

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

<b>Content Area</b>	<b>Visual and Performing Arts</b>		
<b>Standard</b>	<b>1.3 Performance:</b> All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.		
<b>Strand</b>	<b>A. Dance</b>		
<b>By the end of grade</b>	<b>Content Statement</b>	<b>Indicator #</b>	<b>Indicator</b>
P	NOTE: By the end of <a href="#">preschool</a> , all students attain foundational skills that progress toward <a href="#">BASIC LITERACY</a> in CREATIVE MOVEMENT AND 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.
1.3.P.A.6		Use movement/dance to convey meaning around a theme or to show feelings.	
2	NOTE: By the end of <a href="#">grade 2</a> , all students progress toward <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in DANCE.		
	The elements of dance are time, space, and energy. Improvisational structures facilitate movement invention. Musical or non-musical accompaniment is a choice. Dance can communicate meaning around a variety of themes.	1.3.2.A.1	Create and perform planned and improvised movement sequences using the <a href="#">elements of dance</a> , with and without musical accompaniment, to communicate meaning around a variety of themes.

	The creation of an original dance composition often begins with improvisation. Movement sequences change when applying the <a href="#">elements of dance</a> .	1.3.2.A.2	Create and perform planned and improvised movement sequences, alone and in small groups, with variations in tempo, meter, rhythm, spatial level (i.e., low, middle, and high), and spatial pathway.
	The integrity of choreographed sequences is maintained by personal and group spatial relationships. Dance movement skills also require concentration and the intentional direction of focus during performance.	1.3.2.A.3	Define and maintain personal space, concentrate, and appropriately direct focus while performing movement skills.
	<a href="#">Locomotor and non-locomotor movements</a> may contribute equally to the thematic content of solo and ensemble dances.	1.3.2.A.4	Create and perform original movement sequences alone and with a partner using <a href="#">locomotor and non-locomotor movements</a> at various levels in space.
5	NOTE: By the end of <a href="#">grade 5</a> , all students demonstrate <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in DANCE.		
	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	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.

	different tempos, along different spatial pathways, or with different movement qualities.		
	Works of art, props, and other creative stimuli can be used to inform the thematic content of dances.	1.3.5.A.3	Create and perform dances alone and in small groups that communicate meaning on a variety of themes, using props or artwork as creative stimuli.
	Dance requires a fundamental understanding of body alignment and applied <a href="#">kinesthetic principles</a> . Age-appropriate conditioning of the body enhances flexibility, balance, strength, focus, concentration, and performance technique.	1.3.5.A.4	Demonstrate developmentally appropriate <a href="#">kinesthetic awareness</a> of basic anatomical principles, using flexibility, balance, strength, focus, concentration, and coordination.
	Various dance styles, traditions, and techniques adhere to basic principles of alignment, balance, focus, and initiation of movement.	1.3.5.A.5	Perform basic sequences of movement from different styles or traditions accurately, demonstrating proper alignment, balance, initiation of movement, and direction of focus.
8	NOTE: By the end of <a href="#">grade 8</a> , those students choosing DANCE as their required area of specialization demonstrate <a href="#">COMPETENCY</a> in the following content knowledge and skills.		
	Movement dynamics and qualities emphasize time, space, and energy. <a href="#">Movement affinities</a> and <a href="#">effort actions</a> impact dynamic tension and spatial relationships.	1.3.8.A.1	Incorporate a broad range of dynamics and movement qualities in planned and improvised solo and group works by manipulating aspects of time, space, and energy.
	Dance may be used as a symbolic language to communicate universal themes and varied points of view about social, political, or historical issues in given eras.	1.3.8.A.2	Choreograph and perform cohesive dance works that reflect social, historical, and/or political themes.
	Foundational understanding of anatomical and <a href="#">kinesthetic principles</a> is a contributing factor to dance artistry.	1.3.8.A.3	Choreograph and perform movement sequences that demonstrate artistic application of anatomical and kinesthetic principles as well as rhythmic acuity.

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

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Strand		B. Music	
By the end of grade	Content Statement	Indicator #	Indicator
P	NOTE: By the end of <a href="#">preschool</a> , all students attain foundational skills that progress toward <a href="#">BASIC LITERACY</a> in MUSIC.		
	Creating and performing music provides a means of self-expression for very young learners.	1.3.P.B.1	Sing a variety of songs with expression, independently and with others.
		1.3.P.B.2	Use a variety of musical instruments to create music, alone and/or with others, using different beats, tempos, dynamics, and interpretations.
		1.3.P.B.3	Clap or sing songs with repetitive phrases and rhythmic patterns.
		1.3.P.B.4	Listen to, imitate, and improvise sounds, patterns, or songs.
		1.3.P.B.5	Participate in and listen to music from a variety of cultures and times.
		1.3.P.B.6	Recognize and name a variety of music elements using appropriate music vocabulary.
2	NOTE: By the end of <a href="#">grade 2</a> , all students progress toward <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in MUSIC.		
	The ability to read music notation correlates with musical fluency and literacy. Notation systems are complex symbolic languages that indicate pitch, rhythm, dynamics, and tempo.	1.3.2.B.1	Clap, sing, or play on pitch from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics, and tempo.
	Proper vocal production/ <a href="#">vocal placement</a> requires an understanding of basic anatomy and the physical	1.3.2.B.2	Demonstrate developmentally appropriate vocal production/vocal placement and breathing technique.

	properties of sound.		
	Playing techniques for <a href="#">Orff instruments</a> develop foundational skills used for hand percussion and melodic percussion instruments.	1.3.2.B.3	Demonstrate correct playing techniques for Orff instruments or equivalent homemade instruments.
	Proper breathing technique and correct posture improve the timbre of the voice and protect the voice when singing.	1.3.2.B.4	Vocalize the <a href="#">home tone</a> of familiar and unfamiliar songs, and demonstrate appropriate posture and breathing technique while performing songs, rounds, or canons in unison and with a partner.
	Improvisation is a foundational skill for <a href="#">music composition</a> .	1.3.2.B.5	Improvise short tonal and rhythmic patterns over <a href="#">ostinatos</a> , and modify melodic or rhythmic patterns using selected notes and/or scales to create expressive ideas.
	Prescribed forms and rules govern <a href="#">music composition</a> , rhythmic accompaniment, and the harmonizing of parts.	1.3.2.B.6	Sing or play simple melodies or rhythmic accompaniments in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.
	Basic conducting patterns and gestures provide cues about how and when to execute changes in dynamics, timbre, and timing.	1.3.2.B.7	Blend unison and harmonic parts and vocal or instrumental timbres while matching dynamic levels in response to a conductor's cues.
5	NOTE: By the end of <a href="#">grade 5</a> , all students demonstrate <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in MUSIC.		
	Complex scores may include compound meters and the grand staff.	1.3.5.B.1	Sing or play music from complex notation, using notation systems in treble and bass clef, <a href="#">mixed meter</a> , and <a href="#">compound meter</a> .
	Proper vocal production and <a href="#">vocal placement</a> improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time.	1.3.5.B.2	Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.

	<a href="#">Music composition</a> is governed by prescribed rules and forms that apply to both improvised and scored music.	1.3.5.B.3	Improvise and score simple melodies over given harmonic structures using traditional instruments and/or computer programs.
	Decoding musical scores requires understanding of notation systems, the <a href="#">elements of music</a> , and basic compositional concepts.	1.3.5.B.4	Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.
8	NOTE: By the end of <a href="#">grade 8</a> , those students choosing MUSIC as their required area of specialization demonstrate <a href="#">COMPETENCY</a> in the following content knowledge and skills.		
	Western, non-Western, and avant-garde notation systems have distinctly different characteristics.	1.3.8.B.1	Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.
	Stylistic considerations vary across <a href="#">genres</a> , cultures, and <a href="#">historical eras</a> .	1.3.8.B.2	Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.
	Understanding of discipline-specific arts terminology (e.g., crescendo, diminuendo, pianissimo, forte, etc.) is a component of music literacy.	1.3.8.B.3	Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.
	Improvisation is a compositional skill that is dependent on understanding the <a href="#">elements of music</a> as well as stylistic nuances of <a href="#">historical eras</a> and <a href="#">genres</a> of music.	1.3.8.B.4	Improvise music in a selected genre or style, using the elements of music that are consistent with basic playing and/or singing techniques in that genre or style.
12	NOTE: By the end of <a href="#">grade 12</a> , those students choosing MUSIC as their required area of specialization demonstrate <a href="#">PROFICIENCY</a> in the following content knowledge and skills.		
	Technical accuracy, musicality, and stylistic considerations vary according to <a href="#">genre</a> , culture, and <a href="#">historical era</a> .	1.3.12.B.1	Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.
	The ability to read and interpret music	1.3.12.B.2	Analyze how the <a href="#">elements of music</a> are manipulated in

impacts musical fluency.		original or prepared musical scores.
Understanding of how to manipulate the <a href="#">elements of music</a> is a contributing factor to musical artistry.	1.3.12.B.3	Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.
Basic vocal and instrumental arranging skills require theoretical understanding of <a href="#">music composition</a> .	1.3.12.B.4	Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.

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Strand		C. Theatre	
By the end of grade	Content Statement	Indicator #	Indicator
P	NOTE: By the end of <a href="#">preschool</a> , all students attain foundational skills that progress toward <a href="#">BASIC LITERACY</a> in DRAMATIC PLAY AND STORYTELLING.		
	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 during dramatic play interactions (i.e., anticipate what will happen next).
		1.3.P.C.6	Participate in and listen to stories and dramatic performances from a variety of cultures and times.
2	NOTE: By the end of <a href="#">grade 2</a> , all students progress toward <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in 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 <a href="#">grade 5</a> , all students demonstrate <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in THEATRE.		
	A play’s effectiveness is enhanced by the theatre artists’ knowledge of <a href="#">technical theatrical elements</a> and understanding of the <a href="#">elements of theatre</a> .	1.3.5.C.1	Create original plays using script-writing formats that include stage directions and <a href="#">technical theatrical elements</a> , demonstrating comprehension of the <a href="#">elements of theatre</a> and story construction.
	Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.	1.3.5.C.2	Demonstrate how active listening skills, vocal variety, physical expression, stage business, sensory recall, concentration, and focus affect meaning in scripted and improvised performances.
8	NOTE: By the end of <a href="#">grade 8</a> , those students choosing THEATRE as their required area of specialization demonstrate <a href="#">COMPETENCY</a> in the following content knowledge and skills.		
	Effective scripted and improvisational performances require informed, supported, and sustained choices by actors, directors, and designers. Techniques for communicating a character’s intent vary in live performances and recorded venues.	1.3.8.C.1	Create a method for defining and articulating character objectives, intentions, and subtext, and apply the method to the portrayal of characters in live performances or recorded venues.
	Dramatic context and active listening skills inform development of believable, multidimensional characters in scripted and improvised performances. Mastery of physical and vocal skills enables actors to create dramatic action that generates a sense	1.3.8.C.2	Create and apply a process for developing believable, multidimensional characters in scripted and improvised performances by combining methods of relaxation, <a href="#">physical and vocal skills</a> , acting techniques, and active listening skills.

	of truth and credibility.		
12	NOTE: By the end of <a href="#">grade 12</a> , those students choosing THEATRE as their required area of specialization demonstrate <a href="#">PROFICIENCY</a> in the following content knowledge and skills.		
	Effective scripted and improvisational performances require informed, supported, and sustained choices by actors, directors, and designers. Theatre genres are created by combining complex narrative structures, technical theatrical elements, and thematic intent.	1.3.12.C.1	Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and <a href="#">technical theatrical elements</a> appropriate to a variety of <a href="#">theatrical genres</a> .
	Presentation of believable, multidimensional characters in scripted and improvised performances requires application of specific physical choices, sustained vocal technique, and clearly motivated actions.	1.3.12.C.2	Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

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<b>Strand</b>	<b>D. Visual Art</b>		
<b>By the end of grade</b>	<b>Content Statement</b>	<b>Indicator #</b>	<b>Indicator</b>
P	NOTE: By the end of <a href="#">preschool</a> , all students attain foundational skills that progress toward <a href="#">BASIC LITERACY</a> in VISUAL ART.		
	Each <a href="#">art medium</a> has its own materials, processes, skills, and technical application methods.	1.3.P.D.1	Demonstrate the safe and appropriate use and care of art materials and tools.
		1.3.P.D.2	Create two and three-dimensional works of art while exploring color, line, shape, form, texture, and space.
		1.3.P.D.3	Use vocabulary to describe various art forms (e.g., photographs, sculpture), artists (e.g. illustrator, sculptor, photographer), and elements in the visual arts.
		1.3.P.D.4	Demonstrate a growing ability to represent experiences, thoughts, and ideas through a variety of age-appropriate materials and visual art media using memory, observation, and imagination.
		1.3.P.D.5	Demonstrate planning, persistence, and problem-solving skills while working independently, or with others, during the creative process.
		1.3.P.D.6	Create more recognizable representations as eye-hand coordination and fine motor skills develop.
2	NOTE: By the end of <a href="#">grade 2</a> , all students progress toward <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in VISUAL ART.		
	Visual statements in art are derived from the basic <a href="#">elements of art</a> regardless of the format and <a href="#">medium</a> used to create the art. There are also a	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.

	wide variety of <a href="#">art media</a> , each having its own materials, processes, and technical application methods for exploring solutions to creative problems.		
	Symbols convey meaning agreed upon by a group or culture. Manipulation of the basic <a href="#">elements of art</a> and <a href="#">principles of design</a> for personal expression results in <a href="#">visual communication</a> that may be relevant in a variety of settings.	1.3.2.D.2	Use symbols to create personal works of art based on selected age-appropriate themes, using oral stories as a basis for pictorial representation.
	Each of the visual art forms uses various materials, tools, and techniques that are associated with unique verbal and visual vocabularies.	1.3.2.D.3	Employ basic verbal and visual art vocabulary to demonstrate knowledge of the materials, tools, and methodologies used to create and tell visual stories.
	Knowledge of visual art media necessitates an understanding of a variety of traditional and nontraditional tools, applications, possibilities, and limitations.	1.3.2.D.4	Explore the use of a wide array of <a href="#">art mediums</a> and select tools that are appropriate to the production of works of art in a variety of <a href="#">art media</a> .
	Visual awareness stems from acute observational skills and interest in visual objects, spaces, and the relationship of objects to the world.	1.3.2.D.5	Create works of art that are based on observations of the physical world and that illustrate how art is part of everyday life, using a variety of <a href="#">art mediums</a> and <a href="#">art media</a> .
5	NOTE: By the end of <a href="#">grade 5</a> , all students demonstrate <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in VISUAL ART.		
	The <a href="#">elements of art</a> and <a href="#">principles of design</a> can be applied in an infinite number of ways to express personal responses to creative problems.	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	1.3.5.D.2	Identify common and distinctive characteristics of

	thematic content, symbolism, compositional approach, and stylistic nuance are prevalent in works of art throughout the ages.		artworks from diverse cultural and <a href="#">historical eras</a> of visual art using age-appropriate stylistic terminology (e.g., cubist, surreal, optic, impressionistic), and experiment with various compositional approaches influenced by these styles.
	Each of the <a href="#">genres</a> of visual art (e.g., realism, surrealism, abstract/nonobjective art, conceptual art, and others) is associated with appropriate vocabulary and a stylistic approach to art-making.	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 <a href="#">art media</a> and <a href="#">art mediums</a> 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 <a href="#">art media</a> and <a href="#">art mediums</a> , and present the completed works in exhibition areas inside and outside the classroom.
8	NOTE: By the end of <a href="#">grade 8</a> , those students choosing VISUAL ART as their required area of specialization demonstrate <a href="#">COMPETENCY</a> in the following content knowledge and skills.		
	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 <a href="#">art media</a> and <a href="#">art mediums</a> to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).
	Themes in art are often communicated	1.3.8.D.2	Apply various <a href="#">art media</a> , <a href="#">art mediums</a> , technologies,

	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.		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 <a href="#">genres</a> depends on the formal aspects of visual statements (e.g., physical properties, theoretical components, cultural context). Many genres of art are associated with <a href="#">discipline-specific arts terminology</a> .	1.3.8.D.3	Identify genres of art (including realism, abstract/nonobjective art, and conceptual art) within various contexts using appropriate art vocabulary, and solve hands-on visual problems using a variety of genre styles.
	Universal themes exist in art across <a href="#">historical eras</a> and cultures. Art may embrace multiple solutions to a problem.	1.3.8.D.4	Delineate the thematic content of multicultural artworks, and plan, design, and execute multiple solutions to challenging visual arts problems, expressing similar thematic content.
	Each of the many <a href="#">genres</a> of art is associated with <a href="#">discipline-specific arts terminology</a> and a stylistic approach to art-making.	1.3.8.D.5	Examine the characteristics, thematic content, and symbolism found in works of art from diverse cultural and <a href="#">historical eras</a> , and use these visual statements as <a href="#">inspiration</a> for original artworks.
	The visual possibilities and inherent qualities of traditional and contemporary art materials (including digital media) may inform choices about visual communication and art-making techniques.	1.3.8.D.6	Synthesize the physical properties, processes, and techniques for visual communication in multiple <a href="#">art media</a> (including digital media), and apply this knowledge to the creation of original artworks.
12	NOTE: By the end of <a href="#">grade 12</a> , those students choosing VISUAL ART as their required area of specialization demonstrate <a href="#">PROFICIENCY</a> in the following content knowledge and skills.		

How individuals manipulate the <a href="#">elements of art</a> and <a href="#">principles of design</a> results in original portfolios that reflect choice and personal stylistic nuance.	1.3.12.D.1	Synthesize the elements of art and principles of design in an original portfolio of two- and three-dimensional artworks that reflects personal style and a high degree of technical proficiency and expressivity.
Culturally and historically diverse <a href="#">art media</a> , <a href="#">art mediums</a> , techniques, and styles impact originality and interpretation of the artistic statement.	1.3.12.D.2	Produce an original body of artwork in one or more <a href="#">art mediums</a> that demonstrates mastery of <a href="#">visual literacy</a> , methods, techniques, and cultural understanding.
The artist's understanding of the relationships among <a href="#">art media</a> , methodology, and visual statement allows the artist to use expressionism, abstractionism (nonobjective art), realism/naturalism, impressionism, and other <a href="#">genre</a> styles to convey ideas to an audience.	1.3.12.D.3	Organize an exhibit of personal works of visual art that convey a high level of understanding of how the expression of ideas relates to the <a href="#">art media</a> , <a href="#">art mediums</a> , and techniques used.
Artists interpret/render themes using traditional <a href="#">art media</a> and methodologies as well as <a href="#">new art media and methodologies</a> .	1.3.12.D.4	Analyze the syntax and compositional and stylistic principles of two- and three-dimensional artworks in multiple art media (including computer-assisted artwork), and interpret themes and symbols suggested by the artworks.
Two- and three-dimensional artworks can be rendered culturally specific by using the tools, techniques, styles, materials, and methodologies that are germane to a particular cultural style.	1.3.12.D.5	Identify the styles and artistic processes used in the creation of culturally and historically diverse two- and three-dimensional artworks, and emulate those styles by creating an original body of work.