MILLION DOLLAR QUARTET
BOOK BY COLIN ESCOTT AND FLOYD MUTRUX
ORIGINAL CONCEPT AND DIRECTION BY FLOYD MUTRUX
INSPIRED BY ELVIS PRESLEY, JOHNNY CASH, JERRY LEE LEWIS, AND CARL PERKINS
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As you read through this study guide, you’ll see certain words in bold. Turn to page 15 to learn more about each definition!

From left to right, Brandyn Day (Jerry Lee Lewis), Skye Scott (Carl Perkins), Bill Scott Sheets (Johnny Cash), Trent Rowland (Elvis Presley) in The Rep’s production of Million Dollar Quartet.
... What happened in that studio was the legendary recording session known as the “Million Dollar Quartet”. The real session included Elvis Presley, Johnny Cash, Jerry Lee Lewis, and Carl Perkins. Also in the studio that afternoon was Elvis’ then-girlfriend, a dancer named Marilyn Evans, who is reimagined for the musical stage as a singer named Dyanne.

Through flashbacks and narration from Sam Phillips, the musical Million Dollar Quartet tells the story of that recording session and each rock legend’s rise to success after beginning their careers at Sun Records. The show kicks off as Carl Perkins arrives at Sun Records to record with Phillips’ eager new studio piano player, Jerry Lee Lewis. Phillips insists that incorporating Lewis’ new electric keys sound will help Perkins reclaim his spot at the top of the charts -- a position gained by Elvis Presley by covering, or re-recording, Perkins’ own song, “Blue Suede Shoes”. We learn that Phillips, in order to keep the studio’s doors open, sold Elvis’ contract to RCA Victor just before he made it big. Just as Perkins and Lewis start recording, Johnny Cash stops by the studio to talk something over with Sam Phillips. Before he can get Phillips alone, he is asked to join the recording session. Fresh off the success of his first film, and not by coincidence, Elvis himself stops by the studio with his girlfriend Dyanne, who is an unknown singer.

Sam Phillips rolls the tape, capturing the historic jam session. Things become complicated when he offers the contract renewal to Cash. Johnny tells Sam that he’s moving on to Columbia Records. Having already lost Presley’s contract and now Cash’s contract to another larger recording company, Sam Phillips feels himself losing touch with his old friends and his hope for the future of Sun Records -- relying on the young upstart pianist Jerry Lee.

Before parting, the Quartet say their goodbyes by jamming on a few final tunes. The session wraps and all go their separate ways, each uncertain of where their careers will take them, but with a love for the spirit of rock and roll which has brought them together -- even if for just one recording session.

**DID YOU KNOW?**

Though recorded in 1956, the tracks went unnoticed in the Sun Records library for decades. The tapes were released in Europe in 1981 and in the United States in 1990.
**Sam Phillips**
The owner of Sun Records. He narrates the musical as a memory to the audience. He regrets selling Elvis Presley's contract in order to stay in business, but he's just hired young studio pianist Jerry Lee Lewis to play with Carl Perkins and is ready to re-sign Johnny Cash. He hopes these three men will help to keep Sun Records competitive.

**Jerry Lee Lewis**
A mostly unknown R&B, honky tonk, and boogie pianist who’s just been hired by Sam Phillips for Sun Records. He butts heads with Carl Perkins when Phillips insists that Jerry Lee’s new sound will boost the popularity of Carl’s music. Jerry Lee is young, eager, talented beyond his years, and unpredictable.

**Carl Perkins**
Perkins was a major success when his song “Blue Suede Shoes” hit the top of the country, R&B, and pop charts, but has struggled to regain national attention since. Sam Phillips called Carl in to the studio to rerecord his song “Matchbox” with the Jerry Lee’s piano. His brother Jay Perkins and friend W.S. “Fluke” Holland play the upright bass and drums for the jam session, respectively.

**Johnny Cash**
One of Sam Phillips’ recording artists who had gained some success with a few country numbers produced by Sun Records. Johnny arrives hoping to discuss with Sam his decision to move to Columbia Records. Young Jerry Lee is star-struck and Johnny decides to stick around to jam before breaking the news.

**Elvis Presley**
Once one of Sam’s Sun boys, but Elvis’ contract was sold to RCA Victor. He has since become an international sensation. He’s just home for a bit after filming his first film.

**Dyanne**
An unknown singer and the girlfriend of Elvis Presley. She catches the unwelcome attention of Jerry Lee Lewis.

**TALK ABOUT IT**
What four artists today would make a “million dollar quartet”? 

**的人物**

Brandyn Day (Jerry Lee Lewis)

Skye Scott (Carl Perkins)

Bill Scott Sheets (Johnny Cash)

Trent Rowland (Elvis Presley)
Arkansas Repertory Theatre brings professional artists from all over the country to work on productions right here in Little Rock. For Million Dollar Quartet, The Rep welcomes a director who is no stranger to Broadway, Tony Award-winning Hunter Foster. Over the last few decades, Hunter Foster has appeared in 10 different Broadway productions.

Hunter Foster first appeared on Broadway in the original production of Les Misérables in 1987, initially in the ensemble, or chorus, and eventually taking on the role of Marius, one of the musical’s central characters. Throughout the 90s, Foster performed on Broadway in musical productions such as Grease and Footloose. In 2001, he starred as Bobby Strong in the original Broadway production of Urinetown the Musical. In the 2003 Broadway revival of Little Shop of Horrors, Foster played the leading role of Seymour for which he was nominated for a Tony Award. A year later, he was cast as Leo Bloom in the original Broadway run of The Producers, the role originally played by Matthew Broderick.

In 2010, Hunter Foster originated the role of Sam Phillips in the Broadway production of Million Dollar Quartet. That production ran on Broadway for over a year, performing nearly 500 times, was nominated for three Tony Awards, and won the Tony Award for Best Musical in 2010.

Since the Broadway production of Million Dollar Quartet, Hunter has originated roles in two other Broadway productions -- as Benny Perkins in Hands on a Hard Body (2013) and as Bud in Bridges of Madison County (2013).

Hunter Foster serves as the Artistic Director of Redhouse Arts Center in Syracuse, New York. In 2018, he was named Director of the Year by the Wall Street Journal. He has directed productions of Million Dollar Quartet all over the country for theaters in New York, Missouri, Maine, and now, only a two-hour drive from the real Sun Records, at our state’s largest nonprofit professional theatre, Arkansas Repertory Theatre in Little Rock, Arkansas.

Sources: Playbill, Hunter Foster official website
Elvis Presley (1935-1977) was born in Tupelo, Mississippi to a poor family. Elvis’ earliest musical influence was the music he heard at the Pentecostal church his family attended when he was young. After his father was arrested, Elvis and his mother moved in with family members, eventually moving into a mostly African American neighborhood. At the age of 11 years old, Elvis began playing guitar. His family moved to Memphis, Tennessee when he was 13. Elvis was heavily influenced by the jazz and blues music he heard in Memphis. He enjoyed listening to the blues, R&B, and spiritual “race records” played on only a few radio stations. He attended “whites only” nights at local venues featuring all African American musicians. Some of his records were directly influenced by Memphis-local musicians like Rufus Thomas, Arthur Crudup, and the iconic B.B. King.

After high school, Presley paid a local recording studio to record him and press a vinyl as a birthday gift to his mother. After the recording session, secretary Marion Keisler famously passed along his name and a copy of that vinyl to her boss, who was none other than owner of Sun Records, Sam Phillips. In 1954, Phillips arranged a recording session with Elvis and two other musicians, the three recorded a rendition of “That’s All Right”. The tune was a regional hit. Within two years, Sun Records’ release of “I Forgot to Remember to Forget” took Elvis to the top of the Billboard country chart and to RCA Victor in Nashville, leaving Sun Records behind.

Elvis Presley’s influence on rock and roll, the music industry, and pop culture is undeniable. His music is instantly recognizable with such hits as “Can’t Help Falling in Love”, “Jailhouse Rock”, “Hound Dog”, “Burning Love”, “Love Me Tender”, “Heartbreak Hotel”, and more. Elvis is regarded as “the King of Rock and Roll” and is the best-selling solo artist in the history of recorded music. He’s won three Grammys, received the Grammy Lifetime Achievement Award, Presidential Medal of Freedom Award, and has been inducted into the Rock and Roll Hall of Fame, the Country Hall of Fame, the Rockabilly Hall of Fame, the Blues Hall of Fame, and the Honky Tonk Hall of Fame.

**TALK ABOUT IT**

Is it more or less difficult to “make it big” as a musician today than in the 1950s? Why? How has technology influenced the accessibility of the music industry?
Johnny Cash (1932-2003) was born in Kingsland and raised in Dyess, Arkansas. He worked with his poor family on cotton fields during the Great Depression. He sang with his family while working and his mother taught him to play the guitar. The traditional Irish music of Dennis Day also influenced Cash. Johnny sang and played on a local radio station in high school.

In 1950, Cash enlisted in the US Air Force. He was honorably discharged in 1954 and was married one month later. He and his new wife Vivian moved to Memphis, Tennessee. Cash auditioned for Sam Phillips at Sun Records that year. Phillips turned him away after his first audition of mostly gospel tunes. He was signed after another audition, this time playing rockabilly. Johnny Cash recorded with Sun Records for three years, before moving on to Columbia Records.

Johnny Cash, “the Man in Black”, is most famous for his crossover country and pop hit “Ring of Fire”, and other hits like “Folsom Prison Blues”, “I Walk the Line”, “Cry, Cry, Cry”, and “Riders in the Sky”. Cash has been inducted into the Nashville Songwriters Hall of Fame, the Country Music Hall of Fame, the Rock and Roll Hall of Fame, the GMA’s Gospel Hall of Fame, and the Memphis Hall of Fame.

Carl Perkins (1932-1998) was born near Tiptonville, Tennessee. His earliest musical influences were the southern gospel music at church, the gospel singing of the African American workers, Roy Acuff’s country music on the Grand Ole Opry radio broadcasts, and the blues and gospel guitar lessons of John Westbrook, an African American field worker that Perkins affectionately referred to as “Uncle John.”

By fourteen years old, Carl was earning tips playing country blues in taverns near Jackson and eventually formed a group with his brothers Jay and Clayton along with W.S. “Fluke” Holland. The group shared their unique blues sound at taverns, mailing tapes of their music to record companies in New York without much luck. When he heard Elvis Presley’s “Blue Moon of Kentucky” on the radio, he thought his sound might have more luck with Presley’s producer, so he traveled to Memphis and auditioned for Sam Phillips at Sun Records.

Perkins is most famous for writing the iconic rockabilly anthem “Blue Suede Shoes”, which topped the pop, R&B, and country charts. Carl Perkins has been inducted into the Rock and Roll Hall of Fame, the Rockabilly Hall of Fame, the Memphis Music Hall of Fame, and the Nashville Songwriters Hall of Fame. Carl Perkins is known as the “King of Rockabilly”
Jerry Lee Lewis (1935-present) was born in Ferriday, Louisiana. His family didn’t have much money and mortgaged their farm to buy him a piano. He was playing by age eight. Jerry Lee cited his earliest musical influences being a piano-playing family member and the music of a nearby African American-owned juke joint. In his first public performance, Lewis played a rendition of “Drinkin’ Wine, Spo-Dee-O-Dee”, a song by African American R&B pianist Sticks McGhee.

Jerry Lee Lewis was enrolled in the Southwest Bible Institute until his school talent show performance of “My God is Real” in a boogie-woogie style. The dean of students regarded the performance as “worldly” and Lewis was promptly expelled. After the Bible Institute, Jerry Lee tried his luck Nashville’s growing rock scene. It wasn’t until he was hired at Sun Records in Memphis as a studio pianist that he garnered any success. He played for the likes of Billy Lee Riley, and of course for the famous “Million Dollar Quartet” recording session of Carl Perkins, Johnny Cash, and Elvis Presley. Jerry Lee stayed with Sun Records all the way until 1963 when he signed to Smash Records.

Jerry Lee “The Killer” Lewis is known as “the first great wild man of rock and roll” and is most famous for tunes “Great Balls of Fire”, “Whole Lotta Shakin’ Goin’ On”, and “Breathless”. Lewis has been inducted into the Rock and Roll Hall of Fame, the Memphis Music Hall of Fame, has won multiple Grammys, a Grammy Lifetime Achievement Award, and a dozen golden records in rock and country.

Source: Rock and Roll Hall of Fame

WRITE ABOUT IT

How has rock and roll influenced the rest of the music industry?

The original Million Dollar Quartet
Sister Rosetta Tharpe

Rock 'n' roll was bred between the church and the nightclubs in the soul of a queer black woman in the 1940s named Sister Rosetta Tharpe. She was there before Elvis, Little Richard and Johnny Cash swiveled their hips and strummed their guitars. It was Tharpe, the godmother of rock 'n' roll, who turned this burgeoning musical style into an international sensation.

Perhaps it’s no surprise that Tharpe was always surrounded by music growing up. Born Rosetta Nubin in Arkansas to Willis Atkins and Katie Bell, Tharpe came from a family of religious singers, cotton pickers and traditional evangelists. She picked up the guitar at four years old, and at the age of six she accompanied her mother to perform with a traveling evangelist troupe in churches around the South. By the mid-1920s, Tharpe and her mother settled in Chicago, where they continued performing spiritual music. As Tharpe grew up, she began fusing Delta blues, New Orleans jazz and gospel music into what would become her signature style.

Although Tharpe’s distinctive voice and unconventional style attracted fans, it was still the mid-1930s. Female guitarists were rare, and even more so was a musician who pursued both religious and secular themes, a fact that alarmed the gospel community. But Tharpe — young and innovative — was determined to keep experimenting with her sound. Her persistence and grit paid off, and by 1938, she had joined the Cotton Club Revue, a New York City club that became especially notable during the Prohibition era. She was only 23 at the time, a feat that was only amplified when she scored her first single, "Rock Me," a gospel and rock 'n' roll fusion, along with three other gospel songs: “My Man and I,” “That’s All” and “Lonesome Road.”

As a young black woman working within a heavily male-dominated industry in the 1940s, Tharpe wasn’t shy about rattling conventions. She collaborated with heavy-hitting artists of the time, like Duke Ellington and the Dixie Hummingbirds. In 1941, she began traveling widely with the Lucky Millinder Orchestra, a notable swing band. She even teamed up with the Jordanaires, an all-white male group, and began performing for mixed audiences. Despite her fame, institutional racism in the mid-1940s was still rampant. On tour, all restaurants and hotels were still segregated, so Tharpe slept on buses. She went around the back end of restaurants to pick up food because they wouldn’t let her in.

Yet the spirit in her music never broke. She soon gained a celebrity status and even became a legend amongst black soldiers fighting in World War II. After the war, Tharpe started working with Sammy Price and produced a famous spiritual single, "Strange Things Happening Everyday," with Decca Records. As Gayle Wald’s biography Shout, Sister, Shout!: The Untold Story of Rock-and-Roll Trailblazer Sister Rosetta Tharpe puts it, the song...
specifically references what was happening in the mid-1940s: WWII was ending; the atomic bomb was dropped in Hiroshima; Jackie Robinson had just been signed to the major leagues. The expression "strange things" helped to express the uneasiness of the bewildering events going on in the world, and Tharpe translated that seamlessly through her music. "Strange Things Happening Everyday" would become one of her most well-known records, as well as the first gospel song to cross over into the R&B top 10 charts. Some even argue that it was one of the first rock 'n' roll recordings.

By the time she was thirty, Sister Rosetta Tharpe had survived two marriages and various relationships with both women and men. Although she was open about her sexuality within the industry, she kept this secret from the public. Tharpe eventually met her partner, Marie Knight, when they teamed up with their hit "Up Above My Head." The duo began touring by themselves (along with their band) and started taking control of their own business decisions. They toured, collaborated and performed as two queer black women in a relationship. In the late 1940s; it was a radical act. In 1950, the duo and partnership split.

Shortly after, Tharpe’s career began dwindling down in the U.S. It was then that young white men started taking over the rock 'n' roll scene and experimenting further with the sounds she had forged.

Tharpe then took her talents to Europe and began touring again in 1957. While building a new generation of fans, Tharpe delivered what would become one of her most iconic performances, in 1964: Singing to a crowd across a train station platform in south Manchester.

She continued touring in Europe practically until the end of her life (her last known recording is from 1970 in Copenhagen). She died three years later, in Philadelphia, from a stroke.

While Tharpe has historically been overlooked in rock 'n' roll history, she has, in recent years, been rightfully celebrated as a woman who broke every norm... She was a gospel singer at heart who became a celebrity by forging a new path musically, a queer woman who toured with her partner and a fearless black artist who was in love with crafting a new sound. Through her unforgettable voice and gospel swing crossover style, Tharpe influenced a generation of musicians including Aretha Franklin, Chuck Berry and countless others. Her career, which spanned four decades, was grounded in both her confidence and the characteristic rawness she brought to her performances night after night. She was, and is, an unmatched artist.

Source: NPR Music

WRITE ABOUT IT
What is the difference between appreciation and appropriation? Can an artist borrow the style of another without appropriating?
Many great rock and roll musicians and early influencers were born in the South. Do you recognize any of these legends?

ARKANSAS
- Billy Lee Riley born in Pocahontas (1933)
- Sonny Burgess born in Newport (1939)
- Wayne Jackson born in West Memphis (1941)
- Junior Wells born in West Memphis (1934)
- Sister Rosetta Tharpe born in Cotton Plant (1915)
- Johnny Cash born in Kingsland (1932)

MISSISSIPPI
- Sam Cooke born in Clarksdale (1931)
- Arthur Crudup born in Forrest (1905)
- Bo Diddley born in McComb (1928)
- BB King born in Itta Bena (1925)
- Elvis Presley born in Tupelo (1935)

ALABAMA
- Sam Phillips born in Florence (1923)
- Hank Williams born in Georgiana (1923)

LOUISIANA
- Jerry Lee Lewis born in Ferriday (1935)
- Fats Domino born in Nola (1928)

TENNESSEE
- Big Maybelle born in Jackson (1924)
- Luther Ingram born in Jackson (1937)
- Aretha Franklin born in Memphis (1942)
- Tina Turner born in Nutbush (1939)

LISTEN UP
Pick three artists from the list above and search for their music. Are their sounds and musical styles similar? How are they different?
In theatre, artists of many different disciplines must work together to execute a singular production. We sat down with The Rep’s Resident Sound Designer, Luke Mitchell to discuss his process designing the sound for Million Dollar Quartet.

What kind of aural experience do you want the audience to have?

LUKE: I want them to have fun. That’s really my main goal. I want the audience to have a good time here. It’s a concert in a play. It’s basically a canned rock show -- you open it up and boom! There’s a play happening, but it’s a rock show. The show is all about the music from this era. I think our audience will appreciate that and will be taken back to a really happy time.

The original “Million Dollar Quartet” recording was made in 1956, in a studio without modern-day recording equipment. Are you working to recreate that vintage sound at The Rep?

LUKE: You want it to sound reminiscent of the time period without it sounding too modern. What modern audiences expect versus what music was in that time period are two entirely different things. So you take certain elements from both and mesh them together to create a comfortable, modern version of the 1950s sound they’re expecting to hear. Some of the vintage sounds are being put in the show. There are a few iconic styles in sound. One of them is a “slap delay”. It was extremely iconic of the time period.

A “slap delay” is basically a really fast echo effect. It’s very common in 50s recording and in that style of music, especially on vocal and electronic guitar. If you listen, you can actually hear that effect throughout the whole show used in different ways. Scientifically, it’s a delay that is somewhere between 20 and 50 milliseconds. So it’s a very, very, very short delay. It’s not like when you yell into a canyon and you hear your echo over and over again. It’s a very quick, maybe two or three repetitions, but very fast. Ideally, it’s not something you really notice or think about when you hear the music, but you do hear it and it really helps in recreating that feel of music of that time period.
How did your sound department have to work with other technical departments in creating Million Dollar Quartet?

LUKE: In choosing the equipment on stage, it had to at least look like it existed in that period. Vintage instruments and vintage equipment are extraordinarily expensive and dangerous to play on -- if they break you can’t replace them.

I’ll take Jerry Lee Lewis’ keyboard for example. The scenic department actually constructed that piano shell. It’s not a piano shell that we gutted to insert an electric keyboard -- it was built from scratch. Mike Nichols, our Technical Director, built that entire thing specifically to fit the keyboard we had on-hand, but also all of the equipment that would be inside the finished product.

In order to make it successful, we had to work together. The sound team planned out all of the equipment that would go inside. Once the set team built that shell, we installed all of the equipment and wired it and made sure that it worked. After that, the props team took over and turned it into what it looks like now -- painting it and installing the golden knobs and the matching piano bench. It took a lot of planning and coordinating and working together. It’s all a very interdepartmental effort.

WRITE ABOUT IT

Million Dollar Quartet is a “jukebox” musical, a show that uses previously released songs as the musical score. If you were to write your own jukebox musical, what artist or genre would you feature? What songs would you highlight? What story would you tell?
**VOCABULARY**

**Tony Award:** The Antoinette Perry Award for Excellence in Broadway Theatre, more commonly known as the Tony Award, recognizes excellence in live Broadway theatre. The awards are given each year in New York City for Broadway productions and performances, and an award is given for regional theaters.

**Race Records:** Race records were records marketed to African Americans between the 1920s and 1940s. They primarily contained race music, comprising various African-American musical genres, including blues, jazz, and gospel music, and also comedy.

**Vinyl:** A record, or more technically a sound storage medium in the form of a flat disc with an inscribed, modulated spiral groove. The groove usually starts near the outside and ends near the center of the disc. At first, the discs were commonly made from shellac; starting in the 1940s polyvinyl chloride became common. Since then, gradually, records made of any material began to be called vinyl records, or simply vinyls.

**Grammy:** An award presented by The Recording Academy to recognize achievements in the music industry.

**Rockabilly:** One of the earliest styles of rock and roll music, dating back to the early 1950s in the United States, especially the South. As a genre it blends the sound of Western musical styles such as country with that of rhythm and blues, leading to what is considered "classic" rock and roll.

**Boogie-woogie:** A percussive style of playing blues on the piano characterized by a steady rhythmic ground bass of eighth notes in quadruple time and a series of improvised melodic variations.

**Evangelist:** A person who seeks to convert others to the Christian faith, especially by public preaching.

**Appropriation:** Taking something for one’s own use, typically without the owner’s permission.

**Interdepartmental:** Relating to or involving more than one department.

From left to right, Brandyn Day (Jerry Lee Lewis), Skye Scott (Carl Perkins), Trent Rowland (Elvis Presley), Bill Scott Sheets (Johnny Cash), in The Rep’s production of Million Dollar Quartet. Photo by Stephen B. Thornton.
Arkansas Repertory Theatre was founded in 1976 with a mission to produce a diverse body of work intended to illuminate the human condition through great storytelling and is the largest non-profit professional theatre company in the state. Having produced more than 350 shows (including 40 world premieres), the 377-seat theatre is located in downtown Little Rock where it serves as the anchor of the city’s Creative Corridor. For more information, visit TheRep.org.

Want to get involved? Learn more about The Rep's year-round education programs by visiting TheRep.org/Education.
BIBLIOGRAPHY AND SOURCES FOR FURTHER READING

- Hunter Foster official website: http://hunterfosterofficial.com/
- Playbill: http://www.playbill.com/person/hunter-foster-vault-0000100978

ARKANSAS FINE ARTS CURRICULUM FRAMEWORK

- Students will perceive and analyze artistic work. R.7.THI.1-5, R.7.THI.1-5, R.7.THI.1-5
- Students will interpret intent and meaning in artistic work. R.8.THI.1-2, R.8.THI.1-2, R.8.THI.1-2
- Students will apply criteria to evaluate artistic work. R.9.THI.1-2, R.9.THI.1-2, R.9.THI.1-2
- Students will perceive and analyze artistic work. R.7.TA.1-4
- Students will interpret intent and meaning in artistic work. R.8.TA.1-2
- Students will apply criteria to evaluate artistic work. R.9.TA.1-2
- Students will relate artistic ideas and works with societal, cultural and historical context to deepen understanding. CN.11.TA.2-9
- Students will perceive and analyze artistic work. R.7.SCI.1-2, R.7.SCI.1-2, R.7.SCI.1-2
- Students will interpret intent and meaning in artistic work. R.8.SCI.1, R.8.SCI.1, R.8.SCI.1
- Students will relate artistic ideas and works with societal, cultural and historical context to deepen understanding. CN.11.SCI.1-9, CN.11.SCI.1-9, CN.11.SCI.1-9
- Students will perceive and analyze artistic work. R.7.2.1, R.7.3.1, R.7.4.1
- Students will interpret intent and meaning in artistic work. R.8.2.1-3, R.8.3.1-3, R.8.4.1-3
- Students will apply criteria to evaluate artistic work. R.9.2.1, R.9.1.1, R.9.2.1-3, R.9.3.1-3, R.9.4.1-3
- Students will perceive and analyze artistic work. R.7.5.1, R.7.6.1, R.7.7.1, R.7.8.1
- Students will interpret intent and meaning in artistic work. R.8.5.1-3, R.8.6.1-3, R.8.7.1-3, R.8.8.1-3
- Students will synthesize and relate knowledge and personal experiences to make art. CN.10.5.1, CN.10.6.1, CN.10.7.1, CN.10.8.1
- Students will perceive and analyze artistic ideas and works to societal, cultural and historical context to deepen understanding. CN.11.5.2-3, CN.11.6.2-3, CN.11.7.2-3, CN.11.7.2-3, CN.10.8.2-3