## New Jersey 2014 Core Curriculum Content Standards for Visual and Performing Arts

### INTRODUCTION

**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

A. Dance

### By the end of grade

<table>
<thead>
<tr>
<th>Content Statement</th>
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</tr>
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<tbody>
<tr>
<td>NOTE: By the end of grade 2, all students progress toward <strong>BASIC LITERACY</strong> in the following content knowledge and skills in DANCE.</td>
<td>1.1.2.A.1</td>
<td>Identify the elements of dance in planned and improvised dance sequences.</td>
</tr>
<tr>
<td>Original choreography and improvisation of movement sequences begins with basic understanding of the elements of dance.</td>
<td>1.1.2.A.2</td>
<td>Use improvisation to discover new movement to fulfill the intent of the choreography.</td>
</tr>
<tr>
<td>Original movement is generated through improvisational skills and techniques.</td>
<td>1.1.2.A.3</td>
<td>Demonstrate the difference between pantomime, pedestrian movement, abstract gesture, and dance movement.</td>
</tr>
<tr>
<td>There are distinct differences between pedestrian movements and formal training in dance.</td>
<td>1.1.2.A.4</td>
<td>Apply and adapt isolated and coordinated body part articulations, body alignment, balance, and body patterning.</td>
</tr>
<tr>
<td>NOTE: By the end of grade 5, all students demonstrate <strong>BASIC LITERACY</strong> in the following content knowledge and skills in DANCE.</td>
<td>1.1.5.A.1</td>
<td>Analyze both formal and expressive aspects of time, shape, space, and energy, and differentiate basic choreographic structures in various dance works.</td>
</tr>
<tr>
<td>Basic choreographed structures employ the elements of dance.</td>
<td>1.1.5.A.2</td>
<td>Analyze the use of improvisation that fulfills the...</td>
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</table>
through improvisation. Form and structure are important when interpreting original choreography.

| 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. |

### 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. |
| 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. Acute **kinesthetic awareness** and mastery of composition are essential for creating and interpreting master works of art. |
| Interpretation of dance is heavily reliant on its context. |
| Artistry in dance performance is accomplished through complete integration of anatomical principles and clear direction of intent and purpose. |
| 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. |
| 1.1.12.A.2 | Categorize the **elements**, principles, and **choreographic structures** of dance masterworks. |
| 1.1.12.A.3 | Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances. |
| 1.1.12.A.4 | Synthesize knowledge of anatomical principles related to body alignment, **body patterning**, balance, strength, and coordination in compositions and performances. |
### 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

<table>
<thead>
<tr>
<th>By the end of grade</th>
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</thead>
<tbody>
<tr>
<td>2</td>
<td><strong>NOTE:</strong> By the end of <a href="#">grade 2</a>, all students progress toward <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in MUSIC.</td>
<td>1.1.2.B.1</td>
<td>Explore the elements of music through verbal and written responses to diverse aural prompts and printed scores.</td>
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<tr>
<td></td>
<td><strong>Ear training and listening skill</strong> are prerequisites for musical literacy.</td>
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<tr>
<td></td>
<td>The elements of music are foundational to basic music literacy.</td>
<td>1.1.2.B.2</td>
<td>Identify musical elements in response to diverse aural prompts, such as rhythm, timbre, dynamics, form, and melody.</td>
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<td></td>
<td>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. Musical instruments have unique qualities of tonality and resonance. Conventional instruments are divided into musical families according to shared properties.</td>
<td>1.1.2.B.3</td>
<td>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.</td>
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<td>1.1.2.B.4</td>
<td>Categorize families of instruments and identify their associated musical properties.</td>
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<tr>
<td>5</td>
<td><strong>NOTE:</strong> By the end of <a href="#">grade 5</a>, all students demonstrate <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in MUSIC.</td>
<td>1.1.5.B.1</td>
<td>Identify the elements of music in response to aural prompts and printed music notational systems.</td>
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<tr>
<td></td>
<td>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.</td>
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</tbody>
</table>
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.

<table>
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<tr>
<th>Grade</th>
<th>NOTE: By the end of <strong>grade 8</strong>, those students choosing MUSIC as their required area of specialization demonstrate <strong>COMPETENCY</strong> in the following content knowledge and skills.</th>
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<tbody>
<tr>
<td>8</td>
<td>Common, recognizable musical forms often have characteristics related to specific cultural traditions.</td>
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<td>Compositional techniques used in different styles and <strong>genres</strong> of music vary according to prescribed sets of rules.</td>
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<tr>
<th>Grade</th>
<th>NOTE: By the end of <strong>grade 12</strong>, those students choosing MUSIC as their required area of specialization demonstrate <strong>PROFICIENCY</strong> in the following content knowledge and skills.</th>
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<tbody>
<tr>
<td>12</td>
<td>Understanding nuanced stylistic differences among various <strong>genres</strong> of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.</td>
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<td></td>
<td>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.</td>
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</tbody>
</table>

<p>| 1.1.5.B.2 | Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures. |
| 1.1.8.B.1 | Analyze the application of the <strong>elements of music</strong> in diverse Western and non-Western musical works from different <strong>historical eras</strong> using active listening and by reading and interpreting written scores. |
| 1.1.8.B.2 | Compare and contrast the use of structural forms and the manipulation of the <strong>elements of music</strong> in diverse styles and genres of musical compositions. |
| 1.1.12.B.1 | Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions. |
| 1.1.12.B.2 | Synthesize knowledge of the <strong>elements of music</strong> in the deconstruction and performance of complex musical scores from diverse cultural contexts. |</p>
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<td>2</td>
<td>NOTE: By the end of grade 2, all students progress toward <strong>BASIC LITERACY</strong> in the following content knowledge and skills in THEATRE.</td>
<td>1.1.2.C.1</td>
<td>Identify basic <strong>elements of theatre</strong> and describe their use in a variety of theatrical performances.</td>
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<td></td>
<td>The elements of theatre are recognizable in theatrical performances.</td>
<td>1.1.2.C.2</td>
<td>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.).</td>
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<td></td>
<td>Theatre artists use precise vocabulary when staging a play.</td>
<td>1.1.2.C.3</td>
<td>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.</td>
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<td></td>
<td>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.</td>
<td>1.1.2.C.4</td>
<td>Describe the use of the technical theatrical elements by examining examples of theatrical design in productions.</td>
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<tr>
<td>5</td>
<td>NOTE: By the end of grade 5, all students demonstrate <strong>BASIC LITERACY</strong> in the following content knowledge and skills in THEATRE.</td>
<td>1.1.5.C.1</td>
<td>Evaluate the <strong>characteristics of a well-made play</strong> in a variety of scripts and performances.</td>
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<td>The well-made play uses a specific, identifiable narrative structure (e.g., inciting incident, climax, dénouement, etc.).</td>
<td>1.1.5.C.2</td>
<td>Interpret the relationship between the actor’s</td>
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<td>Techniques have a direct relationship to character development.</td>
<td>1.1.5.C.3</td>
<td>Physical and vocal choices and an audience’s perception of character development by identifying examples of vocal variety, stage business, concentration, and focus. Analyze the use of technical theatrical elements to identify how time, place, mood, and theme are created.</td>
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<td>Time, place, mood, and theme are enhanced through use of the technical theatrical elements.</td>
<td>1.1.5.C.4</td>
<td>Sensory recall is a technique actors commonly employ to heighten the believability of a character. Explain the function of sensory recall and apply it to character development.</td>
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<td>1.1.5.C.4</td>
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<td><strong>NOTE:</strong> By the end of grade 8, those students choosing THEATRE as their required area of specialization demonstrate <strong>COMPETENCY</strong> in the following content knowledge and skills.</td>
<td>8</td>
<td>Distinct pieces of dramatic literature and theatrical trends reflect cultural traditions and periods in history. Analyze the structural components of plays and performances from a variety of Western and non-Western theatrical traditions and from different historical eras.</td>
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<tr>
<td>1.1.8.C.1</td>
<td>1.1.8.C.2</td>
<td>Actors exercise their voices and bodies through a wide variety of techniques to expand the range and the clarity of the characters they develop. Determine the effectiveness of various methods of vocal, physical, relaxation, and acting techniques used in actor training.</td>
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<td>1.1.8.C.3</td>
<td>Differentiate among vocal rate, pitch, and volume, and explain how they affect articulation, meaning, and character.</td>
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<tr>
<td>Emotion and meaning are often communicated through modulations of vocal rate, pitch, and volume.</td>
<td>1.1.8.C.4</td>
<td>A team of artists, technicians, and managers who collaborate to achieve a common goal uses a broad range of skills to create theatrical performances. 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.</td>
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<td>1.1.8.C.4</td>
<td>Analyze 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.</td>
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<td><strong>NOTE:</strong> By the end of grade 12, those students choosing THEATRE as their required area of specialization demonstrate <strong>PROFICIENCY</strong> in the following content knowledge and skills.</td>
<td>12</td>
<td>Theatre and the arts play a significant role in human history and culture. Analyze examples of theatre’s influence on history and history’s influence on theatre in Western and non-Western traditions.</td>
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<tr>
<td>1.1.12.C.1</td>
<td>1.1.12.C.2</td>
<td>Theatre and the arts play a significant role in human history and culture. Analyze examples of theatre’s influence on history and history’s influence on theatre in Western and non-Western traditions.</td>
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</table>
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.

<p>| 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. |</p>
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<td>Standard</td>
<td>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.</td>
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<td>D. Visual Art</td>
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**By the end of grade**

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<td>NOTE: By the end of grade 2, all students progress toward <strong>BASIC LITERACY</strong> in the following content knowledge and skills in VISUAL ART.</td>
<td>1.1.2.D.1</td>
</tr>
<tr>
<td></td>
<td>The basic <strong>elements of art</strong> and <strong>principles of design</strong> govern art creation and composition.</td>
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<tr>
<td></td>
<td>Recognizing the <strong>elements of art</strong> and <strong>principles of design</strong> in artworks of known and emerging artists, as well as peers, is an initial step toward visual literacy.</td>
<td>1.1.2.D.2</td>
</tr>
<tr>
<td>5</td>
<td>NOTE: By the end of grade 5, all students demonstrate <strong>BASIC LITERACY</strong> in the following content knowledge and skills in VISUAL ART.</td>
<td>1.1.5.D.1</td>
</tr>
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<td></td>
<td>Understanding the function and purpose of the <strong>elements of art</strong> and <strong>principles of design</strong> assists with forming an appreciation of how art and design enhance functionality and improve quality of living.</td>
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</tr>
<tr>
<td></td>
<td>The <strong>elements of art</strong> and <strong>principles of design</strong> are universal.</td>
<td>1.1.5.D.2</td>
</tr>
<tr>
<td>8</td>
<td>NOTE: By the end of grade 8, those students choosing VISUAL ART as their required area of specialization demonstrate <strong>COMPETENCY</strong> in the following content knowledge and skills.</td>
<td>1.1.8.D.1</td>
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cultural and language barriers throughout time.
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.

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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.