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

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| **Content Area** | | **Visual and 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** | | **Indicator #** | **Indicator** |
| 12 | NOTE: By the end of [grade 12](#VPAgrade12), those students choosing THEATRE as their required area of specialization demonstrate [PROFICIENCY](#VPAprof) 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. |

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| **Content Area** | | **Visual and 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** | | **Indicator #** | **Indicator** |
| 12 | NOTE: By the end of [grade 12](#VPAgrade12), all students demonstrate [PROFICIENCY](#VPAprof) 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](#VPAhe). |

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| **Content Area** | | **Visual and 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** | | **Indicator #** | **Indicator** |
| 12 | NOTE: By the end of [grade 12](#VPAgrade12), those students choosing THEATRE as their required area of specialization demonstrate [PROFICIENCY](#VPAprof) 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.  Presentation of believable, multidimensional characters in scripted and improvised performances requires application of specific physical choices, sustained vocal technique, and clearly motivated actions. | | 1.3.12.C.1 | Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and [technical theatrical elements](#VPAtectheatricalele) appropriate to a variety of [theatrical genres](#VPAtheatgen). |
|  | 1.3.12.C.2 | Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions. |

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| **Content Area** | | **Visual and 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** | | **Indicator #** | **Indicator** |
| 12 | NOTE: By the end of [grade 12](#VPAgrade12), all students demonstrate [PROFICIENCY](#VPAprof) 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.  Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist’s concept.  Artistic styles, trends, movements, and historical responses to various [genres](#VPAgen) of art evolve over time.  Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, [discipline-specific arts terminology](#VPAdisspecificartster). | | 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. |
|  | 1.4.12.A.2 | Speculate on the artist’s intent, using [discipline-specific arts terminology](#VPAdisspecificartster) and citing embedded clues to substantiate the hypothesis. |
|  | 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. |
|  | 1.4.12.A.4 | Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork. |
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| **Content Area** | | **Visual and 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** | | **Indicator #** | **Indicator** |
| 12 | NOTE: By the end of [grade 12](#VPAgrade12), all students demonstrate [PROFICIENCY](#VPAprof) 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](#VPAhe). |
|  | 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. |

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| **Glossary:** |
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| ARCHETYPAL |
| Archetypal work of art: An artwork that epitomizes a genre of art. |
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| ART GENRES |
| Art genres: Artworks that share characteristic approaches to content, form, style, and design. Each of the four arts disciplines is associated with different genres. |
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| ART MEDIUM(S) |
| Art medium(s): Any material or technique used for expression in art. In art, "medium" refers to the physical substance used to create artwork. Types of materials include clay, pencil, paint, and others. |
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| ARTISTIC PROCESSES |
| Artistic processes: For example, expressionism, abstractionism/nonobjectivism, realism, naturalism, impressionism, and others. |
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| ARTS MEDIA |
| Arts media: Artistic methods, processes, or means of expression (e.g., presentation mechanisms such as screen, print, auditory, or tactile modes) used to produce a work of art. |
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| BALANCE |
| Balance: For example, in dance, complementary positions that are on or off the vertical, horizontal, or transverseaxes. |
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| BASIC LITERACY |
| Basic Literacy: A level of achievement that indicates a student meets or exceeds the K-5 arts standards. Basic Literacy is attained when a student can:   1. Respond to artworks with empathy. 2. Understand that artwork reflects historical, cultural, and aesthetic perspectives. 3. Perform in all four arts disciplines at an age-appropriate level. 4. Draw similarities within and across the arts disciplines. |
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| BODY PATTERNING |
| Body patterning: For example, in dance, unilateral movement, contra-lateral movement*,* upper/lower body coordination, or standing or moving on two feet vs. one footduring movement patterns. |
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| CHARACTERISTICS OF A WELL-MADE PLAY |
| Characteristics of a well-made play: Inciting incident, confrontation, rising action, climax, dénouement, and resolution. |
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| CHOREOGRAPHIC STRUCTURES |
| Choreographic structures: For example, AB, ABA, canon, call and response, narrative, rondo, palindrome, theme, variation, and others. |
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| COMPETENCY |
| Competency: A level of achievement that indicates a student meets or exceeds the K-8 arts standards. Competency is attained when a student can:   1. Respond to artworks with developing understanding, calling upon acquaintance with works of art from a variety of cultures and historical periods. 2. Perceive artworks from structural, historical, cultural, and aesthetic perspectives. 3. Perform in a chosen area of the arts with developing technical ability, as well as the ability to recognize and conceive solutions to artistic problems. 4. Understand how various types of arts knowledge and skills are related within and across the arts disciplines. |
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| COMPOUND METER |
| Compound meter: Measures of music in which the upper numerator is divisible by three such as 6/8 or 9/8 time. |
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| CONSUMMATE WORKS OF ART |
| Consummate works of art: Expertly articulated concepts or renderings of artwork. |
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| DISCIPLINE-SPECIFIC ARTS TERMINOLOGY |
| Discipline-specific arts terminology: Language used to talk about art that is specific to the arts discipline (dance, music, theatre, or visual art) in which it was created. |
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| EAR TRAINING AND LISTENING SKILL |
| Ear training and listening skill: The development of sensitivity to relative pitch, rhythm, timbre, dynamics, form, and melody, and the application of sight singing/reading or playing techniques, diction/intonation, chord recognition, error detection, and related activities. |
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| EFFORT ACTIONS |
| Effort Actions:  "Effort actions," or more accurately "incomplete effort actions," specifically refers to nomenclature from Laban Movement Analysis—perhaps the most commonly employed international language of dance. The term refers to any of eight broad classifications or categories of movement: gliding, floating, dabbing, flicking, slashing, thrusting, pressing, and wringing. Each effort action has a specific relationship to the elements of dance (i.e., time, space, and energy) and is paired with another effort action (gliding & floating, dabbing & flicking, slashing & thrusting, pressing & wringing). |
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| ELEMENTS OF ART |
| Elements of art: The compositional building blocks of visual art, including line, color, shape, form, texture, and space. |
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| ELEMENTS OF DANCE |
| Elements of dance: The compositional building blocks of dance, including time, space, and energy. |
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| ELEMENTS OF MUSIC |
| Elements of music: The compositional building blocks of music, including texture, harmony, melody, and rhythm. |
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| ELEMENTS OF THEATRE |
| Elements of theatre: The compositional building blocks of theatre, including but not limited to plot, character, action, spectacle, and sound. |
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| EXEMPLARY WORKS |
| Exemplary works: Works representing genres of art that may be examined from structural, historical, and cultural perspectives. |
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| FORMALISM |
| Formalism: The concept that a work's artistic value is entirely determined by its form—the way it is made, its purely visual aspects, and its medium. The context for the work is of secondary importance. Formalism predominated Western art from the late 1800s to the 1960s. |
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| GRADE 12 |
| 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*](#VPAPROF)in at least one chosen arts discipline by meeting or exceeding the content knowledge and skills delineated in the arts standards. |
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| GRADE 8 |
| Grades 6-8: In grades 6-8, student instruction focuses on one of the four arts disciplines, as directed by student choice. The expectation at this level is that all students *demonstrate* [*competency*](#VPACOMP) in the content knowledge and skills delineated for the selected arts discipline. |
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| GRADES K-2 AND 3-5 |
| 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](#VPABL) in the content knowledge and skills delineated in the K-2 and 3-5 grade-level standards for the arts. |
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| HISTORICAL ERAS |
| Historical eras in the arts: Artworks that share distinct characteristics and common themes associated with a period of history. |
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| HOME TONE |
| Home tone: The first or key tone of any scale; the same as the tonic. |
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| KINESTHETIC AWARENESS |
| Kinesthetic awareness: Spatial sense. |
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| KINESTHETIC PRINCIPLES |
| Principles having to do with the physics of movement, such as work, force, velocity, and torque. |
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| LOCOMOTOR AND NON-LOCOMOTOR MOVEMENTS |
| Locomotor and non-locomotor movements: Locomotor movements involve travel through space (e.g., walking, running, hopping, jumping, leaping, galloping, sliding, skipping), while non-locomotor movements are performed within a personal kinesphere and do not travel through space (e.g., axial turns). |
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| MEDIA ARTS |
| Media Arts: For example, television, film, video, radio, and electronic media. |
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| MIXED METER |
| Mixed meter: A time signature in which each measure is divided into three or more parts, or two uneven parts, calling for the measures to be played with principles, and with subordinate metric accents causing the sensation of beats (e.g., 5/4 and 7/4 time, among others). |
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| MOVEMENT AFFINITIES |
| Movement affinities: The execution of dance phrases with relation to music. Dancers tend toward either *lyricism* (using the expressive quality of music through the full extension of the body following the accented beat), or *bravura* dancing (in which the dancer tends to accent the musical beat). Both are technically correct, but are used in different circumstances. |
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| MUSIC COMPOSITION |
| Music composition: Prescribed rules and forms used to create music, such as melodic line and basic chordal structures, many of which are embedded in electronic music notation programs, and which can apply equally to improvised and scored music. |
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| MUSICAL FAMILIES |
| Musical families: The categorization of musical instruments according to shared physical properties, such as strings, percussion, brass, or woodwinds. |
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| NEW ART MEDIA AND METHODOLOGIES |
| New art media and methodologies: Artistic works that have a technological component, such as [digital art](http://en.wikipedia.org/wiki/Digital_art), [computer graphics](http://en.wikipedia.org/wiki/Computer_graphics), [computer animation](http://en.wikipedia.org/wiki/Computer_animation), [virtual art](http://en.wikipedia.org/wiki/Virtual_art), computer robotics, and others. |
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| ORFF INSTRUMENTS |
| Orff instruments: Precursors to melodic musical instruments, such as hand drums, xylophones, metalliphones, wood blocks, triangles, and others. |
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| OSTINATOS |
| Ostinato: A short melodic phrase persistently repeated by the same voice or instrument. |
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| PHYSICAL AND VOCAL SKILLS |
| Physical and vocal skills: For example, articulation, breath control, projection, body alignment. |
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| PRESCHOOL |
| Preschool: 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 progress toward* [*basic literacy*](#VPABL) in the content knowledge and skills delineated in the K-2 and 3-5 grade-level arts standards, as developmentally appropriate. |
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| PRINCIPLES OF DESIGN |
| Principles of design: Balance, proportion, rhythm, emphasis, and unity. |
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| PROFICIENCY |
| Proficiency: A level of achievement that indicates a student meets or exceeds the K-12 arts standards. Proficiency is attained when a student can:   1. Respond to artworks with insight and depth of understanding, calling upon informed acquaintance with exemplary works of art from a variety of cultures and historical periods. 2. Develop and present basic analyses of artworks from structural, historical, cultural, and aesthetic perspectives, pointing to their impact on contemporary modes of expression. 3. Perform in a chosen area of the arts with consistency, artistic nuance, and technical ability, defining and solving artistic problems with insight, reason, and technical proficiency. 4. Relate various types of arts knowledge and skills within and across the arts disciplines, by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project. |
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| SENSORY RECALL |
| Sensory recall: A technique actors commonly employ to heighten the believability of a character, which involves using sense memory to inform their choices. |
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| TECHNICAL PROFICIENCY AND ARTISTRY IN DANCE PERFORMANCE: |
| Technical proficiency and artistry in dance performance: Works executed with clarity, musicality, and stylistic nuance that exhibit sound anatomical and kinesthetic principles. |
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| TECHNICAL THEATRICAL ELEMENTS |
| Technical theatrical elements: Technical aspects of theatre, such as lighting, sets, properties, and sound. |
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| THEATRICAL GENRES |
| Theatrical genres: Classifications of plays with common characteristics. For example, classical plays, postmodern drama, commedia dell’ arte, historical plays, restoration comedy, English renaissance revenge plays, and others. |
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| UTILITARIAN AND NON-UTILITARIAN |
| Utilitarian and non-utilitarian art: Art may be functional (i.e., utilitarian) or decorative (i.e., non-utilitarian). |
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| VISUAL COMMUNICATION |
| Visual communication: The sharing of ideas primarily through visual means-a concept that is commonly associated with two-dimensional images. Visual communication explores the notion that visual messages have power to inform, educate or persuade. The success of visual communication is often determined by measuring the audience’s comprehension of the artist’s intent, and is not based aesthetic or artistic preference. In the era of electronic communication, the importance of visual communication is heightened because visual displays help users understand the communication taking place. |
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| VISUAL LITERACY |
| Visual literacy: The ability to understand subject matter and the meaning of visual artworks within a given cultural context; the ability to communicate in a wide array of art media and express oneself in at least one visual discipline. |
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| VOCAL PLACEMENT |
| Vocal placement: The physical properties and basic anatomy of sound generated by placing the voice in different parts of the body, such as a head voice and chest voice. |
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