

PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

VISUAL ARTS

Length of Course: Year

Elective/Required: Required

School: Elementary

Student Eligibility: Grades 1-2

Credit Value: NA

Date Approved: 11/22/10

TABLE OF CONTENTS

Introduction -----	3
Statement of Purpose -----	4
Unit 1: Line -----	6
Unit 2: Shape -----	7
Unit 3: Color -----	8
Unit 4: Space -----	9
Unit 5: Responding to Art History-----	10
Unit 6: Aesthetic Responses/ Critique-----	11
Instructional Pacing Chart -----	12

Appendices

- A – The Language of Art
- B – Art Criticism
- C – References/Materials
- D – Websites
- E – Lesson Plan Template
- F – Essential Instructional Behaviors / NJCCCS / Glossary

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

STATEMENT OF PURPOSE

The purpose of the elementary visual-arts program is to enhance young people's intellectual, personal, and social development. The visual arts provide 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-art 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.

This curriculum guide was revised by:

Kristin Smith-Lindeneau Elementary School

Coordinated by:

Robert Pispecky – District Supervisor of Music/Visual Arts

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.

Program 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.

Unit 1: Line

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 arts. **NJ 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.

Unit Objectives/Conceptual Understandings: Students shall understand that line has a role in visual artwork.

Essential Questions: How do lines appear in our natural and constructed environment?

Unit Assessment: Individual/Group visual artwork

	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
1.1.2.D.1 Identify line in diverse types of artwork. 1.1.2.D.2 Identify line in specific works of art and explain how it is used. 1.3.2.D.1 Create two-and three-dimensional works of art using line.	Students will know: 1. Line can differ by shape and direction 2. Line can be created with various media 3. Line can be representational and expressive	Students will be able to: 1. Identify types of lines 2. Create types of lines	1. Produce lines through various media (paint, paper, pencil...) 2. Discuss use of line in visual artwork	1. Individual visual artwork 2. Class participation through question and answer
Resources: Essential Materials, Supplementary Materials, Links to Best Practices			Instructional Adjustments: Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands • Immersion for ESL students • IEP adjustments as needed per student 	

Unit 2: Shape

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 arts. **NJ 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.

Unit Objectives/Conceptual Understandings: Students shall understand that shape has a role in visual artwork.

Essential Questions: How do shapes relate to everyday objects in our environment?

Unit Assessment: Individual/Group visual artwork

	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
1.1.2.D.1 Identify shape in diverse types of artwork. 1.1.2.D.2 Identify shape in specific works of art and explain how it is used. 1.3.2.D.1 Create two-and three- dimensional works of art using shape.	Students will know: 1. The purpose of creating shape 2. One can use shape to be representational and expressive	Students will be able to: 1. Identify shape by name 2. Produce shape using various media 3. Identify geometric shapes and freeform shapes	1. Produce shapes with various media (paper, paint, crayon ...) 2. Discuss geometric shapes 3. Analysis of shape in visual artwork	1. Individual visual artwork 2. Class participation through question and answer
Resources: Essential Materials, Supplementary Materials, Links to Best Practices			Instructional Adjustments: Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands • Immersion for ESL students • IEP adjustments as needed per student 	

Unit 3: Color

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 arts. **NJ 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.

Unit Objectives/Conceptual Understandings: Students will understand the role of color in visual artwork.

Essential Questions: How do colors affect our lives?

Unit Assessment: Individual/Group visual artwork

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
1.1.2.D.1 Identify color in diverse types of artwork. 1.1.2.D.2 Identify color in specific works of art and explain how it is used. 1.3.2.D.1 Create two-and three- dimensional works of art using color.	Students will know: 1. One can use color to be representational and expressive 2. The process of creating color	Students will be able to: 1. Identify colors by name 2. Identify primary and secondary colors 3. Produce secondary colors 4. Describe the role color plays in visual artwork	1. Execute color mixing 2. Discuss color wheel and mix primary to create secondary (through various media) 3. Describe use of color in visual artwork	1. Individual visual artwork 2. Class participation through question and answer
Resources: Essential Materials, Supplementary Materials, Links to Best Practices			Instructional Adjustments: Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands • Immersion for ESL students • IEP adjustments as needed per student 	

Unit 4: Space

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 arts. **NJ 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.

Unit Objectives/Conceptual Understandings: Students will understand that space has a role in visual artwork.

Essential Questions: How does space help us make sense of the world?

Unit Assessment: Individual/Group visual artwork

	Core Content Objectives		Instructional Actions	
<p>Cumulative Progress Indicators</p> <p>1.1.2.D.1 Identify space in diverse types of artwork.</p> <p>1.1.2.D.2 Identify space in specific works of art and explain how it is used.</p> <p>1.3.2.D.1 Create two-and three-dimensional works of art using space.</p>	<p>Concepts <i>What students will know.</i></p> <p>Students will know:</p> <ol style="list-style-type: none"> 1. Overlapping 2. Positive/Negative 3. Composition 4. Difference 2D-3D visual artwork 	<p>Skills <i>What students will be able to do.</i></p> <p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Identify overlapping 2. Identify pos/neg space 3. Describe the parts of composition 4. Differentiate between 2D and 3D space 	<p>Activities/Strategies Technology Implementation/ Interdisciplinary Connections</p> <ol style="list-style-type: none"> 1. Discuss concepts related to space. 2. Create visual artwork using space concepts through various media. (Stencils, paint, paper, etc.) 	<p>Assessment Check Points</p> <ol style="list-style-type: none"> 1. Individual visual artwork 2. Class participation through question and answer
<p>Resources: Essential Materials, Supplementary Materials, Links to Best Practices</p>			<p>Instructional Adjustments: Modifications, student difficulties, possible misunderstandings</p> <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands • Immersion for ESL students • IEP adjustments as needed per student 	

Unit 5: Responding to Art History

Targeted 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/Conceptual Understandings: Students will understand that responding to art history allows students to make connections to different artists, cultures, and time periods.

Essential Questions:
 How are artists and specific works of art affected by past and present cultures?
 How has the function of art changed in society over time?
 What is style? What are the common stylistic features of different art movements/ periods?

Unit Assessment: Individual/Group visual artwork (located in Appendix D: Art Criticism)

	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
1.2.2.A.1 Identify characteristic theme-based works of art from various historical periods and world cultures. 1.2.2.A.2 Identify how artists and specific works of art reflect and are affected by past and present cultures.	Students will know: 1. How to recognize, classify, and identify works of art based on the artist, time period, style, and geographic origin.	Students will be able to: 1. Identify characteristics of an artist's style. 2. Identify characteristics of an art movement. 3. Identify characteristics of art from a specific context (location, time period).	1. Observe styles/ art movements and produce a composition using the concepts learned. 2. Discuss art periods and the artists who have used these styles 3. Use characteristics of various styles/ movements in their own artwork 4. Teacher alternative	1. Individual visual artwork 2. Class participation through question and answer
Resources: Essential Materials, Supplementary Materials, Links to Best Practices			Instructional Adjustments: Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands • Immersion for ESL students • IEP adjustments as needed per student 	

Unit 6: Aesthetic Responses/ Critique

Targeted Standards: 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 gain an appreciation for aesthetics and perform in self, group, and class critiques.

Essential Questions:

What is the relationship of art and aesthetics to the social, historical, environmental, technological, and political contexts of the culture 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 time periods?

Unit Assessment: Individual/Group visual artwork (*Refer to Art Criticism located in Appendix D*)

	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
1.4.2.A.1 Identify aesthetic qualities of exemplary works of art. 1.4.2.A.2 Compare and contrast diverse works of art that evoke emotion and communicate cultural meaning. 1.4.2.A.3 Use imagination to create a story based on arts experience that communicated an emotion or feeling. 1.4.2.A.4 Distinguish patterns in nature found in visual art.	Students will know: 1. How to recognize, classify, and identify works of art based on the artist, time period, style, and geographic origin.	Students will be able to: 1. Identify characteristics of an artist's style. 2. Identify characteristics of an art movement. 3. Identify characteristics of art from a specific context (location, time period).	1. Learn about different artists and styles of art. 2. Students will utilize techniques learned by various artists, styles, and movements. 3. Teacher alternative	1. Individual visual artwork 2. Class participation through question and answer
Resources: Essential Materials, Supplementary Materials, Links to Best Practices			Instructional Adjustments: Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands • Immersion for ESL students • IEP adjustments as needed per student 	

Instructional Pacing Chart for Visual Arts/Grades 1-2

Grade 1

The first grade student will have an understanding of the concept of **Line** by the end of October.

The first grade student will have an understanding of the concept of **Shape** by the end of December.

The first grade student will have an understanding of the concept of **Color** by the end of January.

The first grade student will have an understanding of the concept of **Space** by the end of March.

Grade 2

The second grade student will have an understanding of the concept of **Line** by the end of October.

The second grade student will have an understanding of the concept of **Shape** by the end of December.

The second grade student will have an understanding of the concept of **Color** by the end of January.

The second grade student will have an understanding of the concept of **Space** by the end of March.

APPENDIX A

The Language of Art

THE LANGUAGE OF ART

The common threads that run through art on all levels and in all areas, are the elements and principles of composition and design which provide the language of art.

I. DESIGN ELEMENTS

A. Line:

A line is a distinct mark made by pen, pencil, chalk or tool having length but little breadth.

The basic element in creating a good design is the line that delineates shapes, encloses space, adds texture, and value. Lines have values from light to dark and qualities such as: thick, thin, jagged, wavy, and so on.

Line also has the power to convey emotion by combining qualities, value and placement in the composition. For example, horizontal lines are considered to be restful, vertical lines inspirational, and diagonal lines dynamic.

Line is often used in a larger sense when describing the essence of a work with an implication of rhythm, unity, and balance. For example, one may speak of the lines of a building, the flowing lines of a dress, or the lines of a sculpture.

B. Shape:

Shape is an enclosed area defined two dimensionally by boundaries. Shape can be geometric or organic, positive or negative, simple or complex.

C. Mass:

Mass is the existence of matter or objects in three dimensional space. The draftsman and painter can create the illusion of mass while the sculptor, architect, industrial designer and craftsman work directly with mass. Artists must consider the relationships of height, width and depth relative to the media with which they work.

D. Space:

Space, the intervening expanse or interval between areas or masses, exists in its two dimensional or three dimensional aspects, flowing through and around mass, forms and shapes. On a flat picture plane, illusions of space and depth are created by a placement of positive and negative shapes, by overlapping and by varying the size of shapes, by using value and color contrast, and by creating linear perspective. When working with three dimensional forms, space, and mass are interdependent, each delineating the other. Study of space as a design element can also deal with problems of open and congested space, deep and shallow space, personal space and space used to express subjective fantasy and optical illusion.

E. Value:

Value is gradation of light. It enhances the quality as well as reveals the pattern or designing a work of art. It helps to create the mood and expression of a subject.

F. Color:

Color is the visual property dependent upon a response to light, including the attributes of the, brightness and saturation. Colors are sensations are the results of a sequence of processes including: the production of light by some source and the modification of the light by the illumination object, the optics and physiology of the central nervous system.

There are two ways of forming color: (1) the fundamental mixing of colored light, (2) light absorption as controlled by the mixing reflect cultural differences.

G. Texture:

Texture is the surface quality, real or implied, which helps to identify or describe something.

Texture is known actually through touch and visually through sight.

Textures can be soothing, pleasant and draw us to them. Others can be abrasive, unpleasant, and repelling. Pronounced textures attract attention. Subtle and smooth textures are quieter and more reserved.

The artist creates texture by the manipulation of lights and darks, choice of media, use of lines and colors. He used it to convey the characteristic surfaces of the subject matter and to create interest by variety, contrast and accent.

The artist incorporates the many possibilities for achieving difference textural qualities with materials to clarify and enhance a visual statement.

II. DESIGN PRINCIPLES**A. Unity:**

Unity is the arrangement of individual parts or segments into a whole or complete design which achieves an effect of wholeness of completeness.

B. Variety:

Variety is defined as diversity or assortment. It is the contrast between things or qualities that are similar in some aspects but different in others.

In art, variety is used to hold the attention of the spectator and to add interest, excitement and vividness to the creation.

Variety is created through differences, either bold or subtle, in line, mass, space, value, color, texture and media.

An excess of variety may cause confusion and lack of variety may cause monotony.

C. Contrast:

Contrast is the way in which things differ. It is used in such a way that the effect of the total is heightened. Contrast may be natural or man-made; it is present in materials, in space and balance, time and motion, light and dark.

D. Balance:

Balance is equalizing the weight, number or position of shapes or forms in two dimensional or three dimensional composition.

The balanced arrangement and placement of the visual elements in a work of art establish a harmonious relationship of these elements within a given space. Three types of balance used in creating works of art are: formal or symmetrical balance, informal or asymmetrical balance and radial balance.

E. Rhythm:

Rhythm is movement. It is continuous yet is not monotonous. It is carried through the composition in a series of steps by means of lines, forms, values, hues, and intensities.

F. Emphasis:

Emphasis is the forcefulness of expression that gives special importance to certain aspects of objects, ideas or situations.

In art, emphasis is achieved by accentuating the various art elements in combination or alone.

APPENDIX B

Art Criticism

ART CRITICISM

Art criticism is an important component of art education. It provides a way to talk about art and should be kept simple at the elementary level. These art criticism checklists are only two samples (there is no required form to follow) and can provide a starting point for student discussion of art.

This sample contains open-ended questions.

GENERAL REACTION:

1. What is your first response to this work?
2. How does it make you feel?
3. What does it make you think of?
4. What does it remind you of?

DESCRIPTION:

1. What images do you see?
2. What colors, shapes, textures, etc., are there?
3. Are there any outstanding features that you see?
4. Are there light/dark areas? Rough, unisexual textures? Large or small shapes?
5. How do you think this work was made?
6. What colors, shapes, textures, lines dominate the image? Why?
7. Are there any significant negative spaces in this work?
8. Is there movement? What causes it?
9. Do you see contrast? What causes it?
10. Where are the figures looking/pointing?
11. What is the focal point in this work? What causes you to look there?
12. What mood is expressed?
13. Is this work realistic? abstract? Expressionistic?
14. Who is the artist of this work?
15. What is the title?
16. What was the artist's intention?
17. When and where was this work done?
18. What style is it?
19. What does the work tell us about the people who originally made and used it?

INTERPRETATION:

1. What do you think this work means?
2. What does it remind you of?

EVALUATION:

1. Do you think the work is good?
2. Is the work well made?
3. Is it clear? Does it do what it is trying to do?
4. Was the work worth making?

5. Was it worth examining?

The following sample provides a checklist for evaluating art.

ART CRITICISM CHECK SHEET

Name: _____ Grade: _____ School: _____ Teacher: _____

Name of the painting: _____

Step 1: THE FACTS – Describe what you see in the painting

1. LINES

What kinds of lines do you see?

- sharp _____
- thick _____
- jagged _____
- heavy _____
- choppy _____
- vertical _____
- diagonal _____
- fuzzy _____
- thin _____
- curved _____
- graceful _____
- smooth _____
- horizontal _____
- straight _____

2. SHAPES

What kind of shapes do you see?

- circles _____
- rectangles _____
- curved _____
- soft-edged _____
- squares _____
- triangles _____
- angular _____
- hard-edged _____

3. TEXTURES

What kinds of textures do you see?

- rough _____
- smooth _____
- shiny _____
- soft _____
- hard _____
- dull _____

4. COLORS

What kinds of colors do you see?

- bright _____
- soft _____
- dark _____
- strong _____
- WARM COLORS: reds _____ oranges _____ yellows _____
- COOL COLORS: blues _____ greens _____ purples _____

OPPOSITE COLORS:

- blues and oranges _____
- reds and greens _____
- yellows and purples _____

NEUTRAL COLORS:

- browns _____
- grays _____
- whites _____

5. OBJECTS

What kinds of objects do you see?

- young people _____
- old people _____
- buildings _____
- boats _____
- animals _____
- musical instrument _____
- there are no objects _____
- trees _____
- sky _____
- rocks _____
- water _____
- food _____

STEP 2: THE DESIGN – Look at the way the facts are put together (designed)

6. BALANCE

What kind of balance is used?

- asymmetrical (each side of the painting is different) _____
- symmetrical (each side of the painting is similar) _____
- a bit symmetrical (each side of the painting is a little drawing) _____

7. LIGHT AREAS

Squirt your eyes and look at the painting. Where do you see the most light areas?

- right side _____
- bottom _____
- middle _____
- left side _____
- top _____
- _____

8. FOCAL POINT

What is the first thing you see when you look at the painting?

9. ILLUSION OF SPACE

What kind of space is used?

- deep space (painting looks like you can see for miles) _____
- shallow space (you cannot see very far) _____
- flat space (things do not seem very 3-dimensional) _____

ART CRITICISM CHECK SHEET

10. DARK AREAS

Squint your eyes and look at the painting. Where do you see the most dark areas?

right side _____ left side _____
 bottom _____ top _____
 middle _____

11. RHYTHM CREATED BY REPETITION

What do you see repeated in the painting?

lines _____ Draw the kind you see repeated the most

_____ Draw the kind you see repeated the most

colors _____ What colors are repeated the most?

STEP 3: MEANING – What is the purpose or meaning of the art work?

Now, go back and reread how you described the facts (Step 1) and how those facts are put together (Step 2). There are the clues to the meaning and purpose of the painting. They will help you answer the following questions.

12. The artist seems to be primarily concerned with imitating nature.

Yes _____ No _____

13. The artist seems to be mostly interested in expressing a feeling or an emotion.

Yes _____ No _____

14. The prime concern of this artist seems to be with lines, shapes, colors, and textures and with design or competition. Yes _____ No _____

15. Does the name of the painting tell you about its meaning or purpose?

Yes _____ No _____

16. Which of the following words best describe what you think is the meaning of this art work (you may use as many words as you need and add some of your own):

strength _____	fear _____	loneliness _____	mystery _____
beauty _____	hope _____	peace _____	war _____
love _____	hate _____	sadness _____	happiness _____
madness _____	anger _____	death _____	old age _____
excitement _____	adventure _____	enjoyment of work _____	fun _____
courage _____	interest in lines _____	interest in shapes _____	interest in
horror _____	simplicity of	_____	color _____
_____	design _____	_____	_____
_____	complexity of	_____	_____
_____	design _____	_____	_____

STEP 4: JUDGEMENT – Judge the painting

17. This painting is an excellent _____ good _____ bad _____ example of:

- imitationism (imitating nature) _____
- emotionalism (showing a feeling or emotion) _____
- formalism (making the viewer aware of lines, shapes, colors or design) _____

18. I like _____ don't like _____ this art work.

APPENDIX C

References/Materials

REFERENCES/MATERIALS

Ceramics

Ball, F. Carlton and Janice Lovoos. Making Pottery without a Wheel.
Barford, George. Clay in the Classroom.
Horn, George. Crafts for Today's Schools.
Isenstein, Harold. Creative Claywork.
Peter and the Potter (film): Available from Trenton State Museum.
Rottger, Ernst. Creative Clay Design.
Schmit, Menzell. Having fund with Clay.
Supensky, Thomas. Ceramic Art in the School Program.
Weiss, Harvey. Ceramics: From Clay to Kiln.

Jewelry

Crawford, John. Introductory Jewelry Making.
Musselman, Virginia. Learning about Nature through Crafts.
Phillips, Mary Walker. Step by Step Macrame.
Winebrenner, D. Kenneth. Jewelry Making as an Art Expression.

Paper

Fabri, Ralph. Sculpture in Paper.
Johnson, Pauline. Creating with Paper.
Magdalen, Sister Mary. Mosaics for Everyone.
Rottger, Ernst. Creative Paper Design.

Textiles

Ash and Dyson. Introducing Dyeing and Printing.
Belfer, Nancy. Designing in Batik and Tie-Dye.
Butler, Ethel Jane. Create with Yarn.
Guild, Vera P. Creative Use of Stiches.
Hartung, Rolf. Creative Textile Design: Thread and Fabric.
Hartung, Rolf. More Creative Textile Design: Color and Texture.
Krevitsky, Nik. Stitcher, Art and Craft.
Laliberte, N. and S. McIlhaney. Banners and Hangings: Design and Construction.
Lammer, Jutta. Print your own Fabrics.
Lidstone, John. Self Expression in Classroom Art.
Lord, Lois. Collage and Construction in Elementary and junior High Schools.
Meilach, Don and Elvie Ten Hoor. Collage and Found Art.
Proud, Nora. Introducing Textile Printing.
Raine, Sarita. Wall Hangings.
Raine, Sarita. Weaving without a Loom.
Sainders, Everett. Paper Art.
Van Dommelen. Decorative Wall Hanging: Art with Fabrics.

Graphics

Andrews, Michael F. Creative Printmaking.
Heller, Jules. Printmaking Today.
Pattimore, W. Arnel. Printmaking Activities for the Classroom.
Peterdi, Gabor. M Printing Methods Old and New.
Weiss, Harvey. Paper, Ink and Roller.

Painting

Betts, Victoria. Exploring Finger Paint.
Feldman, Edmund. Becoming Human through Art.
Greenberg, Pearl. Children's Experiences in Art: Drawing and Painting.
Horne, Lois. Painting for Children.
Petterson, Henry and Ray Gerring. Exploring with Paint.

Mixed Media

Brouch, Virginia M. Art Education.
Collier, Graham. Form, Space and Vision.
Horn, George, F. Art for Today's School.
Malcolm, Dorothea C. Design: Elements and Principles.

Sculpture

Andrews, Michael F. Sculpture and Ideas.
Bromer, Gerald F. Wire Sculpture.
Brommer. Wire Sculpture and other 3-D Constructions.
Cabot. Welded Sculpture.
Cartnell. Wood Sculpture.
Deringer, Doris. 3-D Art.
Horn, George F. Art for Today's School.
Hughes, Tone. How to Make Shapes in Space.
Johnson. Sculpture: Basic Methods and Materials.
Johnston, Mary Grace. Paper Sculpture.
Lansing, Kenneth. Art, Artists, and Art Education.
Lord, Lois. Collage and Construction in Elementary and Junior High School.
Malcolm, Dorothy C. Art from Recycled Materials.
Meilach, Donna. Creating with Plaster.
Meilach and Kowal. Sculpture Casting.
Meyer. Sculpture in Ceramic.
Miller, J.V. Paper Sculpture and Construction.
Reed, Carol and Joseph Orze. Art from Scrap.
Read, Carl and Burt Towne. Sculpture from Found Objects.
Randall, Reino. Design in Three Dimensions.
Rood. Sculpture of the Eskimo.
Rottger, Ernst. Creative Wood Design.
Roukes, Nicholas. Classroom Craft Manual.
Swinton. Sculpture of the Eskimo.
Weiss, Harvey. Clay, Wood and Wire.

Puppet-Making

Albrecht, Christian. Puppets.
 Alkema, Chester J. Puppet Making
 Anderson, Benny E. Let's Start a Puppet Theatre.
 Baird, Bill. Art of the Puppet.
 Beresford, Margaret. How to Make Puppets and Teach Puppetry.
 Bohmer, Gunter. Wonderful World of Puppets.
 Currel, David. Puppetry for School Children.
 Engler, Larry and Carol Fijan. Making Puppets Come Alive: Method of Learning and Teaching Hand Puppetry.
 Fline, Helen. Marionettes, How to Make and Work Them.
 French, Susan. Presenting Marionettes.
 Hooper, Grizella. Puppet Making through the Grades.
 Hutchings, Margaret. Making and Using Finger Puppets.
 Kennard, Joseph S. Masks and Marionettes.
 Lanchester, Waldo. Hand Puppets and String Puppets.
 London, Carolyn. You can be a Puppeteer.
 Priester, Enrich. Modern Puppetry.
Puppetry Handbook (AENJ).
 Ross, Laura. Finger Puppets.
 Rutter, Vicki. ABC Puppetry.
 Scott, A.C. Puppet Theater of Japan.
 Slade, Richard. You can Make a String Puppet.
 Snook, Barbara. Puppets.
 Techenor, Tom. Folk Plays for Puppets You Can Make.
 Williams, DeAtna. More Paper Bag Puppets.

General References

Humphreys, Alfred W. Film on Art.
 Lanier, Vincent. Slides and Filmstrips on Art.

Special Education

Rodriguez, Susan. Special Artist's Handbook.
 AENJ, Insights: Art in Special Education.

Art Appreciation

Mason, Anthony. Famous Artists*
 Venezia, Mike. Greetings to Know the World's Greatest Artists*

*A series of books, each is titled by the ARTIST represented.

APPENDIX D

Websites

Websites for Art Education

www.crayola.com – art education ideas, lesson plans, activity pages, and kids games.
www.kidzart.com – instructional drawing methods for ages K-12.
www.kinderart.com – lesson plans from architecture to textiles, art library for research.
www.sanfordartadventures.com – art resources, create art, study art, play art games, and tech art.
www.haringkids.com – lesson plans, interactive coloring book and kid games.
www.geocities.com/Athens/8020/art.ed.html - lesson plans, K-12.
www.folkart.com – folk art and crafts from Africa to Venezuela.
www.ceismc.gatech.edu/busyt/ - information site with lesson plans.
www.aenj.org – Art Educators of New Jersey.
www.naea-resron.org – Nation Art Education.

Museum Websites

American Museum of Natural History – <http://www.amnh.org>
The Art Institute of Chicago – <http://www.artic.edu>
Asian Art Museum of San Francisco – <http://www.asianart.org>
The Baltimore Museum of Art – <http://www.artbma.org>
Brooklyn Museum of Art – <http://www.brooklynart.org>
The Cleveland Museum of Art – <http://clevelandart.org>
The Detroit Institute of Art – <http://www.dia.org>
The Frick Collection – <http://www.frick.org>
Georgia O’Keeffe Museum – <http://www.okeeffemuseum.org>
International Center for Photography – <http://www.icp.org>
The Jewish Museum – <http://www.thejewishmuseum.org>
The Los Angeles County Museum of Art – <http://www.lacma.org>
The Metropolitan Museum of Art – <http://www.metmuseum.org>
Montclair Art Museum – <http://www.montclair-art.org>
The Morgan Library – <http://www.morganlibrary.org>
Museum of American Folk Art – <http://folkartmuseum.org>
The Museum of Modern Art – <http://www.moma.org>
Nassau County Museum of Art – <http://www.nassaumuseum.org>
National Gallery of Art – <http://www.nga.gov>
Neuberger Museum of Art – <http://www.neuberger.org>
The Norman Rockwell Museum – <http://www.nrm.org>
Pennsylvania Academy of the Fine Arts – <http://www.pafa.org>
Philadelphia Museum of Art – <http://www.philamuseum.org>
The Phillips Collection – <http://www.phillipscollection.org>
San Francisco Museum of Modern Art – <http://www.sfmoma.org>
Seattle Art Museum – <http://www.seattleartmuseum.org>
Sterling and Francine Clark Art Institute – <http://www.clarkart.org>
Smithsonian National Museums – <http://www.si.edu:80>
Virginia Museum of Fine Arts – <http://www.vmfa.state.va.us>
Whitney Museum of American Art – <http://www.whitney.org>
Winterthur Museum – <http://www.winterthur.org>
Louvre Museum – <http://paris.org/Musees/Louvre>

APPENDIX E

Lesson Plan Template

LESSON PLAN TEMPLATE

Teacher:

School:

Grade or Course:

Unit:

Lesson:

Week of:

Objectives:

Students will understand that:

Visual Arts**Learner Outcomes, NJCCCS, and Progress Indicators**

Standard 1.1 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.

Indicator 3: *Students should be able to communicate about aesthetic qualities of art works through oral and written analysis using appropriate technical and evaluative terms.*

Indicator 4: *Demonstrate an understanding of different aesthetic philosophers through the evaluation and analysis of artistic styles, trends and movements in an art form.*

1. Students will demonstrate their understanding of how to describe artwork. This will be measured through a written description and verbal expressions. These expressions should include an evaluation and analysis of the artistic styles, trends, and movements in art.

Standard 1.2 All students will understand the role, development, and influence of the arts throughout history and across cultures.

Indicator 3: *Create, produce, or perform works of visual, individually and with others.*

Indicator 4: *Demonstrate originality, technical skills, and artistic expression in the creation, production of visual arts.*

2. Students will plan, experiment, and produce both collaborative and individual pieces of art.
3. Students will demonstrate originality, technical skills, and artistic expression in the “Design patterns for a Checker Board and Pieces” assignment.

Standard 1.3 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.

Indicator 2: *Demonstrate appropriate use of technology, tools, terminology, techniques, and media in the creation of visual arts.*

Indicator 3: *Demonstrate an understanding of technology, methods, materials, and creative processes commonly used in visual arts.*

4. Students will experiment with patterns to get the proper effects needed for their assignments. (use of tools, techniques, and colors)
5. Students will demonstrate the proper way to handle tools, material, and media.
6. Students will demonstrate the proper clean-up of all materials.

Standard 1.4 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.

Indicator 2: *Offer constructive critique in the evaluation of their own and others’ work in visual arts.*

Indicator 3: *Evaluate and interpret works of art orally and in writing, using appropriate terminology.*

7. Students will actively participate in a class critique on the art shown by the teacher and also the

student work.

Indicator 7: *Interpret the meaning(s) expressed in works of visual arts.*

8. Students will interpret meanings and feelings conveyed in the expressive artworks..

Indicator 4: *Identify, plan, and provide solutions to design problems of space, structures, objects, sound, and/or events in a public or private environment.*

9. Students will experiment, identify, plan, and develop designs involving space, structures, objects, people, and events. Students will develop several faces and characters.

Essential Instructional Behaviors, K-12 see Attached sheet

Motivational Questions:

Materials:

Vocabulary:

Procedures:

Teacher Assessment Critique:

- Journal entries/logs
- Teacher rubrics/checklist
- Student work/performance
- Oral tests
- Oral quizzes
- Evaluations/progress reports
- Research papers/essays/critical writings
- Teacher handouts/worksheets
- Students oral response/critique
- Teacher observation
- Tear sheets/portfolio
- Other:

Student Assessment Criteria:

- Journal entries/logs
- Rubrics/checklist
- Critical writings
- Tear sheets/portfolio
- Other:
-
-
-
-
-
-

APPENDIX F

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

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?
- j. learners receiving appropriate modifications and accommodations to support their learning?

3. 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?

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

INTRODUCTION**Arts Education in the 21st 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

Amdur, S., & Associates (Ed.). (2000). Learning and the arts: Crossing boundaries (proceedings of an invitational meeting for education, art, and youth funders held January 12-14, Los Angeles). Seattle, WA: Grantmakers in the Arts. Online: http://www.giarts.org/usr_doc/Learning.pdf

Asbury, C., & Rich, B. (Eds.). (2008). Learning, arts, and the brain: The DANA foundation consortium report on arts and cognition. New York: DANA Press.

Consortium of National Arts Education Associations. (1994). National standards for arts education: What every young American should know and be able to do in the arts. Reston,

- VA: Music Educators National Conference. Online: <http://artsedge.kennedy-center.org/teach/standards/>
- Deasy, R. J. (Ed.). (2002). *Critical links: Learning in the arts and student academic and social development*. Washington, DC: Arts Education Partnership.
- Deasy, R. J. (Ed.). (2005). *Third space: When learning matters*. Washington, DC: Arts Education Partnership.
- Fisk, E. B. (Ed.) (1999). *Champions of change: The impact of the arts on learning*. Washington, DC: The President's Committee on the Arts and Humanities & Arts Education Partnership.
- Kendall, J. S., & Marzano, R. J. (2000). *Content knowledge: A compendium of standards and benchmarks for K-12 education (3rd ed.)*. Alexandria, VA: Association for Supervision and Curriculum Development.
- Literacy in the Arts Task Force. (1989). *Literacy in the arts: An imperative for New Jersey schools*. Trenton, NJ: Alliance for Arts Education.
- National Center on Education and the Economy. (2007). *Tough choices or tough times: The report of the New Commission on the Skills of the American Workforce*. San Francisco: John Wiley & Sons. Online [executive summary]: http://www.skillscommission.org/pdf/exec_sum/ToughChoices_EXECSUM.pdf
- National Dance Education Organization. (2005). *Standards for learning and teaching dance in the arts: Ages 5-18*. Silver Spring, MD: Author. Online: http://ndeo.org/content.aspx?page_id=22&club_id=893257&module_id=55412
- New Jersey State Department of Education. (1996). *New Jersey Core Curriculum Content Standards*. Trenton, NJ: Author.
- New Jersey State Department of Education. (1999). *New Jersey visual & performing arts curriculum framework*. Trenton, NJ: Author.
- New Jersey State Department of Education. (2004). *New Jersey visual & performing arts curriculum framework*. Trenton, NJ: Author.
- New Jersey State Department of Education. (2008). *Standards clarification project*. Trenton, NJ: Author. Online: <http://www.nj.gov/education/aps/njscpl/>
- President's Committee on the Arts & Humanities & Arts Education Partnership. (1999). *Gaining the arts advantage: Lessons learned from school districts that value arts education*. Alexandria, VA, & Washington, DC: Authors.
- Wiggins, G., & McTighe, J. (2005). *Understanding by design (2nd ed.)*. Alexandria, VA: Association for Supervision and Curriculum and Development.

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 grade 2 , ALL students progress toward BASIC LITERACY 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 elements of dance 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 body patterning .
5	NOTE: By the end of grade 5 , ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE.		
	Basic choreographed structures employ the elements of dance .	1.1.5.A.1	Analyze both formal and expressive aspects of time, shape, space, and energy, and differentiate basic choreographic structures 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, body patterning , balance , and range of motion in compositions and performances.
8	NOTE: By the end of grade 8 , those students choosing DANCE as their required area of specialization demonstrate		

	COMPETENCY in the following content knowledge and skills.		
	Numerous formal choreographic structures can be used to develop the elements of dance 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 elements of dance 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 arts media (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 elements of dance , 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, body patterning , balance , and range of motion.
12	NOTE: By the end of grade 12 , those students choosing DANCE as their required area of specialization demonstrate PROFICIENCY 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 choreographic structures 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 kinesthetic awareness and mastery of composition are essential for creating and interpreting master works of art.	1.1.12.A.2	Categorize the elements , principles, and choreographic structures 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 principles and clear direction of intent and purpose.	1.1.12.A.4	Synthesize knowledge of anatomical principles related to body alignment, body patterning , balance , strength, and coordination in compositions and performances.

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		B. Music		
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)	
2	NOTE: By the end of grade 2 , ALL students progress toward BASIC LITERACY in the following content knowledge and skills in MUSIC.			
	Ear training and listening skill are prerequisites for musical literacy.	1.1.2.B.1	Explore the elements of music through verbal and written responses to diverse aural prompts and printed scores.	
	The elements of music 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 musical families according to shared properties.	1.1.2.B.4	Categorize families of instruments and identify their associated musical properties.	
5	NOTE: By the end of grade 5 , ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in MUSIC.			
	Reading basic music notation contributes to musical fluency and literacy. Musical intelligence is related to ear training and listening skill , and temporal spatial reasoning ability is connected to listening skill.	1.1.5.B.1	Identify the elements of music in response to aural prompts and printed music notational systems.	
	The elements of music 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	<p>NOTE: By the end of grade 8, those students choosing MUSIC as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.</p>		
	<p>Common, recognizable musical forms often have characteristics related to specific cultural traditions.</p>	1.1.8.B.1	<p>Analyze the application of the elements of music in diverse Western and non-Western musical works from different historical eras using active listening and by reading and interpreting written scores.</p>
	<p>Compositional techniques used in different styles and genres of music vary according to prescribed sets of rules.</p>	1.1.8.B.2	<p>Compare and contrast the use of structural forms and the manipulation of the elements of music in diverse styles and genres of musical compositions.</p>
12	<p>NOTE: By the end of grade 12, those students choosing MUSIC as their required area of specialization demonstrate PROFICIENCY in the following content knowledge and skills.</p>		
	<p>Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.</p>	1.1.12.B.1	<p>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.</p>
	<p>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.</p>	1.1.12.B.2	<p>Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.</p>

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	NOTE: By the end of grade 2 , ALL students progress toward BASIC LITERACY 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 elements of theatre 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 technical theatrical elements 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	NOTE: By the end of grade 5 , ALL students demonstrate BASIC LITERACY 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 characteristics of a well-made play 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 technical theatrical elements to identify how time, place, mood, and theme are created.	
	Sensory recall 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	NOTE: By the end of grade 8 , those students choosing THEATRE as their required area of specialization demonstrate COMPETENCY 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 historical eras .
	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	NOTE: By the end of grade 12 , those students choosing THEATRE as their required area of specialization demonstrate PROFICIENCY 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	NOTE: By the end of grade 2 , ALL students progress toward BASIC LITERACY in the following content knowledge and skills in VISUAL ART.			
	The basic elements of art and principles of design 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 elements of art and principles of design 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	NOTE: By the end of grade 5 , ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in VISUAL ART.			
	Understanding the function and purpose of the elements of art and principles of design 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 elements of art and principles of design are universal.	1.1.5.D.2	Compare and contrast works of art in various mediums that use the same art elements and principles of design.	
8	NOTE: By the end of grade 8 , those students choosing VISUAL ART as their required area of specialization demonstrate COMPETENCY 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 elements of art and principles of design in different historical eras and cultures.	
	The study of masterworks of art from diverse cultures and different historical eras 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	NOTE: By the end of grade 12 , those students choosing VISUAL ART as their required area of specialization demonstrate PROFICIENCY in the following content knowledge and skills.			

	Common themes exist in artwork from a variety of cultures across time and are communicated through metaphor, symbolism, and allegory.	1.1.12.D.1	Distinguish innovative applications of the elements of art and principles of design 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.

Content Area		Visual & Performing Arts		
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.		
Strand		A. History of the Arts and Culture		
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)	
2	NOTE: By the end of grade 2 , ALL students progress toward BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.			
	Dance, music, theatre, and visual artwork from diverse cultures and historical eras 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	NOTE: By the end of grade 5 , ALL students demonstrate BASIC LITERACY 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 art genres 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 new art genre .	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	NOTE: By the end of grade 8 , all students demonstrate COMPETENCY 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 the arts.	1.2.8.A.1	Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new technologies.	
	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	NOTE: By the end of grade 12 , all students demonstrate PROFICIENCY 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 historical eras .

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	A. Dance		
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
P	NOTE: For those preschool programs that offer appropriate time and frequency of instruction, all students attain foundational skills that later lead to BASIC LITERACY 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	NOTE: By the end of grade 2 , ALL students progress toward BASIC LITERACY 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 elements of dance , 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 elements of dance .	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.
	Locomotor and non-locomotor movements may	1.3.2.A.4	Create and perform original movement sequences alone

	contribute equally to the thematic content of solo and ensemble dances.		and with a partner using locomotor and non-locomotor movements at various levels in space.
5	NOTE: By the end of grade 5 , ALL students demonstrate BASIC LITERACY 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 kinesthetic principles . Age-appropriate conditioning of the body enhances flexibility, balance, strength, focus, concentration, and performance technique.	1.3.5.A.4	Demonstrate developmentally appropriate kinesthetic awareness 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	NOTE: By the end of grade 8 , those students choosing DANCE as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.		
	Movement dynamics and qualities emphasize time, space, and energy. Movement affinities and effort actions 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	1.3.8.A.2	Choreograph and perform cohesive dance works that reflect social, historical, and/or political themes.

	of view about social, political, or historical issues in given eras.		
	Foundational understanding of anatomical and kinesthetic principles 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 media arts are often catalysts for creating original choreographic compositions.	1.3.8.A.4	Use media arts and technology in the creation and performance of short, original choreographic compositions.
12	NOTE: By the end of grade 12 , those students choosing DANCE as their required area of specialization demonstrate PROFICIENCY 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 genres .	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 choreographic structures 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	NOTE: For those preschool programs that offer appropriate time and frequency of instruction, all students attain foundational skills that later lead to BASIC LITERACY 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	NOTE: By the end of grade 2 , ALL students progress toward BASIC LITERACY 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/ vocal placement 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 Orff instruments 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 home tone 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 music composition .	1.3.2.B.5	Improvise short tonal and rhythmic patterns over ostinatos , and modify melodic or rhythmic patterns using

			selected notes and/or scales to create expressive ideas.
	Prescribed forms and rules govern music composition , 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	NOTE: By the end of grade 5 , ALL students demonstrate BASIC LITERACY 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, mixed meter , and compound meter .
	Proper vocal production and vocal placement 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.
	Music composition 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, the elements of music , 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	NOTE: By the end of grade 8 , those students choosing MUSIC as their required area of specialization demonstrate COMPETENCY 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 genres , cultures, and historical eras .	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 the elements of	1.3.8.B.4	Improvise music in a selected genre or style, using the elements of music that are consistent with basic playing

	music as well as stylistic nuances of historical eras and genres of music.		and/or singing techniques in that genre or style.
12	NOTE: By the end of grade 12 , those students choosing MUSIC as their required area of specialization demonstrate PROFICIENCY in the following content knowledge and skills.		
	Technical accuracy, musicality, and stylistic considerations vary according to genre , culture, and historical era .	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 the elements of music are manipulated in original or prepared musical scores.
	Understanding of how to manipulate the elements of music 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 music composition .	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.

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	C. Theatre		
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
P	NOTE: For those preschool programs that offer appropriate time and frequency of instruction, all students attain foundational skills that later lead to BASIC LITERACY 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	NOTE: By the end of grade 2 , ALL students progress toward BASIC LITERACY 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	NOTE: By the end of grade 5 , ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in THEATRE.		
	A play's effectiveness is enhanced by the theatre artists' knowledge of technical theatrical elements and understanding of the elements of theatre .	1.3.5.C.1	Create original plays using script-writing formats that include stage directions and technical theatrical elements , demonstrating comprehension of the elements of theatre 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	NOTE: By the end of grade 8 , those students choosing THEATRE as their required area of specialization demonstrate COMPETENCY 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, physical and vocal skills , acting techniques, and active listening skills.
12	NOTE: By the end of grade 12 , those students choosing THEATRE as their required area of specialization demonstrate PROFICIENCY 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 technical theatrical elements appropriate to a variety of theatrical genres .
	Presentation of believable, multidimensional characters in scripted and improvised	1.3.12.C.2	Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and

	performances requires application of specific physical choices, sustained vocal technique, and clearly motivated actions.		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	NOTE: For those preschool programs that offer appropriate time and frequency of instruction, all students attain foundational skills that later lead to BASIC LITERACY in VISUAL ART.		
	Each art medium 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	NOTE: By the end of grade 2 , ALL students progress toward BASIC LITERACY in the following content knowledge and skills in VISUAL ART.		
	Visual statements in art are derived from the basic elements of art regardless of the format and medium used to create the art. There are also a wide variety of art media , 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 elements of art and principles of design for personal expression results in visual communication 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 art mediums and select tools that are appropriate to the production of works of art in a variety of art media .

	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 art mediums and art media .
5	NOTE: By the end of grade 5 , ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in VISUAL ART.		
	The elements of art and principles of design can be applied in an infinite number of ways to express personal responses to creative problems.	1.3.5.D.1	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.
	Contextual clues to culturally specific thematic content, symbolism, compositional approach, and stylistic nuance are prevalent in works of art throughout the ages.	1.3.5.D.2	Identify common and distinctive characteristics of artworks from diverse cultural and historical eras of visual art using age-appropriate stylistic terminology (e.g., cubist, surreal, optic, impressionistic), and experiment with various compositional approaches influenced by these styles.
	Each of the genres 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.	1.3.5.D.3	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.
	The characteristics and physical properties of the various materials available for use in art-making present infinite possibilities for potential application.	1.3.5.D.4	Differentiate drawing, painting, ceramics, sculpture, printmaking, textiles, and computer imaging by the physical properties of the resulting artworks, and experiment with various art media and art mediums to create original works of art.
	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.	1.3.5.D.5	Collaborate in the creation of works of art using multiple art media and art mediums , and present the completed works in exhibition areas inside and outside the classroom.
8	NOTE: By the end of grade 8 , those students choosing VISUAL ART as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.		
	The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.	1.3.8.D.1	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 art media

			and art mediums to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).
	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.	1.3.8.D.2	Apply various art media , art mediums , 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.
	The classification of art into various art genres depends on the formal aspects of visual statements (e.g., physical properties, theoretical components, cultural context). Many genres of art are associated with discipline-specific arts terminology .	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 historical eras 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 genres of art is associated with discipline-specific arts terminology 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 historical eras , 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 art media (including digital media), and apply this knowledge to the creation of original artworks.
12	NOTE: By the end of grade 12 , those students choosing VISUAL ART as their required area of specialization demonstrate PROFICIENCY in the following content knowledge and skills.		
	How individuals manipulate the elements of art and principles of design 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 art media , art	1.3.12.D.2	Produce an original body of artwork in one or more art

	<p>mediums, techniques, and styles impact originality and interpretation of the artistic statement.</p>		<p>mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding.</p>
	<p>The artist’s understanding of the relationships among art media, methodology, and visual statement allows the artist to use expressionism, abstractionism (nonobjective art), realism/naturalism, impressionism, and other genre styles to convey ideas to an audience.</p>	<p>1.3.12.D.3</p>	<p>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>Artists interpret/render themes using traditional art media and methodologies as well as new art media and methodologies.</p>	<p>1.3.12.D.4</p>	<p>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>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.</p>	<p>1.3.12.D.5</p>	<p>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.</p>

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	A. Aesthetic Responses		
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
P	NOTE: For those preschool programs that offer appropriate time and frequency of instruction, all students attain foundational skills that later lead to BASIC LITERACY 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	NOTE: By the end of grade 2 , ALL students progress toward BASIC LITERACY 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 exemplary works 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	NOTE: By the end of grade 5 , ALL students demonstrate BASIC LITERACY 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., genres , mediums , messages, themes).	1.4.5.A.1	Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.
	Formalism 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 genre 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	NOTE: By the end of grade 8 , all students demonstrate COMPETENCY 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 archetypal or consummate works of art 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 for utilitarian and non-utilitarian 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 historical era and genre .	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 genre's 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	1.4.8.A.6	Differentiate between "traditional" works of art and those that do not use conventional elements of style to express

	creation of criteria for judging originality.		new ideas.
	Artwork may be both utilitarian and non-utilitarian . 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	NOTE: By the end of grade 8 , all students demonstrate PROFICIENCY 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 discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.
	Artistic styles, trends, movements, and historical responses to various genres 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, discipline-specific arts terminology .	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	NOTE: By the end of grade 2 , ALL students progress toward BASIC LITERACY 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	NOTE: By the end of grade 5 , ALL students demonstrate BASIC LITERACY 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 discipline-specific arts terminology .	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 principles of design .
	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	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,

	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?).		theatre, and visual art.
8	NOTE: By the end of grade 8 , all students demonstrate COMPETENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form.	1.4.8.B.1	Evaluate the effectiveness of a work of art by differentiating between the artist's technical proficiency and the work's content or form.
	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.	1.4.8.B.2	Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.
	Universal elements of art and principles of design apply equally to artwork across cultures and historical eras .	1.4.8.B.3	Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.
12	NOTE: By the end of grade 8 , all students demonstrate PROFICIENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.	1.4.12.B.1	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 historical eras .
	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.	1.4.12.B.2	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.
	Art and art-making reflect and affect the role of technology in a global society.	1.4.12.B.3	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.

GLOSSARY

- abstract** - shapes, forms and colors having no counterpart in nature
- acrylics** - plastic-based paints
- analogous** - next to each other on color wheel
- appliqué** - piece of fabric or paper pasted atop another usually for ornamentation
- architecture** - the art of designing and constructing buildings
- armature** - basic skeletal form which will support, paper mache, plaster or any of the other modeling or sculpturing media.
- asymmetric** - other than formal; irregular or disproportioned
- balance** - there are basically three kinds of balance in the rendering of designs:
1. asymmetrical - unequal distribution of parts of a design around a central axis causing balance to be achieved through skillful manipulation of the elements and tension, informal in character.
 2. radial - purposeful equalization of attraction from a central point as in a wheel.
 3. symmetrical - purposeful visual equilibrium of parts of a design through like distribution of weight around a central axis, formal in character.
- basic elements** - basic components: line, color, texture, space, form, tone, value
- bas relief** - design raised from background; no part of projection, entirely detached
- bleeding** - when two or more colors run together in general planes in shapes onto a background or base
- block print** - print made from engraved block (usually linoleum)
- bogus paper**- rough-surfaced, heavy gray paper
- brayer** - rubber roller attached to handle; used to apply ink in design for printing
- calligraphy** - relates to beautiful writing and fine brush work
- cartoon** - comical drawings
- center of interest** - part of composition used to attract attention; point of design which eye first views before traveling to other parts of composition (achieved through color, lightness or darkness, design, size, arrangement and line)
- ceramic** - articles such as pottery, tiles, figures made of baked clay

- collage** - design made by mounting different materials (sometimes discarded textured pieces)
- color wheel** - colors arranged in wheel form to see relationships
- complementary colors** - opposite colors on color wheel, e.g., red and green, blue and orange, yellow and violet
- composition** – organization and arrangement of shapes, forms, masses
- contour line** – outline of a form
- contrast** - sharp comparable difference, e.g., black and white, rough and smooth
- cool colors** - green, blue, purple
- crafts** - refers to art forms having both utilitarian and aesthetic value, including pottery, jewelry and weaving
- creative** - using imagination to express self
- decorative** - ornamental
- design** - organizing elements of art (line, color, value, form, shape, space, texture) to bring about an organized arrangement
- diorama** - 3-dimensional forms arranged in stage-like manner, sometimes in a box
- dimension** - art forms are either two-dimensional or three dimensional 2-D forms relate to height and width; with depth as an illusion 3-D forms relate to height, width and depth as an actuality.
- dominance** - emphasis of some important part of a composition
- dominant color harmony** – use of more of one color, less of other colors
- dry media** - artist materials: chalk, charcoal
- etching** - outline/sketch by scratching lines with pointed instrument; cut or corrode with acid to form a design
- eye level** - point parallel to the eye (when a curved object is held at eye level, it appears as a straight line)
- fixative** - alcohol-based liquid sprayed over charcoal, pastel or chalk to help retard rubbing off
- form** - shape or structure (mass) of an object
- formal balance** – lines, space, forms, colors and values used equally on either side of a central point
- fresco** - painting on freshly spread plaster; using wet paint mixed with oil (used in mural wall or ceiling painting)
- frieze** - continuous pattern, usually repeating itself; ornamental band of trimming

- frottage** - technique of creating a design by rubbing (with chalk, pencil or crayon) over an object placed underneath the paper
- geometric form** – using relationship of line, angle, plane, solid (mass)
- glaze** - transparent film or color applied over a light color
- graphics** - technique by which copies of originals design are printed (engraving, etching, wood cut, block print, etc.)
- grout** - plaster-like material; mixed with water, used to fill in cracks between tiles (as in mosaics)
- harmony** - agreement between parts of design or composition
- highlights** - lighted spots in painting or drawing
- hue** - name of a true color
- impasto** - thick, heavy application of paint
- incise** - cut into; carved, engraved; marks made by indenting a surface with tools
- informal balance** – object, shape, line, color or value balanced unevenly; division of design not equally balanced
- intaglio** - incised or sunken design as opposed to raised surface relief; engraving printmaking process
- intensity** - brightness of a color
- kiln** - oven or furnace for baking pottery, bricks, etc.
- layout** - plan of a design or an arrangement
- line** - most important of graphic elements; used to divide, contain, describe or express; distinct mark or group of marks
- macramé** - art of knot-tying
- mallet** - hammer of wood for pounding shapes
- manila** - cream-colored all-purpose paper with medium rough texture
- marionette** - puppet; same as a string puppet
- mass** - large areas of colors applied before lines or details
- medium** - any material used for expression, e.g., paint, clay, wood, metal, etc.
- melted crayon** – technique involving softening crayons and applying directly to cardboard or paper to create design or picture

- mobile** - suspended design having moveable parts (sculpture)
- modeling** - building a form so it can be changed and rebuilt (materials have changeable, plastic quality, e.g., clay)
- monochromatic** – drawing with one color or values of that color
- monoprint** - one-of-a-kind print made from a printmaking process
- montage** - picture or design using cut-up printed pictures to create theme
- mood** - style or manner giving overall emotional character of composition
- mosaic** - small pieces of various materials placed side by side to create a picture (tiles, paper, pebbles, etc.)
- motif** - theme of central dominant feature expressed in pattern or design by use of lines or shapes
- mural** - large painting on wall that usually tells a story
- naturalistic** - resembling nature
- neutral color** – goes with other colors, e.g., gray and beige; color mixed with other colors
- oil painting** - medium using oil as base, composed of various pigments
- overlapping** – one object partially covering another, giving illusion of space
- palette** – range of colors; surface on which to mix pigments
- paper sculpture** – bending, creasing, scoring, and folding various weights of paper to create 3-dimensional form
- papier mache** – cut or mashed paper mixed with wheat paste (wallpaper paste)
- pastels** - light-valued chalk of varying degrees of hardness; medium of painting
- patterns** - repetition of a design or a motif
- perspective** - objects on flat surface as they appear to the eye; illusion of distance
- plastic** - material capable of being molded or modeled (clay, plaster)
- plasticine** - non-hardening oil or synthetic base clay
- poster** - notice that attracts attention, creates interest, incurs desire and leads toward action
- primary colors** – three basic colors (red, yellow, blue) from which all other colors can be made
- proportion** - comparative relations to size and degree
- puppet** - form with jointed limbs that is moved by hand, strings or wire

- relief** - relates to two areas – sculpture and printmaking
- render** - represent or depict by drawing or painting
- repousse** - similar to bas relief; raising and indenting or surface, usually metal, to create semi 3-dimensional effect
- resist** - effect when 2 medium repel each other (wax crayon/water colors)
- rhythm** - lines, shapes and forms, colors and values in regular measures
- rubblings** - visual texture copied from tactile surface
- scratchboard** – scratched-out design or picture on crayon or ink surface of heavy paper
- sculpture** - art of creating three-dimensional forms in relief, in-the-round (freestanding), or in moving sculpture as in the mobile
- secondary color** – mixture of two primary colors
- shade** - dark value of hue, such as dark red or maroon
- shadow** - area blocked off by an object in the way of light source
- shuttle** - weaving
- silhouette** - outline or general shape of object filled in with solid color and placed on contrasting background
- silk screen** - method of printing using silk screen and resist material to block off parts of design
- stabile** - opposed to be mobile. Form of sculpture which has the quality of being light in feeling yet firm in placement
- stenciling** - applying paint, pastels, crayons, etc. over paper having cut patterns; medium goes through opening onto other object.
- still life** - arrangement of inanimate objects
- stitchery** - using various texture of thread with needle on fabric to create varieties of patterns
- symmetry** - beauty in aesthetic balance; parts on one side correspond to parts on the other side
- tactile** - relating to sense of touch
- technique** - mechanical mastery of methods and materials
- tempera** - painting with opaque color with binding medium, e.g., egg white
- template** - mold or pattern used in making pottery or pattern mask used in painting
- tertiary** - mixture of one primary and one secondary color (also called intermediate color)

- texture** - physical characteristics of a surface
- tint** - degree of a color
- tone** - value of color
- trapunto** - quilting variation; stuffed design giving relief
- translucent** - painting with opaque pigment
- transparent** - painting with see-through pigment
- value** - modification of a color
- vanishing point** - in perspective; all lines of a group as they recede from station
- variety** - quality which suggests a state of diversity which eliminates sameness or monotony
- warm colors** - red, orange, and yellow
- warp** - threads on loom running through length or material
- watercolor** - paint using water as a solvent
- weft** - threads on loom interlocking with warp of material
- wet media** - artist materials: oils, tempera, ink
- woodcut** - engraving in wood or print from wood engraving