voice.

Artistic Process: Creating – I can conceive and develop new artistic ideas and work.

Anchor Standard 2: I can organize, improve, and complete artistic work using media arts elements and principles.

Benchmark	Indicators
MA.CR.NL.2 – I can recognize and explore some elements and principles in media arts.	MA.CR.NL.2.1 – I can recognize some elements or principles of media arts to communicate an idea.
MA.CR.NM.2 – I can combine elements and principles of media arts to make media artwork.	MA.CR.NM.2.1 – I can combine elements and principles of media arts using multiple media techniques.
MA.CR.NH.2 – I can communicate meaning in my work by selecting and arranging elements and principles of media arts.	MA.CR.NH.2.1 – I can change the meaning of a media artwork using different elements or principles.
MA.CR.IL.2 – I can apply elements and principles of media arts to revise my work.	MA.CR.IL.2.1 – I can identify improvements needed in my media artwork and explore strategies to strengthen the intended meaning.
MA.CR.IM.2 – I can analyze and apply the elements and principles of media arts as a response to an artistic problem.	MA.CR.IM.2.1 – I can explain how multiple elements or principles of media arts are used to convey meaning in media artworks.
MA.CR.IH.2 – I can analyze my media artwork through a critique and refine my work based on given criteria.	MA.CR.IH.2.1 – I can participate in a formal critique to revise my artwork.
MA.CR.AL.2 – I can create, refine, and communicate ideas based on the elements and principles of media arts to complete a variety of media artworks.	MA.CR.AL.2.1 – I can apply organizational strategies that communicate a personal meaning, theme, idea, or concept.
MA.CR.AM.2 – I can document and justify the planning and development of a media artwork from the inception of the idea to completion.	MA.CR.AM.2.1 – I can create a process folio to document the planning of a media artwork.
MA.CR.AH.2 – I can create a body of work in a variety of media art forms that explore personal themes, ideas, or concepts.	MA.CR.AH.2.1 – I can explain and defend the choices I made to communicate my artistic ideas across multiples media artworks.

Artistic Process: Presenting – I can share artistic ideas and work.

Anchor Standard 3: I can develop, refine, and select work for presentation that reflects specific content, ideas, skills, and media works for display.

Benchmark	Indicators
MA.P.NL.3 – I can identify media artworks as communication.	MA.P.NL.3.1 – I can present a media artwork to an audience.
MA.P.NM.3 – I can explain ways media artworks are presented.	MA.P.NM.3.1 – I can identify venues appropriate for still and moving images in media artworks.
MA.P.NH.3 – I can identify venues appropriate for still and moving images in media artworks.	MA.P.NH.3.1 – I can examine how audience response varies depending on how media artwork is presented.
MA.P.IL.3 – I can identify a target audience for presentation of my media artwork.	MA.P.IL.3.1 – I can identify multiple ways to share my work through different media outlets.
MA.P.IM.3 – I can identify and choose multiple formats used in presenting media artworks for a target audience.	MA.P.IM.3.1 – I can choose proper format for my media artwork.
MA.P.IH.3 – I can compare presentation formats for different media artworks and its intended audience.	MA.P.IH.3.1 – I can choose the most effective media format for a select audience.
MA.P.AL.3 – I can present media artworks considering combinations of formats and target audience.	MA.P.AL.3.1 – I can select my intended audience and choose multiple media formats to get the most views.
MA.P.AM.3 – I can analyze and interpret the effectiveness of a media arts presentation for an intended audience.	MA.P.AM.3.1 – I can evaluate the effectiveness of virtual and physical presentations of a media artwork.
MA.P.AH.3 – I can promote and present media artworks for intentional impacts through a variety of contexts such as markets and venues.	MA.P.AH.3.1 – I can create a media plan (funding, distribution, and viewing) to promote my media artwork.

Artistic Process: Responding – I can interpret (read) and evaluate how media is represented and conveys meaning.

Anchor Standard 4: I can describe, analyze, and evaluate the meaning of my work and the work of others.

Benchmark	Indicators
MA.R.NL.4 – I can explore message and purpose in my media artworks and the work of others.	MA.R.NL.4.1 – I can describe parts of a media artwork.
	MA.R.NL.4.2 – I can name a message in media artworks.
	MA.R.NL.4.3 – I can name a purpose of some media artworks.
	MA.R.NL.4.4 – I can make a statement about my media artwork.
MA.R.NM.4 – I can identify some messages and purposes in media artworks.	MA.R.NM.4.1 – I can identify how media artworks are put together.
	MA.R.NM.4.2 – I can describe my thoughts about messages in media artworks.
	MA.R.NM.4.3 – I can identify the purpose of a media artwork.
	MA.R.NM.4.4 – I can describe my media artwork.

Benchmark	Indicators
<p>MA.R.NH.4 – I can identify the messages and purposes in my media artworks and the work of others.</p>	<p>MA.R.NH.4.1 – I can identify the subject, composition, and media arts elements and principles for a variety of media artworks.</p> <p>MA.R.NH.4.2 – I can identify ideas, issues, and/or experiences presented in the messages of media artworks.</p> <p>MA.R.NH.4.3 – I can identify the purpose and audience of a media artwork.</p> <p>MA.R.NH.4.4 – I can recognize an element and/or principle of media art in my work.</p>
<p>MA.R.IL.4 – I can explain the messages and purposes in media artworks.</p>	<p>MA.R.IL.4.1 – I can explain how to use the elements and principles of media art to compose a media artwork.</p> <p>MA.R.IL.4.2 – I can explain the techniques used in different media artworks that reflect varying messages and points of view.</p> <p>MA.R.IL.4.3 – I can explain that different media can produce artworks that have the same purpose.</p> <p>MA.R.IL.4.4 – I can describe multiple elements and principles of media art in my work.</p>
<p>MA.R.IM.4 – I can analyze and describe reactions and interpretations of messages and purposes in a variety of media artworks.</p>	<p>MA.R.IM.4.1 – I can show the similarities and differences in how media artworks are organized by the elements and principles.</p> <p>MA.R.IM.4.2 – I can investigate increasingly complex messages in media artworks.</p> <p>MA.R.IM.4.3 – I can investigate increasingly complex techniques that artists use to convey purpose in media artwork.</p> <p>MA.R.IM.4.4 – I can identify elements and principles of media arts in artist statements.</p>
<p>MA.R.IH.4 – I can investigate personal and group intentions about messages and purposes in media artworks.</p>	<p>MA.R.IH.4.1 – I can rephrase ways in which a variety of media artworks organize criteria.</p> <p>MA.R.IH.4.2 – I can explore the language, tone, and point of view used in media texts to influence meaning and interpretation of messages.</p> <p>MA.R.IH.4.3 – I can find and interpret data to explore multiple differences in the purpose of media artwork.</p> <p>MA.R.IH.4.4 – I can develop an artist statement that describes media arts criteria and intent of my work.</p>
<p>MA.R.AL.4 – I can discuss and analyze the message and purpose in a variety of media artworks.</p>	<p>MA.R.AL.4.1 – I can analyze the organization of the elements and principles of media artworks.</p> <p>MA.R.AL.4.2 – I can analyze the effectiveness of a presentation and treatment of messages in media artwork.</p> <p>MA.R.AL.4.3 – I can analyze formal and informal situations, the effectiveness of presentation, and treatment of media to convey the purpose.</p> <p>MA.R.AL.4.4 – I can develop an artist statement that merges personal influences with intent and media arts criteria for my work.</p>

Benchmark	Indicators
MA.R.AM.4 – I can analyze the message and intent of a variety of media artworks.	<p>MA.R.AM.4.1 – I can critique how the composition characteristics in multiple media artworks work together.</p> <p>MA.R.AM.4.2 – I can interpret the qualities of and relationships between the components, style, and message communicated by media artworks and artists.</p> <p>MA.R.AM.4.3 – I can analyze and interpret the qualities of relationships between the components, style, and message and how they relate to the purpose.</p> <p>MA.R.AM.4.4 – I can develop an artist statement that identifies common themes in personal influences, intent, and media arts criteria for work.</p>
MA.R.AH.4 – I can justify the message, intent, and impact of diverse media artworks, considering complex factors of context and bias.	<p>MA.R.AH.4.1 – I can justify the organizational choices made by media artists.</p> <p>MA.R.AH.4.2 – I can justify my interpretation of language, tone, and point of view of the message in a media artwork.</p> <p>MA.R.AH.4.3 – I can justify my interpretation and explanation of the purpose of multiple media artworks.</p> <p>MA.R.AH.4.4 – I can justify my choices of criteria, influences, and personal experiences to create my own voice in my artist statement.</p>

Artistic Process: Connecting – I can relate artistic ideas and work with personal meaning and external context.

Anchor Standard 5: I can examine the role of media arts through history and cultures.

Benchmark	Indicators
MA.C.NL.5 – I can explore ideas that connect media arts to different cultures and time periods.	MA.C.NL.5.1 – I can recognize ideas that connect media arts to history, cultures, and the world.
MA.C.NM.5 – I can recognize some examples of media arts found in different cultures and time periods.	MA.C.NM.5.1 – I can relate to ideas that connect media arts to history, cultures, and the world.
MA.C.NH.5 – I can identify media arts used for different purposes in various cultures and time periods.	MA.C.NH.5.1 – I can show how ideas connect media arts to history, cultures, and the world.
MA.C.IL.5 – I can analyze a variety of media artworks from different cultures and time periods.	MA.C.IL.5.1 – I can explain how ideas connect media arts to history, cultures, and the world.
MA.C.IM.5 – I can describe why different media artworks are used for different purposes in various cultures and time periods.	MA.C.IM.5.1 – I can compare and contrast how to connect media arts ideas to history, cultures, and the world.
MA.C.IH.5 – I can analyze similarities and differences in media artworks among different cultures and time periods.	MA.C.IH.5.1 – I can interpret how media arts ideas connect to history, cultures, and the world.

Benchmark	Indicators
MA.C.AL.5 – I can examine past media artworks to determine their influence on media today.	MA.C.AL.5.1 – I can participate in formal and informal situations relating to how media arts connect to history and the world.
MA.C.AM.5 – I can explain the influence of past media artworks throughout different time periods and how that reflects on media today.	MA.C.AM.5.1 – I can examine the relationship between media arts, history, and the world.
MA.C.AH.5 – I can evaluate media artworks from the past and apply the most effective ones to my work and the work of others.	MA.C.AH.5.1 – I can justify the relationship between media arts, history, and the world.

Artistic Process: Connecting – I can relate artistic ideas and work with personal meaning and external context.

Anchor Standard 6: I can relate media arts to personal meaning, other arts disciplines, content areas, and careers.

Benchmark	Indicators
MA.C.NL.6 – I can explore media arts concepts among other arts disciplines, content areas, and related careers.	MA.C.NL.6.1 – I can identify a relationship between media arts and another subject in my school. MA.C.NL.6.2 – I can identify different types of media arts that interest me.
MA.C.NM.6 – I can recognize a media arts concept among other arts disciplines, content areas, and related careers.	MA.C.NM.6.1 – I can demonstrate a relationship between media arts and another subject in my school. MA.C.NM.6.2 – I can identify and demonstrate the skills used to make media artwork that interests me.
MA.C.NH.6 – I can apply media arts concepts among other arts disciplines, content areas, and related careers.	MA.C.NH.6.1 – I can demonstrate and describe the relationship between media arts and a concept from another subject in my school. MA.C.NH.6.2 – I can describe specific careers in media arts.
MA.C.IL.6 – I can explore a range of media arts skills shared among other arts disciplines, content areas, and careers.	MA.C.IL.6.1 – I can apply media arts concepts to other arts disciplines and content areas. MA.C.IL.6.2 – I can demonstrate and describe the skills needed for careers in media arts.
MA.C.IM.6 – I can recognize specific media arts skills shared among other arts disciplines, content areas, and careers.	MA.C.IM.6.1 – I can examine the relationship between media arts and specific content from another arts discipline and content area. MA.C.IM.6.2 – I can identify specific skills required for various careers in media arts.
MA.C.IH.6 – I can analyze the media arts tools, concepts, and materials used among other arts disciplines, content areas, and careers.	MA.C.IH.6.1 – I can apply concepts from other arts disciplines and content areas to my media artwork. MA.C.IH.6.2 – I can research topics about careers in media arts that interest me.
MA.C.AL.6 – I can apply media arts concepts to other arts disciplines and content areas to prepare me for a career.	MA.C.AL.6.1 – I can explain ideas from other arts disciplines and content areas through media arts. MA.C.AL.6.2 – I can identify the skills, training, and education necessary to pursue a career in media arts that interests me.

Benchmark	Indicators
MA.C.AM.6 – I can research aspects of media arts careers to influence my career path.	MA.C.AM.6.1 – I can explain how economic conditions, values, and location influence media arts and the need for related careers. MA.C.AM.6.2 – I can pursue opportunities that will lead me to a career in media arts.
MA.C.AH.6 – I can analyze complex ideas from other arts disciplines and content areas to inspire my creative work and evaluate its impact on my artistic perspective.	MA.C.AH.6.1 – I can research societal and political issues as they relate to other arts and content areas and apply to my role as a media artist. MA.C.AH.6.2 – I can demonstrate skills necessary for a career in media arts.

Artistic Process: Connecting – I can relate artistic ideas and work with personal meaning and external context.

Anchor Standard 7: I can practice digital citizenship in researching and creating art.

Benchmark	Indicators
MA.C.NL.7 – I can imitate digital citizenship when I am online.	MA.C.NL.7.1 Internet Safety – I can explore the internet safely and responsibly when logging on to my device. MA.C.NL.7.2 Digital Footprint Privacy – I can explore how to post safely on the internet. MA.C.NL.7.3 Copyright – I can identify that a media artwork has an owner.
MA.C.NM.7 – I can identify digital citizenship when I am online.	MA.C.NM.7.1 Internet Safety – I can identify several safe ways to search topics on the internet. MA.C.NM.7.2 Digital Footprint Privacy – I can identify several safe online platforms to post on the internet. MA.C.NM.7.3 Copyright – I can find the owner of a media artwork on the internet.
MA.C.NH.7 – I can show digital citizenship when I am online.	MA.C.NH.7.1 Internet Safety – I can share with others how to safely search for information on the internet. MA.C.NH.7.2 Digital Footprint Privacy – I can share various ways to post safely on the internet. MA.C.NH.7.3 Copyright – I can credit the owner of media artwork on the internet when I intend to use it.
MA.C.IL.7 – I can model and explain aspects of digital citizenship when I am online.	MA.C.IL.7.1 Internet Safety – I can explain and demonstrate several safe and reliable ways to search for accurate information on the internet. MA.C.IL.7.2 Digital Footprint Privacy – I can explain and model how to post safely on the internet. MA.C.IL.7.3 Copyright – I can explain and model the use of media artwork that is owned by another artist and can demonstrate my responsibilities and rights when using the work for educational purposes.

Benchmark	Indicators
<p>MA.C.IM.7 – I can describe different aspects of digital citizenship when I am online.</p>	<p>MA.C.IM.7.1 Internet Safety – I can collaborate with other students in various safe and reliable ways to search for information on the internet.</p> <p>MA.C.IM.7.2 Digital Footprint Privacy – I can analyze various ways to post safely on the internet.</p> <p>MA.C.IM.7.3 Copyright – I can identify media artwork that is owned by another artist and can demonstrate my responsibilities and rights when using the work for educational or personal purposes.</p>
<p>MA.C.IH.7 – I can interpret different aspects of digital citizenship when I am online.</p>	<p>MA.C.IH.7.1 Internet Safety – I can identify predictable situations when using the internet.</p> <p>MA.C.IH.7.2 Digital Footprint Privacy – I can investigate several ways that information on the internet is not safe or responsible and ways to respond to these problems.</p> <p>MA.C.IH.7.3 Copyright – I can handle unexpected situations with copyright and fair use rules as it applies to my artwork, performance, or presentation.</p>
<p>MA.C.AL.7 – I can participate in formal and informal situations to discuss and demonstrate digital citizenship when I am online.</p>	<p>MA.C.AL.7.1 Internet Safety – I can participate in formal and informal situations when collaborating with others and can model appropriate and positive netiquette.</p> <p>MA.C.AL.7.2 Digital Footprint Privacy – I can participate in formal and informal situations when collaborating with others to post safely on the internet.</p> <p>MA.C.AL.7.3 Copyright – I can participate in formal and informal situations when collaborating with others to discuss copyright laws that apply to a media artwork.</p>
<p>MA.C.AM.7 – I can analyze and identify the appropriate digital citizenship strategy to use when I am online.</p>	<p>MA.C.AM.7.1 Internet Safety – I can analyze various ways to use digital citizenship to collaborate with the world in an appropriate and positive way.</p> <p>MA.C.AM.7.2 Digital Footprint Privacy – I can investigate various ways to post safely on the internet and know the difference between a positive and a negative post.</p> <p>MA.C.AM.7.3 Copyright – I can analyze and synthesize various ways that copyright laws apply to my work and the work of others.</p>
<p>MA.C.AH.7 – I can justify my choice of digital citizenship strategy to use when I am online.</p>	<p>MA.C.AH.7.1 Internet Safety – I can compile a selection of information that is found on the internet and how it helps me justify my own voice as an artist.</p> <p>MA.C.AH.7.2 Digital Footprint Privacy – I can justify my choice of what I post on the internet to interact with the world in an appropriate and positive way.</p> <p>MA.C.AH.7.3 Copyright – I can justify my choice of how I use copyright law to protect my work and the work of others.</p>

Choral Music Introduction

Students who participate in standards-based visual and performing arts education programs in South Carolina are heirs to excellent arts opportunities and programs because of the vision and tenacity of generations of devoted arts educators in our state.

Choral music education plays a significant role in the artistic landscape of South Carolina, reflecting the state's rich musical heritage and commitment to fostering creativity among students. The *South Carolina College- and Career-Ready Visual and Performing Arts Proficiency Standards (SC CCR VPAPS)* establish a framework to enhance the quality of choral music education across the state, ensuring that students develop essential skills in performance, appreciation, and music literacy.

These standards are designed to promote musical understanding and engagement through various pedagogical approaches. The standards encompass a comprehensive range of competencies, including singing, performing, listening, and analyzing music, as well as understanding historical contexts. According to the National Association for Music Education, music standards help shape a well-rounded education, fostering social skills, teamwork, and discipline within students (NAfME, 2014).

The implementation of these standards in choral music programs allows for a structured yet flexible approach to music education, enabling learners from elementary through high school to explore their musical talents and achieve artistic excellence. Research indicates that engaging in choral music education not only enhances musical skills but also contributes to cognitive and social development. A study produced by the Office of Research & Analysis at the National Endowment for the Arts found that students involved in music programs displayed improved academic performance and higher levels of engagement compared to their peers (Catterall et al., 2012).

Furthermore, the inclusive nature of choral music promotes community, reflecting the societal dynamics of South Carolina itself. The state's rich traditions, including gospel, spirituals, and folk music, are integral to its choral programs, allowing students to connect with their heritage and express themselves creatively.

The *SC CCR VPAPS* should serve as the basis for the continuation of the comprehensive, sequential arts education offered in our state. In addition, these standards provide guaranteed experiences for our students to grow, perform, and produce in the arts.

Choral Music Standards

Artistic Process: Creating – I can use the elements of music to communicate new musical ideas.

Anchor Standard 1: I can compose and arrange music.

Benchmark	Indicators
CM.CR.NL.1 – I can notate simple rhythmic patterns using a defined selection of note values.	<p>CM.CR.NL.1.1 – I can recognize long and short sounds and identify simple rhythms from notation.</p> <p>CM.CR.NL.1.2 – I can write music rhythms or sounds using symbols.</p> <p>CM.CR.NL.1.3 – I can identify same and different rhythm patterns.</p>
CM.CR.NM.1 – I can notate simple melodic patterns using a defined selection of pitches.	<p>CM.CR.NM.1.1 – I can create and recognize high and low sounds to represent some pitches.</p> <p>CM.CR.NM.1.2 – I can write high and low notes on a music staff to represent pitches.</p> <p>CM.CR.NM.1.3 – I can identify same and different melodic patterns.</p>
CM.CR.NH.1 – I can notate musical ideas using musical symbols to represent pitch and rhythm.	<p>CM.CR.NH.1.1 – I can sing a variety of pitches and rhythms and label a music staff with clef and metric symbols.</p> <p>CM.CR.NH.1.2 – I can write note and rest values on a music staff.</p> <p>CM.CR.NH.1.3 – I can write beats and rhythms within measures.</p>
CM.CR.IL.1 – I can arrange a short song for my voice.	<p>CM.CR.IL.1.1 – I can create a simple tune (monophonic melody) without accompaniment, within specified guidelines.</p> <p>CM.CR.IL.1.2 – I can create a melody using rhythms that are appropriate for the time signature.</p> <p>CM.CR.IL.1.3 – I can develop a melody using pitches that are appropriate for the tonality.</p>
CM.CR.IM.1 – I can arrange a short song for two voices, using harmony.	<p>CM.CR.IM.1.1 – I can develop a simple tune with accompanying parts (homophonic work).</p> <p>CM.CR.IM.1.2 – I can develop an original arrangement of a traditional canon or round.</p> <p>CM.CR.IM.1.3 – I can develop my song using I, IV, and V chord progressions.</p>
CM.CR.IH.1 – I can arrange a short song for an ensemble, demonstrating an understanding of voicing and texture.	<p>CM.CR.IH.1.1 – I can combine different voices to create various tone colors in my arrangement.</p> <p>CM.CR.IH.1.2 – I can experiment with changes in tone color, creating variety and contrast through a combination of different voices.</p> <p>CM.CR.IH.1.3 – I can experiment with non-chord tones and chord progressions.</p>
CM.CR.AL.1 – I can describe how I use melody, rhythm, and harmony to compose or arrange a work for a specific purpose.	<p>CM.CR.AL.1.1 – I can arrange melodic themes for specific purposes, using arrangement and compositional techniques.</p> <p>CM.CR.AL.1.2 – I can use compositional techniques to compose works in a given musical form.</p> <p>CM.CR.AL.1.3 – I can compose short compositions in major and minor keys.</p>

Benchmark	Indicators
CM.CR.AM.1 – I can collaborate with others to compose or arrange a musical work for a specific purpose.	<p>CM.CR.AM.1.1 – I can sing in ensembles, working with others to develop ideas as we compose or arrange a composition.</p> <p>CM.CR.AM.1.2 – I can work with others to analyze arrangements and original compositions for improvements.</p> <p>CM.CR.AM.1.3 – I can compose an original composition in four-part chorale style.</p>
CM.CR.AH.1 – I can compose short, original musical ideas and works using multiple elements of music for a specific purpose.	<p>CM.CR.AH.1.1 – I can create musical ideas and works using chord progressions and modulations.</p> <p>CM.CR.AH.1.2 – I can use characteristic forms of music to create a choral composition for a specific purpose.</p> <p>CM.CR.AH.1.3 – I can compose a choral composition with a variety of expressive devices.</p>

Artistic Process: Creating – I can use the elements of music to communicate new musical ideas.

Anchor Standard 2: I can improvise music.

Benchmark	Indicators
CM.CR.NL.2 – I can imitate simple rhythm patterns within a given meter.	<p>CM.CR.NL.2.1 – I can imitate rhythm using a neutral syllable (shhh, ba, etc.).</p> <p>CM.CR.NL.2.2 – I can imitate rhythm using rhythmic solfege or a counting system.</p>
CM.CR.NM.2 – I can imitate simple tonal patterns within a given tonality.	<p>CM.CR.NM.2.1 – I can produce one-phrase responses using two to three pitches on a neutral syllable (such as loo or la).</p> <p>CM.CR.NM.2.2 – I can echo simple tonal patterns using solfege.</p>
CM.CR.NH.2 – I can imitate simple melodic phrases given simple chord changes.	<p>CM.CR.NH.2.1 – I can imitate simple melodic phrases given simple chord progressions.</p> <p>CM.CR.NH.2.2 – I can embellish a given melodic phrase that corresponds with a simple chord progression.</p>
CM.CR.IL.2 – I can improvise simple rhythmic patterns within a given meter.	<p>CM.CR.IL.2.1 – I can improvise my own simple rhythmic pattern using a neutral syllable.</p> <p>CM.CR.IL.2.2 – I can improvise my own simple rhythm patterns using ta-ka-di-mi or a counting system.</p>
CM.CR.IM.2 – I can improvise simple tonal patterns within a given tonality.	<p>CM.CR.IM.2.1 – I can improvise my own simple tonal patterns on a neutral syllable.</p> <p>CM.CR.IM.2.2 – I can improvise my own simple tonal patterns using solfege.</p>
CM.CR.IH.2 – I can improvise simple melodic phrases.	<p>CM.CR.IH.2.1 – I can identify chord changes to improvise a short melody.</p> <p>CM.CR.IH.2.2 – I can improvise simple melodic phrases that correspond with chord progressions in an unfamiliar song.</p>
CM.CR.AL.2 – I can perform a brief improvisation given a chord progression and meter.	<p>CM.CR.AL.2.1 – I can improvise a short passage using only a chord progression.</p> <p>CM.CR.AL.2.2 – I can improvise a short passage in an established meter.</p>

Benchmark	Indicators
CM.CR.AM.2 – I can perform an improvisation given a motive, chord progression, and meter.	CM.CR.AM.2.1 – I can perform an improvisation on a given motive. CM.CR.AM.2.2 – I can improvise an extended passage using only a chord progression.
CM.CR.AH.2 – I can perform an extended improvisation with freedom and expression featuring motivic development within a given tonality, meter, and style.	CM.CR.AH.2.1 – I can improvise an extended unaccompanied solo within a given tonality, meter, and style. CM.CR.AH.2.2 – I can improvise freely within a given tonality, meter, and style, responding to aural cues from other members of an ensemble.

Artistic Process: Performing – I can perform a variety of music with fluency and expression.

Anchor Standard 3: I can produce a well-developed tone quality.

Benchmark	Indicators
CM.P.NL.3 – I can produce a steady, free tone on a comfortable pitch.	CM.P.NL.3.1 – I can sing some simple patterns alone and with others. CM.P.NL.3.2 – I can demonstrate correct singing posture.
CM.P.NM.3 – I can produce a steady, free tone within a limited range.	CM.P.NM.3.1 – I can identify and sing in my head and chest voices. CM.P.NM.3.2 – I can sing songs based on the pentatonic scale.
CM.P.NH.3 – I can produce a steady, free tone while singing in tune.	CM.P.NH.3.1 – I can blend my voice with others singing in tune in my head voice. CM.P.NH.3.2 – I can sing in tune with breath support.
CM.P.IL.3 – I can produce a centered tone in a comfortable tessitura.	CM.P.IL.3.1 – I can sing with a resonant, centered, and free tone in harmony. CM.P.IL.3.2 – I can sing in tune my assigned part with clear tone quality, using breath control and correct posture.
CM.P.IM.3 – I can produce a centered tone in some tessituras specific to my vocal range.	CM.P.IM.3.1 – I can sing my assigned part in tune with appropriate tone quality, resonance, and vocal timbre. CM.P.IM.3.2 – I can sing with a centered tone and a steady tempo.
CM.P.IH.3 – I can produce a centered tone in most tessituras specific to my vocal range.	CM.P.IH.3.1 – I can sing 2- and 3-part songs with centered tone quality, in tune, while demonstrating dynamic changes. CM.P.IH.3.2 – I can sing 2- and 3-part songs with centered tone quality, in tune, while demonstrating articulation changes.
CM.P.AL.3 – I can produce a well-developed tone in tessituras specific to my vocal range.	CM.P.AL.3.1 – I can sing with a well-developed tone, some 3- and 4-part songs, demonstrating balance and intonation, by adjusting my voice to conductor’s cues. CM.P.AL.3.2 – I can sing with a well-developed tone, incorporating all musical symbols, tempo, and expressive indications.
CM.P.AM.3 – I can consistently produce a well-developed, vibrant tone across the required range of my voice.	CM.P.AM.3.1 – I can sing alone and within a 3- and 4-part ensemble, singing with well-developed tone quality while maintaining balance and intonation. CM.P.AM.3.2 – I can sing with well-developed tone quality and increased vocal technique.
CM.P.AH.3 – I can adjust tone color/ timbre in response to stylistic demands and the musical needs of an ensemble.	CM.P.AH.3.1 – I can manipulate the tone quality of my voice to reflect the stylistic demands of a piece of music. CM.P.AH.3.2 – I can sing in a variety of languages with well-developed tone quality, making needed adjustments in vocal technique.

Artistic Process: Performing – I can perform a variety of music with fluency and expression.

Anchor Standard 4: I can perform with technical accuracy and expression.

Benchmark	Indicators
CM.P.NL.4 – I can speak, chant, sing, and move to demonstrate awareness of beat.	CM.P.NL.4.1 – I can speak and chant to the beat. CM.P.NL.4.2 – I can sing and move to the beat.
CM.P.NM.4 – I can speak, chant, sing, and move to demonstrate awareness of beat, tempo, dynamics, and melodic direction.	CM.P.NM.4.1 – I can demonstrate different tempo markings when singing and moving to the beat. CM.P.NM.4.2 – I can demonstrate dynamic levels when singing and moving to the beat.
CM.P.NH.4 – I can sing expressively, alone or in groups, matching dynamic levels and responding to the cues of a conductor.	CM.P.NH.4.1 – I can demonstrate dynamic levels in response to a conductor. CM.P.NH.4.2 – I can respond to a conductor’s gradual dynamic cues when singing.
CM.P.IL.4 – I can sing expressively with appropriate dynamics and phrasing.	CM.P.IL.4.1 – I can sing, observing a variety of dynamic markings in songs. CM.P.IL.4.2 – I can sing, observing phrasing suggestions and markings in music.
CM.P.IM.4 – I can sing expressively with appropriate dynamics, phrasing, and interpretation.	CM.P.IM.4.1 – I can interpret a conductor’s dynamic and phrasing cues when singing. CM.P.IM.4.2 – I can sing, observing phrasing markings and breathing appropriately alone and in groups.
CM.P.IH.4 – I can sing while interpreting my conductor’s cues in order to perform with expression and technical accuracy.	CM.P.IH.4.1 – I can interpret a conductor’s gesture with rhythmic and melodic precision. CM.P.IH.4.2 – I can interpret a conductor’s dynamic, articulation, and phrasing cues.
CM.P.AL.4 – I can sing with increased fluency and expression a varied repertoire/genre of choral music.	CM.P.AL.4.1 – I can sing with rhythmic and melodic precision music from diverse genres. CM.P.AL.4.2 – I can sing observing dynamics, articulation, and phrasing, in the style of the music.
CM.P.AM.4 – I can sing with increased fluency and expression in small and large ensembles a varied repertoire/genre of choral music.	CM.P.AM.4.1 – I can interpret a conductor’s gestures in a varied repertoire of music. CM.P.AM.4.2 – I can interpret a conductor’s gestures appropriate to the genre.
CM.P.AH.4 – I can sing with increased fluency and expression from memory varied repertoire/genres of choral music.	CM.P.AH.4.1 – I can enhance the expressive quality of my performance through singing from memory. CM.P.AH.4.2 – I can sing a cappella vocal selections from memory.

Artistic Process: Performing – I can perform a variety of music with fluency and expression.

Anchor Standard 5: I can perform using music notation.

Benchmark	Indicators
CM.P.NL.5 – I can identify music notation symbols representing simple familiar tonal and rhythm patterns and tunes.	CM.P.NL.5.1 – I can use non-traditional notation to identify pitches in a clef. CM.P.NL.5.2 – I can identify note values. CM.P.NL.5.3 – I can identify simple familiar rhythm patterns with corresponding notation. CM.P.NL.5.4 – I can identify simple familiar tonal patterns with corresponding notation.
CM.P.NM.5 – I can read and perform tonal and rhythmic patterns using music notation.	CM.P.NM.5.1 – I can sing tonal patterns using a sight-reading system. CM.P.NM.5.2 – I can identify basic time signatures. CM.P.NM.5.3 – I can sing using eighth, quarter, half, and whole notes and rests. CM.P.NM.5.4 – I can sing a variety of tempos in music.
CM.P.NH.5 – I can read and perform simple unfamiliar and familiar songs using music notation.	CM.P.NH.5.1 – I can perform simple unfamiliar rhythm patterns using music notation. CM.P.NH.5.2 – I can perform simple unfamiliar tonal patterns using music notation. CM.P.NH.5.3 – I can sing in unison and simple 2-part music. CM.P.NH.5.4 – I can sing simple patterns in multiple tonalities.
CM.P.IL.5 – I can identify music notation, symbols representing an expanded set of tonal, rhythmic, technical, and expressive ideas.	CM.P.IL.5.1 – I can identify sharps, flats, naturals, and simple key signatures. CM.P.IL.5.2 – I can sight-read stepwise tonic (do, re, mi, fa, so) patterns and simple meter-based (2/4, 3/4, 4/4) rhythmic patterns. CM.P.IL.5.3 – I can identify advanced note values and time signatures that represent syncopation and smaller beat subdivisions in my music. CM.P.IL.5.4 – I can identify expressive markings in my music.
CM.P.IM.5 – I can perform at sight simple unfamiliar musical works.	CM.P.IM.5.1 – I can perform at sight simple unfamiliar musical works with accurate pitches. CM.P.IM.5.2 – I can sight-read using a reading systems such as ta-ka-di-mi, Gordon, count singing, and neutral syllables to unfamiliar melodies with tonic triad skips. CM.P.IM.5.3 – I can apply basic tempo markings in my music. CM.P.IM.5.4 – I can apply expressive markings in my music.
CM.P.IH.5 – I can use a system to fluently sight-read moderately complex melodies.	CM.P.IH.5.1 – I can perform at sight moderately complex unfamiliar musical works with accurate pitches. CM.P.IH.5.2 – I can identify intermediate note values and time signatures in my music. CM.P.IH.5.3 – I can apply intermediate tempo markings in my music. CM.P.IH.5.4 – I can apply advanced expressive markings in my music.

Benchmark	Indicators
CM.P.AL.5 – I can perform at sight complex unfamiliar musical works with accuracy.	<p>CM.P.AL.5.1 – I can perform at sight complex unfamiliar musical works with accurate pitches.</p> <p>CM.P.AL.5.2 – I can sight-read using a variety of reading systems (ta-ka-di-mi and Gordon, count singing, neutral syllables).</p> <p>CM.P.AL.5.3 – I can identify the use of advanced tempo markings in my music.</p> <p>CM.P.AL.5.4 – I can identify technical, expressive, and formal markings in my music.</p>
CM.P.AM.5 – I can perform at sight complex unfamiliar musical works with accuracy and appropriate expression/interpretation.	<p>CM.P.AM.5.1 – I can perform at sight complex unfamiliar musical works with correct articulation.</p> <p>CM.P.AM.5.2 – I can identify advanced note values and time signatures that represent smaller beat subdivisions in my music.</p> <p>CM.P.AM.5.3 – I can analyze the use of advanced tempo markings in my music.</p> <p>CM.P.AM.5.4 – I can analyze the technical, expressive, and formal markings in my music.</p>
CM.P.AH.5 – I can perform at sight complex unfamiliar musical works with accuracy, appropriate expression/interpretation, and fluency.	<p>CM.P.AH.5.1 – I can perform at sight complex unfamiliar works with fluency.</p> <p>CM.P.AH.5.2 – I can perform advanced values and time signatures that represent syncopation and smaller beat subdivisions in my music.</p> <p>CM.P.AH.5.3 – I can justify the use of advanced tempo markings in my music.</p> <p>CM.P.AH.5.4 – I can justify the technical, expressive, and formal markings in my music.</p>

Artistic Process: Responding – I can respond to musical ideas as a performer and listener.

Anchor Standard 6: I can analyze music.

Benchmark	Indicators
CM.R.NL.6 – I can identify the elements of music, instrument families, and voice types.	<p>CM.R.NL.6.1 – I can identify rhythm, dynamics, pitch, harmony, tone color, texture, and form.</p> <p>CM.R.NL.6.2 – I can identify instrument families in the symphony orchestra.</p> <p>CM.R.NL.6.3 – I can identify different voice types.</p>
CM.R.NM.6 – I can identify and apply basic music symbols and terminology.	<p>CM.R.NM.6.1 – I can identify basic music symbols and terms in written music.</p> <p>CM.R.NM.6.2 – I can apply my knowledge of musical symbols and terminology to a performance.</p> <p>CM.R.NM.6.3 – I can identify characteristics of a performance that I like/dislike.</p>
CM.R.NH.6 – I can identify patterns in music, recognize basic musical forms, and identify criteria of a musical performance.	<p>CM.R.NH.6.1 – I can recognize patterns in the music that I hear.</p> <p>CM.R.NH.6.2 – I can identify common forms such as call and response, verse and refrain, and ABA.</p> <p>CM.R.NH.6.3 – I can identify criteria for a music performance.</p>

Benchmark	Indicators
CM.R.IL.6 – I can describe how the elements of music are used to communicate ideas and evoke emotional responses in myself and others.	<p>CM.R.IL.6.1 – I can explain how music elements are used to communicate ideas.</p> <p>CM.R.IL.6.2 – I can describe how the elements of music affect the mood of a song.</p> <p>CM.R.IL.6.3 – I can use the elements of music to describe my emotional response to a music performance.</p>
CM.R.IM.6 – I can identify and explain how the elements of music are used in a variety of genres to determine my personal preferences.	<p>CM.R.IM.6.1 – I can identify how the melody, harmony, rhythm, timbre, texture, form, and expressive elements are different in varying genres of music.</p> <p>CM.R.IM.6.2 – I can describe common elements found in various genres of music.</p> <p>CM.R.IM.6.3 – I can use the elements of music to describe why I like particular genres.</p>
CM.R.IH.6 – I can evaluate a performance and offer constructive suggestions for improvement using provided criteria.	<p>CM.R.IH.6.1 – I can identify advanced musical symbols, key signatures, and complex meter.</p> <p>CM.R.IH.6.2 – I can explain why advanced musical symbols, key signatures, and complex meter are used in music.</p> <p>CM.R.IH.6.3 – I can use the elements of music to offer suggestions for improvement.</p>
CM.R.AL.6 – I can analyze a composition or performance and offer constructive suggestions for improvement using provided criteria.	<p>CM.R.AL.6.1 – I can identify forms used in varying cultures and historical periods.</p> <p>CM.R.AL.6.2 – I can describe stylistic qualities of music from different cultures and time periods.</p> <p>CM.R.AL.6.3 – I can describe stylistic qualities of music from different historical periods and cultures and offer suggestions for improvement of my performance.</p>
CM.R.AM.6 – I can analyze and critique compositions and performances from a variety of genres and time periods using personally developed criteria.	<p>CM.R.AM.6.1 – I can describe characteristics of a variety of musical forms.</p> <p>CM.R.AM.6.2 – I can identify key signature changes and modulations in relation to form.</p> <p>CM.R.AM.6.3 – I can describe stylistic qualities of music from different historical periods and how they apply to my instrument.</p>
CM.R.AH.6 – I can justify my criteria for evaluating musical works and performances based on personal and collaborative research.	<p>CM.R.AH.6.1 – I can justify my interpretation of a musical work based on the elements of music.</p> <p>CM.R.AH.6.2 – I can justify the performance decisions in a variety of musical works.</p> <p>CM.R.AH.6.3 – I can justify my evaluation of musical works from different historical periods and cultures based on my personal and collaborative research.</p>

Artistic Process: Responding – I can respond to musical ideas as a performer and listener.

Anchor Standard 7: I can evaluate music.

Benchmark	Indicators
CM.R.NL.7 – I can show my personal interest in musical performances of others.	CM.R.NL.7.1 – I can recognize some elements of music, such as loud/soft, fast/slow. CM.R.NL.7.2 – I can discuss my preference for a piece of music.
CM.R.NM.7 – I can describe my personal interest in music performances using music terminology.	CM.R.NM.7.1 – I can define basic music terminology using my own words. CM.R.NM.7.2 – I can identify characteristics of a performance that I like/dislike.
CM.R.NH.7 – I can list some criteria to describe my interest in music performances using music terminology.	CM.R.NH.7.1 – I can describe some of the elements of music. CM.R.NH.7.2 – I can identify some criteria for music performance.
CM.R.IL.7 – I can describe the quality of music performances using provided criteria.	CM.R.IL.7.1 – I can define elements of music. CM.R.IL.7.2 – I can describe the characteristics of a quality performance using musical terms.
CM.R.IM.7 – I can describe my evaluation of a performance to others.	CM.R.IM.7.1 – I can identify specific criteria I use when I critique others’ performances. CM.R.IM.7.2 – I can use the elements of music to evaluate a composition.
CM.R.IH.7 – I can describe the quality of my performances and my compositions.	CM.R.IH.7.1 – I can compare my performance to the performance of others. CM.R.IH.7.2 – I can use the elements of music to evaluate my performance or the performance of others.
CM.R.AL.7 – I can analyze performances and compositions, offering suggestions for improvement using provided criteria.	CM.R.AL.7.1 – I can communicate feedback for personal performances and compositions. CM.R.AL.7.2 – I can present my evaluation of a formal or informal performance.
CM.R.AM.7 – I can analyze and critique compositions and performances using personally developed criteria.	CM.R.AM.7.1 – I can analyze personal compositions and provide criteria for improvement. CM.R.AM.7.2 – I can analyze performances and provide criteria for improvement.
CM.R.AH.7 – I can justify my criteria for evaluating musical works and performances based on personal and collaborative research.	CM.R.AH.7.1 – I can explain criteria used for evaluation. CM.R.AH.7.2 – I can justify artistic decisions used in compositions and performances.

Artistic Process: Connecting – I can connect musical ideas and works with personal experience, careers, culture, history, and other disciplines.

Anchor Standard 8: I can examine music from a variety of stylistic and historical periods and cultures.

Benchmark	Indicators
CM.C.NL.8 – I can recognize musical selections from some cultures and time periods.	CM.C.NL.8.1 – I can recognize that all cultures perform music.

Benchmark	Indicators
CM.C.NM.8 – I can identify musical selections from a specific culture and a historical time period.	CM.C.NM.8.1 – I can recognize similar elements of music in a specific culture.
CM.C.NH.8 – I can identify musical selections from multiple cultures and/or historical time periods.	CM.C.NH.8.1 – I can identify similar elements of music in different cultures.
CM.C.IL.8 – I can examine relationships among musical selections from multiple cultures and/or historical time periods.	CM.C.IL.8.1 – I can examine music from multiple cultures and time periods.
CM.C.IM.8 – I can research the role of music within a specific culture or historical time period and present what I discovered.	CM.C.IM.8.1 – I can research a specific culture/time period and perform a song from that culture/time period.
CM.C.IH.8 – I can modify a musical work using characteristics from a culture or time period.	CM.C.IH.8.1 – I can change a musical work using the elements of music from a culture or time period.
CM.C.AL.8 – I can examine contemporary musical works to determine the influence of historical traditions.	CM.C.AL.8.1 – I can explain specific historical traditions and infuse these ideas into my music.
CM.C.AM.8 – I can analyze a diverse repertoire of music from a historical time period.	CM.C.AM.8.1 – I can select musical elements in contemporary music that reflect historical influences.
CM.C.AH.8 – I can examine and perform music based on historical contributions.	CM.C.AH.8.1 – I can use historical contributions to justify my musical choices.

Artistic Process: Connecting – I can connect musical ideas and works with personal experience, careers, culture, history, and other disciplines.

Anchor Standard 9: I can relate music to other arts disciplines, content areas, and career paths.

Benchmark	Indicators
CM.C.NL.9 – I can explore choral music concepts among arts disciplines, other content areas, and related careers.	CM.C.NL.9.1 – I can identify the relationship between music and another subject in my school. CM.C.NL.9.2 – I can identify and discuss examples of musicians in my community.
CM.C.NM.9 – I can recognize choral music concepts among arts disciplines, other content areas, and related careers.	CM.C.NM.9.1 – I can demonstrate a relationship between music and another subject in my school. CM.C.NM.9.2 – I can identify life skills necessary for a music career.
CM.C.NH.9 – I can apply choral music concepts to arts disciplines, other content areas, and related careers.	CM.C.NH.9.1 – I can demonstrate and describe the relationship between music and a concept from another subject in my school. CM.C.NH.9.2 – I can identify specific careers in music.
CM.C.IL.9 – I can explore a range of skills shared among arts disciplines and other content areas and how they can be applied to a career in music.	CM.C.IL.9.1 – I can apply music concepts to other arts disciplines and content areas. CM.C.IL.9.2 – I can demonstrate and describe the skills needed for careers in music.

Benchmark	Indicators
CM.C.IM.9 – I can recognize specific skills shared among arts disciplines and other content areas and how they can be applied to a career in music.	CM.C.IM.9.1 – I can examine the relationship between music and specific content from another arts discipline and content area. CM.C.IM.9.2 – I can examine the educational requirements needed for a variety of careers in music.
CM.C.IH.9 – I can analyze the tools, concepts, and materials used among arts disciplines and other content areas and how they are used in music careers.	CM.C.IH.9.1 – I can apply concepts from other arts disciplines and content areas to my music. CM.C.IH.9.2 – I can research skills needed for various music careers.
CM.C.AL.9 – I can apply concepts among arts disciplines and other content areas to choral music and analyze how my interests and skills will prepare me for a career.	CM.C.AL.9.1 – I can explain ideas from other arts disciplines and content areas through music. CM.C.AL.9.2 – I can describe traditional and emerging careers in music.
CM.C.AM.9 – I can explain how economic conditions, values, and location influence music and the need for music-related careers.	CM.C.AM.9.1 – I can explain how my artistic choices are influenced by social values. CM.C.AM.9.2 – I can pursue opportunities that will lead me to a career in music.
CM.C.AH.9 – I can research societal and political issues as they relate to other arts and content areas and apply to my role as a musician.	CM.C.AH.9.1 – I can analyze complex ideas that influence my artistic perspective and creative work. CM.C.AH.9.2 – I can research my personal career choices in the arts.

General Music Introduction

Students who participate in standards-based visual and performing arts education programs in South Carolina are heirs to excellent arts opportunities and programs because of the vision and tenacity of generations of devoted arts educators in our state.

General music education serves as a fundamental component of the arts curriculum in South Carolina, promoting musical literacy and fostering a comprehensive understanding of music's role in society. The *South Carolina College- and Career-Ready Visual and Performing Arts Proficiency Standards (SC CCR VPAPS)* provide a cohesive framework for general music instruction, facilitating an approach that nurtures students' creativity, critical thinking, and appreciation for musical traditions.

The South Carolina Department of Education emphasizes that general music standards aim to guide developing students' skills in singing, playing instruments, creating, and responding to music. These standards incorporate a range of concepts and skills that encourage students to explore various musical styles, from classical to contemporary, and to engage actively with music through both performance and analysis. The National Association for Music Education highlights that a comprehensive music education not only nurtures artistic expression but also supports cognitive growth and emotional well-being, making it an essential component of a well-rounded education.

Evidence supports the positive impact of general music education on student outcomes. A research article published by PLOS One reveals that participation in music classes can lead to significant improvements in students' academic performance, self-esteem, and interpersonal skills (Jiang, 2024). Moreover, general music education encourages collaboration and teamwork, key competencies that are increasingly essential in today's interconnected and rapidly changing world.

In South Carolina, general music programs reflect the state's vibrant musical heritage, encompassing a wide range of genres, including folk, spirituals, and popular music. These influences not only enrich the educational experience but also allow students to connect with their backgrounds and foster a sense of community. As noted by the South Carolina Arts Commission, such programs play a crucial role in developing young musicians who are aware and capable of navigating a global musical landscape.

The *SC CCR VPAPS* should serve as the basis for the continuation of the comprehensive, sequential arts education offered in our state. In addition, these standards provide guaranteed experiences for our students to grow, perform, and produce in the arts.

General Music Standards

Artistic Process: Creating – I can use the elements of music to communicate new musical ideas and works.

Anchor Standard 1: I can compose and arrange music.

Benchmark	Indicators
GM.CR.NL.1 – I can imitate a musical statement by sight and sound.	GM.CR.NL.1.1 – I can match sound and pattern. GM.CR.NL.1.2 – I can imitate a given music rhythm or sound using symbols.
GM.CR.NM.1 – I can answer a musical question.	GM.CR.NM.1.1 – I can identify simple forms. GM.CR.NM.1.2 – I can identify same and different patterns.
GM.CR.NH.1 – I can arrange a musical idea.	GM.CR.NH.1.1 – I can use rhythm patterns, songs, or words to create a musical idea. GM.CR.NH.1.2 – I can create a musical idea based on specific instructions.
GM.CR.IL.1 – I can combine musical ideas to create phrases for voice, instruments, or body movement.	GM.CR.IL.1.1 – I can compose and arrange melodic ideas. GM.CR.IL.1.2 – I can construct arrangements of simple pieces for voices or instruments.
GM.CR.IM.1 – I can compose a rhythmic and melodic phrase.	GM.CR.IM.1.1 – I can organize rhythmic and melodic patterns into a musical phrase. GM.CR.IM.1.2 – I can create a melodic phrase over a given rhythmic idea.
GM.CR.IH.1 – I can add harmony to compose or arrange phrases for a given mood.	GM.CR.IH.1.1 – I can identify key signatures in melodic phrases. GM.CR.IH.1.2 – I can construct a rhythmic, melodic, and harmonic idea for a given mood.
GM.CR.AL.1 – I can arrange, compose, and explain musical ideas using melody, rhythm, and harmony.	GM.CR.AL.1.1 – I can use the circle of fifths to transpose a written musical work. GM.CR.AL.1.2 – I can use and explain compositional techniques to compose works in a musical form.
GM.CR.AM.1 – I can collaborate with others to compose or arrange musical ideas in a variety of musical styles.	GM.CR.AM.1.1 – I can revise a composition based on the feedback from others to improve composed works. GM.CR.AM.1.2 – I can work with others to compose an original composition.
GM.CR.AH.1 – I can compose music within expanded forms.	GM.CR.AH.1.1 – I can create an original composition independently. GM.CR.AH.1.2 – I can create a new arrangement from a given composition.

Artistic Process: Creating – I can use the elements of music to communicate new musical ideas and works.

Anchor Standard 2: I can improvise music.

Benchmark	Indicators
GM.CR.NL.2 – I can imitate simple rhythm patterns within a given meter.	GM.CR.NL.2.1 – I can identify same and different rhythm patterns. GM.CR.NL.2.2 – I can echo simple rhythm patterns.

Benchmark	Indicators
GM.CR.NM.2 – I can imitate simple tonal patterns within a given key and tonality.	GM.CR.NM.2.1 – I can identify same and different melodic patterns. GM.CR.NM.2.2 – I can echo simple tonal patterns.
GM.CR.NH.2 – I can improvise responses to given rhythmic patterns.	GM.CR.NH.2.1 – I can improvise simple ostinati patterns within a given meter. GM.CR.NH.2.2 – I can improvise rhythm patterns, melodies, or chants to create a musical idea.
GM.CR.IL.2 – I can improvise short melodic question and answer patterns.	GM.CR.IL.2.1 – I can improvise simple tonal patterns within a given key. GM.CR.IL.2.2 – I can improvise rhythmic and melodic patterns to create a musical phrase.
GM.CR.IM.2 – I can improvise a rhythm pattern to embellish a harmonic phrase.	GM.CR.IM.2.1 – I can embellish a bass line with improvised rhythm from an instrument or music software. GM.CR.IM.2.2 – I can sing on a neutral syllable an improvised rhythm.
GM.CR.IH.2 – I can improvise a simple melodic phrase given a harmonic phrase.	GM.CR.IH.2.1 – I can identify chord changes. GM.CR.IH.2.2 – I can embellish a given melodic phrase that corresponds with simple chord changes.
GM.CR.AL.2 – I can perform a brief improvisation given a chord progression and meter.	GM.CR.AL.2.1 – I can improvise harmonizing parts. GM.CR.AL.2.2 – I can improvise short melodies using accurate and consistent style, meter, and tonality.
GM.CR.AM.2 – I can perform an improvisation given a motive, chord progression, and meter.	GM.CR.AM.2.1 – I can perform an improvisation on a given motive. GM.CR.AM.2.2 – I can improvise extended passages using consistent style, meter, and tonality.
GM.CR.AH.2 – I can perform and refine an extended spontaneous improvisation independently in multiple meters and tonalities.	GM.CR.AH.2.1 – I can improvise responding to aural cues. GM.CR.AH.2.2 – I can demonstrate and refine musicality during improvisational solos.

Artistic Process: Performing – I can perform a variety of music with fluency and expression.

Anchor Standard 3: I can sing alone and with others.

Benchmark	Indicators
GM.P.NL.3 – I can use my voice in many ways.	GM.P.NL.3.1 – I can sing songs in my range. GM.P.NL.3.2 – I can use my voice to imitate other sounds.
GM.P.NM.3 – I can use my singing voice to match pitch on musical phrases and tonal patterns.	GM.P.NM.3.1 – I can match pitch when I sing. GM.P.NM.3.2 – I can sing with my head voice and chest voice.
GM.P.NH.3 – I can sing, chant, and move to demonstrate a steady beat.	GM.P.NH.3.1 – I can sing or move using a steady beat. GM.P.NH.3.2 – I can use good posture and breath support when I sing.
GM.P.IL.3 – I can sing a variety of simple melodies and part songs.	GM.P.IL.3.1 – I can sing 2-part songs. GM.P.IL.3.2 – I can sing with appropriate diction and articulation.
GM.P.IM.3 – I can sing with expression and technical accuracy.	GM.P.IM.3.1 – I can sing with proper intonation alone and in different ensembles. GM.P.IM.3.2 – I can apply dynamics and expression when I sing.

Benchmark	Indicators
GM.P.IH.3 – I can sing a variety of songs with expression and technical accuracy.	GM.P.IH.3.1 – I can perform a vocal phrase while responding to a director’s cues. GM.P.IH.3.2 – I can sight-read in multiple tonalities and rhythms.
GM.P.AL.3 – I can sing expressively and apply technical and stylistic criteria in a variety of songs alone and in various ensembles.	GM.P.AL.3.1 – I can sing in a group with balance. GM.P.AL.3.2 – I can blend with others in an ensemble.
GM.P.AM.3 – I can collaborate with other singers to make technical and stylistic decisions.	GM.P.AM.3.1 – I can sing in ensembles with proper vocal tone, phrasing, and pitch accuracy. GM.P.AM.3.2 – I can rehearse with an ensemble to improve my work.
GM.P.AH.3 – I can make technical and stylistic choices about my performance as a singer alone and in various ensembles.	GM.P.AH.3.1 – I can use a variety of technical and stylistic choices in my performance. GM.P.AH.3.2 – I can apply a variety of musical choices for performance.

Artistic Process: Performing – I can perform a variety of music with fluency and expression.

Anchor Standard 4: I can play instruments alone and with others.

Benchmark	Indicators
GM.P.NL.4 – I can make sounds with classroom instruments and other sound sources.	GM.P.NL.4.1 – I can use body percussion to make sounds. GM.P.NL.4.2 – I can play pitched and unpitched instruments. GM.P.NL.4.3 – I can follow the teacher’s verbal and non-verbal instructions when I use classroom instruments.
GM.P.NM.4 – I can imitate short rhythmic and melodic patterns on appropriate instruments.	GM.P.NM.4.1 – I can echo an ostinato rhythm pattern. GM.P.NM.4.2 – I can play melodic patterns using steps and skips. GM.P.NM.4.3 – I can ask and answer musical questions using call and response.
GM.P.NH.4 – I can play and read rhythmic, melodic, and chord patterns.	GM.P.NH.4.1 – I can use music notation to play instruments. GM.P.NH.4.2 – I can play pentatonic scales on instruments. GM.P.NH.4.3 – I can identify rhythmic notation.
GM.P.IL.4 – I can play accompaniments and simple songs on classroom instruments.	GM.P.IL.4.1 – I can play accompaniments and songs in major and minor tonalities. GM.P.IL.4.2 – I can play multiple classroom instruments using proper technique and posture. GM.P.IL.4.3 – I can play in treble and bass clefs.
GM.P.IM.4 – I can play and read complementary and contrasting instrumental parts accurately and independently.	GM.P.IM.4.1 – I can play my part independently in an ensemble. GM.P.IM.4.2 – I can play melodic patterns, drones, and ostinatos with technical accuracy. GM.P.IM.4.3 – I can read and play songs from notation.
GM.P.IH.4 – I can play and read my part with an ensemble using accurate technique and posture.	GM.P.IH.4.1 – I can rehearse for improvement in an ensemble. GM.P.IH.4.2 – I can use proper technique to express music. GM.P.IH.4.3 – I can play my part independently while others play.

Benchmark	Indicators
<p>GM.P.AL.4 – I can play an instrument expressively and apply technical and stylistic techniques in a variety of music alone and in various ensembles.</p>	<p>GM.P.AL.4.1 – I can play in various musical styles on instruments. GM.P.AL.4.2 – I can balance my sound with others in an ensemble. GM.P.AL.4.3 – I can sight-read a musical part.</p>
<p>GM.P.AM.4 – I can collaborate with others to apply technical and stylistic techniques in a variety of music alone and in various ensembles.</p>	<p>GM.P.AM.4.1 – I can collaborate with others to improve my ensemble. GM.P.AM.4.2 – I can control pitch and tone quality with proper dynamics. GM.P.AM.4.3 – I can sight-read a musical part independently within an ensemble.</p>
<p>GM.P.AH.4 – I can make technical and stylistic choices about my performance as an instrumentalist alone and in various ensembles.</p>	<p>GM.P.AH.4.1 – I can control my instrument across expanded dynamic ranges using stylistic nuances and expressive inflections. GM.P.AH.4.2 – I can adjust my pitch, dynamic, and timbre relative to other parts in an ensemble. GM.P.AH.4.3 – I can sight-read a musical part in an ensemble while adjusting my balance, articulation, and timbre.</p>

Artistic Process: Performing – I can perform a variety of music with fluency and expression.

Anchor Standard 5: I can read and notate music.

Benchmark	Indicators
GM.P.NL.5 – I can read rhythm patterns.	GM.P.NL.5.1 – I can read rhythm patterns with my voice, body, and instruments. GM.P.NL.5.2 – I can read quarter and eighth notes and rests.
GM.P.NM.5 – I can read simple rhythmic and melodic notation.	GM.P.NM.5.1 – I can name notes in treble clef. GM.P.NM.5.2 – I can read simple quarter, eighth, half, whole notes, and rests.
GM.P.NH.5 – I can read simple rhythmic and melodic notation and meters.	GM.P.NH.5.1 – I can read standard notation. GM.P.NH.5.2 – I can read meter in 4/4, 3/4, and 2/4.
GM.P.IL.5 – I can explain note names and basic rhythms.	GM.P.IL.5.1 – I can read notes in treble and bass clefs. GM.P.IL.5.2 – I can read dotted rhythms.
GM.P.IM.5 – I can interpret musical symbols within multiple meters, clefs, and expressive symbols.	GM.P.IM.5.1 – I can read rhythmic and melodic patterns in treble and bass clef. GM.P.IM.5.2 – I can identify compound, complex, and syncopated rhythms.
GM.P.IH.5 – I can read and notate short musical works in a variety of clefs and meters.	GM.P.IH.5.1 – I can read and use key signatures. GM.P.IH.5.2 – I can read and use meter signatures.
GM.P.AL.5 – I can sight-read a variety of music at Grade 2 with technical accuracy.	GM.P.AL.5.1 – I can sight-read musical works in simple meters and tonalities with technical accuracy. GM.P.AL.5.2 – I can respond to a director while sight-reading.
GM.P.AM.5 – I can sight-read a variety of music at Grade 3 with technical accuracy.	GM.P.AM.5.1 – I can sight-read musical works in a variety of keys and meters. GM.P.AM.5.2 – I can apply tempo and dynamic markings to my sight-reading.
GM.P.AH.5 – I can sight-read a variety of music at Grade 4 with technical accuracy.	GM.P.AH.5.1 – I can sight-read musical works using chromatic harmony and accidentals. GM.P.AH.5.2 – I can apply expressive music markings to my sight-reading.

Artistic Process: Responding – I can respond to musical ideas as a performer and listener.

Anchor Standard 6: I can analyze music.

Benchmark	Indicators
GM.R.NL.6 – I can identify contrasts in music.	GM.R.NL.6.1 – I can identify dynamics and steady beat. GM.R.NL.6.2 – I can identify same and different sound sources. GM.R.NL.6.3 – I can name same and different sections.
GM.R.NM.6 – I can identify the elements of music.	GM.R.NM.6.1 – I can identify changes in dynamics, tempo, and rhythm. GM.R.NM.6.2 – I can name voice types and instrument families. GM.R.NM.6.3 – I can identify examples of some basic musical forms such as ABA and Rondo.
GM.R.NH.6 – I can describe how the music elements are used.	GM.R.NH.6.1 – I can use appropriate vocabulary to describe pitch, tempo, and dynamics. GM.R.NH.6.2 – I can identify by sight and sound voice types and classroom instruments. GM.R.NH.6.3 – I can identify examples of complex musical forms such as Arch and Sonata.
GM.R.IL.6 – I can explain how the elements of music are used in a variety of genres, cultures, and time periods.	GM.R.IL.6.1 – I can listen, identify, and explain pitch, tempo, and dynamics to describe music of different styles. GM.R.IL.6.2 – I can listen to and identify orchestral, band, and electronic instruments by sight and sound. GM.R.IL.6.3 – I can examine musical forms to describe a musical style.
GM.R.IM.6 – I can examine how the elements of music are used in a variety of genres, cultures, and time periods.	GM.R.IM.6.1 – I can examine the elements of pitch, tempo, and dynamics in a variety of musical styles presented aurally and visually. GM.R.IM.6.2 – I can examine the contribution of timbre in a variety of musical instruments/voices to musical style and mood. GM.R.IM.6.3 – I can identify musical forms presented aurally and visually.
GM.R.IH.6 – I can find evidence of how the structure and elements of music are influenced by various genres, cultures, and time periods.	GM.R.IH.6.1 – I can listen, identify, and explain the elements of pitch, tempo, dynamics, and style used in different cultures and time periods. GM.R.IH.6.2 – I can examine the use of timbre and texture in music from a variety of different genres. GM.R.IH.6.3 – I can examine the use of musical forms presented in a varied repertoire of music.
GM.R.AL.6 – I can examine the use of compositional techniques within multiple musical works.	GM.R.AL.6.1 – I can describe and use meter, tonality, intervals, chords, and harmonic progressions when analyzing written and aural compositions. GM.R.AL.6.2 – I can examine and discuss authentic practices found in musical works. GM.R.AL.6.3 – I can analyze and describe how the use of expressive devices and form are used in historically diverse genres.

Benchmark	Indicators
GM.R.AM.6 – I can collaborate with others to justify the use of compositional techniques within musical works.	<p>GM.R.AM.6.1 – I can collaborate with others to determine intent of changes in meter, tonality, and harmony that contribute to musical style.</p> <p>GM.R.AM.6.2 – I can identify compositional techniques used to achieve unity, variety, tension, and/or release in music to evoke an emotional response from the listener.</p> <p>GM.R.AM.6.3 – I can examine the use of musical form and expressive devices in a variety of 20th- and 21st-century compositions.</p>
GM.R.AH.6 – I can analyze compositional techniques to explain a composer’s intent.	<p>GM.R.AH.6.1 – I can determine the intent of changes in meter, tonality, and harmony in a variety of musical compositions to create tension and emotional response.</p> <p>GM.R.AH.6.2 – I can examine timbre and the use of voices, instruments, and other sound sources in a variety of musical styles, cultures, and genres.</p> <p>GM.R.AH.6.3 – I can examine the use of musical form when analyzing aural examples of a varied repertoire of music and inform my personal music preferences.</p>

Artistic Process: Responding – I can respond to musical ideas as a performer and listener.
Anchor Standard 7: I can evaluate music.

Benchmark	Indicators
GM.R.NL.7 – I can communicate about music verbally.	GM.R.NL.7.1 – I can listen and respond to music.
GM.R.NM.7 – I can demonstrate how to be an audience member in different musical settings.	GM.R.NM.7.1 – I can model and describe audience behavior in different settings.
GM.R.NH.7 – I can use musical vocabulary to describe personal preference choices.	GM.R.NH.7.1 – I can talk and write about music using musical vocabulary.
GM.R.IL.7 – I can use musical vocabulary to critique a performance	GM.R.IL.7.1 – I can describe the quality of a musical performance.
GM.R.IM.7 – I can evaluate the quality of musical performances and/or compositions of others using assessment tools.	GM.R.IM.7.1 – I can apply assessment tools to evaluate tone quality, intonation, articulation, rhythmic accuracy, musicality, posture, and stage presence to a live or recorded performance.
GM.R.IH.7 – I can evaluate the quality of personal performances and/or compositions using assessment tools.	GM.R.IH.7.1 – I can apply assessment tools to evaluate tone quality, intonation, articulation, rhythmic accuracy, musicality, posture, and stage presence to my personal performance.
GM.R.AL.7 – I can collaborate to develop strategies for improvement of group performances.	GM.R.AL.7.1 – I can compare a group performance to a benchmark to refine the performance.
GM.R.AM.7 – I can make critical evaluations of performance, compositions, arrangements, and improvisations.	GM.R.AM.7.1 – I can listen to or view a variety of performances and offer suggestions for improvement.

Benchmark	Indicators
GM.R.AH.7 – I can justify personal performance decisions.	GM.R.AH.7.1 – I can use multiple media sources to critique my personal performances.

Artistic Process: Connecting – I can connect musical ideas with personal meaning, other arts disciplines, and content areas.

Anchor Standard 8: I can examine music from a variety of stylistic and historical periods and cultures.

Benchmark	Indicators
GM.C.NL.8 – I can recognize and perform musical selections from my own culture and time periods.	GM.C.NL.8.1 – I can recognize that all cultures and time periods use music.
GM.C.NM.8 – I can identify and perform musical selections from a culture other than mine and a historical time period.	GM.C.NM.8.1 – I can find similar elements of music within a culture/ time period.
GM.C.NH.8 – I can identify and perform musical selections from multiple cultures and/or historical time periods.	GM.C.NH.8.1 – I can find similar elements of music in different cultures/time periods.
GM.C.IL.8 – I can examine relationships among musical selections from multiple cultures and/or historical time periods.	GM.C.IL.8.1 – I can identify similarities and differences in music from multiple cultures and time periods.
GM.C.IM.8 – I can research the role of music within a specific culture or historical time period and present what I discovered.	GM.C.IM.8.1 – I can use music vocabulary terms such as form, tempo, dynamics, etc. to describe musical works from similar cultures and time periods.
GM.C.IH.8 – I can perform and modify a musical work using characteristics from a culture or time period.	GM.C.IH.8.1 – I can change a musical work using the elements of music from a culture or time period.
GM.C.AL.8 – I can analyze a diverse repertoire of music from a historical time period.	GM.C.AL.8.1 – I can explain specific historical traditions and infuse these ideas into my music.
GM.C.AM.8 – I can examine contemporary musical works to determine the influence of historical traditions.	GM.C.AM.8.1 – I can select musical elements in contemporary music that reflect historical influences.
GM.C.AH.8 – I can examine, create, and perform music based on historical contributions.	GM.C.AH.8.1 – I can use historical contributions to justify my musical choices.

Artistic Process: Connecting – I can connect musical ideas with personal meaning, other arts disciplines, and content areas.

Anchor Standard 9: I can relate music to other arts disciplines, content areas, and career paths.

Benchmark	Indicators
GM.C.NL.9 – I can explore general music concepts among arts disciplines, other content areas, and related careers in familiar settings.	GM.C.NL.9.1 – I can identify the relationship between music and another subject in my school. GM.C.NL.9.2 – I can identify topics in music that interest me.
GM.C.NM.9 – I can recognize general music concepts among arts disciplines, other content areas, and related careers.	GM.C.NM.9.1 – I can make connections between music and another subject in my school. GM.C.NM.9.2 – I can identify life skills necessary for a music career.
GM.C.NH.9 – I can apply general music concepts to arts disciplines, other content areas, and related careers.	GM.C.NH.9.1 – I can demonstrate and describe the relationship between music and a concept from another subject in my school. GM.C.NH.9.2 – I can identify specific careers in music.
GM.C.IL.9 – I can explore a range of skills shared among arts disciplines and other content areas and how they can be applied to a career in music.	GM.C.IL.9.1 – I can apply music concepts to other arts disciplines and content areas. GM.C.IL.9.2 – I can demonstrate and describe the skills needed for careers in music.
GM.C.IM.9 – I can recognize specific skills shared among arts disciplines and other content areas and how they can be applied to a career in music.	GM.C.IM.9.1 – I can examine the relationship between music and specific content from another arts discipline and content area. GM.C.IM.9.2 – I can examine the educational requirements needed for a variety of careers in music.
GM.C.IH.9 – I can analyze the tools, concepts, and materials used among arts disciplines and other content areas and how they are used in music careers.	GM.C.IH.9.1 – I can apply concepts from other arts disciplines and content areas to my music. GM.C.IH.9.2 – I can compare similarities and differences in a variety of music careers and roles of musicians in those careers.
GM.C.AL.9 – I can apply concepts among arts disciplines and other content areas to general music and analyze how my interests and skills will prepare me for a career.	GM.C.AL.9.1 – I can explain ideas from other arts disciplines and content areas through music. GM.C.AL.9.2 – I can identify and describe traditional and emerging careers in music.
GM.C.AM.9 – I can explain how economic conditions, values, and location influence music and the need for music-related careers.	GM.C.AM.9.1 – I can explain how my artistic choices are influenced by social values. GM.C.AM.9.2 – I can discuss the impact of economic issues as they affect music careers.
GM.C.AH.9 – I can research societal and political issues as they relate to other arts and content areas and apply to my role as a musician.	GM.C.AH.9.1 – I can analyze complex ideas that influence my artistic perspective and creative work. GM.C.AH.9.2 – I can analyze my personal career choices in the arts or non-arts disciplines.

Instrumental Music Introduction

Students who participate in standards-based visual and performing arts education programs in South Carolina are heirs to excellent arts opportunities and programs because of the vision and tenacity of generations of devoted arts educators in our state.

Instrumental music education serves as a vital aspect of the broader arts education in South Carolina, fostering creativity, discipline, and collaboration among students. The *South Carolina College- and Career-Ready Visual and Performing Arts Proficiency Standards (SC CCR VPAPS)* provide a structured framework tailored specifically for instrumental music programs, ensuring that students from all parts of the state have consistent music instruction and the tools necessary for artistic expression.

These standards are designed to guide music educators in developing students' competencies in performance, improvisation, composition, and critical listening. They encompass a variety of concepts and skills to engage students in mastering their chosen instruments, enhancing their technical skills, and encouraging them to explore various musical genres and contexts. As supported by the National Association for Music Education, these standards help to ensure that music education is not merely an adjunct to the school curriculum, but an essential component that facilitates cognitive and emotional development (NAfME, 2014).

Research highlights the numerous benefits of participating in instrumental music ensembles. A study published in the *Journal of Educational Psychology* demonstrated that students who engage in instrumental music performance show enhanced mathematical and reading abilities compared to their peers (Ghun et al., 2019). This connection between music education and cognitive development is echoed in various educational circles, reinforcing the importance of music as a tool for learning across disciplines.

Furthermore, instrumental music programs in South Carolina reflect the state's musical heritage, encompassing genres from classical to jazz to folk traditions. This richness not only allows students to connect with their musical roots but also prepares them for participation in a global music scene. Community orchestras, bands, and ensembles foster a sense of belonging and collaboration, emphasizing the importance of teamwork and communication skills—attributes highly valued in today's interconnected world.

The *SC CCR VPAPS* should serve as the basis for the continuation of the comprehensive, sequential arts education offered in our state. In addition, these standards provide guaranteed experiences for our students to grow, perform, and produce in the arts.

Instrumental Music Standards

Artistic Process: Creating – I can use the elements of music to communicate new musical ideas and works.

Anchor Standard 1: I can compose and arrange music.

Benchmark	Indicators
IM.CR.NL.1 – I can notate rhythm patterns using a defined selection of note values.	IM.CR.NL.1.1 – I can choose various note values to represent simple rhythm patterns. IM.CR.NL.1.2 – I can write simple rhythm patterns using standard music notation.
IM.CR.NM.1 – I can notate tonal patterns using a defined selection of pitches.	IM.CR.NM.1.1 – I can choose various pitches to represent simple melodic patterns. IM.CR.NM.1.2 – I can write simple melodic patterns using standard music notation.
IM.CR.NH.1 – I can notate simple melodies for my instrument.	IM.CR.NH.1.1 – I can write a simple melody within a given key, tonality, and meter.
IM.CR.IL.1 – I can compose and arrange melodies for my instrument within simple forms.	IM.CR.IL.1.1 – I can adapt a melody for my instrument. IM.CR.IL.1.2 – I can create a variation on a given theme. IM.CR.IL.1.3 – I can compose using verse-refrain, AB, ABA, and theme & variation forms.
IM.CR.IM.1 – I can compose and arrange simple harmonic accompaniments.	IM.CR.IM.1.1 – I can write basic chords in a given key. IM.CR.IM.1.2 – I can write a basic chord progression in a given key. IM.CR.IM.1.3 – I can write a basic harmonic accompaniment in a given key.
IM.CR.IH.1 – I can compose and arrange melodies with simple harmonic accompaniments.	IM.CR.IH.1.1 – I can compose melodies with simple chord progressions. IM.CR.IH.1.2 – I can arrange melodies with simple chord progressions.
IM.CR.AL.1 – I can compose and arrange incorporating expressive elements.	IM.CR.AL.1.1 – I can compose incorporating expressive elements. IM.CR.AL.1.2 – I can arrange incorporating expressive elements.
IM.CR.AM.1 – I can compose and arrange short musical works for a small ensemble.	IM.CR.AM.1.1 – I can arrange a work for two instruments. IM.CR.AM.1.2 – I can arrange a work for a small ensemble.
IM.CR.AH.1 – I can compose and arrange short musical works for a large ensemble.	IM.CR.AH.1.1 – I can arrange a work for large ensembles incorporating elements of melody, harmony, rhythm, timbre, texture, form, and expression to communicate a mood, emotion, idea, or experience.

Artistic Process: Creating – I can use the elements of music to communicate new musical ideas and works.

Anchor Standard 2: I can improvise music.

Benchmark	Indicators
IM.CR.NL.2 – I can imitate simple rhythm patterns within a given meter.	IM.CR.NL.2.1 – I can echo simple rhythm patterns on a neutral syllable, incorporating movement. IM.CR.NL.2.2 – I can echo simple rhythm patterns using rhythmic solfege or a counting system. IM.CR.NL.2.3 – I can echo simple rhythm patterns on my instrument.

Benchmark	Indicators
IM.CR.NM.2 – I can imitate simple tonal patterns within a given key and tonality.	IM.CR.NM.2.1 – I can echo simple tonal patterns on a neutral syllable. IM.CR.NM.2.2 – I can echo simple tonal patterns using tonal solfege on pitch names. IM.CR.NM.2.3 – I can echo simple tonal patterns on my instrument.
IM.CR.NH.2 – I can imitate simple melodic phrases given simple chord changes.	IM.CR.NH.2.1 – I can imitate simple melodic phrases. IM.CR.NH.2.2 – I can embellish a given melodic phrase that corresponds with simple chord changes on my instrument.
IM.CR.IL.2 – I can improvise simple rhythm patterns within a given meter.	IM.CR.IL.2.1 – I can improvise my own simple rhythm patterns on a neutral syllable, incorporating movement. IM.CR.IL.2.2 – I can improvise my own simple rhythm patterns using rhythmic solfege or a counting system. IM.CR.IL.2.3 – I can improvise my own simple rhythm patterns on my instrument.
IM.CR.IM.2 – I can improvise simple tonal patterns within a given key and tonality.	IM.CR.IM.2.1 – I can improvise my own simple tonal patterns on a neutral syllable. IM.CR.IM.2.2 – I can improvise my own simple tonal patterns using tonal solfege or pitch names. IM.CR.IM.2.3 – I can improvise on my own simple tonal patterns on my instrument.
IM.CR.IH.2 – I can improvise simple melodic phrases given chord changes.	IM.CR.IH.2.1 – I can identify chord changes. IM.CR.IH.2.2 – I can improvise simple melodic phrases that correspond with chord changes.
IM.CR.AL.2 – I can perform a brief improvisation given a chord progression and meter.	IM.CR.AL.2.1 – I can improvise short melodic patterns in varying meters. IM.CR.AL.2.2 – I can improvise a short passage using only a chord progression or lead sheet.
IM.CR.AM.2 – I can perform an improvisation given a motive, chord progression, and meter.	IM.CR.AM.2.1 – I can perform an improvisation on a given motive. IM.CR.AM.2.2 – I can improvise an extended passage using only a chord progression or lead sheet.
IM.CR.AH.2 – I can perform an extended spontaneous improvisation with freedom and expression featuring motivic development within a given key, tonality, meter, and style.	IM.CR.AH.2.1 – I can improvise an extended unaccompanied solo within a given key, tonality, meter, and style. IM.CR.AH.2.2 – I can improvise freely within a given key, tonality, meter, and style, responding to aural cues from other members of an ensemble.

Artistic Process: Performing – I can perform a variety of music with fluency and expression.

Anchor Standard 3: I can produce a characteristic tone.

Benchmark	Indicators
BAND	BAND
IM.B.P.NL.3 – I can produce a steady, free tone on a comfortable pitch.	IM.B.P.NL.3.1 – I can play the first sounds on my instrument with characteristic tone quality. IM.B.P.NL.3.2 – I can demonstrate correct posture and playing position.
IM.B.P.NM.3 – I can produce a steady, free tone within a limited range.	IM.B.P.NM.3.1 – I can play the first 3–5 pitches on my instrument with characteristic tone quality.

Benchmark	Indicators
IM.B.P.NH.3 – I can produce a steady, free tone with a limited range, in tune.	IM.B.P.NH.3.1 – I can play the pitches I have learned with a characteristic tone and in tune.
IM.B.P.IL.3 – I can produce a centered tone in a comfortable register.	IM.B.P.IL.3.1 – I can play in tune within a limited range.
IM.B.P.IM.3 – I can produce a centered tone in expanded registers.	IM.B.P.IM.3.1 – I can play in tune within an expanding range.
IM.B.P.IH.3 – I can produce a centered tone in extended registers.	IM.B.P.IH.3.1 – I can consistently play in tune.
IM.B.P.AL.3 – I can produce a centered tone in comfortable and extended registers and at moderate dynamic levels.	IM.B.P.AL.3.1 – I can identify intonation inaccuracies and make adjustments as needed.
IM.B.P.AM.3 – I can consistently produce a centered, vibrant tone in comfortable and extended registers and across a variety of dynamic ranges.	IM.B.P.AM.3.1 – I can play in tune individually with a vibrant tone. IM.B.P.AM.3.2 – I can play in tune across a range of dynamics on my instrument with a vibrant tone.
IM.B.P.AH.3 – I can adjust tone color, vibrato speed, and vibrato width in response to stylistic demands and the musical needs of an ensemble.	IM.B.P.AH.3.1 – I can play in tune individually and with an ensemble while making adjustments as needed.
ORCHESTRA	ORCHESTRA
IM.O.P.NL.3 – I can produce a steady, free tone on a comfortable pitch.	IM.O.P.NL.3.1 – I can hold my bow correctly. IM.O.P.NL.3.2 – I can move the bow on open strings.
IM.O.P.NM.3 – I can produce a steady, free tone within a limited range.	IM.O.P.NM.3.1 – I can move my bow, both up and down, while playing a selection of notes. IM.O.P.NM.3.2 – I can identify whole and half steps, placing my fingers on my strings accordingly.
IM.O.P.NH.3 – I can produce a steady, free tone within a limited range, in tune.	IM.O.P.NH.3.1 – I can play with my left hand in position using correct finger patterns on the fingerboard. IM.O.P.NH.3.2 – I can move the bow using detached and connected bow stroke techniques. IM.O.P.NH.3.3 – I can listen and adjust my finger placement to match a given pitch.
IM.O.P.IL.3 – I can produce a centered tone in a comfortable register.	IM.O.P.IL.3.1 – I can play in tune within an ensemble on an appropriate level of music. IM.O.P.IL.3.2 – I can identify notes that are higher or lower than first position on my instrument.
IM.O.P.IM.3 – I can produce a centered tone in expanded registers.	IM.O.P.IM.3.1 – I can perform appropriate scales that use expanded registers, in tune. IM.O.P.IM.3.2 – I can move my left hand position to execute basic extensions and shifting finger patterns, in tune.

Benchmark	Indicators
IM.O.P.IH.3 – I can produce a centered tone in extended registers.	<p>IM.O.P.IH.3.1 – I can perform using appropriate finger placement associated with extensions and shifting.</p> <p>IM.O.P.IH.3.2 – I can play in tune in higher positions, making accurate shifts.</p> <p>IM.O.P.IH.3.3 – I can play using specific contact points on my instrument and bow to create dynamics.</p> <p>IM.O.P.IH.3.4 – I can move my left hand using primary vibrato skills.</p>
IM.O.P.AL.3 – I can produce a centered tone in comfortable and extended registers and at moderate dynamic levels.	<p>IM.O.P.AL.3.1 – I can perform using appropriate bowing dexterity to produce varied dynamics.</p> <p>IM.O.P.AL.3.2 – I can perform using appropriate hand positions with precise shifting technique and finger selections.</p> <p>IM.O.P.AL.3.3 – I can perform using vibrato to develop resonant tone.</p>
IM.O.P.AM.3 – I can consistently produce a centered, vibrant tone in comfortable and extended registers across a variety of dynamic ranges.	<p>IM.O.P.AM.3.1 – I can perform with a full, resonant tone in comfortable and extended registers of my instrument.</p> <p>IM.O.P.AM.3.2 – I can perform using appropriate vibrato width and speed in comfortable and extended registers of my instrument.</p>
IM.O.P.AH.3 – I can adjust tone color, vibrato speed, and vibrato width in response to stylistic demands and the musical needs of an ensemble.	<p>IM.O.P.AH.3.1 – I can play in tune individually and with an ensemble by blending into a uniform sound while making adjustments as needed.</p> <p>IM.O.P.AH.3.2 – I can perform with the same tone, resonance, and vibrato of others in an ensemble.</p>

Artistic Process: Performing – I can perform a variety of music with fluency and expression.

Anchor Standard 4: I can perform with technical accuracy and expression.

Benchmark	Indicators
BAND	BAND
IM.B.P.NL.4 – I can demonstrate correct posture and fundamental fingering/position/stick technique.	<p>IM.B.P.NL.4.1 – I can hold my instrument in correct ways.</p> <p>IM.B.P.NL.4.2 – I can play using correct fingering/sticking technique.</p> <p>IM.B.P.NL.4.3 – I can play simple scale and/or rudimental patterns.</p>
IM.B.P.NM.4 – I can keep a steady pulse in duple and triple division and produce basic articulations.	<p>IM.B.P.NM.4.1 – I can keep a steady pulse in various meters.</p> <p>IM.B.P.NM.4.2 – I can play using basic articulations.</p>
IM.B.P.NH.4 – I can perform basic dynamic contrasts and simple phrases.	<p>IM.B.P.NH.4.1 – I can demonstrate correct technique for performing loud and soft dynamics.</p> <p>IM.B.P.NH.4.2 – I can shape a basic musical phrase.</p>
IM.B.P.IL.4 – I can demonstrate increasing dexterity across an expanding range and at increasing tempos.	<p>IM.B.P.IL.4.1 – I can play scales and/or rudiments with accuracy.</p> <p>IM.B.P.IL.4.2 – I can perform an expanding variety of articulations with accuracy.</p>
IM.B.P.IM.4 – I can perform increasingly complex rhythms and meters with precision and produce an expanding variety of articulations with increasing facility.	IM.B.P.IM.4.1 – I can play syncopated patterns, quarter, eighth, and sixteenth note rhythms in various meters.
IM.B.P.IH.4 – I can produce gradual, controlled dynamic changes and perform extended phrases.	IM.B.P.IH.4.1 – I can demonstrate dynamic contrast and play four- to eight-bar phrases.

Benchmark	Indicators
IM.BP.AL.4 – I can demonstrate fluent fingering/position/stick technique across the required range of my instrument.	IM.B.P.AL.4.1 – I can demonstrate the required fingering system/positions or rudiment for my instrument.
IM.B.P.AM.4 – I can perform with appropriate flexibility within a given meter and use advanced articulation techniques in a stylistically appropriate way.	IM.B.P.AM.4.1 – I can demonstrate appropriate tempo flexibility within a given meter. IM.B.P.AM.4.2 – I can play in a specified style.
IM.B.P.AH.4 – I can control pitch and tone quality across an expanded dynamic range, using appropriate stylistic nuance and expressive inflections.	IM.B.P.AH.4.1 – I can perform with technical ease and stylistic integrity.
ORCHESTRA	ORCHESTRA
IM.O.P.NL.4 – I can demonstrate correct posture, guide position, and fundamental fingering/stick/bow technique.	IM.O.P.NL.4.1 – I can hold my instrument in correct ways. IM.O.P.NL.4.2 – I can hold my instrument with appropriate posture. IM.O.P.NL.4.3 – I can play my instrument using correct bow hold and bow movement.
IM.O.P.NM.4 – I can keep a steady pulse in duple and triple division and produce basic articulations.	IM.O.P.NM.4.1 – I can perform basic rhythms, keeping a steady pulse. IM.O.P.NM.4.2 – I can perform music in simple duple and triple meters. IM.O.P.NM.4.3 – I can play using basic articulations.
IM.O.P.NH.4 – I can perform basic dynamic contrasts and simple phrases.	IM.O.P.NH.4.1 – I can demonstrate loud and soft dynamics. IM.O.P.NH.4.2 – I can play musical phrases within my repertoire.
IM.O.P.IL.4 – I can demonstrate increasing dexterity across an expanding range and at increasing tempos.	IM.O.P.IL.4.1 – I can play using correct hand positions to reach appropriate registers of my instrument. IM.O.P.IL.4.2 – I can perform with increasing tempo using precise finger placement and bow movement.
IM.O.P.IM.4 – I can perform increasingly complex rhythms and meters with precision and produce an expanding variety of articulations with increasing facility.	IM.O.P.IM.4.1 – I can perform rhythms using a developing knowledge of note and rest values. IM.O.P.IM.4.2 – I can perform a variety of articulations. IM.O.P.IM.4.3 – I can perform music containing compound duple and triple time signatures.
IM.O.P.IH.4 – I can produce gradual, controlled dynamic changes and perform extended phrases.	IM.O.P.IH.4.1 – I can perform using dynamic expression. IM.O.P.IH.4.2 – I can perform lyrically shaped dynamics using appropriate bow control.
IM.O.P.AL.4 – I can demonstrate fluent fingering/stick/bow technique across the required range of my instrument.	IM.O.P.AL.4.1 – I can perform using appropriate hand positions with precise shifting technique and fingerings. IM.O.P.AL.4.2 – I can perform using a variety of articulations with increasing dexterity.
IM.O.P.AM.4 – I can perform with appropriate flexibility within given meter and use advanced articulation techniques in a stylistically appropriate way.	IM.O.P.AM.4.1 – I can perform with appropriate and well-defined bowing techniques.

Benchmark	Indicators
IM.O.P.AH.4 – I can control pitch and tone quality across expanded dynamic range, using appropriate stylistic nuance and expressive inflections.	IM.O.P.AH.4.1 – I can perform with technical ease and stylistic integrity.

Artistic Process: Performing – I can perform a variety of music with fluency and expression.

Anchor Standard 5: I can perform using musical notation.

Benchmark	Indicators
IM.P.NL.5 – I can identify music notation symbols representing simple familiar tonal and rhythm patterns and tunes.	<p>IM.P.NL.5.1 – I can identify the pitches in the clef appropriate to my instrument.</p> <p>IM.P.NL.5.2 – I can identify accidentals and simple key signatures.</p> <p>IM.P.NL.5.3 – I can identify note values in familiar patterns and tunes.</p> <p>IM.P.NL.5.4 – I can identify simple familiar rhythm patterns with corresponding notation.</p>
IM.P.NM.5 – I can perform simple familiar tonal and rhythm patterns and tunes using music notation.	<p>IM.P.NM.5.1 – I can perform simple familiar rhythm patterns using music notation.</p> <p>IM.P.NM.5.2 – I can perform simple familiar tonal patterns using music notation.</p> <p>IM.P.NM.5.3 – I can perform simple familiar tunes using music notation.</p>
IM.P.NH.5 – I can perform simple unfamiliar tonal and rhythm patterns and tunes using music notation.	<p>IM.P.NH.5.1 – I can perform simple unfamiliar rhythm patterns using music notation.</p> <p>IM.P.NH.5.2 – I can perform simple unfamiliar tonal patterns using music notation.</p> <p>IM.P.NH.5.3 – I can perform simple unfamiliar tunes using music notation.</p>
IM.P.IL.5 – I can identify music notation symbols representing an expanded set of tonal, rhythmic, technical, expressive, and formal indications.	<p>IM.P.IL.5.1 – I can identify advanced key signatures in the clef appropriate to my instrument.</p> <p>IM.P.IL.5.2 – I can identify advanced note values and meter signatures that represent syncopation and smaller beat subdivisions in my music.</p> <p>IM.P.IL.5.3 – I can identify technical, expressive, and formal indications in my music.</p>
IM.P.IM.5 – I can perform at sight simple unfamiliar musical works.	<p>IM.P.IM.5.1 – I can perform at sight simple unfamiliar musical works with accurate pitches.</p> <p>IM.P.IM.5.2 – I can perform at sight simple unfamiliar musical works with accurate pitches and rhythms.</p> <p>IM.P.IM.5.3 – I can perform at sight simple unfamiliar musical works with accurate pitches and rhythms at a steady tempo.</p>
IM.P.IH.5 – I can perform at sight moderately complex unfamiliar musical works.	<p>IM.P.IH.5.1 – I can perform at sight moderately complex unfamiliar musical works with accurate pitches.</p> <p>IM.P.IH.5.2 – I can perform at sight moderately complex unfamiliar musical works with accurate pitches and rhythms.</p> <p>IM.P.IH.5.3 – I can perform at sight moderately complex unfamiliar musical works with accurate pitches and rhythms at a steady tempo.</p>

Benchmark	Indicators
IM.P.AL.5 – I can perform at sight complex unfamiliar musical works with accuracy.	IM.P.AL.5.1 – I can perform at sight complex unfamiliar musical works with accurate pitches. IM.P.AL.5.2 – I can perform at sight complex unfamiliar musical works with accurate pitches and rhythms. IM.P.AL.5.3 – I can perform at sight complex unfamiliar musical works with accurate pitches and rhythms at a steady tempo.
IM.P.AM.5 – I can perform at sight complex unfamiliar musical works with accuracy and appropriate expression/interpretation.	IM.P.AM.5.1 – I can perform at sight complex unfamiliar musical works with correct articulations. IM.P.AM.5.2 – I can perform at sight complex unfamiliar musical works with correct dynamics. IM.P.AM.5.3 – I can perform at sight complex unfamiliar musical works with appropriate phrasing.
IM.P.AH.5 – I can perform at sight complex unfamiliar musical works with accuracy, appropriate expression/interpretation, and fluency.	IM.P.AH.5.1 – I can perform at sight complex unfamiliar musical works with fluency. IM.P.AH.5.2 – I can perform at sight complex unfamiliar musical works with stylistic integrity.

Artistic Process: Responding – I can respond to musical ideas as a performer and listener.
Anchor Standard 6: I can analyze music.

Benchmark	Indicators
IM.R.NL.6 – I can identify the elements of music in compositions that I hear.	IM.R.NL.6.1 – I can name the instruments that I hear. IM.R.NL.6.2 – I can identify tempo and rhythm. IM.R.NL.6.3 – I can identify melody, harmony, and form.
IM.R.NM.6 – I can identify musical symbols and describe how the elements of music are used.	IM.R.NM.6.1 – I can describe what I hear in a piece of music using musical vocabulary. IM.R.NM.6.2 – I can identify musical terms in written music that I perform and rehearse. IM.R.NM.6.3 – I can identify musical symbols in my music.
IM.R.NH.6 – I can describe how repetition and contrast are used in music and identify key signatures.	IM.R.NH.6.1 – I can explain how repetition is used in music. IM.R.NH.6.2 – I can describe similarities and differences in the music that I hear. IM.R.NH.6.3 – I can identify key signatures as they appear in music.
IM.R.IL.6 – I can identify simple music forms in compositions that I hear and see.	IM.R.IL.6.1 – I can recognize melodic themes in music that I hear and see. IM.R.IL.6.2 – I can recognize form in music that I hear and see. IM.R.IL.6.3 – I can recognize call and response in music that I hear and see.
IM.R.IM.6 – I can identify how the elements of music are used in varying genres.	IM.R.IM.6.1 – I can identify how the melody, harmony, rhythm, timbre, texture, form, and expressive elements are different in varying genres of music. IM.R.IM.6.2 – I can identify major and minor tonalities.

Benchmark	Indicators
IM.R.IH.6 – I can explain how the elements of music are used in varying genres.	IM.R.IH.6.1 – I can explain the use of melody, harmony, rhythm, timbre, texture, form, and expressive elements in varying genres of music. IM.R.IH.6.2 – I can describe how the elements of music function in different genres. IM.R.IH.6.3 – I can identify forms used in varying genres.
IM.R.AL.6 – I can explain how the use of music elements impacts compositions from different historical periods and cultures.	IM.R.AL.6.1 – I can identify forms used in varying genres and historical periods. IM.R.AL.6.2 – I can describe stylistic qualities of music from different historical periods. IM.R.AL.6.3 – I can describe musical works from different cultures.
IM.R.AM.6 – I can examine musical forms in compositions from varying genres and styles.	IM.R.AM.6.1 – I can describe characteristics of a variety of musical forms. IM.R.AM.6.2 – I can identify key signature changes and modulations in relation to form. IM.R.AM.6.3 – I can describe stylistic qualities of music from different historical periods and how they apply to my instrument.
IM.R.AH.6 – I can justify how structure, forms, and performance decisions inform responses to music based on the elements of music.	IM.R.AH.6.1 – I can identify harmonic structure. IM.R.AH.6.2 – I can apply stylistic qualities of music from different historical periods as I perform on my instrument. IM.R.AH.6.3 – I can justify the performance decisions in a variety of musical works.

Artistic Process: Responding – I can respond to musical ideas as a performer and listener.
Anchor Standard 7: I can evaluate music.

Benchmark	Indicators
IM.R.NL.7 – I can actively listen to live or recorded performances to identify some musical elements.	IM.R.NL.7.1 – I can actively listen to music performances.
IM.R.NM.7 – I can describe my personal interest in music performances using a given list of music terminology.	IM.R.NM.7.1 – I can use basic music terminology to describe what I am hearing. IM.R.NM.7.2 – I can summarize my personal preferences of music.
IM.R.NH.7 – I can list the criteria I use to describe my interest in music performances using appropriate music terminology.	IM.R.NH.7.1 – I can describe some of the elements of music that I hear in a performance. IM.R.NH.7.2 – I can identify my personal criteria for evaluating music performances.
IM.R.IL.7 – I can describe the quality of music performances using provided criteria.	IM.R.IL.7.1 – I can describe what contributes to a quality performance.
IM.R.IM.7 – I can explain my evaluation of performances of others.	IM.R.IM.7.1 – I can identify criteria used to evaluate performances of others. IM.R.IM.7.2 – I can describe the elements of music that I hear in performances.
IM.R.IH.7 – I can describe the quality of my performances and compositions.	IM.R.IH.7.1 – I can compare my performance to performance of others. IM.R.IH.7.2 – I can evaluate my compositions using specific criteria.

Benchmark	Indicators
IM.R.AL.7 – I can analyze performances and compositions, offering constructive suggestions for improvement using provided criteria.	IM.R.AL.7.1 – I can formulate constructive feedback for personal performances. IM.R.AL.7.2 – I can formulate constructive feedback for the performances of others.
IM.R.AM.7 – I can analyze and critique compositions and performances using personally developed criteria.	IM.R.AM.7.1 – I can analyze personal compositions and provide recommendations for improvement. IM.R.AM.7.2 – I can analyze performances and provide recommendations for improvement.
IM.R.AH.7 – I can justify my criteria for evaluating music works and performances based on personal and collaborative research.	IM.R.AH.7.1 – I can explain criteria used for evaluation. IM.R.AH.7.2 – I can collaborate with others to assess musical works and performances. IM.R.AH.7.3 – I can research topics pertaining to musical performance.

Artistic Process: Connecting – I can relate musical ideas to personal experiences, other arts disciplines, and content areas.

Anchor Standard 8: I can relate musical ideas to personal experiences, culture, and history.

Benchmark	Indicators
IM.C.NL.8 – I can talk about musical ideas based on my personal experiences.	IM.C.NL.8.1 – I can describe how sound and music is used in my everyday life.
IM.C.NM.8 – I can talk about musical ideas based on my culture.	IM.C.NM.8.1 – I can recognize musical concepts and elements specific to my culture. IM.C.NM.8.2 – I can recognize how music is used for occasions unique to my culture.
IM.C.NH.8 – I can describe musical ideas through my personal experiences and my culture.	IM.C.NH.8.1 – I can describe how music is used in my life and my community. IM.C.NH.8.2 – I can describe how the elements of music are used in my culture.
IM.C.IL.8 – I can describe the purpose and value of music in some cultures.	IM.C.IL.8.1 – I can recognize the significance and intent of music in some cultures. IM.C.IL.8.2 – I can identify the appropriate music for particular events.
IM.C.IM.8 – I can research the purpose and value of music in a specific culture different from my own.	IM.C.IM.8.1 – I can describe the significance and intent of music from a specific culture. IM.C.IM.8.2 – I can describe how music functions in a culture.
IM.C.IH.8 – I can analyze how musical ideas influence beliefs, values, or behaviors in a specific culture different from my own.	IM.C.IH.8.1 – I can interpret how music preferences influence personal values and attitudes. IM.C.IH.8.2 – I can describe how music is a vehicle of expression that inspires the listener to think differently.
IM.C.AL.8 – I can research how musical ideas influence beliefs, values, or behaviors in various cultures.	IM.C.AL.8.1 – I can analyze how genres of music influence social lifestyles and current trends. IM.C.AL.8.2 – I can explain how music preferences influence group or social stereotypes.

Benchmark	Indicators
IM.C.AM.8 – I can synthesize my research about other cultures and genres to enhance my music performance.	IM.C.AM.8.1 – I can apply characteristic expressive qualities to my music performance. IM.C.AM.8.2 – I can apply characteristic techniques to my music performance.
IM.C.AH.8 – I can justify the role of music in a global society.	IM.C.AH.8.1 – I can defend interpretations of music through appropriate musical vocabulary. IM.C.AH.8.2 – I can justify the role of music as having a common purpose in societies around the world.

Artistic Process: Connecting – I can relate musical ideas to personal experiences, other arts disciplines, and content areas.

Anchor Standard 9: I can relate music to other arts disciplines, content areas, and career paths.

Benchmark	Indicators
IM.C.NL.9 – I can explore instrumental music concepts among arts disciplines and other content areas.	IM.C.NL.9.1 – I can identify the relationship between music and another subject in my school.
IM.C.NM.9 – I can recognize and use instrumental music concepts among arts disciplines and other content areas.	IM.C.NM.9.1 – I can demonstrate a relationship between music and another subject in my school.
IM.C.NH.9 – I can apply instrumental music concepts to arts disciplines, other content areas, and related careers.	IM.C.NH.9.1 – I can describe the connection between music and a concept from another subject in my school. IM.C.NH.9.2 – I can identify careers in music.
IM.C.IL.9 – I can explore a range of skills shared among arts disciplines and other content areas and how they can be applied to a career in music.	IM.C.IL.9.1 – I can apply music concepts and skills to other arts disciplines and content areas.
IM.C.IM.9 – I can recognize specific skills shared among arts disciplines and other content areas and how they can be applied to a career in music.	IM.C.IM.9.1 – I can identify music skills that connect to specific content from another arts discipline and content area. IM.C.IM.9.2 – I can identify skills needed for a career in music.
IM.C.IH.9 – I can analyze the tools, concepts, and materials used among arts disciplines and other content areas and how they are used in music careers.	IM.C.IH.9.1 – I can apply concepts from other arts disciplines and content areas to my music. IM.C.IH.9.2 – I can identify materials and tools needed for specific careers in music.
IM.C.AL.9 – I can analyze how my interests and skills will prepare me for a career in music.	IM.C.AL.9.1 – I can identify skills and knowledge required from other content areas as they relate to a career in music. IM.C.AL.9.2 – I can identify knowledge and skills needed in various careers in music.
IM.C.AM.9 – I can create an educational plan for my career choice in music.	IM.C.AM.9.1 – I can research to set personal goals for my career path.
IM.C.AH.9 – I can research societal and political issues as they relate to other arts and content areas and apply to my role as a musician.	IM.C.AH.9.1 – I can analyze complex ideas from other arts disciplines and content areas to inspire my creative work and evaluate its impact on my artistic perspective.

Theatre Introduction

Students who participate in standards-based visual and performing arts education programs in South Carolina are heirs to excellent arts opportunities and programs because of the vision and tenacity of generations of devoted arts educators in our state.

Theatre education serves as a dynamic platform for student expression, creativity, and personal growth in South Carolina. The *South Carolina College- and Career-Ready Visual and Performing Arts Proficiency Standards (SC CCR VPAPS)* provide a comprehensive framework designed to cultivate these artistic abilities while fostering skills such as collaboration, communication, and critical thinking. By engaging students in the various aspects of theatre—from acting and directing to stage design and scriptwriting—these standards aim to empower learners to explore the multifaceted world of performance and storytelling.

Through hands-on experiences, such as rehearsals, performances, and technical production, students are given the opportunity to understand and appreciate the collaborative nature of theatre and the essential roles that various contributors play in bringing a production to life. Additionally, well-designed theatre curriculum and instruction can reinforce the five essential elements of literacy instruction—phonemic awareness, phonics, vocabulary, fluency, and comprehension. Students who study theatre improve their reading comprehension and both verbal and non-verbal communication skills. Research supports the benefits of theatre education, illustrating its positive impact on student development. A study published by the *International Journal of Novel Research and Development* found that participation in theatre programs significantly enhances students' self-confidence, public speaking abilities, and empathy skills (Abhimanyu, 2023). Furthermore, theatre education promotes critical thinking and problem-solving as students navigate the complexities of character development, script interpretation, and stage dynamics.

In South Carolina, theatre programs often reflect the state's population and history. Students are encouraged to explore both classic and contemporary works, engage in community storytelling, and even create original pieces that resonate with their experiences and perspectives. The South Carolina Arts Commission emphasizes that these opportunities not only enrich students' artistic skills but also encourage civic engagement and a deeper understanding of various societal contexts. The *SC CCR VPAPS* are designed so learners can explore theatre as a collaborative art through creativity, connections, and critical engagement. All partners are encouraged to look at the interconnectedness of all the standards and the crossover from other arts disciplines to build strong theatre programs. By prioritizing artistic exploration and expression, these standards aim to enhance the educational experience and inspire a lifelong appreciation for the performing arts.

Theatre Standards

Artistic Process: Creating – I can conceive and develop new artistic ideas and work.

Anchor Standard 1: I can create scenes and write scripts using story elements and structure.

Benchmark	Indicators
T.CR.NL.1 – I can identify basic story elements in simple stories, plays, and scripts (e.g., plot, character, setting, theme, etc.).	<p>T.CR.NL.1.1 – I can identify basic plot elements from a prompt.</p> <p>T.CR.NL.1.2 – I can identify basic character qualities from a prompt.</p> <p>T.CR.NL.1.3 – I can identify details about the setting of a simple play or script.</p>
T.CR.NM.1 – I can work with others to re-create a story through non-verbal communication (e.g., pantomime/mime).	<p>T.CR.NM.1.1 – I can make choices about how to tell a story non-verbally.</p> <p>T.CR.NM.1.2 – I can change elements of the story through movement.</p>
T.CR.NH.1 – I can work with others to add dialogue to a story.	<p>T.CR.NH.1.1 – I can collaborate with peers to create dialogues in a scene.</p> <p>T.CR.NH.1.2 – I can collaborate with peers to improvise multiple dialogue choices.</p>
T.CR.IL.1 – I can analyze stories and scripts for basic dramatic structure.	<p>T.CR.IL.1.1 – I can classify additional elements of dramatic structure (i.e., exposition, inciting incident, rising action, conflict, climax, falling action, resolution, and denouement).</p> <p>T.CR.IL.1.2 – I can describe how conflict is the essence of drama.</p> <p>T.CR.IL.1.3 – I can demonstrate my knowledge of proper script format.</p>
T.CR.IM.1 – I can write samples of a script using basic dramatic structure.	<p>T.CR.IM.1.1 – I can outline specific elements in my dramatic text.</p> <p>T.CR.IM.1.2 – I can draft specific elements in a dramatic text.</p> <p>T.CR.IM.1.3 – I can revise specific elements in a dramatic text.</p>
T.CR.IH.1 – I can write short scenes and monologues using basic dramatic structure.	<p>T.CR.IH.1.1 – I can write a short scene or monologue using proper script format.</p> <p>T.CR.IH.1.2 – I can revise the script structure of a short scene or monologue.</p> <p>T.CR.IH.1.3 – I can collaborate with actors to bring my short scene or monologue to life.</p>
T.CR.AL.1 – I can write and revise a scripted theatrical work focusing on style, genre, form, and theatre conventions.	<p>T.CR.AL.1.1 – I can write a scripted dramatic work focusing on style, genre, form, and theatre conventions.</p> <p>T.CR.AL.1.2 – I can evaluate a scripted theatrical work for areas that need improvement.</p> <p>T.CR.AL.1.3 – I can revise a scripted theatrical work focusing on style, genre, form, and theatre conventions.</p>
T.CR.AM.1 – I can adapt and revise a scripted theatrical work focusing on style, genre, form, and theatre conventions.	<p>T.CR.AM.1.1 – I can adapt a dramatic work focusing on style, genre, form, and theatre conventions.</p> <p>T.CR.AM.1.2 – I can evaluate an adapted script for areas that need improvement.</p> <p>T.CR.AM.1.3 – I can revise an adapted script focusing on style, genre, form, and theatre conventions.</p>

Benchmark	Indicators
T.CR.AH.1 – I can reimagine and revise a scripted theatrical work focusing on style, genre, form, and theatre conventions.	<p>T.CR.AH.1.1 – I can reimagine a scripted dramatic work focusing on style, genre, form, and theatre conventions.</p> <p>T.CR.AH.1.2 – I can evaluate a reimagined theatrical work for areas that need improvement.</p> <p>T.CR.AH.1.3 – I can revise a reimagined theatrical work focusing on style, genre, form, and theatre conventions.</p> <p>T.CR.AH.1.4 – I can collaborate with actors to bring my theatrical work to life.</p>

Artistic Process: Creating – I can conceive and develop new artistic ideas and work.

Anchor Standard 2: I can design and use technical elements for improvised scenes and written scripts.

Benchmark	Indicators
T.CR.NL.2 – I can identify technical elements.	<p>T.CR.NL.2.1 – I can identify technical elements such as scenery, costumes, makeup, props, lighting, and sound in a prompt.</p> <p>T.CR.NL.2.2 – I can explain the relationship between technical elements.</p>
T.CR.NM.2 – I can recognize the function of the designers in the creation of technical elements.	<p>T.CR.NM.2.1 – I can explain the function of technical elements such as scenery, costumes, makeup, props, lighting, and sound.</p> <p>T.CR.NM.2.2 – I can recognize the function of a designer in the theatre.</p>
T.CR.NH.2 – I can utilize basic technical elements in the dramatic process.	<p>T.CR.NH.2.1 – I can demonstrate how to responsibly utilize basic technical elements.</p> <p>T.CR.NH.2.2 – I can utilize basic technical elements safely in a small project.</p>
T.CR.IL.2 – I can analyze stories, scripts, and performances to identify essential technical elements.	<p>T.CR.IL.2.1 – I can determine the technical elements necessary for a theatrical work.</p> <p>T.CR.IL.2.2 – I can examine the work of professional technical theatre artists.</p>
T.CR.IM.2 – I can analyze simple dramatic texts for technical requirements and justify my choices.	<p>T.CR.IM.2.1 – I can identify design challenges in production for a dramatic text.</p> <p>T.CR.IM.2.2 – I can explain and present solutions to design challenges in a theatrical work.</p>
T.CR.IH.2 – I can analyze story elements in order to design a visual representation of a technical element.	<p>T.CR.IH.2.1 – I can create a design from a technical element inspired by a professional designer.</p> <p>T.CR.IH.2.2 – I can connect dramatic texts to reference materials in order to justify my designs.</p>
T.CR.AL.2 – I can analyze and identify technical requirements in a complex dramatic text and justify my choices.	<p>T.CR.AL.2.1 – I can examine a complex text for its technical elements.</p> <p>T.CR.AL.2.2 – I can examine the relationship of my designs with direction, actor abilities, and other technical elements.</p>
T.CR.AM.2 – I can construct original designs that support a dramatic text.	<p>T.CR.AM.2.1 – I can make artistic choices incorporating production history and other research and apply them to a complex design.</p> <p>T.CR.AM.2.2 – I can construct original designs from my renderings using available resources.</p>

Benchmark	Indicators
T.CR.AH.2 – I can collaborate as part of a design team to construct original theatrical designs that support a dramatic text.	T.CR.AH.2.1 – I can integrate my original designs into the overall production vision. T.CR.AH.2.2 – I can adapt my design to the needs of the production. T.CR.AH.2.3 – I can collaborate to construct technical elements using available resources for a production.

Artistic Process: Performing – I can perform new artistic ideas and work from a variety of materials, techniques, and processes

Anchor Standard 3: I can act in improvised scenes and written scripts.

Benchmark	Indicators
T.P.NL.3 – I can use body and voice to communicate character traits and emotions in a guided drama experience.	T.P.NL.3.1 – I can identify that the tools of the actor are the body, mind, voice, and collaboration. T.P.NL.3.2 – I can recognize that pretend play is dramatic acting. T.P.NL.3.3 – I can participate collaboratively in guided drama experiences. T.P.NL.3.4 – I can demonstrate cooperation and support as a member of an ensemble.
T.P.NM.3 – I can make choices to change body and voice to portray differences between myself and characters in a guided drama experience.	T.P.NM.3.1 – I can make choices about using my body and/or voice to imitate a variety of characters, conditions, and emotions. T.P.NM.3.2 – I can demonstrate ways that characters change in a guided dramatic experience.
T.P.NH.3 – I can describe and demonstrate ways that characters react to other characters and conditions in a guided drama experience.	T.P.NH.3.1 – I can experiment with a number of character choices in relation to other characters and conditions. T.P.NH.3.2 – I can adjust my acting choices based on feedback and side-coaching.
T.P.IL.3 – I can experiment with physical and vocal characterization choices in a simple theatrical work.	T.P.IL.3.1 – I can portray a character within the context of a story using my body (i.e., pantomime) and voice (i.e., projection, tone, diction, rate, pitch). T.P.IL.3.2 – I can examine the work of a professional actor or theatre theorist to learn their technique.
T.P.IM.3 – I can use acting techniques to develop characters and create meaning in a simple theatrical work.	T.P.IM.3.1 – I can identify various acting techniques (i.e., sensory recall) used to make bold choices. T.P.IM.3.2 – I can research and observe people to create characters. T.P.IM.3.3 – I can apply different acting techniques in improvised and scripted scenes.
T.P.IH.3 – I can refine character choices using given circumstances, objective, obstacles, and tactics in a simple theatrical work.	T.P.IH.3.1 – I can analyze a script to determine given circumstances. T.P.IH.3.2 – I can define my character’s motivation, objective, obstacles, and tactics. T.P.IH.3.3 – I can connect character motivation, objective, obstacles, and tactics to a performance.

Benchmark	Indicators
T.P.AL.3 – I can use a number of styles and genres to portray complex characters.	<p>T.P.AL.3.1 – I can identify different styles and genres appropriate to my character in a theatrical work.</p> <p>T.P.AL.3.2 – I can use my research of different styles and genres of theatre to sustain my character.</p> <p>T.P.AL.3.3 – I can incorporate different styles and genres into my character choices.</p>
T.P.AM.3 – I can use essential text information, research, and the director’s concept to influence character choices in a complex theatrical work.	<p>T.P.AM.3.1 – I can identify essential text information in a play.</p> <p>T.P.AM.3.2 – I can examine research materials to inform and sustain character choices.</p> <p>T.P.AM.3.3 – I can incorporate the director’s vision into my character choices.</p>
T.P.AH.3 – I can apply a variety of researched acting techniques to seamlessly sustain character in a complex theatrical work.	<p>T.P.AH.3.1 – I can synthesize my knowledge of acting techniques to create a complex character.</p> <p>T.P.AH.3.2 – I can demonstrate artistic discipline to sustain my character choices throughout the entire performance.</p> <p>T.P.AH.3.3 – I can research acting techniques to sustain character in a complex theatrical work.</p> <p>T.P.AH.3.4 – I can explore a variety of acting techniques in rehearsal to refine my character.</p>

Artistic Process: Performing – I can perform new artistic ideas and work from a variety of materials, techniques, and processes

Anchor Standard 4: I can direct and organize work for a performance to reflect specific content, ideas, skills, and media.

Benchmark	Indicators
T.P.NL.4 – I can identify the function of performance and audience spaces.	<p>T.P.NL.4.1 – I can show the difference between performance and audience spaces.</p> <p>T.P.NL.4.2 – I can define the purpose of different performance and audience spaces.</p>
T.P.NM.4 – I can respond effectively to directions and side coaching.	<p>T.P.NM.4.1 – I can respond appropriately to directions and side coaching given to the group as well as myself.</p> <p>T.P.NM.4.2 – I can demonstrate simple blocking techniques.</p>
T.P.NH.4 – I can explain and justify the role of the director in theatre.	<p>T.P.NH.4.1 – I can describe the function of the director in the theatre.</p> <p>T.P.NH.4.2 – I can explore the basic history of directing.</p>
T.P.IL.4 – I can distinguish between parts of the stage and various performance spaces and how they impact directing.	<p>T.P.IL.4.1 – I can identify stage geography.</p> <p>T.P.IL.4.2 – I can identify parts of a stage.</p> <p>T.P.IL.4.3 – I can distinguish between different types of performance spaces used by directors.</p>
T.P.IM.4 – I can make choices about stage composition and simple blocking techniques.	<p>T.P.IM.4.1 – I can explore levels in the stage picture.</p> <p>T.P.IM.4.2 – I can explore movement patterns to block a simple scene.</p>
T.P.IH.4 – I can collaborate with others in small groups to make directing choices in a theatrical work.	<p>T.P.IH.4.1 – I can apply a director’s vision to a simple scene.</p> <p>T.P.IH.4.2 – I can make and explain directing choices in small groups.</p>

Benchmark	Indicators
T.P.AL.4 – I can explain and justify the role of production staff in unifying the director’s vision.	T.P.AL.4.1 – I can identify the roles of members of the production team. T.P.AL.4.2 – I can justify why each member of the production team is important to a successful production. T.P.AL.4.3 – I can explain the relationship between the director and production team.
T.P.AM.4 – I can direct short scenes incorporating simple techniques (i.e., blocking, theme, and characterization).	T.P.AM.4.1 – I can mark a script as a director. T.P.AM.4.2 – I can pre-block a simple scene. T.P.AM.4.3 – I can direct actors to create effective blocking, focus, and stage presence to deepen characterization.
T.P.AH.4 – I can direct a complex theatrical piece by interpreting, applying, and justifying artistic choices regarding stage movement, character development, language, theme, and technical elements.	T.P.AH.4.1 – I can mark a one act or longer piece as a director. T.P.AH.4.2 – I can research themes and ideas drawn from a detailed reading of a script. T.P.AH.4.3 – I can explain and justify my concept to a production team. T.P.AH.4.4 – I can direct a complex theatrical piece by interpreting, applying, and justifying artistic choices regarding stage movement, character development, language, theme, and technical elements.

Artistic Process: Responding – I can interpret and evaluate how the arts convey meaning.
Anchor Standard 5: I can interpret and evaluate live or recorded dramatic performances as an active audience member.

Benchmark	Indicators
T.R.NL.5 – I can model audience etiquette while watching a live or recorded performance.	T.R.NL.5.1 – I can model appropriate audience behaviors for the specific performance type. T.R.NL.5.2 – I can explain why audience etiquette is necessary.
T.R.NM.5 – I can recognize artistic elements in live or recorded performances.	T.R.NM.5.1 – I can recognize that a performance is made of many different production elements. T.R.NM.5.2 – I can recognize that a performance is made of many different theatre conventions.
T.R.NH.5 – I can recognize artistic choices in live or recorded performances.	T.R.NH.5.1 – I can recognize that a performance is made of many different artistic choices. T.R.NH.5.2 – I can justify why an artistic choice was made in a theatrical performance.
T.R.IL.5 – I can express my reaction to a live or recorded performance.	T.R.IL.5.1 – I can identify what I like or dislike in a live or recorded performance. T.R.IL.5.2 – I can share my own likes and dislikes of artistic choices within a theatrical work with others.
T.R.IM.5 – I can recognize that artistic choices are made to evoke particular reactions from the audience.	T.R.IM.5.1 – I can evaluate artistic choices and their effect on the audience in a live or recorded performance. T.R.IM.5.2 – I can evaluate and justify artistic choices.
T.R.IH.5 – I can interpret and justify my opinion, based on the artistic choices made in a live or recorded performance.	T.R.IH.5.1 – I can communicate my own aesthetic and artistic preferences. T.R.IH.5.2 – I can express my opinion about a live or recorded performance, based on my own aesthetic and artistic preferences.

Benchmark	Indicators
T.R.AL.5 – I can critique a live or recorded performance based on the skills and techniques of the theatre artists.	T.R.AL.5.1 – I can evaluate artistic elements in a live or recorded performance. T.R.AL.5.2 – I can develop objective and subjective criteria and vocabulary by which to evaluate a performance.
T.R.AM.5 – I can construct and analyze social meaning, themes, and ideas from theatre performances and dramatic texts.	T.R.AM.5.1 – I can evaluate a text or watch a performance and summarize recurring and overall themes. T.R.AM.5.2 – I can evaluate a performance or dramatic text’s themes in relation to social and historical context.
T.R.AH.5 – I can construct and analyze personal meaning within the context of the performance and the world of theatre.	T.R.AH.5.1 – I can evaluate a text or watch a performance for personal meaning. T.R.AH.5.2 – I can write a detailed evaluation of a full length live or recorded performance, analyzing the effect it had on me.

Artistic Process: Responding – I can interpret and evaluate how the arts convey meaning.

Anchor Standard 6: I can practice theatre professionalism through observation and self-reflection.

Benchmark	Indicators
T.R.NL.6 – I can identify the function of the performer/theatre artist and how it relates to the piece.	T.R.NL.6.1 – I can recognize that the performer/theatre artist has a separate job from the audience. T.R.NL.6.2 – I can recognize that the performer has a responsibility to the audience.
T.R.NM.6 – I can explain the function of a performer/theatre artist’s responsibilities and how they relate to the piece.	T.R.NM.6.1 – I can justify why the performer/theatre artist has a separate job from the audience. T.R.NM.6.2 – I can recognize how the relationship between the theatre artist and the audience can affect one another.
T.R.NH.6 – I can describe some performer/theatre artist choices in live or recorded performances based on a text.	T.R.NH.6.1 – I can describe the responsibilities of a theatre artist through artistic choices within the context of a live or recorded production. T.R.NH.6.2 – I can evaluate why theatre artist professionalism is necessary.
T.R.IL.6 – I can demonstrate theatre artist professionalism while participating in theatrical work.	T.R.IL.6.1 – I can use rehearsal time effectively. T.R.IL.6.2 – I can prepare for rehearsal. T.R.IL.6.3 – I can use theatre equipment safely.
T.R.IM.6 – I can explain my choices in the rehearsal process.	T.R.IM.6.1 – I can describe how my performance choices contributed to the production process. T.R.IM.6.2 – I can describe how choices in stagecraft contributed to the production process.
T.R.IH.6 – I can reflect on my rehearsal to figure out the next step in the production process.	T.R.IH.6.1 – I can describe choices that did and did not contribute to the rehearsal process. T.R.IH.6.2 – I can plan the next step in my rehearsal process.
T.R.AL.6 – I can justify a list of strategies to improve my rehearsal and performance.	T.R.AL.6.1 – I can evaluate my techniques in rehearsal and performance. T.R.AL.6.2 – I can predict and justify how my artistic choices will improve the final performance.

Benchmark	Indicators
T.R.AM.6 – I can collaborate in an ensemble, contributing to a positive work environment.	T.R.AM.6.1 – I can evaluate how my artistic choices affect the roles of others around me. T.R.AM.6.2 – I can assist others in the production process.
T.R.AH.6 – I can synthesize the work of others and myself in production to deepen my technique for future projects.	T.R.AH.6.1 – I can evaluate and reflect on my commitment and work ethic during a theatre production/project. T.R.AH.6.2 – I can reflect and evaluate the professionalism of production members in order to strengthen my technique in future productions.

Artistic Process: Connecting – I can relate artistic ideas and works with personal meaning and external context.

Anchor Standard 7: I can examine the role of theatre through history and culture.

Benchmark	Indicators
T.C.NL.7 – I can recognize and demonstrate characters from some cultures and historical time periods.	T.C.NL.7.1 – I can recognize that all cultures explore theatrical elements. T.C.NL.7.2 – I can participate in theatre games to explore characters from other cultures and historical periods.
T.C.NM.7 – I can relate to character experiences of a specific culture.	T.C.NM.7.1 – I can recognize how a specific culture explores theatrical elements. T.C.NM.7.2 – I can make personal connections between myself and my classmates.
T.C.NH.7 – I can relate to character experiences of a specific historical time period.	T.C.NH.7.1 – I can alter a story based on a specific time period. T.C.NH.7.2 – I can alter a story based on an historical time period.
T.C.IL.7 – I can examine the role of theatre within a specific culture and/or historical time period.	T.C.IL.7.1 – I can create simple scenes/projects using my knowledge of a specific culture or historical time period. T.C.IL.7.2 – I can examine the role of theatre within my own culture and time period.
T.C.IM.7 – I can research the role of theatre within a specific culture and/or historical time period and present what I discovered.	T.C.IM.7.1 – I can read a visual or aural text from another culture to create a simple scene or project. T.C.IM.7.2 – I can participate in theatre games to explore characters from other cultures and historical periods.
T.C.IH.7 – I can create a simple scene or project by applying characteristics from a specific culture or historical time period.	T.C.IH.7.1 – I can create a simple scene or project using another historical period as an inspiration. T.C.IH.7.2 – I can make personal connections between myself and my classmates.
T.C.AL.7 – I can explore the influence of historical events and traditions on contemporary theatrical works.	T.C.AL.7.1 – I can research how other cultures influence theatre today. T.C.AL.7.2 – I can alter a story based on an historical time period.
T.C.AM.7 – I can examine the way theatre continues to influence history and culture.	T.C.AM.7.1 – I can compile evidence showing the influence of theatre on modern culture. T.C.AM.7.2 – I can examine the role of theatre within my own culture and time period.

Benchmark	Indicators
T.C.AH.7 – I can create, analyze, and perform a theatrical work based on multiple historical traditions.	<p>T.C.AH.7.1 – I can create a production concept for a complex theatrical work respectfully incorporating aspects of other cultures, global issues, and historical time periods.</p> <p>T.C.AH.7.2 – I can participate in theatre games to explore characters from other cultures and historical periods.</p>

Artistic Process: Connecting – I can relate artistic ideas and works with personal meaning and external context.

Anchor Standard 8: I can relate theatre to other content areas, arts disciplines, and careers.

Benchmark	Indicators
T.C.NL.8 – I can explore theatre concepts among arts disciplines, other content area, as well as things about theatre that interest me.	<p>T.C.NL.8.1 – I can identify non-arts concepts in a theatrical work.</p> <p>T.C.NL.8.2 – I can identify topics in theatre that interest me.</p>
T.C.NM.8 – I can identify and demonstrate theatre concepts among arts disciplines, content areas, and related careers.	<p>T.C.NM.8.1 – I can demonstrate a relationship between theatre and another subject.</p> <p>T.C.NM.8.2 – I can identify and demonstrate the skills in theatre that interest me.</p>
T.C.NH.8 – I can apply theatre concepts among arts disciplines, other content areas, and related careers.	<p>T.C.NH.8.1 – I can demonstrate and describe the relationship between theatre and a concept from another subject.</p> <p>T.C.NH.8.2 – I can identify specific careers in theatre.</p> <p>T.C.NH.8.3 – I can describe how professional theatre artists work together.</p>
T.C.IL.8 – I can explore a range of skills shared among arts disciplines and other content areas and how they can be applied in a theatre career.	<p>T.C.IL.8.1 – I can apply theatre concepts to other arts disciplines and content areas.</p> <p>T.C.IL.8.2 – I can identify specific skills required for various careers in theatre.</p>
T.C.IM.8 – I can recognize specific skills shared among arts disciplines, other content areas and how they can be applied in a theatre career.	<p>T.C.IM.8.1 – I can examine the relationship between theatre and specific content from another arts discipline and content area.</p> <p>T.C.IM.8.2 – I can demonstrate and describe the skills needed for careers in theatre.</p> <p>T.C.IM.8.3 – I can design effective marketing and informational materials for a dramatic production.</p>
T.C.IH.8 – I can analyze the concepts and materials used among arts disciplines and other content areas and how they are used in a theatre career.	<p>T.C.IH.8.1 – I can apply concepts from other arts disciplines and content areas to work in theatre.</p> <p>T.C.IH.8.2 – I can research topics about careers in theatre that interest me.</p>
T.C.AL.8 – I can explore how theatre is the synthesis of the arts and analyze how my interests and skills will prepare me for a career.	<p>T.C.AL.8.1 – I can explain how various arts content areas are used in theatre.</p> <p>T.C.AL.8.2 – I can identify the skills, training, and education necessary to pursue a career in theatre that interests me.</p>

Benchmark	Indicators
T.C.AM.8 – I can explain how economic conditions, values, and location influence theatre and the need for theatre-related careers.	T.C.AM.8.1 – I can explore a theatre-related career in various economic conditions, values, and locations. T.C.AM.8.2 – I can investigate opportunities that will lead me to a career in theatre. T.C.AM.8.3 – I can demonstrate my collaboration with other artists.
T.C.AH.8 – I can research and analyze societal and political issues as they relate to other arts and content areas and apply to my career interests.	T.C.AH.8.1 – I can analyze complex ideas from other arts disciplines and content areas to inspire my creative work. T.C.AH.8.2 – I can demonstrate skills necessary for a career in theatre. T.C.AH.8.3 – I can demonstrate my readiness for a college or career path.

Artistic Process: Connecting – I can relate artistic ideas and works with personal meaning and external context.

Anchor Standard 9: I can use a variety of resources to research multiple aspects of theatre.

Benchmark	Indicators
T.C.NL.9 – I can identify familiar theatre topics as they relate to what I already know about a particular theatre topic.	T.C.NL.9.1 – I can identify familiar historical elements in a theatrical work. T.C.NL.9.2 – I can identify familiar societal elements in a theatrical work.
T.C.NM.9 – I can cite sources to reinforce what I already know about a particular theatre topic.	T.C.NM.9.1 – I can collect sources to justify my theatre choices. T.C.NM.9.2 – I can ask and answer questions to clarify my understanding of a particular theatre topic.
T.C.NH.9 – I can recognize the value of research to improve my theatre practice.	T.C.NH.9.1 – I can examine how the research of a theatre topic improves my knowledge. T.C.NH.9.2 – I can research and analyze information from electronic and/or non-electronic sources for use in theatre activities.
T.C.IL.9 – I can compare and contrast evidence from credible sources to analyze a particular theatre topic.	T.C.IL.9.1 – I can collect available print and non-print resources for a theatre topic. T.C.IL.9.2 – I can examine resources for information about a particular theatre topic. T.C.IL.9.3 – I can use resources to answer my questions about a theatre topic.
T.C.IM.9 – I can examine evidence from credible texts to support analysis of a particular theatre topic.	T.C.IM.9.1 – I can examine available resources to find those with the most pertinent information. T.C.IM.9.2 – I can identify what makes a source credible. T.C.IM.9.3 – I can examine sources of collected research information for their credibility.
T.C.IH.9 – I can interpret evidence from credible texts to form an opinion on a particular theatre topic.	T.C.IH.9.1 – I can utilize credible sources to extract information about a theatre topic. T.C.IH.9.2 – I can express my own opinions about a theatrical topic while citing information from multiple credible sources.

Benchmark	Indicators
<p>T.R.AL.9 – I can justify the role of a dramaturg for a theatrical work.</p>	<p>T.C.AL.9.1 – I can identify the necessary skills needed by a dramaturg.</p> <p>T.C.AL.9.2 – I can explain how a dramaturg works with other theatre professionals in theatrical work.</p> <p>T.C.AL.9.3 – I can research and analyze examples of dramaturgy.</p> <p>T.C.AL.9.4 – I can identify current technologies that are available for use in theatrical productions.</p>
<p>T.C.AM.9 – I can assume the role of a dramaturg for a theatrical work.</p>	<p>T.C.AM.9.1 – I can use credible sources to research information for a theatrical work.</p> <p>T.C.AM.9.2 – I can apply research from print and non-print sources to plan theatrical work.</p> <p>T.C.AM.9.3 – I can compile research for a theatrical work into a presentation for other theatre professionals.</p>
<p>T.C.AH.9 – I can defend dramaturgical choices for a theatrical work.</p>	<p>T.C.AH.9.1 – I can collaborate with theatre artists to assemble a theatrical work that incorporates budget, schedule, and publicity.</p> <p>T.C.AH.9.2 – I can collaborate with other theatre professionals to apply dramaturgic research to a theatre work.</p>

Visual Arts Introduction

Students who participate in standards-based visual and performing arts education programs in South Carolina are heirs to excellent arts opportunities and programs because of the vision and tenacity of generations of devoted arts educators in our state.

Visual arts education plays a crucial role in fostering creativity, critical thinking, and community awareness among students in South Carolina. The *South Carolina College- and Career-Ready Visual and Performing Arts Proficiency Standards (SC CCR VPAPS)* encourage students to explore various art mediums while developing their unique artistic voice and vision. Through a comprehensive approach that includes creating, presenting, responding, and connecting, these standards aim to inspire students to engage with the visual arts in ways that are both personally meaningful and socially relevant.

The *SC CCR VPAPS* are intended to encompass a wide range of practices, including drawing, painting, sculpture, photography, and digital media. By encouraging experimentation across these disciplines, the standards provide students with the opportunity to express their ideas and emotions through various forms of visual expression. The standards emphasize not only the technical skills required for creating art but also the importance of understanding the context in which art is made, viewed, and appreciated.

Research has highlighted the benefits of visual arts education in enhancing cognitive development and social skills among students. A study published in *Cognitive Development* found that engagement in visual arts activities can lead to improved problem-solving abilities, greater self-esteem, and enhanced capacity for critical analysis (Li & Qi, 2025). Furthermore, visual arts education cultivates observational skills and encourages students to engage with the world around them, making them more perceptive and empathetic individuals.

In South Carolina, visual arts programs often draw inspiration from the state's heritage and unique artistic traditions. Educators are encouraged to incorporate local art, history, and community narratives into their curriculum, fostering a sense of connection between students and their community contexts. The South Carolina Arts Commission emphasizes the importance of integrating community engagement in visual arts education, enabling students to participate in exhibitions, collaborations, and public art projects that promote social dialogue and collective creativity.

The *SC CCR VPAPS* provide a robust framework for nurturing creativity, critical thinking, and societal understanding among students. By prioritizing artistic exploration and personal expression, these standards aim to enrich the educational experience and empower students to become informed creators and thoughtful citizens.

Visual Arts Standards

Artistic Process: Creating – I can make artwork using a variety of materials, techniques, and processes.

Anchor Standard 1: I can use the elements of art and principles of design to create artwork.

Benchmark	Indicators
VA.CR.NL.1 – I can name and use some of the elements of art to express ideas.	VA.CR.NL.1.1 – I can use elements of art to communicate a story. VA.CR.NL.1.2 – I can select elements of art to construct two-dimensional or three-dimensional artwork.
VA.CR.NM.1 – I can combine elements of art to express ideas.	VA.CR.NM.1.1 – I can combine two or more elements of art to express ideas, feelings, and stories in my artwork. VA.CR.NM.1.2 – I can combine two or more elements of art to construct two-dimensional or three-dimensional artwork.
VA.CR.NH.1 – I can select and arrange elements of art to demonstrate principles of design.	VA.CR.NH.1.1 – I can select and arrange elements of art to create principles of design. VA.CR.NH.1.2 – I can use principles of design to convey intended meaning in my artwork.
VA.CR.IL.1 – I can apply the elements and principles to revise my artwork.	VA.CR.IL.1.1 – I can identify improvements needed in my artwork and explore multiple strategies to apply the elements and principles. VA.CR.IL.1.2 – I can select and use strategies that apply the elements and principles to improve my artwork.
VA.CR.IM.1 – I can analyze and apply the elements and principles to solve a given artistic challenge.	VA.CR.IM.1.1 – I can explore solutions to an assigned artistic challenge. VA.CR.IM.1.2 – I can work through the artistic process to improve my artwork through experimentation.
VA.CR.IH.1 – I can analyze art through a critique and refine my artwork based on given criteria.	VA.CR.IH.1.1 – I can participate in a formal critique to revise my artwork. VA.CR.IH.1.2 – I can make revisions based on suggestions given.
VA.CR.AL.1 – I can create, refine, and communicate ideas based on the elements and principles and other compositional strategies and structures.	VA.CR.AL.1.1 – I can apply organizational strategies that communicate a personal meaning, theme, idea, or concept. VA.CR.AL.1.2 – I can justify my artistic choices in the composition of my artwork.
VA.CR.AM.1 – I can document and justify the planning and development of an artwork from the inception of the idea to completion.	VA.CR.AM.1.1 – I can create a process folio to relate the structure of my composition to the idea communicated. VA.CR.AM.1.2 – I can create a reflection statement comparing the final product with the original concept.
VA.CR.AH.1 – I can create a body of work in a specific medium that explores a personal theme, idea, or concept.	VA.CR.AH.1.1 – I can explain and defend the choices I made to communicate my artistic ideas across multiple artworks. VA.CR.AH.1.2 – I can create artwork in a specific medium that conveys a theme to develop a portfolio.

Artistic Process: Creating – I can make artwork using a variety of materials, techniques, and processes.

Anchor Standard 2: I can use different materials, techniques, and processes to make art.

Benchmark	Indicators
VA.CR.NL.2 – I can use art materials and tools in a safe and responsible manner.	VA.CR.NL.2.1 – I can demonstrate care for my artwork and materials. VA.CR.NL.2.2 – I can show safe procedures for using tools and equipment while making art.
VA.CR.NM.2 – I can use a variety of materials, techniques, and tools to create artwork.	VA.CR.NM.2.1 – I can use two-dimensional art materials to explore ways to make art. VA.CR.NM.2.2 – I can use three-dimensional art materials and techniques to make art.
VA.CR.NH.2 – I can combine and apply materials, techniques, and processes to make art.	VA.CR.NH.2.1 – I can demonstrate various techniques in a specific medium. VA.CR.NH.2.2 – I can make art by combining two or more art materials.
VA.CR.IL.2 – I can research a specific technique, style, or artist to explore new ways of making art.	VA.CR.IL.2.1 – I can identify and use art materials and techniques based on my research from a variety of sources. VA.CR.IL.2.2 – I can choose art materials and tools to produce a desired result.
VA.CR.IM.2 – I can research and use multiple art-making techniques and approaches by other artists and apply them to my work.	VA.CR.IM.2.1 – I can use a variety of art media, techniques, and processes in my artwork. VA.CR.IM.2.2 – I can use processes and techniques by other artists in my artwork.
VA.CR.IH.2 – I can select and use a variety of art materials, techniques, and processes to solve an artistic problem.	VA.CR.IH.2.1 – I can use a variety of materials, techniques, and processes in response to an artistic problem. VA.CR.IH.2.2 – I can explore art making techniques to solve and identify problems.
VA.CR.AL.2 – I can choose from a range of materials, techniques, and processes to communicate an idea.	VA.CR.AL.2.1 – I can apply techniques with a variety of media and processes to evoke different responses in the viewer. VA.CR.AL.2.2 – I can apply a variety of artistic techniques and processes to my artwork.
VA.CR.AM.2 – I can invent different ways to combine materials to develop a personal style.	VA.CR.AM.2.1 – I can research and use techniques and processes that illustrate my personal style. VA.CR.AM.2.2 – I can use and describe the artistic processes as I develop my artistic style.
VA.CR.AH.2 – I can create a body of work that represents my personal style through a range of approaches, materials, techniques, and processes.	VA.CR.AH.2.1 – I can apply a range of approaches using materials and methods to plan a series of artworks. VA.CR.AH.2.2 – I can produce a body of work in a specific media to illustrate meaning with breadth and depth.

Artistic Process: Presenting – I can choose and organize work that demonstrates related concepts, skills, and/or media.

Anchor Standard 3: I can complete and revise artistic work using elements and principles.

Benchmark	Indicators
VA.P.NL.3 – I can share and talk about my artwork.	VA.P.NL.3.1 – I can name and identify elements of art in my work. VA.P.NL.3.2 – I can identify and describe subject matter in my work.

Benchmark	Indicators
VA.P.NM.3 – I can explain the elements and principles of design used to make my artwork.	VA.P.NM.3.1 – I can describe some elements in my work. VA.P.NM.3.2 – I can identify some principles of design in my work.
VA.P.NH.3 – I can describe my artistic choices using art vocabulary.	VA.P.NH.3.1 – I can describe the subject of my work using art vocabulary. VA.P.NH.3.2 – I can describe the process I used to make my artwork.
VA.P.IL.3 – I can revise my artwork in progress using the elements and principles.	VA.P.IL.3.1 – I can identify and describe the changes needed to improve my work. VA.P.IL.3.2 – I can select and use elements to complete and improve my artwork.
VA.P.IM.3 – I can use given criteria to complete my artwork.	VA.P.IM.3.1 – I can use informal assessments to complete my work. VA.P.IM.3.2 – I can use the elements and principles to complete my artwork.
VA.P.IH.3 – I can use the artistic process of planning, reflecting, and revising to develop my artwork.	VA.P.IH.3.1 – I can reflect on the compositional choices in my artwork. VA.P.IH.3.2 – I can make revisions based on given criteria using elements and principles.
VA.P.AL.3 – I can structure criteria to evaluate my artwork and the works of others.	VA.P.AL.3.1 – I can create an evaluation based on established constructive feedback criteria. VA.P.AL.3.2 – I can describe how criteria can differ between artworks.
VA.P.AM.3 – I can reflect, revise, and refine my work considering relevant criteria and my artistic voice.	VA.P.AM.3.1 – I can apply changes determined to complete and revise my artwork. VA.P.AM.3.2 – I can refine my artwork to represent my artistic voice.
VA.P.AH.3 – I can justify revisions made to my work based on relevant criteria and intended purpose.	VA.P.AH.3.1 – I can justify my artwork in terms of composition, process, technique, and meaning. VA.P.AH.3.2 – I can justify the choices I made and how they support the intended purpose of the artwork.

Artistic Process: Presenting – I can choose and organize work that demonstrates related concepts, skills, and/or media.

Anchor Standard 4: I can organize work for presentation and documentation to reflect specific content, ideas, skills, and/or media.

Benchmark	Indicators
VA.P.NL.4 – I can show and describe the idea of my artwork.	VA.P.NL.4.1 – I can share my artwork. VA.P.NL.4.2 – I can describe my artwork.
VA.P.NM.4 – I can identify ways artworks are presented.	VA.P.NM.4.1 – I can identify formal and informal places to display my art. VA.P.NM.4.2 – I can make a statement about my work that accompanies and supports my displayed work.
VA.P.NH.4 – I can choose artwork that shows a common theme or technique.	VA.P.NH.4.1 – I can select artwork that has common ideas or media. VA.P.NH.4.2 – I can describe the theme and media of my artwork.
VA.P.IL.4 – I can select and explain my artwork for a portfolio.	VA.P.IL.4.1 – I can document my artwork through the use of a portfolio. VA.P.IL.4.2 – I can explain how I used the elements and principles in my work.

Benchmark	Indicators
VA.P.IM.4 – I can organize a portfolio and explain intended meaning in my work to develop my skills and understanding of art.	VA.P.IM.4.1 – I can organize my artworks by media or idea. VA.P.IM.4.2 – I can describe the intended meaning of my work.
VA.P.IH.4 – I can develop an artist statement and edit my portfolio to show exemplary work.	VA.P.IH.4.1 – I can choose and describe pieces of artwork that best illustrate my skills in specific media or techniques. VA.P.IH.4.2 – I can develop an artist statement that describes criteria, influences, and intent of my artwork.
VA.P.AL.4 – I can select and organize artwork that demonstrates and describes skill, variety of media, and an artistic theme.	VA.P.AL.4.1 – I can develop a series of artworks that demonstrates my skill with media and techniques. VA.P.AL.4.2 – I can develop an artist statement that merges personal influences with intent and meaning in my artwork.
VA.P.AM.4 – I can examine various presentation formats and choose the best method for my portfolio.	VA.P.AM.4.1 – I can choose from a variety of physical and digital presentation options. VA.P.AM.4.2 – I can develop an artist statement that identifies common themes in personal influences, intent, and criteria for my artwork.
VA.P.AH.4 – I can evaluate and justify the format and selection of artwork that represents my artistic voice.	VA.P.AH.4.1 – I can evaluate the quality and presentation of my artwork to meet the criteria for a specific purpose. VA.P.AH.4.2 – I can justify my choices of criteria, influences, and personal experiences to create my own voice in my artist statement.

Artistic Process: Responding – I can evaluate and communicate about the meaning in my artwork and the artwork of others.

Anchor Standard 5: I can interpret and evaluate the meaning of an artwork.

Benchmark	Indicators
VA.R.NL.5 – I can identify the main idea or subject of an artwork.	VA.R.NL.5.1 – I can identify the subject of an artwork. VA.R.NL.5.2 – I can identify the main idea of an artwork.
VA.R.NM.5 – I can talk about how an artwork tells a story or has a message.	VA.R.NM.5.1 – I can identify relevant details to determine the mood or theme of an artwork. VA.R.NM.5.2 – I can recognize that a work of art can evoke different individual responses.
VA.R.NH.5 – I can explain how all of the individual parts of an artwork can represent ideas.	VA.R.NH.5.1 – I can identify ideas or themes presented in an artwork. VA.R.NH.5.2 – I can describe the organization of an artwork using art vocabulary.
VA.R.IL.5 – I can analyze the elements and principles and explain the components of an artwork that represent ideas.	VA.R.IL.5.1 – I can explain how artists use the principles to communicate ideas. VA.R.IL.5.2 – I can explain the organization of an artwork using the elements and principles.
VA.R.IM.5 – I can analyze and compare various purposes for creating artwork.	VA.R.IM.5.1 – I can analyze the subject and content in an artwork and explore the artist’s intent. VA.R.IM.5.2 – I can analyze and compare how artistic choices affect the meaning of an artwork.

Benchmark	Indicators
VA.R.IH.5 – I can analyze the intention of the artist and explore how the artwork relates to other ideas.	VA.R.IH.5.1 – I can analyze and describe the symbols, styles, or techniques in an artwork to suggest possible messages from a culture or group. VA.R.IH.5.2 – I can interpret the artist’s intent in the organization of an artwork using the elements and principles.
VA.R.AL.5 – I can interpret the meaning of artwork using contextual clues and describe influences that affected the artist.	VA.R.AL.5.1 – I can examine the symbols, subject, and media in artwork to infer the meaning. VA.R.AL.5.2 – I can examine and explain the impact of the artist’s compositional choices on the message of the artwork.
VA.R.AM.5 – I can research and interpret the meaning of an artwork or a group of artworks and infer the purpose or intent.	VA.R.AM.5.1 – I can research and interpret the message or meaning of works within a genre or by a group. VA.R.AM.5.2 – I can evaluate the organization of an artwork using elements and principles.
VA.R.AH.5 – I can research and defend a critical analysis of an artwork or collection of artworks.	VA.R.AH.5.1 – I can justify my interpretation of the purpose or intent of an artwork. VA.R.AH.5.2 – I can research and defend an artist’s choice of elements and principles used in an artwork or collection of artworks.

Artistic Process: Connecting – I can relate artistic ideas and work with personal meaning and external context.

Anchor Standard 6: I can identify and examine the role of visual arts through history and world cultures.

Benchmark	Indicators
VA.C.NL.6 – I can discover differences in artistic styles from some cultures and time periods.	VA.C.NL.6.1 – I can recognize that all cultures create art and explore elements specific to that culture/form.
VA.C.NM.6 – I can recognize some artistic styles from various cultures and time periods.	VA.C.NM.6.1 – I can name and use some characteristics from styles, periods, and cultures.
VA.C.NH.6 – I can identify and use different artistic styles from various cultures and time periods.	VA.C.NH.6.1 – I can combine and use artistic techniques and processes from multiple cultures and time periods.
VA.C.IL.6 – I can examine the role of visual art within a specific culture or historical time period and present what I discovered.	VA.C.IL.6.1 – I can describe a specific culture and time period to present artistic ideas and works.
VA.C.IM.6 – I can research and examine the relationships between visual art from multiple cultures and time periods.	VA.C.IM.6.1 – I can examine characteristics among artistic styles, periods, or cultures and describe how cultures influence each other.
VA.C.IH.6 – I can research and revise my work by applying visual arts concepts and characteristics from a historical time period.	VA.C.IH.6.1 – I can make changes to my artwork using characteristics from a culture or time period.
VA.C.AL.6 – I can analyze the function and meaning of artworks from various cultures and time periods.	VA.C.AL.6.1 – I can explain the use of subject matter, symbols, ideas, and technologies and how they work together to convey meaning in a particular culture.

Benchmark	Indicators
VA.C.AM.6 – I can analyze artworks in a variety of social and historical contexts and describe their influence on contemporary artists.	VA.C.AM.6.1 – I can justify the use of subject matter, symbols, ideas, and technologies and how they work together to influence the work of contemporary artists.
VA.C.AH.6 – I can analyze the history, beliefs, values, and behaviors of a society and how they impact an artist's work.	VA.C.AH.6.1 – I can justify and create artwork based on historical traditions and describe how those traditions contribute to my artistic development.

Artistic Process: Connecting – I can relate artistic ideas and work with personal meaning and external context.

Anchor Standard 7: I can relate visual arts ideas to other arts disciplines, content areas, and careers.

Benchmark	Indicators
VA.C.NL.7 – I can identify visual art concepts among arts disciplines, other content areas, and related careers.	VA.C.NL.7.1 – I can identify connections between visual art and other subjects in my school. VA.C.NL.7.2 – I can recognize that people make different types of art across various disciplines and related careers.
VA.C.NM.7 – I can describe visual art concepts among arts disciplines, other content areas, and related careers.	VA.C.NM.7.1 – I can recognize and explain some ways that visual art exists in all arts disciplines and other content areas. VA.C.NM.7.2 – I can identify art businesses and careers in my community.
VA.C.NH.7 – I can apply visual art concepts and skills among arts disciplines, other content areas, and related careers.	VA.C.NH.7.1 – I can identify ways visual art concepts and skills are applied in other subjects in my school. VA.C.NH.7.2 – I can identify ways visual art skills are applied in other careers or vocations.
VA.C.IL.7 – I can explore a range of skills shared among arts disciplines and other content areas and how they can be applied to a career in visual arts.	VA.C.IL.7.1 – I can use art concepts and skills with other arts disciplines and content areas. VA.C.IL.7.2 – I can demonstrate and describe some skills needed for a career in visual art.
VA.C.IM.7 – I can recognize specific skills shared among arts disciplines and other content areas and how they can be applied to a career in visual arts.	VA.C.IM.7.1 – I can analyze and describe the relationship between visual art and specific content from another arts discipline and content area. VA.C.IM.7.2 – I can identify specific skills required for various careers in visual arts.
VA.C.IH.7 – I can analyze the tools, concepts, and materials used among arts disciplines and other content areas and how they are used in a career in visual arts.	VA.C.IH.7.1 – I can apply concepts from other arts disciplines and content areas to my artwork. VA.C.IH.7.2 – I can research various careers in visual arts that interest me.
VA.C.AL.7 – I can apply concepts among arts disciplines and other content areas to visual art and analyze how my interests and skills can prepare me for a career.	VA.C.AL.7.1 – I can describe concepts from other arts disciplines and content areas through my artwork and justify my artistic choices. VA.C.AL.7.2 – I can identify the skills, training, and education necessary to pursue a career in visual art that interests me.

Benchmark	Indicators
VA.C.AM.7 – I can describe influences of economic conditions, values, and location on visual arts-related careers.	VA.C.AM.7.1 – I can describe how the demographics of a community can determine opportunities for arts-related careers. VA.C.AM.7.2 – I can pursue opportunities that will lead me to a career in visual arts.
VA.C.AH.7 – I can research and analyze social political issues as they relate to other arts and content areas and apply to my career interests.	VA.C.AH.7.1 – I can analyze complex ideas from other arts disciplines and content areas to inspire my creative work and evaluate its impact on my artistic perspective. VA.C.AH.7.2 – I can demonstrate skills necessary for a career in visual art.

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Appendix A – Acknowledgments

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Christina Mixon, Berkeley
Christina Mode, Aiken
Christina Thompson, Cherokee
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George Younts, Charleston
Gina Taylor, Richland 2
Graham Jones, Charleston
Hannah Lea, Lexington 1
Hannah Leonard, Lancaster
Harry Culpepper, Jr., Greenville
Heather Todd-Schlieper, Charleston
Heidi Templeton Kellett, Greenville
Helen Walker, Kershaw
Hunter Cox, Lancaster
Ian Welch, Hampton
Indira Cureton-Cummings, Richland 2
Ivey Coleman, Beaufort
J. Hunter Reese, Lexington 2
Jackson Elliott, Richland 2
Jacquelyn Stokes, Richland 2
Janine Parnell, Richland 2
Jasmine Beliste, Berkeley
Jason Walsh, Dorchester 2
Jean Boiteau, Lexington 2
Jeanette Kuhn, Spartanburg 1
Jen Hodges, Florence 5
Jenelle Gilliam, Spartanburg 3
Jennifer Bise Fox, Anderson University
Jennifer Connell, Charleston
Jennifer Fisher, Beaufort
Jennifer Hamrock, Charleston
Jennifer Simmons, Lexington 1
Jennifer St. Charles, Spartanburg 1
Jennifer Thomas, SCGSAH
Jessica Apple, Greenville
Jessica Atkins, Richland 2
Jessica Calloway, York 4
Jessica Goss, Aiken
Jessica Lazenby, Greenville
Jessica Thrift, Lexington 1
Jessica Wade, Berkeley
JoAnne Anderson, Beaufort
Jodie Rowe, Horry
Jolene Parker, Dorchester 2
Jonathan Burbank, Richland 2
Jonathan Hall, York 4
Jordan Meyerand, Lexington 1
Josh Drews, Richland 2
Josh Keiper, Lexington 1
Josh Padgett, SCSDB
Josh Wall, Beaufort
Joshua Powell, Anderson 5
Joshua Wald, Charleston

Judith Harrington, Greenville
Julia Beck, Richland 2
Julia McCallum, Winthrop University
Julianna McRae, Charleston
Kaitlyn Bailey, Lexington 2
Kalary Driggers, Anderson 4
Kara Wilde, Dorchester 2
Kat Arrasmith, University of South
Carolina
Katelyn Selkinghaus, Pre-service Teacher
Katelyne Graham, Spartanburg 1
Kathryn Dallas, Richland 1
Kathy Clark, Retired
Katie Garland, Dorchester 2
Katie Stewart, Chesterfield
Katie Waters, Newberry
Kayla Jennings, Lexington 2
Kelli Brosnan, Dorchester 2
Kelli Passmore, York 4
Kelli Rooks, Lexington 1
Kellianne Floyd, Spartanburg 1
Kellie Davis, Richland 2
Kelly Campman, Horry
Kenya Brunson, Richland 2
Kevin Hebert, Lexington 1
Kevin Morrissey, Dorchester 2
Kim Steele, Berkeley
Kimberlee Smith, Beaufort
Kimberly Fontanez, Aiken
Kira LaFoe, Beaufort
Kizzi S. Gibson, Lexington 1
Kristen Applegate, Lander University
Kristin Caughman, Newberry
Kristin Flock, Horry
Kristin Hayes, Belmont Abbey College
Kristin Rutledge, Greenville
Kristine Peters, Dorchester 2
Kurtina Ricketts, Richland 2
Landon Bailey, Pre-service Teacher
Lara Northcott, Lexington 1
LaRaine Fess, Beaufort
Larry Barnfield, Retired
Laura Clark, Newberry
Lauren Blakely, Lexington 1
Lauren Canfield, Berkeley
Lauren Thomas, Dorchester 2
Leah Wren, Spartanburg 6
Leighton Harris, Lexington/Richland 5
Leslie Jones, Charleston
Leslie Marchi-Monroe, Anderson 5
Liam Martin, Chesterfield
Lisa Brooks, Lexington/Richland 5
Lorelei Sanders, Richland 2
Lori Michelle Mendiola, Horry
Lori Patterson, Spartanburg 7
Lorie Turner, Lexington/Richland 5
Maddy Thiemann, Lexington/Richland 5
Madison Latham, Berkeley
Margaret Martin, Charleston
Margaret Seufer, Richland 2
Margaret Woodruff, Richland 2
Marianne Norris, Anderson 5

Marin Williams, Dorchester 2
Marjorie O'Shea, York 4
Mary O'Connor, Aiken
Mary Joy Reese, Dorchester 2
Mary Thompson, Greenwood 52
Mary Woodward, Florence 1
Matt Wofford, Spartanburg 5
Matthew Guffey, Spartanburg 3
Maurice Burgess, Dorchester 2
Mckensie Revels, Spartanburg 1
Megan Granquist, Aiken
Megan Green, Richland 1
Meisha Whitlock, Spartanburg 1
Melanie Ingram, Lexington 1
Melanie Nolan, Beaufort
Melina Bray, Beaufort
Melinda Smith, Beaufort
Melissa Henderson, Anderson 2
Melissa McCrary, Chester
Melissa Rosen, Beaufort
Meredith Covert, Charleston
Meredith Sims, Coker University
Michael Keltz, Edgefield
Michael Kimmerly, Aiken
Michael Moore, Bob Jones University
Michael Shoolbred, Spartanburg 3
Micheline Callicott, Charleston
Michelle Fuller, Lexington 1
Michelle Livek, Winthrop University
Millie Shiflett, Spartanburg 5
Mimi Tierney, Charleston
Miranda Perry, Spartanburg 6
Missy Reid, Spartanburg 1
Molly Drews, Richland 2
Monique Dobbelaere, Beaufort
Nancy Noel, Lancaster
Natalie Schwieger, Dorchester 2
Nathan Woods, Edgefield
Necie Wald, Charleston
Nicole Bryan, Kershaw
O. Patricia McCormick, Richland 2
Paige Ferrara, Lexington 1
Parker Hollister, Lexington/Richland 5
Patrick Davis, Other
Patrick Reindl, Pre-service Teacher
Payden Nichols, Beaufort
Penelope Byrd, Dorchester 2
Phillip Pagal, Richland 2
Raelyn Chambliss, Spartanburg 5
Ray Doughty, Retired
Rebecca Leonard, Greenville
Rebecca Rostron, Spartanburg 1
Robb Lane, Richland 2
Robert Arcovio, Lexington 1
Robert Kelley, Lander University
Robin White, Newberry
Ronnie Ward, Berkeley
Rosa Kelly, Richland 2
Rosalee Goley, Richland 2
Roscoe Conn, Spartanburg 3
Rosetta Davis, Sumter
Roxanne Kingsland, Spartanburg 3

Ryan Young, Horry
Sahar Aghasafari, University of South
Carolina
Samuel Miller, Southern Wesleyan
University
Samuel Polk, Berkeley
Sandi Snyder, Horry
Sandra Weeks, Aiken
Sandra Williford, Berkeley
Selena Toomer-Brockington, York 3
Sara McCann, Spartanburg 5
Sara Monts, Lexington/Richland 5
Sara Ponds, Kershaw
Sarah Kear, Berkeley
Sarah Kenworthy, Greenville
Sarah Wahl, Greenville
Sarah Walters, Aiken
Sarah Wannre, Beaufort
Seth Taft, Limestone University
Shannon Frye, Lexington 1
Shannon Funderburk, Lancaster
Shannon Horn, Charleston
Shannon Painter, Spartanburg 5
Sharese Pearson-Bush, Berkeley
Sharon Doyle, Spartanburg 6
Shawn Graves, Charleston
Shelby Thompson, Charleston
Shelly Goughnour, Charleston
Sheneice D. Smith, Orangeburg
Shriley Bell, Lexington 2
Stephanie Walker, Lexington 2
Susan Woodhan, Retired
Suanne Floyd Gunter, Converse
University
Tabitha Laudenslager, Lexington 2
Tamara Altman, York 3
Tamara Smith Aiken
Tameika Ramseur, Berkeley
Taylor Little, Sumter
Terrica Foster, Pre-service Teacher
Terry Manigault, Greenville
Tess Humowitz, Georgetown
Theodore Tinker, Lexington 1
Theresa Jenkins, Spartanburg 7
Tom Padgett, Spartanburg 5
Tonya Daugherty, Richland 2
Tracee Auman, Darlington
Tracey Brooke Rucker, Spartanburg 3
Traci Dill, Cherokee
Treva Kent, Beaufort
Tripp Aldredge, Dorchester
Tunisha Summers, Orangeburg
Uriah Huffman, Richland 2
Victoria Walls, Spartanburg 6
Wendy Campbell, Richland 2
Will Jung, Horry
Will Moon, Spartanburg 1
William Pittman, Richland 2
William Rhoden, Lexington 1
Worth Lewallen, Lexington 2
Yadira CuretToledo, Lexington/Richland 5