

PUBLIC SCHOOLS OF EDISON TOWNSHIP  
DIVISION OF CURRICULUM AND INSTRUCTION

**VISUAL ARTS 2**

Length of Course:	<u>Full Year</u>
Elective / Required:	<u>Elective</u>
Schools:	<u>High School</u>
Student Eligibility:	<u>Grades 10-12</u>
Credit Value:	<u>5 Credits</u>
Date Approved:	<u>September 21, 2015</u>

## VISUAL ARTS 2

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**Modifications will be made to accommodate IEP mandates for classified students.**

**PREFACE TO ACCELERATOR HONORS  
VISUAL ARTS PROGRAMS**

**Visual Arts 1 (accelerated), Visual Arts 2 (Honors), Visual Arts 3 (Honors/AP)**

The Visual Arts programs will solicit quality points by having a portfolio evaluation at the conclusion of each marking period. The portfolios share a basic, three-section structure, which requires the student to show a fundamental competence and range of understanding in visual concerns (and methods). Each of the portfolios asks the student to demonstrate a depth of investigation and process of discovery through the **concentration** section (Section II). In the **breadth** section (Section III), the student is asked to demonstrate a serious grounding in visual principles and material techniques. The **quality** section (Section I) permits the student to select the works that best exhibit a synthesis of form, technique, and content. All three sections are required and carry equal weight, but students are not necessarily expected to perform at the same level in each section to receive a qualifying grade for advanced level class. The order in which the three sections are presented is in no way meant to suggest a curricular sequence. See College Board Evaluation at:  
<http://www.collegeboard.com/ap/studioart/rubrics00/index.html>.

The Visual Arts I (Accelerated) and Visual Arts II (Honors) classes will produce two to three works of art that demonstrate proficiency in a variety of concepts, media and approaches that are well resolved in concept and execution. Artwork, as well as three to four homework assignments as the teacher deems appropriate, will be presented for portfolio review for each marking period.

The Visual Arts III (Honors) class will produce two to three works of art that excel in concept, composition and execution. Artwork, as well as three to four homework assignments as the teacher deems appropriate, will be presented for portfolio review for each marking period.

Students will be evaluated on the total portfolio - the concept, the composition, and the technical skills demonstrated, and the realization of the student intentions. These are found in very simple as well as elaborate works. Major projects, homework, and different level classes will use the same rubric but the objectives will reflect the appropriate level work.

### STATEMENT OF PURPOSE

The purpose of the Visual Arts 2 Studio Art program is to serve as the progression from Visual Arts I moving toward AP Studio Art. The visual arts program provides a rich and engaging curriculum that develops students' abilities to think, reason, and understand the world and its cultures. A comprehensive visual arts education encompasses such areas as the history of the arts, the honing of critical-analysis skills, the re-creation of classic as well as contemporary works of art, and the expression of students' ideas and feelings through the creation of their own works. It provides an opportunity to improve self-concept and increase self-esteem through competency over methods, tools and materials. Through the visual arts curriculum students should have opportunities to respond, perform, and create in the arts. In addition, the visual arts program can also provide a vehicle by which associated disciplines are enhanced and supported. The VA II Art course is designed for the highest achieving art student seeking to move on to AP Studio Art

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### Introduction

The most precious resource teachers have is time. Regardless of how much time a course is scheduled for, it is never enough to accomplish all that one would like. Therefore, it is imperative that teachers utilize the time they have wisely in order to maximize the potential for all students to achieve the desired learning.

High quality educational programs are characterized by clearly stated goals for student learning, teachers who are well-informed and skilled in enabling students to reach those goals, program designs that allow for continuous growth over the span of years of instruction, and ways of measuring whether students are achieving program goals.

### **The Edison Township School District Curriculum Template**

The Edison Township School District has embraced the backward-design model as the foundation for all curriculum development for the educational program. When reviewing curriculum documents and the Edison Township curriculum template, aspects of the backward-design model will be found in the stated enduring understandings/essential questions, unit assessments, and instructional activities. Familiarization with backward-design is critical to working effectively with Edison's curriculum guides.

### ***Guiding Principles: What is Backward Design? What is Understanding by Design?***

'Backward design' is an increasingly common approach to planning curriculum and instruction. As its name implies, 'backward design' is based on defining clear goals, providing acceptable evidence of having achieved those goals, and then working 'backward' to identify what actions need to be taken that will ensure that the gap between the current status and the desired status is closed.

Building on the concept of backward design, Grant Wiggins and Jay McTighe (2005) have developed a structured approach to planning programs, curriculum, and instructional units. Their model asks educators to state goals; identify deep understandings, pose essential questions, and specify clear evidence that goals, understandings, and core learning have been achieved.

Programs based on backward design use desired results to drive decisions. With this design, there are questions to consider, such as: What should students understand, know, and be able to do? What does it look like to meet those goals? What kind of program will result in the outcomes stated? How will we know students have achieved that result? What other kinds of evidence will tell us that we have a quality program? These questions apply regardless of whether they are goals in program planning or classroom instruction.

The backward design process involves three interrelated stages for developing an entire curriculum or a single unit of instruction. The relationship from planning to curriculum design, development, and implementation hinges upon the integration of the following three stages.

**Stage I: Identifying Desired Results:** Enduring understandings, essential questions, knowledge and skills need to be woven into curriculum publications, documents, standards, and scope and sequence materials. Enduring understandings identify the “big ideas” that students will grapple with during the course of the unit. Essential questions provide a unifying focus for the unit and students should be able to more deeply and fully answer these questions as they proceed through the unit. Knowledge and skills are the “stuff” upon which the understandings are built.

**Stage II: Determining Acceptable Evidence:** Varied types of evidence are specified to ensure that students demonstrate attainment of desired results. While discrete knowledge assessments (e.g.: multiple choice, fill-in-the-blank, short answer, etc...) will be utilized during an instructional unit, the overall unit assessment is performance-based and asks students to demonstrate that they have mastered the desired understandings. These culminating (summative) assessments are authentic tasks that students would likely encounter in the real-world after they leave school. They allow students to demonstrate all that they have learned and can do. To demonstrate their understandings students can explain, interpret, apply, provide critical and insightful points of view, show empathy and/or evidence self-knowledge. Models of student performance and clearly defined criteria (i.e.: rubrics) are provided to all students in advance of starting work on the unit task.

Stage III: Designing Learning Activities: Instructional tasks, activities, and experiences are aligned with stages one and two so that the desired results are obtained based on the identified evidence or assessment tasks. Instructional activities and strategies are considered only once stages one and two have been clearly explicated. Therefore, congruence among all three stages can be ensured and teachers can make wise instructional choices.

At the curricular level, these three stages are best realized as a fusion of research, best practices, shared and sustained inquiry, consensus building, and initiative that involves all stakeholders. In this design, administrators are instructional leaders who enable the alignment between the curriculum and other key initiatives in their district or schools. These leaders demonstrate a clear purpose and direction for the curriculum within their school or district by providing support for implementation, opportunities for revision through sustained and consistent professional development, initiating action research activities, and collecting and evaluating materials to ensure alignment with the desired results. Intrinsic to the success of curriculum is to show how it aligns with the overarching goals of the district, how the document relates to district, state, or national standards, what a high quality educational program looks like, and what excellent teaching and learning looks like. Within education, success of the educational program is realized through this blend of commitment and organizational direction.

**COURSE OBJECTIVES**

- 1) To provide the students with a working atmosphere that will as closely as possible simulate job-related or higher education expectations (1.1, 1.2, 1.3, 1.4, 1.5, 1.6)
- 2) To provide the student with a code of order and responsibility within the room (1.2)
- 3) To instruct students regarding the use of equipment, tools, materials safely within the room (1.2)
- 4) To instruct students in the mounting of exhibitions and displays (1.1, 1.2, 1.3, 1.6)
- 5) To require an exhibition (1.1, 1.2, 1.3, 1.4, 1.6)
- 6) To assist the students in continuous revision of their portfolios (1.1, 1.2, 1.3, 1.4, 1.6)
- 7) To provide specific information on art related career opportunities (1.1)
- 8) To provide information on programs of art schools and institutions of higher learning (1.1, 1.2)
- 9) To familiarize students with a knowledge and understanding of art history
- 10) To enable students to identify work as to its historical context (1.5)
- 11) To make the students aware of the effects of the culture on art and art (1.5)
- 12) To enable students to relate art history to their own work (1.5)
- 13) To provide information on specific art related careers and how to prepare for them; and specific requirements for entering those fields (1.1, 1.2, 1.3)
- 14) To insure that students can provide job descriptions for specific art related professions (1.1, 1.2)
- 15) To familiarize students with college catalogues and their use (1.1, 1.2)
- 16) To enable the student to evaluate their own work and the works of others (1.4)
- 17) To insure the student's ability to converse in language appropriate to the technical and aesthetic aspects of art (1.1, 1.2, 1.3)
- 18) To develop an understanding of the psychological use of color (1.3)
- 19) To develop clay as a medium of fine art/commercial design (1.3, 1.6)
- 20) To develop familiarity with journals/magazines in areas of fine arts/commercial/industrial design (1.1, 1.3)

## SUGGESTED EDUCATIONAL TIMETABLE

## SECTION

TIME (approx.)

I. Introduction of Classroom &amp; Course Requirements

2-5days

II. Emphasis on Seeing Art/Elements and Principles of Design

5-10 days

III. History of Art

15-20 days

\*The Art History Unit can be spread throughout the other units at teacher discretion

V.Portfolio Preparation

b. Placement in Art Institutions

5-10 days

a. Advanced drawing/painting techniques

1. Still Life

15-20 Days

2. Landscape

15-20 days

3. Figure

15-20days

4. Portrait

15-20 days

VI. Careers in Art/Independent Study

35-40 days

\*Time spent on individual units may vary with each teacher

**Unit 1: Introduction to Room Tools and Equipment**

**Standards: Targeted Standards: NJ Standard 1.1 The Creative Process:** *All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.*

**Standard 1.2 History of the Arts and Culture:** *All students will understand the role, development, and influence of the arts throughout history and across cultures.*

**Standard 1.3 Performing:** *All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.*

**Standard 1.4 Aesthetic Responses & Critique Methodologies:** *All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.*

**Unit Objectives/Conceptual Understandings:** Students will understand that the use of tools and equipment in a studio atmosphere is an integral part of learning and creating art.  
 Students will understand the Equipment, Tools and Room Rules in Visual Arts.  
 Students will understand expectations for proper behavior and responsibilities in studio environment.

**Essential Questions:** How does the maintenance of a studio effect an artistic environment?

**Unit Assessment:** Individual/Group work evaluated by teacher observation and job responsibility criteria per student.

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
Identify the function and storage of materials as well as rules of room organization and clean-up.  Use appropriate terminology when working with tools and techniques.  Demonstrate safe and acceptable standards of behavior.	Proper art terminology.  Understand the code of order and responsibility in the classroom with respect to the various materials.  Understand safety and assignment of tools.  How to maintain the studio appropriately.	Use terminology for art tools.  Maintain an orderly studio environment.  Demonstrate the ability to appropriately use specific equipment safely and with respect for others in the classroom.  Identify safety rules and work and clean-up stations.	Research different material and tool functions and uses.  Identify tools and areas of studio.  Complete maintenance/job responsibility every class.  Create a safe studio environment.  Teacher Alternative	Unit Assessment:  Individual/Group work evaluated by teacher observation and job responsibility criteria per student.

**Unit 1: Introduction to Room Tools and Equipment (Con't)**

<b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices	<b>Instructional Adjustment:</b> Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"><li>• Cultural Selection related to secular/seasonal demand</li><li>• Immersion for ESL students</li><li>• IEP adjustments as needed per student</li></ul>
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**Unit 2: Professional Presentation of Artwork**

**Targeted Standards: NJ Standard 1.1 The Creative Process:** *All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.*

**Standard 1.2 History of the Arts and Culture:** *All students will understand the role, development, and influence of the arts throughout history and across cultures.*

**Standard 1.3 Performing:** *All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.*

**Standard 1.4 Aesthetic Responses & Critique Methodologies:** *All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.*

**Unit Objectives/Conceptual Understandings:** Students will understand that there is a variety of different ways to present artwork. Students will understand Mounting, Matting, Group show, and Portfolio presentations. Students will understand mounting and matting techniques. Students will understand various kinds of mount and mat boards.

**Essential Questions:** What are the different ways to present artwork?

**Unit Assessment:** Individual/Group work evaluated by teacher observation and job responsibility criteria per student.

Cumulative Progress Indicators	Core Content Objectives		Instructional Actions	
	Concepts <i>What students will know</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
Identify the function of a work and how it relates to the history, aesthetics and culture of origin.  Use appropriate terminology when working with tools and techniques.  Demonstrate safe and proper use, care and storage of materials.	The ability of the student to identify mounted piece compared to a matter piece.  Cut a window (opening) in a piece of mat board the appropriate color and texture to frame.	Use terminology for the different artwork presentations.  Demonstrate the ability to appropriately use specific equipment safely and with respect for others in the classroom.  Display work in the schools and the community.	Show different examples of presentation.  Provide students with instruction in mounting and matting techniques.  Acquaint students with various kinds of mount and mat boards.  Teacher Alternative	Individual work  Class participation through question and answer.  Individual work for maintenance of studio.

**Unit 2: Professional Presentation of Artwork (Con't)**

Cumulative Progress Indicators	Core Content Objectives		Instructional Actions	
	Concepts <i>What students will know</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
	<p>Rubber cement art work to appropriate color paper 1/4" larger on all four sides; then adhere to larger, stronger board, (such as mat board and mounting board)</p> <p>Safe use of tools, such as straight edge mat knife, dexter cutter or utility knife.</p>			
<p><b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices</p>			<p><b>Instructional Adjustment:</b> Modifications, student difficulties, possible misunderstandings</p> <ul style="list-style-type: none"> <li>• Cultural Selection related to secular/seasonal demand</li> <li>• Immersion for ESL students</li> <li>• IEP adjustments as needed per student</li> </ul>	

**Unit 3: Art History**

**Targeted State Standards: Standard 1.2 History of the Arts and Culture:** All students will understand the role, development, and influence of the arts throughout history and across cultures.

**Unit Objectives/Enduring Understandings:** Students will understand that responding to art history allows them to make connections to many cultures and historical periods.

**Essential Questions:** What is the relationship of art to the historical, environmental, technological, and political contexts of the culture and/or historical period in which it was created? How has the function of art changed in society over time? What is style? What are the common stylistic features of different historical periods?

**Unit Assessment:** (What is the authentic evidence that students have achieved the targeted standards/unit objectives?)  
Individual/Group visual artwork

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.  1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.	How to recognize, classify, and identify works of art based on the artist, time period, style, and culture through artist research, critical analysis of art from a certain time period, and how your art reflects your personal cultural identity.  How to assess, evaluate, and respond to characteristics of works of art through group critiques of famous artworks, their artwork, and written analysis of artworks.	Identify characteristics of an artist's style.  Identify characteristics of an art movement.  Identify characteristics of art from a specific context (location, time period).  Analyze and critique an artist's style and work.  Create personal artwork inspired by an artist, movement, and/or culture.	Research an artist or style and produce a related work of art.  Students will choose an art movement and describe it guided by the elements and principles or design. Then create a work(s) of art inspired from it.  Students will enhance their production experiences by using characteristics of various art styles and movements.  Teacher alternative	Individual visual artwork  Class participation through question and answer  Individual conference with teacher

**Unit 3: Art History (Con't)**

**Resources:** Essential Materials, Supplementary Materials, Links to Best Practices  
Janson's "A Basic History of Art" & "History of Art" Books.  
Art history power point presentations, Teacher alternatives

**Instructional Adjustment:**

Modifications, student difficulties, possible misunderstandings

- Cultural Selection related to secular/seasonal demand
- Immersion for ESL students
- IEP adjustments as needed per student

**Unit 4: Placement in Art Institutions**

**Standards: Targeted Standards: NJ Standard 1.1 The Creative Process:** *All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.*

**Standard 1.2 History of the Arts and Culture:** *All students will understand the role, development, and influence of the arts throughout history and across cultures.*

**Standard 1.3 Performing:** *All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.*

**Standard 1.4 Aesthetic Responses & Critique Methodologies:** *All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.*

**Unit Objectives/Conceptual Understandings:** **Understanding the process involved in applying to various art institutions.**

**Essential Questions:** **Have you ever considered a career in the visual arts? What is the process involved in applying to art institutions?**

**Unit Assessment:** Individual/Group work evaluated by teacher observation and job responsibility criteria per student.

Cumulative Progress Indicators	Core Content Objectives		Instructional Actions	
	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.  1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.	To provide students with directions concerning college, art school, etc., selection  To provide students with skills of interviewing and set-up of a sample Portfolio.  To prepare and make students aware of the advance placement opportunities in art studio and art history.	Students will become familiar with the process of applying to various art institutions.  Students will become familiar with the general requirements for preparing a portfolio of work.  Students will understand the steps necessary in order to apply to various art institutions.	Lecture/demonstration on the correct ways of preparing for interviews, visits.  Arrange visit from college admissions, review online applications.  Review the steps usually taken during an interview at job or college.  Review the things which might be best to have done in a portfolio.	Individual visual artwork  Class participation through question and answer  Individual conference with teacher

**Unit 4: Placement in Art Institutions (Con't)**

		<b>Core Content Objectives</b>		<b>Instructional Actions</b>	
<b>Cumulative Progress Indicators</b>	<b>Concepts</b> <i>What students will know.</i>	<b>Skills</b> <i>What students will be able to do.</i>	<b>Activities/Strategies</b> Technology Implementation/ Interdisciplinary Connections	<b>Assessment Check Points</b>	
	To encourage professionalism in presentation of their own work.		Recommend techniques that students might use to find a college, art school, etc.  Teacher alternative		
<b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices			<b>Instructional Adjustment:</b> Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> <li>• Cultural Selection related to secular/seasonal demand</li> <li>• Immersion for ESL students</li> <li>• IEP adjustments as needed per student</li> </ul>		

**Unit 5: Advanced Drawing/Color Techniques**

**Standards: Targeted Standards: NJ Standard 1.1 The Creative Process:** *All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.*

**Standard 1.2 History of the Arts and Culture:** *All students will understand the role, development, and influence of the arts throughout history and across cultures.*

**Standard 1.3 Performing:** *All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.*

**Standard 1.4 Aesthetic Responses & Critique Methodologies:** *All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.*

**Unit Objectives/Conceptual Understandings:** **To prepare student portfolios with their most accomplished and comprehensive work.**

**Essential Questions:** **What are the qualities of a good portfolio? When you review your work what concepts do you need to focus on/**

**Unit Assessment:** Individual/Group work evaluated by teacher observation and job responsibility criteria per student.

Cumulative Progress Indicators	Core Content Objectives		Instructional Actions	
	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1.3.12.D.1 Synthesize the elements of art and principles of design in an original portfolio of two- and three-dimensional artworks that reflects personal style and a high degree of technical proficiency and expressivity.	How to prepare portfolios with their most accomplished and comprehensive work. The art work should reflect requirements of the art schools and colleges that students have applied or will apply to.  To expand advanced drawing skills and techniques.	Students will be able to demonstrate Advanced Drawing and Color Techniques in creating 4 portfolio pieces  <b>1. Still life</b> a. Pencils b. Chalk/pastel c. Pen and Ink/marker d. Water color e. Acrylic f. Oil pastels g. Mixed media <b>2. Portrait</b> a. Pencil b. Chalk/pastel b. Pen and Ink/marker	Demonstration/lecture of the various types of drawing and color theories  Visual presentations  Drawing from posed figures and still life's  Landscape exploration using different time periods in art history as reference	Individual visual artwork  Class participation through question and answer  Individual conference with teacher

**Unit 5: Advanced Drawing/Color Techniques (Con')**

		<b>Core Content Objectives</b>		<b>Instructional Actions</b>	
<b>Cumulative Progress Indicators</b>	<b>Concepts</b> <i>What students will know.</i>	<b>Skills</b> <i>What students will be able to do.</i>	<b>Activities/Strategies</b> Technology Implementation/ Interdisciplinary Connections	<b>Assessment Check Points</b>	
<p>1.3.12.D.2 Produce an original body of artwork in one or more art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding.</p> <p>1.3.12.D.3 Organize an exhibit of personal works of visual art that convey a high level of understanding of how the expression of ideas relates to the art media, art mediums, and techniques used.</p>		<p>c. Water color d. Acrylic e. Oil pastels f. Mixed media</p> <p><b>3. Landscape</b> a. Pencils b. Chalk/pastel c. Pen and Ink/marker d. Water color e. Acrylic f. Oil pastels f. Mixed media</p> <p><b>4. Figure</b> a. Pencils b. Chalk/pastel b. Pen and Ink/marker c. Water color e. Acrylic d. Oil pastels g. Mixed media</p>	<p>Self-portrait exploration using a variety of size, media and technique</p> <p>Teacher alternative</p>		
<p><b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices</p>			<p><b>Instructional Adjustment:</b> Modifications, student difficulties, possible misunderstandings</p> <ul style="list-style-type: none"> <li>• Cultural Selection related to secular/seasonal demand</li> <li>• Immersion for ESL students</li> <li>• IEP adjustments as needed per student</li> </ul>		

**Unit 6: Portfolio Preparation**

**Standards: Targeted Standards: NJ Standard 1.1 The Creative Process:** *All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.*

**Standard 1.2 History of the Arts and Culture:** *All students will understand the role, development, and influence of the arts throughout history and across cultures.*

**Standard 1.3 Performing:** *All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.*

**Standard 1.4 Aesthetic Responses & Critique Methodologies:** *All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.*

**Unit Objectives/Conceptual Understandings:**

**Essential Questions:** How does my artwork demonstrate my highest level of accomplishment?

**Unit Assessment:** Individual/Group work evaluated by teacher observation and job responsibility criteria per student.

Cumulative Progress Indicators	Core Content Objectives		Instructional Actions	
	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1.3.12.D.2 Produce an or body of artwork in one or more original re art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding.	<p>How to apply media, techniques, and processes in a safe and responsible manner.</p> <p>How to solve specific art problems by knowing how to effectively create a piece of artwork or critique an artwork using the elements and principles of design</p>	<p>Build and improve their work through self-reflection, individual student critiques with the teacher, and group critiques with the teacher.</p> <p>Incorporate the elements of art and the principles of design into each work.</p> <p>Incorporate ideas and concepts from art history, alternative formats, and visual culture studies into their artwork.</p>	<p>The use of various kinds of content, such as that derived from observation, an expressionistic viewpoint, imaginary or psychological imagery, social commentary, political statements, and other personal interests</p> <p>Arrangement of forms in a complex visual space</p>	<p>Class participation through question and answer</p> <p>Individual art work</p> <p>Studio Maintenance</p>

**Unit 6: Portfolio Preparation (Con't)**

Cumulative Progress Indicators	Core Content Objectives		Instructional Actions	
	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>1.3.12.D.3 Organize an exhibit of personal works of visual art that convey a high level of understanding of how the expression of ideas relates to the art media, art mediums, and techniques used.</p> <p>1.3.12.D.4 Analyze the syntax and compositional and stylistic principles of two- and three-dimensional artworks in multiple art media (including computer-assisted artwork), and interpret themes and symbols suggested by the artworks.</p>			<p>The use of different approaches to represent form and space, such as rendered, gestural, painterly, expressionist, stylized, or abstract form</p> <p>The investigation of expressive mark-making</p>	
<p><b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices</p>			<p><b>Instructional Adjustment:</b> Modifications, student difficulties, possible misunderstandings</p> <ul style="list-style-type: none"> <li>• Cultural Selection related to secular/seasonal demand</li> <li>• Immersion for ESL students</li> <li>• IEP adjustments as needed per student</li> </ul>	

**Unit 7: Independent Study/Careers**

**Targeted Standards: Standard 1.1 The Creative Process:** *All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.*

**Standard 1.2 History of the Arts and Culture:** *All students will understand the role, development, and influence of the arts throughout history and across cultures.*

**Standard 1.3 Performing:** *All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.*

**Standard 1.4 Aesthetic Responses & Critique Methodologies:** *All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.*

**Unit Objectives/Conceptual Understandings:** 1. To acquaint students with the possible careers in art and how to prepare for them 2. To provide instruction in each profession and acquaint students with the job requirements 3. To insure that students can define a variety of art related careers 4. To inform students of the job market concerning art careers 5. To select an area of interest and research it.

**Essential Questions:** How many career opportunities are there in the visual arts?

**Unit Assessment:** Individual/Group work evaluated by teacher observation and job responsibility criteria per student.

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>Demonstrate an understanding of different aesthetic philosophies through the evaluation and analysis of artistic styles, trends and movements.</p> <p>Understand the basic skills of the various roles of artists in design for selling.</p>	<p>Research a variety visual art careers.</p> <p>Art therapy 3 Crafts- Ceramics, wood, jewelry, glass, weaving Craftsman, freelance, commission, self-employed who makes and sells own work to galleries and shops.</p> <p>Museums</p> <p>Entertainment and the Media</p>	<p>Properly identify a variety of careers in the visual arts.</p> <p>Develop specific educational and skill requirements associated with various careers. For example, interior design, package design, fashion design, illustration, commercial artist, photographer, set designer, architect.</p> <p>Use the information gained to create a project based on one or several of the careers researched.</p>	<p>Prepare self and a work area ready for working.</p> <p>Demonstration/lecture</p> <p>Student research The use of speakers from vocational and liberal arts schools and business firms.</p> <p>Selected reading assignments in Art Career books, Web searches, and in school catalogs.</p>	<p>Individual visual artwork</p> <p>Class participation through question and answer</p> <p>Individual work for maintenance of studio.</p>

**Unit 7: Independent Study/Careers (Con't)**

<b>Cumulative Progress Indicators</b>	<b>Core Content Objectives</b>		<b>Instructional Actions</b>	
	<b>Concepts</b> <i>What students will know.</i>	<b>Skills</b> <i>What students will be able to do.</i>	<b>Activities/Strategies</b> Technology Implementation/ Interdisciplinary Connections	<b>Assessment Check Points</b>
<p>Identify and converse about the education and skills and training required for various careers in the visual arts including but not limited to.</p> <p>Interior design, package design, fashion design, illustration, commercial artist, advertising careers and photographer.</p> <p>Demonstrate safe and proper use, care and storage of materials.</p>	<p>Film and television – art director, film animation.</p> <p>Environmental – interior design, architecture, community design, landscape design.</p> <p>Fashion apparel design</p> <p>Fashion designer- designs costumes for movie, stage and T.V. productions.</p> <p>Designer works for fashion house or self-employed designing apparel for men, women and children.</p> <p>Fashion buyer/coordinator- selects clothes for department stores.</p> <p>Designer/illustrator- illustrated designer's concepts for presentation</p>		<p>Utilize tools and equipment for desired projects.</p> <p>Teacher alternative</p>	

**Unit 7: Independent Study/Careers (Con't)**

	<b>Core Content Objectives</b>		<b>Instructional Actions</b>	
<b>Cumulative Progress Indicators</b>	<b>Concepts</b> <i>What students will know.</i>	<b>Skills</b> <i>What students will be able to do.</i>	<b>Activities/Strategies</b> Technology Implementation/ Interdisciplinary Connections	<b>Assessment Check Points</b>
	<p>Fiber – textile design – weaving</p> <p>Weaver/designer provide work to galleries, specialty shops.</p> <p>Sales representative for fabric houses</p> <p>Consultant/buyer for stores, interior designers</p> <p>Graphic design</p> <p>Designer/art director- design graphics used for television, programming, advertising, story boards, cartoons, stage sets.</p> <p>Graphic designer works for firm producing packaging or containers for products, store and window display, logos annual reports, etc.</p> <p>Illustration</p> <p>Industrial design</p> <p>Painting</p>			

**Unit 7: Independent Study/Careers (Con't)**

<b>Cumulative Progress Indicators</b>	<b>Core Content Objectives</b>		<b>Instructional Actions</b>	
	<b>Concepts</b> <i>What students will know.</i>	<b>Skills</b> <i>What students will be able to do.</i>	<b>Activities/Strategies</b> Technology Implementation/ Interdisciplinary Connections	<b>Assessment Check Points</b>
	Photography Printmaking Printmaker Sculpture			
<b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices			<b>Instructional Adjustment:</b> Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> <li>• Cultural Selection related to secular/seasonal demand</li> <li>• Immersion for ESL students</li> <li>• IEP adjustments as needed per student</li> </ul>	

**Career Exploration**

A. Upon completion of the Visual Arts 2 program, students will:

1. Develop career planning and workplace readiness skills.
2. Appreciate the role the arts have played in word development through both
3. Be able to identify various careers/professions in the art area.
4. Understand the requirements, skills, and dedication necessary to have a
5. Demonstrate self-management skills.
6. Use technology, information, and other tools necessary to acquire a career

B. Visual Arts 2 – lesson:

1. Independent study
2. Aesthetic and practical arts.
3. Career in art.
4. Students will pursue an in-depth study of a career of their choice

C. Overview

1. Educational requirements
2. Job specifications/responsibilities
3. Job opportunities within field
4. Salary/growth potential

## EVALUATION OF STUDENTS

### Methods of Evaluation

- A. Pupil self-evaluation
- B. Group evaluation
  - 1. teacher and class
  - 2. classmates/peers/portfolio assessment
- C. Teacher evaluation

### Pupil Evaluation Based Upon Individual Progress/Portfolio Assessment

- A. Classroom attendance and participation
- B. Performance on objective and subjective tests
- C. Completion of all required assignments
- D. Ability to produce work of significant quality rather than quantity
- E. Attitude of maturity toward all aspects of program
- F. Concern of personal safety and that of fellow students

### Minimum Grade (Passing) Requirements

- A. Pupil completion of all assigned work within due dates
- B. Pupil ability to create satisfactory as observed by instructor
- C. Pupil ability to be original rather than copy
- D. Pupil ability to develop some sense of craftsmanship in regard to the course of materials involved
- E. Pupil ability to use the elements of design
- F. Pupil ability to relate to the subject in an intellectual fashion and reflect that knowledge
- G. Pupil ability to evaluate their own work
- H. Pupil ability to develop contrast and make comparisons of work from the historic relationship as to age, mood, and style

### CRITERIA FOR PUPIL SELF-EVALUATION

I. There should be evidence of individual growth in total personal development .....

- A. Individual uniqueness
- B. Ability for self-thought and initiative
- C. Ability to identify self in a piece of work
- D. Ability to concentrate upon total self-expression
- E. Ability to express moods and feelings through work
- F. Ability to work to one's total capacity
- G. Ability to self-evaluate
- H. Ability to receive and profit by constructive criticism
- I. Ability to attain personal satisfaction from art accomplishments

II. There should be evidence of individual growth in social competence .....

- A. Ability to accept and understand one's uniqueness
- B. Ability to work with others and their ideas
- C. Ability to evaluate others in terms of their work

III. There should be evidence of individual growth creativity .....

- A. Ability to experiment
- B. Interest in related aspects of art which involve personal value judgments
- C. Enjoyment of the learning process and results attained
- D. Ability to express ideas in two and three dimensional forms
- E. Ability to express ideas in reality and in the abstract
- F. Ability to create your own ideas in progression of increasing talent

IV. There should be evidence of individual growth in aesthetic understanding and ability

- A. Ability to produce in an increasingly significant fashion
- B. Ability to observe design and value
- C. Desire to accept challenges and problems
- D. Ability to advance in processes and procedures
- E. Use of gained knowledge in practical application as a life style
- F. Ability to recognize and identify various periods in art history

As "experience is the best teacher", proper evaluation exists only when one is able to observe and work closely with pupils in a variety of situations over a period of time. For full growth, pupils need creative art experiences; interesting situations that challenge the imagination; stimulating materials and tools with which to work; ample time; adequate space; sincere, understanding assistance; and cooperative people willing to work together.

**SAFETY MEASURES**

Students must be instructed on the hazards of materials being used and the precautions to be taken to avoid any chance of injury to themselves or others.

ALL MATERIALS PROPERLY LABELED

**Potential Hazards**

1. Volatile Substances
2. Tools

**Type of Protection Needed**

1. Proper Ventilation and Exhaust
  - a. store in metal cabinet
  - b. fire extinguisher with proper agent
  - c. eye and body wash facility
2. Use of Safety Glasses/Eye Protection

**APPENDIX A**

**REFERENCES/ TECHNOLOGY**

## REFERENCE BOOKS

Albers, Josef, *Interaction of Color*, New Haven, Conn., Yale University Press.

Barr, Alfred H., Jr., *Masters of Modern Art*, N.Y. Museum of Art.

Bauer, John I. H., *Nature of Abstraction*, N.Y., Macmillan.

Biedson, *Careers and Opportunities in Commercial Art*, N.Y., E.P. DuHontlo.

Birrem, F., *Color, Form and Space*, N.Y., Reinhard.

Brett, Guy, *Kinetic Art: The Language of Movement*, N.Y., Reinhold.

Brommer, Gerald F., *Careers in Art on Illustrated Guide*.

Cannady, John, *Mainstreams of Modern Arts*, N.Y., Holt, Rinehart and Winston.

Collier, Graham, *Form, Space and Vision*, Englewood Cliffs, N.J., Prentice Hall.

Dryler, A., and Boniel, *Introduction to Twentieth Century Design*, N.Y., Doubleday, 1959.

Fleming, Wm., *Arts and Ideas*, 3rd Ed., N.Y., Holt, Rinehart and Winston.

Gomberich, E., *Art and Illusion*, N.Y., Patheon.

Goudy, Frederic, *The Alphabet and Elements of Lettering*, N.Y., Dover.

Greer, *Your Future in Interior Decoration*, Rosen Press, Inc.

Haubenstock, *Career Opportunities in Art*.

Heach, M., *Letter Design in the Graphic Arts*, N.Y. Rienhard.

Head, *Fashion As a Career*, N.Y., Messner.

Holden, Donald, *Arts Career Guide*.

Itten, Johannes, *The Art of Color*, Trans. by Ernst van Haagen, N.Y., Reinhold.

Jacobson, E., *Basic Color*, Chicago, Theobald.

*Jobs in Art*, Science Research Association, Inc., Chicago, Ill.

Johnson, *Your Career in Advertising*, N.Y., Julian Messner.

Labliberte & Morgelson, *The Book of Posters*, Educational Dimensions. McCurdy, *Modern Art*, N.Y., Macmillan.

- Maurello, S., Commercial Art Techniques, N.Y., Tudor.
- Mendelowitz, D., A History of American Art, N.Y., Holt, Reinhart and Winston.
- Nelson & Ferris, Fell's Guide to Commercial Art, N.Y., Frederick Fell, Inc.
- Nelson, Roy, P., Design of Advertising, Dubuque, Iowa, William C. Brown.
- Oeri, Georgine, Man and His Images, N.Y., Viking.
- Read, Herbert, Art and Industry, London, Faber & Faker.
- Rodewald & Gotschall, Commercial Art As a Business, N.Y.C., Viking Press.
- Roth & Weiss, Art Careers, Henry A. Walch, Inc.
- Schmatz, Watercolore Lessons from Eliot O'Hara, Watson-Guption.
- Sieherling, Frank, Looking at Art, N.Y., Holt, Rinehart and Winston.
- Taylor, Design Lesson from Nature, Watson-Guption.
- Taylor, John F.A., Design and Expression in Visual Arts, N.Y., Dover.

#### A. Videos accessible from websites

1. Drawing with Charcoal - <http://thevirtualinstructor.com/charcoal.html>
2. Drawing with oil pastels - <https://www.youtube.com/watch?v=B2MRqEorGk>
3. Drawing with chalk pastels - <https://www.youtube.com/watch?v=2lerOgg5oB4>
4. Figure Drawing - <http://thevirtualinstructor.com/gesturedrawing.html>
5. How to Draw Cartoons Bruce Blitz - <https://www.youtube.com/watch?v=g18gHMKFhM>

Examples, students' works, texts and videos may be used at teacher discretion to supplement experiences or introduce new material.

Equipment for visuals includes computers, promethean or smartboard, textbooks, etc.

#### WEBSITE

1. The Virtual Instructor <http://thevirtualinstructor.com/> is an online source for high-quality art lessons. This site is constructed for **you**. Whether you are an artist, an aspiring artist, a student, a teacher, want art instruction at home, or if you are just curious - we have a tutorial for you. Some of these tutorials require membership, but many of the tutorials are free.
2. Artful Minds <http://library.advanced.org/50072> Artful Minds gives perspective and practicing teacher theoretical and practical information about art education, brain research, and technology use and integration.

You can find recommended resources, WebQuests. Grade Level: College, Adult/Professional Content Area: Arts (General), Education (Teaching and Learning), Educational Technology) (Dewey #700)

3. Mark Harden's Artchive <http://www.artchive.com> The Artchive is a useful collection of articles and some 2,300 scans of art images by more than 200 artists. Other highlights of the site include changing online exhibitions, verbal/visual commentaries, and reviews of commercially available art CD-ROM products. Grade Level: Middle School, High School, College, Adult/Professional Content Area: Arts (Visual Arts) (Dewey #750) Application type: Resource
4. An Internet website sponsored by the National Arts & Educational Information Network at the John F. Kennedy Center for the Performing Arts, Washington, D.C. <http://artsedge.kennedy-center.org> ArtsEdge was established and continues its development under a cooperative agreement between the John F. Kennedy Center for the Performing Arts, the National Endowment for the Arts and the U.S. Department of Education. ArtsEdge Mission is divided into three areas of importance: 1) Connecting People to People via opportunities to share arts and education information and ideas nationally. This is done utilizing: Virtual conferences Regularly updated arts and education journal Arts & education List Servs (well over 1,500 participating) Online bulletin board Real-time chats with artists Expanding user-base of 14,000 + daily users
5. Dick Blick lessons <http://www.dickblick.com/lesson-plans/> At Blick, we love those "light bulb" moments when an idea inspires and the creative juices start to flow. Geared for a wide variety of age and skill levels, we offer hundreds of Lesson Plans designed to meet the National Standards for Visual Art Education and bring the value of creativity to any teaching experience. All original. All free. Help yourself!
6. National Art Gallery <http://www.nga.gov/content/ngaweb/education/teachers.html> Borrow free-loan teaching packets and DVDs or access online lessons, activities, and interactives to bring art to your classroom, home, non-profit tv station, or other learning setting. All materials are free.
7. Google Art Project <https://www.google.com/culturalinstitute/project/art-project> The Art Project features interior tours of seventeen world famous art museums. Simply select a museum from the list on the homepage and you can virtually tour it using the same interface used in Google Maps. The website also offers an option to create your own art gallery while visiting each museum. You can see works of art in greater detail, add to your collection, and open background information about each piece with just a few clicks of the mouse.
8. ArtBabble <http://www.artbabble.org/> This website is designed and maintained by the Indianapolis Museum of Art. Teachers and students visiting Art Babble will find videos featuring all types of art narrated and hosted by museum experts. The website is diverse and allows users to browse the channels to find videos covering a wide array of topics including abstract art, European art and design, African art, graphic design, glass, sculpture, surrealism, and more.
9. Careers in art <http://www.studentartguide.com/articles/art-careers-list> 150+ Art Careers – The Ultimate List Where can studying Art or Design take you? What kinds of careers exist for those who study creative subjects at high school? This article contains a list of over 150+ awesome careers, with 25 individuals showcased in detail.
10. <http://creativity.denverartmuseum.org/for-teachers/resources/teachingresources/> The Royal Society for the Encouragement of Arts, Manufactures and Commerce (RSA), formed in the 18th century, is a network of people devoted to creative thinking for social progress. In this video, RSA Chief Executive Matthew Taylor explores what 21st century enlightenment means, and how it can help navigate today's challenges differently than established modes of thought.
11. <http://www.arteducators.org/learning/lesson-planning> NAEA Instructional Resources Gallery: A special collection of lesson/unit plans curated by NAEA professionals and available only to NAEA members!
12. [http://www.moma.org/learn/moma\\_learning](http://www.moma.org/learn/moma_learning) Whether you're a teacher, student, or lifelong learner, MoMA Learning is your destination for tools and strategies for engaging with modern and contemporary art. Download and customize slideshows, worksheets, and other resources for use in the classroom or for independent study.
13. <http://www.moma.org/interactives/redstudio/> Red Studio is a website developed by MoMA in collaboration with high school students about issues and questions raised by teens about modern art.

**APPENDIX B**

**GLOSSARY**

### GLOSSARY

**Abstract** - Form originating with a recognizable object, but simplified by the artist to express the essence of the object rather than its physical appearance.

**Abstract Expressionism** - A movement in painting originating in America, in which the artist divorces himself from the representation of physical reality, in favor of expressing his own feelings.

**Achromatic colors** - Neutral colors, such as black, white, and gray.

**Acrylic** - A variety of plastics which are unusually clean and lend themselves to high polishing. Also a painting medium in which the pigments are found in polymer emulsion.

**Additive primary colors** - Red, blue and green, the colors from which any color can be mixed.

**Afterimage** - A psychological phenomenon in which the retina of the eye becomes fatigued after viewing any hue for a sustained period of time, causing the complementary hue to be seen.

**Analogous colors** - Colors that are adjacent on the color wheel.

**Applique** - A type of design made by stitching various shapes and colors of fabric onto a base to form a pattern.

**Art Nouveau** - A highly decorative style of the 1890's, based on plant forms, European peasant decoration, and other sources.

**Atmospheric perspective** - The effects of an intervening body of air between the object and the viewer, causing a softening of outlines, cooling and blurring of colors, and loss of detail at the horizon.

**Bauhaus** - A school founded by Walter Gropius in Germany in 1911, known for its adaptation of science and technology to art and for the use of glass and metal in unornamented buildings.

**Biomorphic** - Taken from nature, from the Greek meaning structure based on life.

**Cartoon** - A drawing made on paper used in transferring designs to walls as a basis for painting, mosaic or tapestry.

**Casein** - A painting medium in which the pigment is bound with milk curd.

Chromatic colors - Colors with the quality of hue in them such as, red or blue as opposed to the neutrals, which are black, white and gray.

Collage - A design formed by the pasting of various materials onto a background to create variety in texture and surface interest. Materials such as paper, wood and cloth are often combined with paint on canvas.

Color dynamics - The study of the effects of varied colors upon each other and of their changing character under different conditions.

Color harmonies - Combinations of two or more colors which are somehow related.

Complementary colors - Colors that are opposite one another on the color wheel, and which, when mixed together in equal parts, form gray, or in the case of light, form white light.

Conceptual image - An image in the artist's mind rather than in his visual experience.

Content - The emotional and intellectual structure that the artist incorporates into his work.

Dada and Dadism - A movement begun during World War I, in which artists expressed their feelings of futility in a war-ravaged world by exhibiting creations designed to shock or ridicule existing standards.

Decorative design - Design of a surface, usually applied after the structure of the object has been completed.

Dynamic symmetry - A mathematical basis for composing work of art into a totally related structure.

Environmental sculpture - Sculpture using materials seen repeatedly in the everyday environment but which area treated or combined in such a way as to remove their usual associations.

Expressions - A movement originating in Germany before World War I, in which the artists given visual form to his emotions and reactions to reality or depicts the inner nature of his subject rather than the outer aspects of it.

Fiber - Any material that can be separated into thread or thread-like structures.

Figure-ground perception - The capacity to distinguish between object and background.

Fresco - A method of painting in which pigment is mixed with water and applied to wet plaster walls.

Gouache - Opaque watercolor in which the pigment is bound with gum arabic and a paste of zinc oxide.

Happening - An environmental situation related to both sculpture and drama, in which no permanent form is established but an occurrence takes place that is sometimes satiric.

Hard-edge painting - A style of painting developed in the mid-twentieth century in a meticulous style, or, in the case of abstraction, with geometric accuracy.

Hue - The pure state of any color, also the name by which the color is called.

Impasto - The thick application of paint to provide texture.

Impressionism - A movement in painting originating in France in the 1870's, which paint was used to represent the transitory effects of light and color.

Intensity - The amount of purity in a color, also call chroma (from the Greek "color") or saturation.

Iridescence - The effect by which one color seems to contain all of the hues in the spectrum.

Kinetic element - The element of movement as it is found in a work of art, relating visual forms to a total experience.

Linear perspective - A system for depicting distance through the converging of lines at a vanishing point on the horizon line and the foreshortening of objects as they recede from the point where viewed.

Pop art - A movement in mid-twentieth century, in which artists chose as subject matter the symbols -- often the materials as well -- of the mass produced world around them, such as coke bottles, billboards, and blown-up comic strips.

Positive space - The space occupied by an object as distinguished from negative space which circulates in and around it.

Primary color - One of the basic colors on any color wheel, which it is assumed cannot be mixed from other colors, but which serves as a basis for mixing all other combinations on the wheel.

Radial symmetry - Balance achieved by the arrangement of elements in a circular pattern around a central axis.

Refraction - The bending of a ray of light as it passes through a prism or a lens.

Relief Painting - A combination of painting and relief sculpture in which designs in wood, metal or other substances are applied to a rigid background and then painted into a total composition.

Rococo - An eighteenth-century style characterized by delicate curves and pastel colors in painting and architecture.

Secondary color - A color created by mixing two primary colors on any color wheel.

Shade - Any variation of a color which is darker than the original hue as a result of the addition of black or of the complement of the hue.

Split complementary - A combination of colors involving one hue and the hues on either side of its complement on the color wheel.

Structural design - Design involved with the basic form of an object, as distinguished from decorative design, which usually concerns design of a surface.

Stylization - The simplification of an object to emphasize design qualities.

Subjective vision - The psychological interpretation of color relationships by an individual according to his own peculiarities of vision, of perception, and of past experiences.

Subtractive primary colors - Colors which absorb the light of the additive primary colors, such as magenta, yellow and turquoise.

Successive contrast - The phenomenon by which the afterimage of an object appears to the closed eyes in the complementary color of the original object.

Surrealism - The combining of familiar objects in fantastic ways, as in a dream or the subconscious.

Symbolism - A means of representing what is not known, usually by graphic figures.

Symmetry - Balance achieved through the arrangement of elements in a regular pattern in which each side of a central axis is the exact reverse of the other.

Synesthesia - A simultaneous stimulation of senses, for example, the sensing of color in relation to musical sounds.

Tempera - A painting medium in which the pigment is bound together with egg or with animal or vegetable glue.

Tesserae - The small pieces of glass, tile, stone or other material in a mosaic.

Tetrad - Any four colors placed equidistant from one another on the color wheel.

Textile - A fabric that is woven.

Tint - Any variation of a color that is lighter than the original hue, usually as a result of the addition of white.

Tone - A softened color achieved by mixing pure color with gray or with its complement.

Transparency - The quality of seeing through one layer into layers underneath, achieved in a work of art by use of cellophane, tissue paper or by skilled painting.

Triad - Any three colors placed equidistant from one another on the color wheel.

Value - The lightness or darkness of a color.

Visual texture - Surface variety that can be seen but not felt with the fingers.

Weaving - The process of interlacing two sets of parallel threads to create a piece of cloth.

**APPENDIX C**

**COURSE REQUIREMENTS: Visual ARTS 2**

PUBLIC SCHOOLS OF EDISON TOWNSHIP

DIVISION OF CURRICULUM AND INSTRUCTION

COURSE REQUIREMENTS

VISUAL ARTS 2

GRADES: 11-12 LENGTH OF COURSE: TERM

I. COURSE CONTENT – This course will consist of the following units of study:

A. Preparation for Careers

1. Review of job/programs of study

2. Presentation of Visual Arts work

a. Job Market

b. College/University

c. Visual Arts School

B. Placement in Visual Arts

1. Schools/colleges

a. Fundings of school

b. Scholarships

c. Advance placement where applicable

2. Other job locations

C. Independent Development of Student Visual ArtsWork/Portfolio

D. Vocabulary

E. Critique: oral, written

Preparation

II. COURSE REQUIREMENTS – To complete this course successfully, students

will be required to demonstrate a satisfactory (or higher) level of proficiency in:

A. Using basic artistic and technical vocabulary related to forms

B. Performing basic operations in visual elements

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C. Performing basic operations in career preparation and college/art-school

D. Creating visual art works in relation to design principles used in a variety of media

E. Understanding significantly the historic importance of visual arts in the development of world cultures

F. Creating visual art work consistent with functional and aesthetic values

III. EVALUATION PROCESS – Throughout the length of this course, students will

be evaluated on the basis of:

A. Tests and/or quizzes

B. Homework assignments

C. Class participation

D. Completion of creative projects related to units of study

E. Portfolio Assessment

(Additionally, students will maintain a notebook/folder which will contain class notes,

vocabulary units, and creative projects. Notebook/folder will be reviewed periodically.)

**APPENDIX D**

**SUGGESTED PROJECT PLANS**

**COURSE OUTLINE****I. INTRODUCTION TO ROOM, TOOLS AND EQUIPMENT****A. Equipment, Tools and Room Rules in Visual Arts 1****1. Introduction**

a. storage b. materials c. rules d. room organization and clean-up

**2. Introduction to equipment and tools**

a. assignment of tools b. safety with tools c. assignment of folders

**3. Introduction/course curriculum**

a. course outline b. homework assignments

**B. Methods of Instruction****1. Lecture/demonstration 2. Assignment sheets**

a. safety rules b. work - clean-up stations

**3. Teacher alternative****C. Objectives**

1. To provide the student with acceptable standards of behavior

2. To provide the student with a code of order and responsibility within the room

3. To instruct students regarding the use of equipment, tools and materials safely within the room

4. To provide students with a portfolio and professional approach to classroom instruction

5. To acquaint students with course requirements

**II. PROFESSIONAL PRESENTATION OF STUDENT WORK****A. Methods****1. Mounting****2. Matting****3. Group show****4. Portfolio****B. Methods of Instruction****1. Practical applications of presentation**

a. cut a window (opening) in a piece of mat board the appropriate color and texture to frame

b. rubber cement art work to appropriate color paper 1/4" larger on all four sides; then adhere to larger, stronger board, (such as mat board and mounting board)

c. instruct on the safe use of tools, such as straight edge mat knife, dexter cutter or utility knife

d. teacher alternative

2. Practical applications of display of work

- display of student work in the schools and the community

C. Objectives

1. To provide students with instruction in mounting and matting techniques

2. To acquaint students with various kinds of mount and mat boards

3. To require participation and shows during school year

4. The ability of the student to identify mounted piece compared to a matter piece

III. CAREERS IN ART

A. Careers

1. Industrial designer

a. definition - design of consumer products for production

b. job requirements

2. Fashion designer

a. definition - specialize in apparel for men, women, and children including fabrics and accessories

b. job requirements

3. Interior designer

a. definition - design of interior space, residential and commercial

b. job requirements

4. Furniture designer

a. definition - make mock-ups and models of furniture, residential and commercial

b. job requirements

5. Package designer

a. definition - designs of containers for products

b. job requirements

6. Advertiser designer

- a. definition - layout and execution of advertising for services or products
  - b. job requirements
7. Graphic designer
- a. definition - design for fabrics, woven or printed
  - b. job requirements
8. Commercial artist
- a. definition - freelance or agency - specialize in graphics or illustrate design
  - b. job requirements
9. Textile designer
- a. definition - design for fabrics, woven or printed
  - b. job requirements
10. Photographer
- a. definition - freelance or staff position; photography for ad agencies, publications
  - b. job requirements
11. Architect
- a. definition - develop plans and drawings for residential and commercial structures
  - b. job requirements
12. Landscape designer
- a. definition - site planning, drafting and designing grounds for residential and commercial
  - b. job requirements
13. City planners
- a. definition - drafting, site analysis and evaluation
  - b. job requirements
14. Sculptor
- a. definition - provides work to galleries, residential and commercial accounts
  - b. job requirements
15. Ceramist
- a. definition - self-employed; make and sell own work on individual or lot basis to private buyers
  - b. job requirements

## 16. Jeweler

- a. definition - self-employed or staff position; sell own work to individual or lot basis to private buyers
- b. job requirements

## 17. Print maker

- a. definition - self-employed or staff position; design limited edition prints and posters
- b. job requirements

## 18. Textile artist

- a. definition - development of materials, colors, necessary for the production of fabrics
- b. job requirements

## 19. Set designers

- a. definition - backdrop designer for movies or plays, painting and construction
- b. job requirements

## 20. Illustrator

- a. definition - freelance or staff position; illustrate books, periodicals, television, promotional pieces
- b. job requirements

## 21. Art therapy

- a. definition - develop programs for emotionally, mentally or physically handicapped
- b. job requirements

## 22. Art education

- a. definition - school systems, public and private; recreation specialist, administrator
- b. job requirements

## 23. Museum work

- a. definition - administrator, curator for restoration, exhibitions or preservation of works of art
- b. job requirements

## 24. Toy designer

- a. definition - make mock-up and models of toys
- b. job requirements

## 25. Computer graphics

- a. definition - development of graphics, websites, or animation

b. job requirements

B. Methods of Instruction

1. Video/lecture/websites on the professions

a. art careers   b. careers in fine arts   c. careers in computers   d. careers in illustration   e. careers in fashion design   f. careers in advertising/graphic design

2. The use of speakers from vocational and liberal arts schools

3. Suggested field trips or visitations to art schools and business firms

4. Selected reading assignment in Art Career book; Art Careers Guide, Holdman, Donald; and in school catalogs

5. Teacher alternative

C. Objectives

1. To acquaint students with the possible careers in art and how to prepare for them

2. To provide instruction in each profession and acquaint students with the job requirements

3. To insure that students can define a variety of art related careers

4. To inform students of the job market concerning art careers

IV. EMPHASIS ON SEEING ART

A. Locations of Museums, Galleries and Collections

1. Local museums

2. New York City art shows

3. Galleries

4. Art firms

5. Websites and videos

6. Selected art history texts

B. Methods of Instruction

- Teacher alternative

C. Objectives

- Provide students with knowledge of museums, galleries, and collections

V. VISUAL ELEMENTS IN PAINTING

A. Media

### 1. Mediums of paint

#### a. paints

- 1) watercolor
- 2) acrylic
- 3) tempera
- 4) experimental

#### b. surfaces

- 1) paper
- 2) canvas
- 3) cardboard
- 4) masonite
- 5) experimental

#### c. application of paint

- 1) brushes
- 2) knives
- 3) experimental

### 2. Function of visual elements of design

#### a. use of color

#### b. composition

#### c. tactile qualities

#### d. shape, form and size

### 3. Color and design

#### a. experimental

#### b. variety of materials

#### c. use of limited palette

#### d. color as personal or emotional expression

### B. Methods of Instruction

1. Lecture/demonstration on the techniques of painting with specific instruction in each of the painting media
2. Demonstration on the use of brushes, knives and experimental tools as a means of application of paints
3. Demonstration of safety techniques with regards to the care and handling of materials and their proper disposal
4. Demonstration on the use of color and design in the painting techniques
5. Practical applications of the techniques of painting
  - a. watercolor - utilizing previous class or homework assignments
  - b. acrylic painting - utilizing previous class or homework assignments

### C. Objectives

1. To encourage the understanding of the use of color and design in past and present painting
2. To develop specific skills in the areas of painting
3. To develop skills of self-expression through painting

4. To develop the ability of the student to recognize various types of painting techniques
5. To provide the ability to identify various media within paintings completed by artists

#### VI. VISUAL ELEMENTS IN DRAWING

##### A. Drawing as Art

###### 1. Review of types of drawing

- a. gesture
- b. contour
- c. sketch
- d. rendering
- e. perspective

###### 2. Use of Traditional Media

- a. pencil
- b. chalk
- c. pastel
- d. crayon
- e. pen and ink
- f. wash
- g. conte crayon
- h. watercolor

###### 3. Experimental media

- a. surfaces
- b. collage

##### B. Methods of Instruction

1. Demonstration/lecture in the various types of drawing with specific instruction with various traditional media
2. Demonstration of safety techniques with regards to the care and handling of materials and their proper disposal
3. A visual presentation of samples of drawings
4. Practical applications of the visual elements in selected subject matter (such as: line, texture, shape) in:
  - a. drawing from posed figure
  - b. detail drawing of hands and feet

- c. using several figures in one composition
- d. interiors with figures
- e. scenes from written text
- f. detailed renderings of graphic design
- g. satirical or comic interpretation of student life
- h. reactions of emotional feelings (such as: anger, love, hate) with or without subject matter
- i. teacher alternative

#### C. Objectives

1. To develop student skills in drawing as a vehicle of solving design problems in other media
2. To recognize drawing as an art expression in itself
3. To develop the ability of the student to recognize various types of drawings
4. To develop the student's ability to produce various drawings in different ways
5. To improve students ability to work with media
6. To improve the student's ability to draw what they see

#### VII. VISUAL ELEMENTS IN COMMERCE

##### A. Commerce and Art

1. Design for selling
  - a. commercial artist
  - b. advertising artist
  - c. advertisement as art
  - d. kinds of advertising
  - e. advertising media
  - f. type and layout
2. Interior design
  - a. functional planning
  - b. integration of periods and interests
  - c. integration of visual elements in interior design
  - d. design use of furniture
3. Fashion design

- a. historical appreciation
  - b. planning for future styles
  - c. rendering and illustration
  - d. costume design
  - e. human figure
  - f. line, texture, space, and pattern in textile design
  - g. reference to the music of the historical period
4. Illustration
    - a. historical appreciation
    - b. rendering and techniques
    - c. pictorial
    - d. industrial
  5. Package design
    - a. functional planning
    - b. rendering and illustration
    - c. type and layout
    - d. mechanics and production
  6. Corporate manual design
    - a. historical appreciation
    - b. rendering and techniques
    - c. art as advertisement
  7. Landscape architecture
    - a. historical appreciation
    - b. cultural appreciation
    - c. rendering and techniques
    - d. planning and layout
- B. Methods of Instruction**
1. Demonstration/lecture in each area of interior design, design for selling, fashion design, illustration practical example of each

2. Practical experiences in the area of commerce in art
  - a. creating original illustrations for book and stories
  - b. designing layouts for an ad - then executing it
  - c. designing a complete school publication (example: literary, playbill)
  - d. design a new package/redesign an existing package or container
  - e. design a poster or billboard design
  - f. design or redesign a room through a schematic drawing
  - g. create a contemporary fashion design influenced by historical costume
  - h. design a mural for use in a corporate setting (showroom or lobby) using photographic images of the company product placed in a surrealist setting
  - i. design a landscape with a theme from a foreign country

#### C. Objectives

1. To develop the basic skills of the various roles of artists in design for selling
2. To develop specific definitions of interior design, package design, fashion design, illustration, commercial artist, advertising. This section will require student abilities to define these words and be able to converse with their usage
3. To develop skills in planning and designing in relation to commerce in art
4. To develop student skills in advertising/layout design/computer technology
5. To develop student understanding of the process of designing and formulating ideas on how to sell an idea or product
6. To develop student understanding of the relationships between rhythm in music and dance to the rhythm in the Visual Arts

#### SUGGESTED HOMEWORK ASSIGNMENTS

For each section of this course, a student will be required to complete some type of outside activity in the productive creative area, plus the reading assignments. Each student will keep a notebook.

1. Drawing
  - a. Blow up something smaller than your thumb
  - b. "Winter forms" in black, gray, white
  - c. Create abstract scene of a city street
  - d. Draw a scene in which all objects are distorted
  - e. Draw what you think a specific piece of music sounds like

2. Painting

- a. Design a new color wheel
- b. Using watercolor, create a design for greeting card

3. Advertisement

- a. Design poster for a student art exhibit
- b. Design a poster for a student theater production

4. Interior

- Design an unusual piece of furniture

5. Fashion

- a. Create an organic design for fabric use
- b. Design entitled the "Human Menagerie"
- c. Design costumes for a specific theatrical production

6. Illustration

- a. Without using your face, create a self-portrait
- b. Using the title "The Family", create a design in any style
- c. Make a statement about the passing of time
- d. Give birth to a new cartoon character
- e. Illustrate "you are what you eat"
- f. Use multiple perspectives to achieve surrealistic effects
- g. Illustrate a scene from a play or ballet

7. Packaging

- Create a design suggesting a sound of a specific product

**APPENDIX E**

**SUGGESTED EVALUATION FORMS**

SUGGESTED EVALUATION FORMS

NAME: \_\_\_\_\_

PROJECT TITLE: \_\_\_\_\_

## Self-Critique

***Please answer in complete sentences:***

-What part of the project did you feel was most successful?

-What part of the project did you find most difficult? Why?

-What are some things that you learned that you did not know before the lesson? Think vocabulary, color groups, skills etc.

-If you could change something about your project, what would it be? Did your final product exceed your expectations

Visual Arts 2-Rubric

Visual Arts 2-Rubric						
Teacher	Course				Student	1
5=A+ 4.5=A 4=A- 3.5=B+ 3=B 2.5=B- 2=C 2.5=C- 1=D 0=F (no effort at all or no work completed) The grade for project is the average of all points						
	Exemplary Value: 5	Above Average Value: 4	Average Value: 3	Weak Value: 2	Criteria Not Met Value: 1	Points
Preliminary Research/ exploration	Pre-work demonstrates superior, in-depth exploration of multiple intellectual & visual concepts	Demonstrates multiple concepts through advanced exploration with some evidence of intellectual & visual planning	Shows some basic exploration, but needs to further develop evidence of planning & research	Minimal evidence of planning & research	Pre-work demonstrates no evidence of planning or research	
Creativity/ Originality	Extensive self-expression/innovation, Successfully shows new and unique solutions	Pushes existing ideas-may successfully show one or more unique solutions, but further exploration possible	Solves problems conventionally-solutions are cliché; relies on tried & true or ideas of others	Basic aesthetic, generic solutions-attempts conventional ideas but lacks imagination	No evidence of original thought	
Elements of Art	Incorporates assigned elements of art with meaningful purpose and intent	Competent use & knowledge of the assigned elements of art	Displays some understanding & usage of assigned elements of art	Poor comprehension & usage of the elements of art assigned	No clear understanding of the elements of art	
Composition/ Principles of Design	Incorporates assigned principles of design or Compositional armature/s with meaningful purpose & intent	Competent use & knowledge of the assigned principles or historical armatures/space planning	Displays some understanding & usage of assigned principles of design Poor comprehension &	usage of assigned principles of design/lack of intentional planning	No clear understanding of the principles of design	
Studio Practice- Respect of people	Outstanding display of studio practices & respect. Follows all safety procedures. Shows respect for students, their and all supplies, Takes on additional responsibilities voluntarily	Consistently demonstrates respect for materials, others & their work. Efficient set-up evident.	Inconsistently demonstrates respect for materials, others & their work. Sometimes needs cues to set-up/clean-up or follow safety procedures	Minimal display of respect for materials, others & their work. Inefficient set-up/clean-up.	Total lack of respect/disregard for learning environment	

Artistic Process	Displays advanced problem-solving skills through personal challenge, reflection & visualization; embraces mistakes & accidents	Shows some evidence of personal challenge and reflection; demonstrates ability to manage problems, mistakes and accidents well.	Limited evidence of personal challenge, quality decision making & reflection; basic problem-solving and mistake management.	Lacks evidence of personal challenge, quality decision making, or reflection; mismanages problems & accepts mistakes as-is.	Little or no demonstration of level appropriate artistic process.	
Technical Proficiency	Shows superior control & understanding of materials, advanced demonstration of exploration of media and use of techniques.	Good use of materials; techniques generally well executed but lack finishing touches; some exploration demonstrated.	Competent use of materials/media; techniques are adequate, but little evidence of exploration.	Weak use of materials/media; techniques lack control and exploration,	Unresolved use of materials/media; techniques are careless or disregarded.	

	<b>Exemplary Value: 5</b>	<b>Above Average Value: 4</b>	<b>Average Value: 3</b>	<b>Weak Value: 2</b>	<b>Criteria Not Met Value: 1</b>	<b>Poin ts</b>
<b>Communi- cation- Visual/ Verbal/ Written</b>	Artwork and student communicates concepts with clarity; visually highly effective & verbally concise; uses advanced critique methods.	Artwork & student communicates some concepts clearly. Visually strong & verbally interactive; uses critique methods.	Artwork & student communicates some concepts adequately; needs to further develop concepts, communication & critical methods,	Artwork & student communicates concepts with difficulty; resists developing work further; little evidence of critical participation.	Artwork & student not communicating concepts visually or verbally. No evidence of critical participation.	
<b>Craftsman- ship/ Presentati on</b>	Superior presentation; a finished piece that is portfolio ready.	Well-crafted presentation; appears finished but needs further refinement to be portfolio ready.	Adequate presentation; work not portfolio ready; needs to be completed/cleaned-up/or made stronger.	Incomplete or sloppy presentation; met some requirements; weak or little pride in work.	Does not meet basic craftsmanship levels. No evidence of development or pride in work.	
<b>Participati on/ Perseveran ce</b>	All work complete; independently uses advanced problem-solving skills; remains focused; fully engaged in class.	Completes work with in given timeframe; frequently engages in class; solves problems with guidance.	Completes assignment; worked through process but not fully engaged; needs to be proactive.	Work may be incomplete; time on task inadequate; disengaged in class; and or, a distraction to others.	Incomplete assignment; no follow-through, participation or perseverance; distraction to others.	
<b>Total Points:</b>						
<b>Points Average/Final Grade</b>						

**APPENDIX F**

**EDISON ESSENTIAL INSTRUCTIONAL  
BEHAVIORS, AND NEW JERSEY  
CORE CURRICULUM CONTENT STANDARDS**

**Public Schools of Edison Township**  
**Divisions of Curriculum and Instruction**

Draft 14

**Essential Instructional Behaviors**

*Edison's Essential Instructional Behaviors are a collaboratively developed statement of effective teaching from pre-school through Grade 12. This statement of instructional expectations is intended as a framework and overall guide for teachers, supervisors, and administrators; its use as an observation checklist is inappropriate.*

**1. Planning which Sets the Stage for Learning and Assessment**

***Does the planning show evidence of:***

- a. units and lessons directly related to learner needs, the written curriculum, the New Jersey Core Content Curriculum Standards (NJCCCS), and the Cumulative Progress Indicators (CPI)?
- b. measurable objectives that are based on diagnosis of learner needs and readiness levels and reflective of the written curriculum, the NJCCCS, and the CPI?
- c. lesson design sequenced to make meaningful connections to overarching concepts and essential questions?
- d. provision for effective use of available materials, technology and outside resources?
- e. accurate knowledge of subject matter?
- f. multiple means of formative and summative assessment, including performance assessment, that are authentic in nature and realistically measure learner understanding?
- g. differentiation of instructional content, processes and/or products reflecting differences in learner interests, readiness levels, and learning styles?
- h. provision for classroom furniture and physical resources to be arranged in a way that supports student interaction, lesson objectives, and learning activities?

**2. Observed Learner Behavior that Leads to Student Achievement**

***Does the lesson show evidence of:***

- a. learners actively engaged throughout the lesson in on-task learning activities?

- b. learners engaged in authentic learning activities that support reading such as read alouds, guided reading, and independent reading utilizing active reading strategies to deepen comprehension (for example inferencing, predicting, analyzing, and critiquing)?
- c. learners engaged in authentic learning activities that promote writing such as journals, learning logs, creative pieces, letters, charts, notes, graphic organizers and research reports that connect to and extend learning in the content area?
- d. learners engaged in authentic learning activities that promote listening, speaking, viewing skills and strategies to understand and interpret audio and visual media?
- e. learners engaged in a variety of grouping strategies including individual conferences with the teacher, learning partners, cooperative learning structures, and whole-class discussion?
- f. learners actively processing the lesson content through closure activities throughout the lesson?
- g. learners connecting lesson content to their prior knowledge, interests, and personal lives?
- h. learners demonstrating increasingly complex levels of understanding as evidenced through their growing perspective, empathy, and self-knowledge as they relate to the academic content?
- i. learners developing their own voice and increasing independence and responsibility for their learning?
- 3. learners receiving appropriate modifications and accommodations to support their learning? **Reflective Teaching which Informs Instruction and Lesson Design**

*Does the instruction show evidence of:*

- a. differentiation to meet the needs of all learners, including those with Individualized Education Plans?
- b. modification of content, strategies, materials and assessment based on the interest and immediate needs of students during the lesson?
- c. formative assessment of the learning before, during, and after the lesson, to provide timely feedback to learners and adjust instruction accordingly?
- d. the use of formative assessment by both teacher and student to make decisions about what actions to take to promote further learning?
- e. use of strategies for concept building including inductive learning, discovery-learning and inquiry activities?
- f. use of prior knowledge to build background information through such strategies as anticipatory set, K-W-L, and prediction brainstorms?
- g. deliberate teacher modeling of effective thinking and learning strategies during the lesson?
- h. understanding of current research on how the brain takes in and processes information and how that information can be used to enhance instruction?
- i. awareness of the preferred informational processing strategies of learners who are technologically sophisticated and the use of appropriate strategies to engage them and assist their learning?
- j. activities that address the visual, auditory, and kinesthetic learning modalities of learners?

- k. use of questioning strategies that promote discussion, problem solving, and higher levels of thinking?
- l. use of graphic organizers and hands-on manipulatives?
- m. creation of an environment which is learner-centered, content rich, and reflective of learner efforts in which children feel free to take risks and learn by trial and error?
- n. development of a climate of mutual respect in the classroom, one that is considerate of and addresses differences in culture, race, gender, and readiness levels?
- o. transmission of proactive rules and routines which students have internalized and effective use of relationship-preserving desists when students break rules or fail to follow procedures?

**4. Responsibilities and Characteristics which Help Define the Profession**

***Does the teacher show evidence of:***

- a. continuing the pursuit of knowledge of subject matter and current research on effective practices in teaching and learning, particularly as they tie into changes in culture and technology?
- b. maintaining accurate records and completing forms/reports in a timely manner?
- c. communicating with parents about their child's progress and the instructional process?
- d. treating learners with care, fairness, and respect?
- e. working collaboratively and cooperatively with colleagues and other school personnel?
- f. presenting a professional demeanor?

MQ/jlm

7/20

**New Jersey Core Curriculum Content Standards  
for  
Visual and Performing Arts**

**INTRODUCTION**

**Arts Education in the 21<sup>st</sup> Century**

Creativity is a driving force in the 21st-century global economy, with the fastest growing jobs and emerging industries relying on the ability of workers to think unconventionally and use their imaginations.

*The best employers the world over will be looking for the most competent, most creative, and most innovative people on the face of the earth ... This will be true not just for the top professionals and managers, but up and down the length and breadth of the workforce. ... Those countries that produce the most important new products and services can capture a premium in world markets ...*

(2007, National Center on Education and the Economy)

Experience with and knowledge of the arts is an essential component of the P-12 curriculum in the 21st century. As the state of New Jersey works to transform public education to meet the needs of a changing world and the 21st century workforce, capitalizing on the unique ability of the arts to unleash creativity and innovation in our students is critical for success, as reflected in the mission and vision that follow:

**Mission:** *The arts enable personal, intellectual, social, economic, and human growth by fostering creativity and providing opportunities for expression beyond the limits of language.*

**Vision:** An education in the arts fosters a population that:

- Creates, reshapes, and fully participates in the enhancement of the quality of life, globally.

- Participates in social, cultural, and intellectual interplay among people of different ethnic, racial, and cultural backgrounds through a focus on the humanities.
- Possesses essential technical skills and abilities significant to many aspects of life and work in the 21st century.
- Understands and impacts the increasingly complex technological environment.

### **Intent and Spirit of the Visual and Performing Arts Standards**

The intent and spirit of the New Jersey Visual and Performing Arts Standards builds upon the philosophy and goals of the National Standards for Arts Education. Equitable access to arts instruction is achieved when the four arts disciplines (dance, music, theatre, and visual art) are offered throughout the P-12 spectrum. Thus, the goal of the standards is that all students have regular, sequential arts instruction throughout their P-12 education.

The expectation of the New Jersey arts standards is that all students communicate *at a basic level* in each of the four arts disciplines by the end of fifth grade, using the vocabularies, materials, tools, techniques, and intellectual methods of each arts discipline in a developmentally appropriate manner. Beginning in grade 6, student instruction in the arts is driven by specialization, with students choosing one of the four arts disciplines based on their interests, aptitudes, and career aspirations. By the end of grade 12, students are expected to communicate proficiently in one or more arts disciplines of their choice. By graduation from secondary school, all students should, in at least one area of specialization, be able to:

- Define and solve artistic problems with insight, reason, and technical proficiency.
- Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives.
- Call upon their informed acquaintance with exemplary works of art from a variety of cultures and historical periods.
- Relate various types of arts knowledge and skills within and across the arts disciplines by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.

### **Revised Standards**

The revised 2009 visual and performing arts standards align with the National Standards for Arts Education. In addition, they correlate structurally to the three arts processes defined in the 2008 NAEP Arts Education Assessment Framework: creating, performing, and responding. When actively engaged in these processes, students not only learn about the arts, they learn through and within the arts.

The state and national standards are deliberately broad to encourage local curricular objectives and flexibility in classroom instruction. New Jersey's revised 2009 visual and performing arts standards provide the foundation for creating local curricula and meaningful assessments in the four arts disciplines for all children. They are designed to assist educators in assessing required knowledge and skills in each discipline by laying out the expectations for levels of proficiency in dance, music, theatre, and the visual arts at the appropriate level of study.

### ***Organization of the 2009 Standards***

This organization of the 2009 visual and performing arts standards reflects the critical importance of locating the separate arts disciplines (dance, music, theatre, and visual art) as one common body of knowledge and skills, while still pointing to the unique requirements of individual disciplines. There are four visual and performing arts standards, as follows.

**Standards 1.1 and 1.2**, respectively, articulate required knowledge and skills concerning the elements and principles of the arts, as well as arts history and culture. Together, the two standards forge a corollary to the NAEP Arts process of *creating*. Standard 1.1 includes four strands, one for each of the arts disciplines: A. Dance, B. Music, C. Theatre, and D. Visual Art; standard 1.2 includes a single strand: A. History of the Arts and Culture.

**Standard 1.1 The Creative Process:** *All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.*

**Standard 1.2 History of the Arts and Culture:** *All students will understand the role, development, and influence of the arts throughout history and across cultures.*

**Standard 1.3** is rooted in arts performance and thus stands as a corollary to the NAEP Arts process of *performing/interpreting*. Like Standard 1.1, standard 1.3 is made up of four arts-specific strands: A. Dance, B. Music, C. Theatre, and D. Visual Art.

**Standard 1.3 Performing:** *All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.*

**Standard 1.4** addresses two ways students may respond to the arts, including (1) the study of aesthetics and (2) the application of methodologies for critique. Standard 1.4 provides a corollary to the NAEP Arts process of *responding*. This standard pertains to all four arts disciplines, and is

comprised of two strands related to the mode of response: A. Aesthetic Responses and B. Critique Methodologies.

**Standard 1.4 Aesthetic Responses & Critique Methodologies:** *All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.*

### ***Proficiency Levels and Grade Band Clusters***

The grade-band clusters for the 2009 visual and performing arts standards correspond to new federal definitions of elementary and secondary education, which may have implications for instructional delivery according to licensure. The expectations for student achievement increase across the grade band clusters as follows:

- **Preschool:** For those preschool programs that offer appropriate time and frequency of instruction in the visual and performing arts, all students should be given broad-based exposure to, and be provided opportunities for exploration in, each of the four arts disciplines. The goal is that preschool students *attain foundational skills that later lead to basic literacy* in the content knowledge and skills delineated in the K-2 and 3-5 grade-level arts standards, as developmentally appropriate.
- **Grades K-2 and 3-5:** All students in grades K-5 are given broad-based exposure to, and are provided opportunities for participation in, each of the four arts disciplines. The expectation at this level is that all students *attain basic literacy* in the content knowledge and skills delineated in the K-2 and 3-5 grade-level standards for the arts.
- **Grades 6-8:** In grades 6-8, student instruction focuses on one of the four arts disciplines, as directed by choice. The expectation at this level is that all students *demonstrate competency* in the content knowledge and skills delineated for the selected arts discipline.
- **Grades 9-12:** Throughout secondary school, student instruction continues to focus on one of the four arts disciplines, as chosen by the student. By the end of grade 12, all students *demonstrate proficiency* in at least one chosen arts discipline by meeting or exceeding the content knowledge and skills delineated in the arts standards.

### ***Teaching the Standards: Certification and Highly Qualified Arts Educators***

The visual and performing arts are considered a “core” subject under the federal *No Child Left Behind Act* (NCLB-2001). Therefore, all visual and performing arts teachers must meet the “Highly Qualified Teachers” standards within their certificated arts discipline(s). State licensure is the initial gatekeeper for highly qualified status.

### **Education in the Arts: National and State Advocacy**

- The Arts Education Partnership provides research information and other guidance to assist in advocating for arts education at the national, state, and local levels. The Partnership also provides information on government funding at the federal and state levels, including the grant programs of two federal agencies: the U.S. Department of Education and the National Endowment for the Arts.
- At the state level, the New Jersey Arts Education Partnership was established in 2007 as a clearinghouse for information and best practices in arts education, and calls attention to the contribution arts education makes to student achievement. The report, *Within Our Power: The Progress, Plight, and Promise of Arts Education for Every Child*, is the NJAEP's response to the New Jersey Arts Census Project, the most comprehensive survey ever compiled on the status of arts education in New Jersey's public schools.
- A Glossary of arts terms used in the 2009 visual and performing arts standards was designed to support implementation of the arts standards.

#### Resources

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**Standards 1.1 and 1.2**, respectively, articulate required knowledge and skills concerning the elements and principles of the arts, as well as arts history and culture. Together, the two standards forge a corollary to the NAEP Arts process of *creating*. Standard 1.1 includes four strands, one for each of the arts disciplines: A. Dance, B. Music, C. Theatre, and D. Visual Art; standard 1.2 includes a single strand: A. History of the Arts and Culture.

**Standard 1.1 The Creative Process:** *All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.*

**Standard 1.2 History of the Arts and Culture:** *All students will understand the role, development, and influence of the arts throughout history and across cultures.*

**Standard 1.3** is rooted in arts performance and thus stands as a corollary to the NAEP Arts process of *performing/interpreting*. Like Standard 1.1, standard 1.3 is made up of four arts-specific strands: A. Dance, B. Music, C. Theatre, and D. Visual Art.

**Standard 1.3 Performing:** *All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.*

**Standard 1.4** addresses two ways students may respond to the arts, including (1) the study of aesthetics and (2) the application of methodologies for critique. Standard 1.4 provides a corollary to the NAEP Arts process of *responding*. This standard pertains to all four arts disciplines, and is comprised of two strands related to the mode of response: A. Aesthetic Responses and B. Critique Methodologies.

**Standard 1.4 Aesthetic Responses & Critique Methodologies:** *All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.*

Content Area		Visual & Performing Arts	
Standard		1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.	
Strand		A. Dance	
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
2	NOTE: By the end of <a href="#">grade 2</a> , ALL students progress toward <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in DANCE.		
	Original choreography and improvisation of movement sequences begins with basic understanding of the elements of dance.	1.1.2.A.1	Identify the <a href="#">elements of dance</a> in planned and improvised dance sequences.
	Original movement is generated through improvisational skills and techniques.	1.1.2.A.2	Use improvisation to discover new movement to fulfill the intent of the choreography.
	There are distinct differences between pedestrian movements and formal training in dance.	1.1.2.A.3	Demonstrate the difference between pantomime, pedestrian movement, abstract gesture, and dance movement.
	The coordination and isolation of different body parts is dependent on the dynamic alignment of the body while standing and moving.	1.1.2.A.4	Apply and adapt isolated and coordinated body part articulations, body alignment, balance, and <a href="#">body patterning</a> .
5	NOTE: By the end of <a href="#">grade 5</a> , ALL students demonstrate <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in DANCE.		
	Basic choreographed structures employ the <a href="#">elements of dance</a> .	1.1.5.A.1	Analyze both formal and expressive aspects of time, shape, space, and energy, and differentiate basic <a href="#">choreographic structures</a> in various dance works.
	Movement is developed and generated through improvisation. Form and structure are important when interpreting original choreography.	1.1.5.A.2	Analyze the use of improvisation that fulfills the intent of and develops choreography in both its form and structure.
	Musical and non-musical forms of sound can affect meaning in choreography and improvisation.	1.1.5.A.3	Determine how accompaniment (such as sound, spoken text, or silence) can affect choreography and improvisation.
	Compositional works are distinguished by the use of various body movements and sources of initiation (i.e., central, peripheral, or transverse).	1.1.5.A.4	Differentiate contrasting and complimentary shapes, shared weight centers, body parts, <a href="#">body patterning</a> , <a href="#">balance</a> , and range of motion in compositions and performances.

8	NOTE: By the end of <u>grade 8</u> , those students choosing DANCE as their required area of specialization demonstrate <u>COMPETENCY</u> in the following content knowledge and skills.		
	Numerous formal <u>choreographic structures</u> can be used to develop the <u>elements of dance</u> in the creation of dance works.	1.1.8.A.1	Interpret the choreographic structures of contrast and transition, the process of reordering and chance, and the structures of AB, ABA, canon, call and response, and narrative.
	Styles and techniques in dance are defined by the ways in which the elements of dance and choreographic principles are manipulated in the creation of dance compositions.	1.1.8.A.2	Analyze dance techniques and styles to discern the compositional use of the <u>elements of dance</u> and choreographic principles relating to dynamics, as well as to discern spatial relationships.
	Dance employs various themes and arts media to engage the viewer, develop meaning, and communicate emotions.	1.1.8.A.3	Examine how dance compositions are influenced by various social themes and <u>arts media</u> (e.g., dance for camera, interactive, telematics).
	The quality of integrated movement depends on body alignment and the synchronized use of major and minor muscle groups. Variety in body patterns, range of motion, application of the <u>elements of dance</u> , and skill level enhance dance compositions and performance.	1.1.8.A.4	Integrate a variety of isolated and coordinated movements in dance compositions and performances, making use of all major muscle groups, proper body mechanics, <u>body patterning, balance</u> , and range of motion.
12	NOTE: By the end of <u>grade 12</u> , those students choosing DANCE as their required area of specialization demonstrate <u>PROFICIENCY</u> in the following content knowledge and skills.		
	Creating master works in dance requires ability to comprehend, articulate, and manipulate time, space, and energy across and within a broad spectrum of <u>choreographic structures</u> and through the use of many choreographic devices.	1.1.12.A.1	Articulate understanding of choreographic structures or forms (e.g., palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation) in master works of dance.
	Acute <u>kinesthetic awareness</u> and mastery of composition are essential for creating and interpreting master works of art.	1.1.12.A.2	Categorize the <u>elements</u> , principles, and <u>choreographic structures</u> of dance masterworks.
	Interpretation of dance is heavily reliant on its context.	1.1.12.A.3	Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances.
	Artistry in dance performance is accomplished through complete integration of anatomical	1.1.12.A.4	Synthesize knowledge of anatomical principles related to body alignment, <u>body patterning, balance</u> , strength, and

	principles and clear direction of intent and purpose.		coordination in compositions and performances.
<b>Content Area</b>	<b>Visual &amp; Performing Arts</b>		
<b>Standard</b>	<b>1.1 The Creative Process:</b> All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.		
<b>Strand</b>	<b>B. Music</b>		
<b>By the end of grade</b>	<b>Content Statement</b>	<b>CPI #</b>	<b>Cumulative Progress Indicator (CPI)</b>
2	<b>NOTE:</b> By the end of <a href="#">grade 2</a> , ALL students progress toward <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in MUSIC.		
	<a href="#">Ear training and listening skill</a> are prerequisites for musical literacy.	1.1.2.B.1	Explore the <a href="#">elements of music</a> through verbal and written responses to diverse aural prompts and printed scores.
	The <a href="#">elements of music</a> are foundational to basic music literacy.	1.1.2.B.2	Identify musical elements in response to diverse aural prompts, such as rhythm, timbre, dynamics, form, and melody.
	Music is often defined as organized sound that is dependent on predictable properties of tone and pitch. Musical notation captures tonality, dynamic range, and rhythm.	1.1.2.B.3	Identify and categorize sound sources by common traits (e.g., scales, rhythmic patterns, and/or other musical elements), and identify rhythmic notation up to eighth notes and rests.
	Musical instruments have unique qualities of tonality and resonance. Conventional instruments are divided into <a href="#">musical families</a> according to shared properties.	1.1.2.B.4	Categorize families of instruments and identify their associated musical properties.
5	<b>NOTE:</b> By the end of <a href="#">grade 5</a> , ALL students demonstrate <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in MUSIC.		
	Reading basic music notation contributes to musical fluency and literacy. Musical intelligence is related to <a href="#">ear training and listening skill</a> , and temporal spatial reasoning ability is connected to listening skill.	1.1.5.B.1	Identify the <a href="#">elements of music</a> in response to aural prompts and printed music notational systems.
	The <a href="#">elements of music</a> are building blocks denoting meter, rhythmic concepts, tonality, intervals, chords, and melodic and harmonic progressions, all of which contribute to musical literacy.	1.1.5.B.2	Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.
8	<b>NOTE:</b> By the end of <a href="#">grade 8</a> , those students choosing MUSIC as their required area of specialization demonstrate <a href="#">COMPETENCY</a> in the following content knowledge and skills.		
	Common, recognizable musical forms often have	1.1.8.B.1	Analyze the application of the <a href="#">elements of music</a> in diverse

	characteristics related to specific cultural traditions.		Western and non-Western musical works from different <a href="#">historical eras</a> using active listening and by reading and interpreting written scores.
	Compositional techniques used in different styles and <a href="#">genres</a> of music vary according to prescribed sets of rules.	1.1.8.B.2	Compare and contrast the use of structural forms and the manipulation of the <a href="#">elements of music</a> in diverse styles and genres of musical compositions.
12	<b>NOTE:</b> By the end of <a href="#">grade 12</a> , those students choosing MUSIC as their required area of specialization demonstrate <a href="#">PROFICIENCY</a> in the following content knowledge and skills.		
	Understanding nuanced stylistic differences among various <a href="#">genres</a> of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.	1.1.12.B.1	Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.
	Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic differences in music of varying traditions.	1.1.12.B.2	Synthesize knowledge of the <a href="#">elements of music</a> in the deconstruction and performance of complex musical scores from diverse cultural contexts.

Content Area		Visual & Performing Arts	
Standard		1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.	
Strand		C. Theatre	
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
2	<b>NOTE:</b> By the end of <a href="#">grade 2</a> , ALL students progress toward <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in THEATRE.		
	The elements of theatre are recognizable in theatrical performances.	1.1.2.C.1	Identify basic <a href="#">elements of theatre</a> and describe their use in a variety of theatrical performances.
	Theatre artists use precise vocabulary when staging a play.	1.1.2.C.2	Express stage directions, areas of the stage, basic stage movements, and parts of a script using correct theatre terms (e.g., setting, costumes, plot, theme, etc.).
	Creative drama and storytelling use voice, movement, and facial expression to communicate emotions. Creating characters is an act of intention in which actors play themselves in an imaginary set of circumstances.	1.1.2.C.3	Distinguish between characters, actors, and the self by demonstrating respect for personal space, creative movement, and pantomime skills while interacting with others in creative drama and storytelling.
	The <a href="#">technical theatrical elements</a> and theatre architecture are inherent in theatrical design and production.	1.1.2.C.4	Describe the use of the technical theatrical elements by examining examples of theatrical design in productions.
5	<b>NOTE:</b> By the end of <a href="#">grade 5</a> , ALL students demonstrate <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in THEATRE.		
	The well-made play uses a specific, identifiable narrative structure (e.g., inciting incident, climax, dénouement, etc.).	1.1.5.C.1	Evaluate the <a href="#">characteristics of a well-made play</a> in a variety of scripts and performances.
	The actor's physicality and vocal techniques have a direct relationship to character development.	1.1.5.C.2	Interpret the relationship between the actor's physical and vocal choices and an audience's perception of character development by identifying examples of vocal variety, stage business, concentration, and focus.
	Time, place, mood, and theme are enhanced through use of the technical theatrical elements.	1.1.5.C.3	Analyze the use of <a href="#">technical theatrical elements</a> to identify how time, place, mood, and theme are created.
	<a href="#">Sensory recall</a> is a technique actors commonly employ to heighten the believability of a character.	1.1.5.C.4	Explain the function of sensory recall and apply it to character development.

8	<b>NOTE:</b> By the end of <a href="#">grade 8</a> , those students choosing THEATRE as their required area of specialization demonstrate <a href="#">COMPETENCY</a> in the following content knowledge and skills.		
	Distinct pieces of dramatic literature and theatrical trends reflect cultural traditions and periods in history.	1.1.8.C.1	Analyze the structural components of plays and performances from a variety of Western and non-Western theatrical traditions and from different <a href="#">historical eras</a> .
	Actors exercise their voices and bodies through a wide variety of techniques to expand the range and the clarity of the characters they develop.	1.1.8.C.2	Determine the effectiveness of various methods of vocal, physical, relaxation, and acting techniques used in actor training.
	Emotion and meaning are often communicated through modulations of vocal rate, pitch, and volume.	1.1.8.C.3	Differentiate among vocal rate, pitch, and volume, and explain how they affect articulation, meaning, and character.
	A team of artists, technicians, and managers who collaborate to achieve a common goal uses a broad range of skills to create theatrical performances.	1.1.8.C.4	Define the areas of responsibility (e.g., actor, director, producer, scenic, lighting, costume, stagehand, etc.) and necessary job skills of the front and back-of-house members of a theatre company.
12	<b>NOTE:</b> By the end of <a href="#">grade 12</a> , those students choosing THEATRE as their required area of specialization demonstrate <a href="#">PROFICIENCY</a> in the following content knowledge and skills.		
	Theatre and the arts play a significant role in human history and culture.	1.1.12.C.1	Analyze examples of theatre's influence on history and history's influence on theatre in Western and non-Western theatre traditions.
	Characters have physical, emotional, and social dimensions that can be communicated through the application of acting techniques.	1.1.12.C.2	Formulate a process of script analysis to identify how the physical, emotional, and social dimensions of a character are communicated through the application of acting techniques.
	Theatre production is an art, but it is also a science requiring knowledge of safety procedures, materials, technology, and construction techniques.	1.1.12.C.3	Apply the basic physical and chemical properties (e.g., light, electricity, color, paint, scenic construction, costumes, makeup, and audio components) inherent in technical theatre to safely implement theatre design.

Content Area		Visual & Performing Arts	
Standard		1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.	
Strand		D. Visual Art	
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
2	<b>NOTE:</b> By the end of <a href="#">grade 2</a> , ALL students progress toward <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in VISUAL ART.		
	The basic <a href="#">elements of art</a> and <a href="#">principles of design</a> govern art creation and composition.	1.1.2.D.1	Identify the basic elements of art and principles of design in diverse types of artwork.
	Recognizing the <a href="#">elements of art</a> and <a href="#">principles of design</a> in artworks of known and emerging artists, as well as peers, is an initial step toward visual literacy.	1.1.2.D.2	Identify elements of art and principles of design in specific works of art and explain how they are used.
5	<b>NOTE:</b> By the end of <a href="#">grade 5</a> , ALL students demonstrate <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in VISUAL ART.		
	Understanding the function and purpose of the <a href="#">elements of art</a> and <a href="#">principles of design</a> assists with forming an appreciation of how art and design enhance functionality and improve quality of living.	1.1.5.D.1	Identify elements of art and principles of design that are evident in everyday life.
	The <a href="#">elements of art</a> and <a href="#">principles of design</a> are universal.	1.1.5.D.2	Compare and contrast works of art in various <a href="#">mediums</a> that use the same art elements and principles of design.
8	<b>NOTE:</b> By the end of <a href="#">grade 8</a> , those students choosing VISUAL ART as their required area of specialization demonstrate <a href="#">COMPETENCY</a> in the following content knowledge and skills.		
	Art is a universal language. Visual communication through art crosses cultural and language barriers throughout time.	1.1.8. D.1	Describe the intellectual and emotional significance conveyed by the application of the <a href="#">elements of art</a> and <a href="#">principles of design</a> in different <a href="#">historical eras</a> and cultures.
	The study of masterworks of art from diverse cultures and different <a href="#">historical eras</a> assists in understanding specific cultures.	1.1.8. D.2	Compare and contrast various masterworks of art from diverse cultures, and identify elements of the works that relate to specific cultural heritages.
12	<b>NOTE:</b> By the end of <a href="#">grade 12</a> , those students choosing VISUAL ART as their required area of specialization demonstrate <a href="#">PROFICIENCY</a> in the following content knowledge and skills.		
	Common themes exist in artwork from a variety of	1.1.12.D.1	Distinguish innovative applications of the <a href="#">elements of art</a> and

	cultures across time and are communicated through metaphor, symbolism, and allegory.		<a href="#">principles of design</a> in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.
	Stimuli for the creation of artworks can come from many places, including other arts disciplines.	1.1.12.D.2	Translate literary, musical, theatrical, and dance compositions by using them as stimulus/inspiration for corresponding visual artworks.
<b>Content Area</b>	<b>Visual &amp; Performing Arts</b>		
<b>Standard</b>	<b>1.2: History of the Arts and Culture:</b> All students will understand the role, development, and influence of the arts throughout history and across cultures.		
<b>Strand</b>	<b>A. History of the Arts and Culture</b>		
<b>By the end of grade</b>	<b>Content Statement</b>	<b>CPI #</b>	<b>Cumulative Progress Indicator (CPI)</b>
2	<b>NOTE:</b> By the end of <a href="#">grade 2</a> , ALL students progress toward <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Dance, music, theatre, and visual artwork from diverse cultures and <a href="#">historical eras</a> have distinct characteristics and common themes that are revealed by contextual clues within the works of art.	1.2.2.A.1	Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.
	The function and purpose of art-making across cultures is a reflection of societal values and beliefs.	1.2.2.A.2	Identify how artists and specific works of dance, music, theatre, and visual art reflect, and are affected by, past and present cultures.
5	<b>NOTE:</b> By the end of <a href="#">grade 5</a> , ALL students demonstrate <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Art and culture reflect and affect each other.	1.2.5.A.1	Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.
	Characteristic approaches to content, form, style, and design define art genres.	1.2.5.A.2	Relate common artistic elements that define distinctive <a href="#">art genres</a> in dance, music, theatre, and visual art.
	Sometimes the contributions of an individual artist can influence a generation of artists and signal the beginning of a <a href="#">new art genre</a> .	1.2.5.A.3	Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.
8	<b>NOTE:</b> By the end of <a href="#">grade 8</a> , all students demonstrate <a href="#">COMPETENCY</a> in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Technological changes have and will continue to substantially influence the development and nature of	1.2.8.A.1	Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new technologies.

	the arts.		
	Tracing the histories of dance, music, theatre, and visual art in world cultures provides insight into the lives of people and their values.	1.2.8.A.2	Differentiate past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures.
	The arts reflect cultural morays and personal aesthetics throughout the ages.	1.2.8.A.3	Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.
12	<b>NOTE:</b> By the end of <a href="#">grade 12</a> , all students demonstrate <a href="#">PROFICIENCY</a> in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Cultural and historical events impact art-making as well as how audiences respond to works of art.	1.2.12.A.1	Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.
	Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression, and contributions to community and global citizenship.	1.2.12.A.2	Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various <a href="#">historical eras</a> .

<b>Content Area</b>		<b>Visual &amp; Performing Arts</b>		
<b>Standard</b>		<b>1.3 Performance:</b> All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.		
<b>Strand</b>		<b>A. Dance</b>		
<b>By the end of grade</b>	<b>Content Statement</b>	<b>CPI #</b>	<b>Cumulative Progress Indicator (CPI)</b>	
P	<b>NOTE:</b> For those <a href="#">preschool</a> programs that offer appropriate time and frequency of instruction, all students attain foundational skills that later lead to <a href="#">BASIC LITERACY</a> in DANCE.			
	Creative movement/dance is a means of self-expression.	1.3.P.A.1	Move the body in a variety of ways, with and without music.	
		1.3.P.A.2	Respond to changes in tempo and a variety of musical rhythms through body movement.	
		1.3.P.A.3	Participate in simple sequences of movements.	
		1.3.P.A.4	Define and maintain personal space, concentration, and focus during creative movement/dance performances.	
		1.3.P.A.5	Participate in or observe a variety of dance and movement activities accompanied by music and/or props from different cultures and genres.	
2	<b>NOTE:</b> By the end of <a href="#">grade 2</a> , ALL students progress toward <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in DANCE.			
	The elements of dance are time, space, and energy. Improvisational structures facilitate movement invention. Musical or non-musical accompaniment is a choice. Dance can communicate meaning around a variety of themes.	1.3.2.A.1	Create and perform planned and improvised movement sequences using the <a href="#">elements of dance</a> , with and without musical accompaniment, to communicate meaning around a variety of themes.	
	The creation of an original dance composition often begins with improvisation. Movement sequences change when applying the <a href="#">elements of dance</a> .	1.3.2.A.2	Create and perform planned and improvised movement sequences, alone and in small groups, with variations in tempo, meter, rhythm, spatial level (i.e., low, middle, and high), and spatial pathway.	
	The integrity of choreographed sequences is maintained by personal and group spatial relationships. Dance movement skills also require concentration and the intentional direction of focus during performance.	1.3.2.A.3	Define and maintain personal space, concentrate, and appropriately direct focus while performing movement skills.	
	<a href="#">Locomotor and non-locomotor movements</a> may contribute equally to the thematic content of solo and ensemble dances.	1.3.2.A.4	Create and perform original movement sequences alone and with a partner using <a href="#">locomotor and non-locomotor movements</a> at various levels in space.	

5	<b>NOTE:</b> By the end of <a href="#">grade 5</a> , ALL students demonstrate <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in DANCE.		
	Fundamental movement structures include a defined beginning, middle, and ending. Planned choreographic and improvised movement sequences manipulate time, space, and energy. Kinesthetic transference of rhythm comes from auditory and visual stimuli.	1.3.5.A.1	Perform planned and improvised sequences with a distinct beginning, middle, and end that manipulate time, space, and energy, and accurately transfer rhythmic patterns from the auditory to the kinesthetic.
	The creation of an original dance composition is often reliant on improvisation as a choreographic tool. The essence/character of a movement sequence is also transformed when performed at varying spatial levels (i.e., low, middle, and high), at different tempos, along different spatial pathways, or with different movement qualities.	1.3.5.A.2	Use improvisation as a tool to create and perform movement sequences incorporating various spatial levels (i.e., low, middle, and high), tempos, and spatial pathways.
	Works of art, props, and other creative stimuli can be used to inform the thematic content of dances.	1.3.5.A.3	Create and perform dances alone and in small groups that communicate meaning on a variety of themes, using props or artwork as creative stimuli.
	Dance requires a fundamental understanding of body alignment and applied <a href="#">kinesthetic principles</a> . Age-appropriate conditioning of the body enhances flexibility, balance, strength, focus, concentration, and performance technique.	1.3.5.A.4	Demonstrate developmentally appropriate <a href="#">kinesthetic awareness</a> of basic anatomical principles, using flexibility, balance, strength, focus, concentration, and coordination.
	Various dance styles, traditions, and techniques adhere to basic principles of alignment, balance, focus, and initiation of movement.	1.3.5.A.5	Perform basic sequences of movement from different styles or traditions accurately, demonstrating proper alignment, balance, initiation of movement, and direction of focus.
8	<b>NOTE:</b> By the end of <a href="#">grade 8</a> , those students choosing DANCE as their required area of specialization demonstrate <a href="#">COMPETENCY</a> in the following content knowledge and skills.		
	Movement dynamics and qualities emphasize time, space, and energy. <a href="#">Movement affinities</a> and <a href="#">effort actions</a> impact dynamic tension and spatial relationships.	1.3.8.A.1	Incorporate a broad range of dynamics and movement qualities in planned and improvised solo and group works by manipulating aspects of time, space, and energy.
	Dance may be used as a symbolic language to communicate universal themes and varied points of view about social, political, or historical issues in given eras.	1.3.8.A.2	Choreograph and perform cohesive dance works that reflect social, historical, and/or political themes.

	Foundational understanding of anatomical and <a href="#">kinesthetic principles</a> is a contributing factor to dance artistry. Artistry in dance requires rhythmic acuity.	1.3.8.A.3	Choreograph and perform movement sequences that demonstrate artistic application of anatomical and kinesthetic principles as well as rhythmic acuity.
	Technology and <a href="#">media arts</a> are often catalysts for creating original choreographic compositions.	1.3.8.A.4	Use <a href="#">media arts</a> and technology in the creation and performance of short, original choreographic compositions.
12	<b>NOTE:</b> By the end of <a href="#">grade 12</a> , those students choosing DANCE as their required area of specialization demonstrate <a href="#">PROFICIENCY</a> in the following content knowledge and skills.		
	Creating highly integrated improvisational movement sequences develops personal style for solo and ensemble work. Characteristics of style vary broadly across dance <a href="#">genres</a> .	1.3.12.A.1	Integrate and recombine movement vocabulary drawn from a variety of dance genres, using improvisation as a choreographic tool to create solo and ensemble compositions.
	Aesthetic quality results from conceptual coherence and from understanding and application of the principle unity of form and content.	1.3.12.A.2	Create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.
	Dance artistry is achieved through refined technique, musicality, clarity of choreographic intent, stylistic nuance, and application of proper body mechanics.	1.3.12.A.3	Demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.
	Dance production is collaborative and requires choreographic, technological, design, and performance skill.	1.3.12.A.4	Collaborate in the design and production of dances that use <a href="#">choreographic structures</a> and incorporate various media and/or technologies.

Content Area		Visual & Performing Arts	
Standard		1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.	
Strand		B. Music	
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
P	<b>NOTE:</b> For those <a href="#">preschool</a> programs that offer appropriate time and frequency of instruction, all students attain foundational skills that later lead to <a href="#">BASIC LITERACY</a> in MUSIC.		
	Creating and performing music provides a means of self-expression for very young learners.	1.3.P.B.1	Sing a variety of songs with expression, independently and with others.
		1.3.P.B.2	Use a variety of musical instruments to create music, alone and/or with others, using different beats, tempos, dynamics, and interpretations.
		1.3.P.B.3	Clap or sing songs with repetitive phrases and rhythmic patterns.
		1.3.P.B.4	Listen to, imitate, and improvise sounds, patterns, or songs.
2	<b>NOTE:</b> By the end of <a href="#">grade 2</a> , ALL students progress toward <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in MUSIC.		
	The ability to read music notation correlates with musical fluency and literacy. Notation systems are complex symbolic languages that indicate pitch, rhythm, dynamics, and tempo.	1.3.2.B.1	Clap, sing, or play on pitch from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics, and tempo.
	Proper vocal production/ <a href="#">vocal placement</a> requires an understanding of basic anatomy and the physical properties of sound.	1.3.2.B.2	Demonstrate developmentally appropriate vocal production/vocal placement and breathing technique.
	Playing techniques for <a href="#">Orff instruments</a> develop foundational skills used for hand percussion and melodic percussion instruments.	1.3.2.B.3	Demonstrate correct playing techniques for Orff instruments or equivalent homemade instruments.
	Proper breathing technique and correct posture improve the timbre of the voice and protect the voice when singing.	1.3.2.B.4	Vocalize the <a href="#">home tone</a> of familiar and unfamiliar songs, and demonstrate appropriate posture and breathing technique while performing songs, rounds, or canons in unison and with a partner.
	Improvisation is a foundational skill for <a href="#">music</a>	1.3.2.B.5	Improvise short tonal and rhythmic patterns over <a href="#">ostinatos</a> , and

	<a href="#">composition</a> .		modify melodic or rhythmic patterns using selected notes and/or scales to create expressive ideas.
	Prescribed forms and rules govern <a href="#">music composition</a> , rhythmic accompaniment, and the harmonizing of parts.	1.3.2.B.6	Sing or play simple melodies or rhythmic accompaniments in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.
	Basic conducting patterns and gestures provide cues about how and when to execute changes in dynamics, timbre, and timing.	1.3.2.B.7	Blend unison and harmonic parts and vocal or instrumental timbres while matching dynamic levels in response to a conductor's cues.
5	<b>NOTE:</b> By the end of <a href="#">grade 5</a> , ALL students demonstrate <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in MUSIC.		
	Complex scores may include compound meters and the grand staff.	1.3.5.B.1	Sing or play music from complex notation, using notation systems in treble and bass clef, <a href="#">mixed meter</a> , and <a href="#">compound meter</a> .
	Proper vocal production and <a href="#">vocal placement</a> improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time.	1.3.5.B.2	Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.
	<a href="#">Music composition</a> is governed by prescribed rules and forms that apply to both improvised and scored music.	1.3.5.B.3	Improvise and score simple melodies over given harmonic structures using traditional instruments and/or computer programs.
	Decoding musical scores requires understanding of notation systems, <a href="#">the elements of music</a> , and basic compositional concepts.	1.3.5.B.4	Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.
8	<b>NOTE:</b> By the end of <a href="#">grade 8</a> , those students choosing MUSIC as their required area of specialization demonstrate <a href="#">COMPETENCY</a> in the following content knowledge and skills.		
	Western, non-Western, and avant-garde notation systems have distinctly different characteristics.	1.3.8.B.1	Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.
	Stylistic considerations vary across <a href="#">genres</a> , cultures, and <a href="#">historical eras</a> .	1.3.8.B.2	Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.
	Understanding of discipline-specific arts terminology (e.g., crescendo, diminuendo, pianissimo, forte, etc.) is a component of music literacy.	1.3.8.B.3	Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.

	Improvisation is a compositional skill that is dependent on understanding <a href="#">the elements of music</a> as well as stylistic nuances of <a href="#">historical eras</a> and <a href="#">genres</a> of music.	1.3.8.B.4	Improvise music in a selected genre or style, using the elements of music that are consistent with basic playing and/or singing techniques in that genre or style.
12	<b>NOTE:</b> By the end of <a href="#">grade 12</a> , those students choosing MUSIC as their required area of specialization demonstrate <a href="#">PROFICIENCY</a> in the following content knowledge and skills.		
	Technical accuracy, musicality, and stylistic considerations vary according to <a href="#">genre</a> , culture, and <a href="#">historical era</a> .	1.3.12.B.1	Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.
	The ability to read and interpret music impacts musical fluency.	1.3.12.B.2	Analyze how <a href="#">the elements of music</a> are manipulated in original or prepared musical scores.
	Understanding of how to manipulate <a href="#">the elements of music</a> is a contributing factor to musical artistry.	1.3.12.B.3	Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.
	Basic vocal and instrumental arranging skills require theoretical understanding of <a href="#">music composition</a> .	1.3.12.B.4	Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.

<b>Content Area</b>	<b>Visual &amp; Performing Arts</b>		
<b>Standard</b>	<b>1.3 Performance:</b> All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.		
<b>Strand</b>	<b>C. Theatre</b>		
<b>By the end of grade</b>	<b>Content Statement</b>	<b>CPI #</b>	<b>Cumulative Progress Indicator (CPI)</b>
P	<b>NOTE:</b> For those <a href="#">preschool</a> programs that offer appropriate time and frequency of instruction, all students attain foundational skills that later lead to <a href="#">BASIC LITERACY</a> in THEATRE.		
	Dramatic play provides a means of self-expression for very young learners.	1.3.P.C.1	Play roles observed through life experiences (e.g., mom/dad, baby, firefighter, police officer, doctor, and mechanic).
		1.3.P.C.2	Use memory, imagination, creativity, and language to make up new roles and act them out.
		1.3.P.C.3	Participate with others in dramatic play, negotiating roles and setting up scenarios using costumes and props.
		1.3.P.C.4	Differentiate between fantasy/pretend play and real events.
		1.3.P.C.5	Sustain and extend dramatic play interactions (i.e., anticipate what will happen next).
		1.3.P.C.6	Begin to demonstrate appropriate audience skills during storytelling and performances.
		1.3.P.C.7	Describe feelings and reactions and make increasingly informed responses to stories and dramatic performances.
		1.3.P.C.8	Participate in and listen to stories and dramatic performances from a variety of cultures and times.
2	<b>NOTE:</b> By the end of <a href="#">grade 2</a> , ALL students progress toward <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in THEATRE.		
	Plays may use narrative structures to communicate themes.	1.3.2.C.1	Portray characters when given specifics about circumstances, plot, and thematic intent, demonstrating logical story sequence and informed character choices.
	Actors use voice and movement as tools for storytelling.	1.3.2.C.2	Use voice and movement in solo, paired, and group pantomimes and improvisations.
	Voice and movement have broad ranges of expressive potential.	1.3.2.C.3	Develop awareness of vocal range, personal space, and character-specific vocal and creative movement choices.
5	<b>NOTE:</b> By the end of <a href="#">grade 5</a> , ALL students demonstrate <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in THEATRE.		

	A play’s effectiveness is enhanced by the theatre artists’ knowledge of <a href="#">technical theatrical elements</a> and understanding of the <a href="#">elements of theatre</a> .	1.3.5.C.1	Create original plays using script-writing formats that include stage directions and <a href="#">technical theatrical elements</a> , demonstrating comprehension of the <a href="#">elements of theatre</a> and story construction.
	Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.	1.3.5.C.2	Demonstrate how active listening skills, vocal variety, physical expression, stage business, sensory recall, concentration, and focus affect meaning in scripted and improvised performances.
8	<b>NOTE:</b> By the end of <a href="#">grade 8</a> , those students choosing THEATRE as their required area of specialization demonstrate <a href="#">COMPETENCY</a> in the following content knowledge and skills.		
	Effective scripted and improvisational performances require informed, supported, and sustained choices by actors, directors, and designers. Techniques for communicating a character’s intent vary in live performances and recorded venues.	1.3.8.C.1	Create a method for defining and articulating character objectives, intentions, and subtext, and apply the method to the portrayal of characters in live performances or recorded venues.
	Dramatic context and active listening skills inform development of believable, multidimensional characters in scripted and improvised performances. Mastery of physical and vocal skills enables actors to create dramatic action that generates a sense of truth and credibility.	1.3.8.C.2	Create and apply a process for developing believable, multidimensional characters in scripted and improvised performances by combining methods of relaxation, <a href="#">physical and vocal skills</a> , acting techniques, and active listening skills.
12	<b>NOTE:</b> By the end of <a href="#">grade 12</a> , those students choosing THEATRE as their required area of specialization demonstrate <a href="#">PROFICIENCY</a> in the following content knowledge and skills.		
	Effective scripted and improvisational performances require informed, supported, and sustained choices by actors, directors, and designers. Theatre genres are created by combining complex narrative structures, technical theatrical elements, and thematic intent.	1.3.12.C.1	Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and <a href="#">technical theatrical elements</a> appropriate to a variety of <a href="#">theatrical genres</a> .
	Presentation of believable, multidimensional characters in scripted and improvised performances requires application of specific physical choices, sustained vocal technique, and clearly motivated actions.	1.3.12.C.2	Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

Content Area		Visual & Performing Arts	
Standard		1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.	
Strand		D. Visual Art	
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
P	<p><b>NOTE:</b> For those <a href="#">preschool</a> programs that offer appropriate time and frequency of instruction, all students attain foundational skills that later lead to <a href="#">BASIC LITERACY</a> in VISUAL ART.</p>		
	Each <a href="#">art medium</a> has its own materials, processes, skills, and technical application methods.	1.3.P.D.1	Demonstrate the safe and appropriate use and care of art materials and tools.
2	<p><b>NOTE:</b> By the end of <a href="#">grade 2</a>, ALL students progress toward <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in VISUAL ART.</p>		
	Visual statements in art are derived from the basic <a href="#">elements of art</a> regardless of the format and <a href="#">medium</a> used to create the art. There are also a wide variety of <a href="#">art media</a> , each having its own materials, processes, and technical application methods for exploring solutions to creative problems.	1.3.2.D.1	Create two- and three-dimensional works of art using the basic elements of color, line, shape, form, texture, and space, as well as a variety of art mediums and application methods.
	Symbols convey meaning agreed upon by a group or culture. Manipulation of the basic <a href="#">elements of art</a> and <a href="#">principles of design</a> for personal expression results in <a href="#">visual communication</a> that may be relevant in a variety of settings.	1.3.2.D.2	Use symbols to create personal works of art based on selected age-appropriate themes, using oral stories as a basis for pictorial representation.
	Each of the visual art forms uses various materials, tools, and techniques that are associated with unique verbal and visual vocabularies.	1.3.2.D.3	Employ basic verbal and visual art vocabulary to demonstrate knowledge of the materials, tools, and methodologies used to create and tell visual stories.
	Knowledge of visual art media necessitates an understanding of a variety of traditional and nontraditional tools, applications, possibilities, and limitations.	1.3.2.D.4	Explore the use of a wide array of <a href="#">art mediums</a> and select tools that are appropriate to the production of works of art in a variety of <a href="#">art media</a> .
	Visual awareness stems from acute observational skills and interest in visual objects, spaces, and the relationship of objects to the world.	1.3.2.D.5	Create works of art that are based on observations of the physical world and that illustrate how art is part of everyday life, using a variety of <a href="#">art mediums</a> and <a href="#">art media</a> .

5	<p><b>NOTE:</b> By the end of <a href="#">grade 5</a>, ALL students demonstrate <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in VISUAL ART.</p>		
<p>The <a href="#">elements of art</a> and <a href="#">principles of design</a> can be applied in an infinite number of ways to express personal responses to creative problems.</p>	1.3.5.D.1	<p>Work individually and collaboratively to create two- and three-dimensional works of art that make cohesive visual statements and that employ the elements of art and principles of design.</p>	
<p>Contextual clues to culturally specific thematic content, symbolism, compositional approach, and stylistic nuance are prevalent in works of art throughout the ages.</p>	1.3.5.D.2	<p>Identify common and distinctive characteristics of artworks from diverse cultural and <a href="#">historical eras</a> of visual art using age-appropriate stylistic terminology (e.g., cubist, surreal, optic, impressionistic), and experiment with various compositional approaches influenced by these styles.</p>	
<p>Each of the <a href="#">genres</a> of visual art (e.g., realism, surrealism, abstract/nonobjective art, conceptual art, and others) is associated with appropriate vocabulary and a stylistic approach to art-making.</p>	1.3.5.D.3	<p>Identify common and distinctive characteristics of genres of visual artworks (e.g., realism, surrealism, abstract/nonobjective art, conceptual art, and others) using age-appropriate terminology, and experiment with various compositional approaches influenced by these genres.</p>	
<p>The characteristics and physical properties of the various materials available for use in art-making present infinite possibilities for potential application.</p>	1.3.5.D.4	<p>Differentiate drawing, painting, ceramics, sculpture, printmaking, textiles, and computer imaging by the physical properties of the resulting artworks, and experiment with various <a href="#">art media</a> and <a href="#">art mediums</a> to create original works of art.</p>	
<p>There are many types of aesthetic arrangements for the exhibition of art. Creating or assembling gallery exhibitions requires effective time management and creative problem-solving skills.</p>	1.3.5.D.5	<p>Collaborate in the creation of works of art using multiple <a href="#">art media</a> and <a href="#">art mediums</a>, and present the completed works in exhibition areas inside and outside the classroom.</p>	
8	<p><b>NOTE:</b> By the end of <a href="#">grade 8</a>, those students choosing VISUAL ART as their required area of specialization demonstrate <a href="#">COMPETENCY</a> in the following content knowledge and skills.</p>		
<p>The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.</p>	1.3.8.D.1	<p>Incorporate various art elements and the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement in the creation of two- and three- dimensional artworks, using a broad array of <a href="#">art media</a> and <a href="#">art mediums</a> to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).</p>	
<p>Themes in art are often communicated through symbolism, allegory, or irony. There are a wide variety of art mediums, each having appropriate tools and processes for the production of artwork. Fluency in these mediums, and the use of the appropriate tools associated with working in these mediums, are components of art-making.</p>	1.3.8.D.2	<p>Apply various <a href="#">art media</a>, <a href="#">art mediums</a>, technologies, and processes in the creation of allegorical, theme-based, two- and three-dimensional works of art, using tools and technologies that are appropriate to the theme and goals.</p>	

	The classification of art into various <a href="#">art genres</a> depends on the formal aspects of visual statements (e.g., physical properties, theoretical components, cultural context). Many genres of art are associated with <a href="#">discipline-specific arts terminology</a> .	1.3.8.D.3	Identify genres of art (including realism, abstract/nonobjective art, and conceptual art) within various contexts using appropriate art vocabulary, and solve hands-on visual problems using a variety of genre styles.
	Universal themes exist in art across <a href="#">historical eras</a> and cultures. Art may embrace multiple solutions to a problem.	1.3.8.D.4	Delineate the thematic content of multicultural artworks, and plan, design, and execute multiple solutions to challenging visual arts problems, expressing similar thematic content.
	Each of the many <a href="#">genres</a> of art is associated with <a href="#">discipline-specific arts terminology</a> and a stylistic approach to art-making.	1.3.8.D.5	Examine the characteristics, thematic content, and symbolism found in works of art from diverse cultural and <a href="#">historical eras</a> , and use these visual statements as inspiration for original artworks.
	The visual possibilities and inherent qualities of traditional and contemporary art materials (including digital media) may inform choices about visual communication and art-making techniques.	1.3.8.D.6	Synthesize the physical properties, processes, and techniques for visual communication in multiple <a href="#">art media</a> (including digital media), and apply this knowledge to the creation of original artworks.
12	<b>NOTE:</b> By the end of <a href="#">grade 12</a> , those students choosing VISUAL ART as their required area of specialization demonstrate <a href="#">PROFICIENCY</a> in the following content knowledge and skills.		
	How individuals manipulate the <a href="#">elements of art and principles of design</a> results in original portfolios that reflect choice and personal stylistic nuance.	1.3.12.D.1	Synthesize the elements of art and principles of design in an original portfolio of two- and three-dimensional artworks that reflects personal style and a high degree of technical proficiency and expressivity.
	Culturally and historically diverse <a href="#">art media, art mediums</a> , techniques, and styles impact originality and interpretation of the artistic statement.	1.3.12.D.2	Produce an original body of artwork in one or more <a href="#">art mediums</a> that demonstrates mastery of <a href="#">visual literacy</a> , methods, techniques, and cultural understanding.
	The artist's understanding of the relationships among <a href="#">art media</a> , methodology, and visual statement allows the artist to use expressionism, abstractionism (nonobjective art), realism/naturalism, impressionism, and other <a href="#">genre</a> styles to convey ideas to an audience.	1.3.12.D.3	Organize an exhibit of personal works of visual art that convey a high level of understanding of how the expression of ideas relates to the <a href="#">art media, art mediums</a> , and techniques used.
	Artists interpret/render themes using traditional <a href="#">art media</a> and methodologies as well as <a href="#">new art media and methodologies</a> .	1.3.12.D.4	Analyze the syntax and compositional and stylistic principles of two- and three-dimensional artworks in multiple art media (including computer-assisted artwork), and interpret themes and symbols suggested by the artworks.
	Two- and three-dimensional artworks can be rendered culturally specific by using the tools, techniques, styles, materials, and methodologies that are germane to a particular cultural style.	1.3.12.D.5	Identify the styles and artistic processes used in the creation of culturally and historically diverse two- and three-dimensional artworks, and emulate those styles by creating an original body of work.

<b>Content Area</b>		<b>Visual &amp; Performing Arts</b>	
<b>Standard</b>		<b>1.4 Aesthetic Responses &amp; Critique Methodologies:</b> All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.	
<b>Strand</b>		<b>A. Aesthetic Responses</b>	
<b>By the end of grade</b>	<b>Content Statement</b>	<b>CPI #</b>	<b>Cumulative Progress Indicator (CPI)</b>
P	<b>NOTE:</b> For those <a href="#">preschool</a> programs that offer appropriate time and frequency of instruction, all students attain foundational skills that later lead to <a href="#">BASIC LITERACY</a> in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	There is beauty in the everyday world and in works of art.	1.4.P.A.1	Begin to demonstrate appropriate audience skills during creative movement and dance performances.
		1.4.P.A.2	Describe feelings and reactions in response to a creative movement/dance performance.
		1.4.P.A.3	Begin to demonstrate appropriate audience skills during recordings and music performances.
		1.4.P.A.4	Describe feelings and reactions in response to diverse musical genres and styles.
		1.4.P.A.5	Begin to demonstrate appropriate audience skills during storytelling and performances.
		1.4.P.A.6	Describe feelings and reactions and respond in an increasingly informed manner to stories and dramatic performances.
		1.4.P.A.7	Describe feelings and reactions and make increasingly thoughtful observations in response to a variety of culturally diverse works of art and objects in the everyday world.
2	<b>NOTE:</b> By the end of <a href="#">grade 2</a> , ALL students progress toward <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the artists who create them.	1.4.2.A.1	Identify aesthetic qualities of <a href="#">exemplary works</a> of art in dance, music, theatre, and visual art, and identify characteristics of the artists who created them (e.g., gender, age, absence or presence of training, style, etc.).
		1.4.2.A.2	Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.
		1.4.2.A.3	Use imagination to create a story based on an arts experience

			that communicated an emotion or feeling, and tell the story through each of the four arts disciplines (dance, music, theatre, and visual art).
		1.4.2.A.4	Distinguish patterns in nature found in works of dance, music, theatre, and visual art.
5	<b>NOTE:</b> By the end of <a href="#">grade 5</a> , ALL students demonstrate <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Works of art may be organized according to their functions and artistic purposes (e.g., <a href="#">genres</a> , <a href="#">mediums</a> , messages, themes).	1.4.5.A.1	Employ basic <a href="#">discipline-specific arts terminology</a> to categorize works of dance, music, theatre, and visual art according to established classifications.
	<a href="#">Formalism</a> in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.	1.4.5.A.2	Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.
	Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and <a href="#">genre</a> provides the foundation for making value judgments about the arts.	1.4.5.A.3	Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).
8	<b>NOTE:</b> By the end of <a href="#">grade 8</a> , all students demonstrate <a href="#">COMPETENCY</a> in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Contextual clues to artistic intent are embedded in artworks. Analysis of <a href="#">archetypal</a> or <a href="#">consummate works of art</a> requires knowledge and understanding of culturally specific art within historical contexts.	1.4.8.A.1	Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art.
	Art may be used <a href="#">for utilitarian and non-utilitarian</a> purposes.	1.4.8.A.2	Identify works of dance, music, theatre, and visual art that are used for utilitarian and non-utilitarian purposes.
	Performance technique in dance, music, theatre, and visual art varies according to <a href="#">historical era</a> and <a href="#">genre</a> .	1.4.8.A.3	Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.
	Abstract ideas may be expressed in works of dance, music, theatre, and visual art using <a href="#">a genre's</a> stylistic traits.	1.4.8.A.4	Compare and contrast changes in the accepted meanings of known artworks over time, given shifts in societal norms, beliefs, or values.

	Symbolism and metaphor are characteristics of art and art-making.	1.4.8.A.5	Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.
	Awareness of basic elements of style and design in dance, music, theatre, and visual art inform the creation of criteria for judging originality.	1.4.8.A.6	Differentiate between “traditional” works of art and those that do not use conventional elements of style to express new ideas.
	Artwork may be both <a href="#">utilitarian and non-utilitarian</a> . Relative merits of works of art can be assessed through analysis of form, function, craftsmanship, and originality.	1.4.8.A.7	Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.
12	<b>NOTE:</b> By the end of <a href="#">grade 8</a> , all students demonstrate <a href="#">PROFICIENCY</a> in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks.	1.4.12.A.1	Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.
	Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist’s concept.	1.4.12.A.2	Speculate on the artist’s intent, using <a href="#">discipline-specific arts terminology</a> and citing embedded clues to substantiate the hypothesis.
	Artistic styles, trends, movements, and historical responses to various <a href="#">genres</a> of art evolve over time.	1.4.12.A.3	Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.
	Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, <a href="#">discipline-specific arts terminology</a> .	1.4.12.A.4	Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

Content Area		Visual & Performing Arts		
Standard		1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.		
Strand		B. Critique Methodologies		
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)	
2	<b>NOTE:</b> By the end of <a href="#">grade 2</a> , ALL students progress toward <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.			
	Relative merits of works of art can be qualitatively and quantitatively assessed using observable criteria.	1.4.2.B.1	Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.	
	Constructive criticism is an important evaluative tool that enables artists to communicate more effectively.	1.4.2.B.2	Apply the principles of positive critique in giving and receiving responses to performances.	
	Contextual clues are embedded in works of art and provide insight into artistic intent.	1.4.2.B.3	Recognize the main subject or theme in works of dance, music, theatre, and visual art.	
5	<b>NOTE:</b> By the end of <a href="#">grade 5</a> , ALL students demonstrate <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.			
	Identifying criteria for evaluating performances results in deeper understanding of art and art-making.	1.4.5.B.1	Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.	
	Decoding simple contextual clues requires evaluation mechanisms, such as rubrics, to sort fact from opinion.	1.4.5.B.2	Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.	
	While there is shared vocabulary among the four arts disciplines of dance, music, theatre, and visual art, each also has its own <a href="#">discipline-specific arts terminology</a> .	1.4.5.B.3	Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.	
	Levels of proficiency can be assessed through analyses of how artists apply the elements of art and principles of design.	1.4.5.B.4	Define technical proficiency, using the elements of the arts and <u>principles of design</u> .	
Artists and audiences can and do disagree about the relative merits of artwork. When assessing works of dance, music, theatre and visual art, it is important to consider the context for the creation and performance of the work (e.g., Who was the creator? What purpose does the artwork serve? Who is the intended audience?).	1.4.5.B.5	Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.		

**VISUAL ARTS 2**

**APPENDIX F**

8	<p><b>NOTE:</b> By the end of <a href="#">grade 8</a>, all students demonstrate <a href="#">COMPETENCY</a> in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.</p>		
	<p>Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form.</p>	1.4.8.B.1	<p>Evaluate the effectiveness of a work of art by differentiating between the artist's technical proficiency and the work's content or form.</p>
	<p>Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.</p>	1.4.8.B.2	<p>Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.</p>
	<p>Universal elements of art and principles of design apply equally to artwork across cultures and <a href="#">historical eras</a>.</p>	1.4.8.B.3	<p>Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.</p>
12	<p><b>NOTE:</b> By the end of <a href="#">grade 8</a>, all students demonstrate <a href="#">PROFICIENCY</a> in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.</p>		
	<p>Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.</p>	1.4.12.B.1	<p>Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and <a href="#">historical eras</a>.</p>
	<p>The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist's technical proficiency as well as by the manner and physical context in which it is performed or shown.</p>	1.4.12.B.2	<p>Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.</p>
	<p>Art and art-making reflect and affect the role of technology in a global society.</p>	1.4.12.B.3	<p>Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.</p>

## GLOSSARY

**Archetypal work of art:** An artwork that epitomizes a genre of art.

**Art genres:** Artworks that share characteristic approaches to content, form, style, and design. Each of the four arts disciplines is associated with different genres.

**Art media:** Artistic methods, processes, or means of expression (e.g., presentation mechanisms such as screen, print, auditory, or tactile modes) used to produce a work of art.

**Art medium(s):** Any material or technique used for expression in art. In art, “medium” refers to the physical substance used to create artwork. Types of materials include clay, pencil, paint, and others.

**Artistic processes:** For example, expressionism, abstractionism/no objectivism, realism, naturalism, impressionism, and others.

**Balance:** For example, in dance, complementary positions that are on or off the vertical, horizontal, or transverse axes.

**Basic Literacy:** A level of achievement that indicates a student meets or exceeds the K-5 arts standards. Basic Literacy is attained when a student can:

- (1) Respond to artworks with empathy.
- (2) Understand that artwork reflects historical, cultural, and aesthetic perspectives.
- (3) Perform in all four arts disciplines at an age-appropriate level.
- (4) Draw similarities within and across the arts disciplines.

**Body patterning:** For example, in dance, unilateral movement, contra-lateral movement, upper/lower body coordination, or standing or moving on two feet vs. one foot during movement patterns.

**Characteristics of a well-made play:** Inciting incident, confrontation, rising action, climax, dénouement, and resolution.

**Choreographic structures:** For example, AB, ABA, canon, call and response, narrative, rondo, palindrome, theme, variation, and others.

**Competency:** A level of achievement that indicates a student meets or exceeds the K-8 arts standards. Competency is attained when a student can:

- (1) Respond to artworks with developing understanding, calling upon acquaintance with works of art from a variety of cultures and historical periods.
- (2) Perceive artworks from structural, historical, cultural, and aesthetic perspectives.
- (3) Perform in a chosen area of the arts with developing technical ability, as well as the ability to recognize and conceive solutions to artistic problems.
- (4) Understand how various types of arts knowledge and skills are related within and across the arts disciplines.

**Compound meter:** A time signature in which each measure is divided into three or more parts, or two uneven parts, calling for the measures to be played with principles, and with subordinate metric accents causing the sensation of beats (e.g.,  $5/4$  and  $7/4$  time, among others).

**Consummate works of art:** Expertly articulated concepts or renderings of artwork.

**Discipline-specific arts terminology:** Language used to talk about art that is specific to the arts discipline (dance, music, theatre, or visual art) in which it was created.

**Ear training and listening skill:** The development of sensitivity to relative pitch, rhythm, timbre, dynamics, form, and melody, and the application of sight singing/reading or playing techniques, diction/intonation, chord recognition, error detection, and related activities.

**Effort Actions:** “Effort actions,” or more accurately “incomplete effort actions,” specifically refers to nomenclature from Laban Movement Analysis—perhaps the most commonly employed international language of dance. The term refers to any of eight broad classifications or categories of movement: gliding, floating, dabbing, flicking, slashing, thrusting, pressing, and wringing. Each effort action has a specific relationship to the elements of dance (i.e., time, space, and energy) and is paired with another effort action (gliding & floating, dabbing & flicking, slashing & thrusting, pressing & wringing).

**Elements of art:** The compositional building blocks of visual art, including line, color, shape, form, texture, and space.

**Elements of dance:** The compositional building blocks of dance, including time, space, and energy.

**Elements of music:** The compositional building blocks of music, including texture, harmony, melody, and rhythm.

**Elements of theatre:** The compositional building blocks of theatre, including but not limited to plot, character, action, spectacle, and sound.

**Exemplary works:** Works representing genres of art that may be examined from structural, historical, and cultural perspectives.

**Formalism:** The concept that a work’s artistic value is entirely determined by its form—the way it is made, its purely visual aspects, and its medium. The context for the work is of secondary importance. Formalism predominated Western art from the late 1800s to the 1960s.

**Historical eras in the arts:** Artworks that share distinct characteristics and common themes associated with a period of history.

**Home tone:** The first or key tone of any scale; the same as the tonic.

**Kinesthetic awareness:** Spatial sense.

**Kinesthetic principles:** Principles having to do with the physics of movement, such as work, force, velocity, and torque.

**Locomotor and non-locomotor movements:** Locomotor movements involve travel through space (e.g., walking, running, hopping, jumping, leaping, galloping, sliding, skipping), while non-locomotor movements are performed within a personal kinesphere and do not travel through space (e.g., axial turns).

**Media Arts:** For example, television, film, video, radio, and electronic media.

**Mixed meter:** Measures of music in which the upper numerator is divisible by three such as  $6/8$  or  $9/8$  time.

**Movement affinities:** The execution of dance phrases with relation to music. Dancers tend toward either *lyricism* (using the expressive quality of music through the full extension of the body following the accented beat), or *bravura* dancing (in which the dancer tends to accent the musical beat). Both are technically correct, but are used in different circumstances.

**Musical families:** The categorization of musical instruments according to shared physical properties, such as strings, percussion, brass, or woodwinds.

**Music composition:** Prescribed rules and forms used to create music, such as melodic line and basic chordal structures, many of which are embedded in electronic music notation programs, and which can apply equally to improvise and scored music.

**New art media and methodologies:** Artistic works that have a technological component, such as [digital art](#), [computer graphics](#), [computer animation](#), [virtual art](#), computer robotics, and others.

**Orff instruments:** Precursors to melodic musical instruments, such as hand drums, xylophones, metalliphones,

wood blocks, triangles, and others.

**Ostinato:** A short melodic phrase persistently repeated by the same voice or instrument.

**Physical and vocal skills:** For example, articulation, breath control, projection, body alignment.

**Principles of design:** Balance, proportion, rhythm, emphasis, and unity.

**Proficiency:** A level of achievement that indicates a student meets or exceeds the K-12 arts standards.

Proficiency is attained when a student can:

- (1) Respond to artworks with insight and depth of understanding, calling upon informed acquaintance with exemplary works of art from a variety of cultures and historical periods.
- (2) Develop and present basic analyses of artworks from structural, historical, cultural, and aesthetic perspectives, pointing to their impact on contemporary modes of expression.
- (3) Perform in a chosen area of the arts with consistency, artistic nuance, and technical ability, defining and solving artistic problems with insight, reason, and technical proficiency.
- (4) Relate various types of arts knowledge and skills within and across the arts disciplines, by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.

**Sensory recall:** A technique actors commonly employ to heighten the believability of a character, which involves using sense memory to inform their choices.

**Technical proficiency and artistry in dance performance:** Works executed with clarity, musicality, and stylistic nuance that exhibit sound anatomical and kinesthetic principles.

**Technical theatrical elements:** Technical aspects of theatre, such as lighting, sets, properties, and sound.

**Theatrical genres:** Classifications of plays with common characteristics. For example, classical plays, postmodern drama, commedia dell' arte, historical plays, restoration comedy, English renaissance revenge plays, and others.

**Utilitarian and non-utilitarian art:** Art may be functional (i.e., utilitarian) or decorative (i.e., non-utilitarian).

**Visual communication:** The sharing of ideas primarily through visual means—a concept that is commonly associated with two-dimensional images. Visual communication explores the notion that visual messages have power to inform, educate or [persuade](#). The success of visual communication is often determined by measuring the audience's comprehension of the artist's intent, and is not based aesthetic or artistic preference. In the era of electronic communication, the importance of visual communication is heightened because visual displays help users understand the communication taking place.

**Visual literacy:** The ability to understand subject matter and the meaning of visual artworks within a given cultural context; the ability to communicate in a wide array of art media and express oneself in at least one visual discipline.

**Vocal placement:** The physical properties and basic anatomy of sound generated by placing the voice in different parts of the body, such as a head voice and chest voice.