

Cedar Grove School District

Cedar Grove, NJ

2017 | Grade 9-12

Advanced Pottery



Revised 2017

Approved by the Cedar Grove Board of Education

Superintendent of Schools
Mr. Michael J. Fetherman

Board of Education
Mrs. Christine Dye, President
Mr. Frank Mandala, Vice-President
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Mr. Vincent Vollero

Advanced Pottery

Course Description

This course will build on *Pottery* and help the students develop competency in the craft of ceramics and the art of design. Advanced Pottery will enable students to identify and begin to develop their own style. Students will continue independently to expand on throwing, handbuilding, and glaze application techniques at a more advanced level. Emphasis will be on individual interpretations and creative outcomes. The student will develop the skills necessary to solve advanced problems and construction.

Prerequisite: *Pottery* with no less than a B+ average.

Advanced Pottery

Course Calendar

	Sep			Oct			Nov			Dec			Jan			Feb			Mar			Apr			May			Jun												
Unit:	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
<u>Introduction</u>	█																																							
<u>Handbuilding</u>				█			█			█																														
<u>Surface Design</u>				█			█			█																														
<u>Form and Function</u>				█			█			█																														
<u>Advanced Overglaze Techniques</u>				█			█			█																														



Advanced Pottery

Unit: Introduction

Cedar Grove High School



Week 1 - Week 3

Stage 1: Desired Results

NJ Standards

NJ: 2014 SLS: Visual and Performing Arts

NJ: Grade 12

1.1 The Creative Process

D. Visual Art

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.

1.1.12.D.2 Translate literary, musical, theatrical, and dance compositions by using them as stimulus/inspiration for corresponding visual artworks.

1.2 History of the Arts and Culture

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.

A. History of the Arts and Culture

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.

1.3 Performance

D. Visual Art

1.3.12.D.2 Produce an original body of artwork in one or more art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding.

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.

1.4 Aesthetic Responses & Critique Methodologies

B. Critique Methodologies

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.

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.

Enduring Understandings

- Art media, techniques, and processes must

Essential Questions

- How does the artisan gain appreciation for clay and its

<p>be used in a safe and responsible manner.</p> <ul style="list-style-type: none"> • Materials, process, and environment complement each other. • Art experiences affect daily life while providing opportunities for careers in art. 	<p>properties?</p> <ul style="list-style-type: none"> • Kilns play a critical role in ceramic forms and surfaces. • How does the potter use this tool to create works of art?
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<p><u>Content</u></p> <ul style="list-style-type: none"> • The scientific aspects of clay • Kiln use 	<p><u>Skills</u></p> <ul style="list-style-type: none"> • Appreciate the chemical nature and changes in clay bodies through the drying process • Understand the use of grog • Develop and use a vocabulary of advanced ceramic terms • Research and Identify art careers • Describe the industrial, scientific and architectural uses of clay • Demonstrate kiln use • Understand how to load and unload the kiln • Comprehend the chemical changes in clay bodies throughout the firing process • Explain the nature of bisque and glaze firing • Explain the use of cones • Explain firing temperatures
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Stage 2: Assessment Evidence

<p><u>Formative Assessment</u></p> <ul style="list-style-type: none"> • Dramatization <ul style="list-style-type: none"> ▪ Demonstrate kiln/clay use 	<p><u>Summative Assessment</u></p> <ul style="list-style-type: none"> • Written Report <ul style="list-style-type: none"> ▪ Art Careers
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Stage 3: Learning Plan

<p><u>Learning Activities</u></p> <ul style="list-style-type: none"> • Explore a variety of clay bodies. • Demonstrate advanced wedging techniques. • Load and unload a kiln. • Examine and understand pyrometric cones. <ul style="list-style-type: none"> ▪ Lecture ▪ Class discussions ▪ Multiple intelligences Activities ▪ Simulation activities ▪ Technology infusion ▪ Differentiated instruction 	<p><u>Resources</u></p> <ul style="list-style-type: none"> • www.artistictile.net/pages/Info/Info_pottery.html • http://pottery.about.com • http://www.clt.astate.edu/wrowe/ceramics/clay/process.html • http://www.newworldencyclopedia.org/entry/Clay
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Advanced Pottery

Unit: Handbuilding

Cedar Grove High School



Week 4 - Week 13

Stage 1: Desired Results

NJ Standards

NJ: 2014 SLS: Visual and Performing Arts

NJ: Grade 12

1.1 The Creative Process

D. Visual Art

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.

1.2 History of the Arts and Culture

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.

A. History of the Arts and Culture

1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.

1.3 Performance

D. Visual Art

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.

1.3.12.D.2 Produce an original body of artwork in one or more art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding.

1.3.12.D.3 Organize an exhibit of personal works of visual art that convey a high level of understanding of how the expression of ideas relates to the art media, art mediums, and techniques used.

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.

1.4 Aesthetic Responses & Critique Methodologies

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.

A. Aesthetic Responses

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 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.

B. Critique Methodologies

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.

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.

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.

Enduring Understandings

- Art encompasses many disciplines which create new insights.
- Artists use different styles to express what they see, feel, and think.

Essential Questions

- What are different ways to form abstract designs with clay?
- How do hand building techniques affect stability?
- How does abstraction differ from realism?

Content

- Abstract hand-built forms
- Advanced slab and coil techniques

Skills

- Identify the elements of intricate form and abstract design
- Understand the aesthetics of pottery
- Examine, discuss and research the work to identify the relationships among form, line, decoration, expression and technique
- Plan and develop through sketches, models and research
- Utilize advanced joining techniques and identify their effect on the project
- Understand clay’s elasticity and its effect on form
- Comprehend the joining process and use of mathematical and chemical tools for hand-building

Stage 2: Assessment Evidence

<p><u>Formative Assessment</u></p> <ul style="list-style-type: none"> • Other Visual Assessments <ul style="list-style-type: none"> ▪ Circulate around room to check for proper use of materials and technique 	<p><u>Summative Assessment</u></p> <ul style="list-style-type: none"> • Visual Arts Project <ul style="list-style-type: none"> ▪ Present hand built construction
<p>Stage 3: Learning Plan</p>	
<p><u>Learning Activities</u></p> <ul style="list-style-type: none"> • Create an abstract teapot • Create a draped bowl • Create a handled platter <ul style="list-style-type: none"> ▪ Lecture ▪ Class discussions ▪ Multiple intelligences activities ▪ Cooperative learning situations ▪ Guided practice ▪ Performance assessments ▪ Projects ▪ Simulation activities ▪ Differentiated instruction 	<p><u>Resources</u></p> <ul style="list-style-type: none"> • Connell, Jo. <i>Potter's Guide to Ceramic Surfaces</i>. Krause Publications. • Nelson, Glenn C. <i>Ceramics: A Potter's Handbook</i>. Holt, Reinhart and Winston. • Nigrosh, Leon I. <i>Claywork: Form and Idea in Ceramic Design</i>. • Davis Publications. • Rhodes, Daniel. <i>Clay and Glazes for the Potter</i>. Chilton Book Company. • Speight, Chalotte F. <i>Hands in Clay: An Introduction to Ceramics</i>. Mayfield Publishing Company. • Triplett, Kathy. <i>Handbuilt Ceramics</i>. Lark Books.



Advanced Pottery

Unit: Surface Design
Cedar Grove High School



Week 14 - Week 20

Stage 1: Desired Results

NJ Standards

NJ: 2014 SLS: Visual and Performing Arts

NJ: Grade 12

1.1 The Creative Process

D. Visual Art

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.

1.3 Performance

D. Visual Art

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.

1.3.12.D.2 Produce an original body of artwork in one or more art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding.

1.3.12.D.3 Organize an exhibit of personal works of visual art that convey a high level of understanding of how the expression of ideas relates to the art media, art mediums, and techniques used.

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.

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.

1.4 Aesthetic Responses & Critique Methodologies

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.

A. Aesthetic Responses

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 and citing embedded clues to substantiate the hypothesis.

B. Critique Methodologies

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.

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.

Enduring Understandings

- Through the study of art history, people are able to appreciate art, culture, and themselves.
- Successful creativity can be related to experimental ideas and risk-taking

Essential Questions

- How does a shape dictate the design?
- Why does a flattened shape support intaglio patterns?
- How do forms differ when individually thrown?
- How does history and culture affect craftsmanship?

Content

- Surface designs
- Advanced wheel constructions

Skills

- Demonstrate advanced underglaze techniques and their uses in bisque firing
- Understand underglazes and their advanced applications to properly prepared greenware
- Research and layout an advanced graffito or inlay design and implement it into a clay project
- Understand the etching and inlay process and its effect on the underglaze and clay body
- Interpret outcomes through self-critique
- Comprehend the nature of the flattened vase
- Explain how trimming is affected by shape
- Compare and contrast the structure of the wavy vase and a flattened vase
- Compare the nature of surface design on cylindrical and flattened forms
- Distinguish planes and curvatures to effect a pattern
- Demonstrate advanced centering and throwing techniques

Stage 2: Assessment Evidence

Formative Assessments

- **Other Visual Assessments**
 - Circulate around room to check for proper use of materials and technique.

Summative Assessments

- **Visual Arts Project**
 - Project Presentation and Critique Rubric

Stage 3: Learning Plan

Learning Activities

Resources

- Create a wide bowl
- Create a flattened vase
- Create a wavy vase
- Create an onion soup bowl w/spoon
 - Lecture
 - Class discussions
 - Multiple intelligences activities
 - Cooperative learning situations
 - Guided Practice
 - Performance assessments
 - Projects
 - Simulation activities
 - Technology infusion
 - Differentiated instruction

- Connell, Jo. *Potter's Guide to Ceramic Surfaces*.
- Krause Publications.
- Nelson, Glenn C. *Ceramics: A Potter's Handbook*.
- Holt, Reinhart and Winston.
- Nigrosh, Leon I. *Claywork: Form and Idea in Ceramic Design*.
- Davis Publications.
- Rhodes, Daniel. *Clay and Glazes for the Potter*.
- Chilton Book Company.
- <http://pottery.about.com/od/decorating/techniques/u/userpath2.htm#s1>



Week 21 - Week 30

Stage 1: Desired Results

NJ Standards

NJ: 2014 SLS: Visual and Performing Arts

NJ: Grade 12

1.1 The Creative Process

D. Visual Art

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.

1.2 History of the Arts and Culture

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.

A. History of the Arts and Culture

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.

1.3 Performance

D. Visual Art

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.

1.3.12.D.2 Produce an original body of artwork in one or more art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding.

1.3.12.D.3 Organize an exhibit of personal works of visual art that convey a high level of understanding of how the expression of ideas relates to the art media, art mediums, and techniques used.

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.

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.

1.4 Aesthetic Responses & Critique Methodologies

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.

A. Aesthetic Responses

1.4.12.A.2 Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.

1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

B. Critique Methodologies

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.

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.

Enduring Understandings

- Art can be both functional and decorative.
- Artistic progress is often characterized by cycles of experimentation.

Essential Questions

- Why does form affect function?
- How can form and function be combined to achieve aesthetic pottery?

Content

- Measurement and shrinkage
- Form and function

Skills

- Research and layout a design to scale
- Understand the mathematics of shrinkage as it translates to form
- Utilize a ruler and caliper
- Examine and discuss ceramic works to identify the relationships among form, function, decoration, expression, and technique
- Understand the uses of functional ware
- Predict outcomes based on observational data and critique
- B. 4. Demonstrate the advanced skills needed to complete a functional ceramic piece

Stage 2: Assessment Evidence

Formative Assessments

- **Other Visual Assessments**
 - Circulate around room to check for proper use of materials and technique.

Summative Assessments

- **Visual Arts Project**
 - Project Critique and Presentation

Stage 3: Learning Plan

Learning Activities

- Create a teapot
- Create a square bowl
- Create a pedestal bowl/plate
- Create a jar with a flanged lid
 - Lecture

Resources

- Nelson, Glenn C. *Ceramics: A Potter's Handbook*. Holt, Reinhart and Winston.
- Nigrosh, Leon I. *Claywork: Form and Idea in Ceramic Design*. Davis Publications.

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|---|--|
| <ul style="list-style-type: none">▪ Class discussions▪ Multiple intelligences activities▪ Cooperative learning situations▪ Guided practice▪ Performance assessments▪ Projects▪ Simulation activities▪ Differentiated instruction | |
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Advanced Pottery

Unit: Advanced Overglaze Techniques

Cedar Grove High School



Week 31 - Week 40

Stage 1: Desired Results

NJ Standards

NJ: 2014 SLS: Visual and Performing Arts

NJ: Grade 12

1.3 Performance

D. Visual Art

1.3.12.D.2 Produce an original body of artwork in one or more art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding.

1.3.12.D.3 Organize an exhibit of personal works of visual art that convey a high level of understanding of how the expression of ideas relates to the art media, art mediums, and techniques used.

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.

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.

1.4 Aesthetic Responses & Critique Methodologies

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.

A. Aesthetic Responses

1.4.12.A.2 Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.

B. Critique Methodologies

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.

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.

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.

<p><u>Enduring Understandings</u></p> <ul style="list-style-type: none"> • Through the study of art critique, people are able to better understand art, culture, and themselves. • Materials and processes complement each other. • Artistic progress is often characterized by experimentation. 	<p><u>Essential Questions</u></p> <ul style="list-style-type: none"> • In past cultures, how does glaze use differ from glaze use today? • How does firing temperature affect glazes? • Why do outside chemicals have an impact on glazes?
<p><u>Content</u></p> <ul style="list-style-type: none"> • Overglazes • Advanced glaze techniques • Manipulated forms 	<p><u>Skills</u></p> <ul style="list-style-type: none"> • Identify an overglaze and know its components and historical evolution • Understand the science of glazed bodies • Demonstrate the reaction of glazes and chemicals on bisqueware • Demonstrate advanced glaze techniques as in: <ul style="list-style-type: none"> ▪ texturizing ▪ salting ▪ double cone firing ▪ high firing ▪ wax resist • Demonstrate measurement in lid construction using a ruler and caliper • Analyze the outcome of manipulated wheel forms • Demonstrate the trimming of manipulated forms
<p>Stage 2: Assessment Evidence</p>	
<p><u>Formative Assessments</u></p> <ul style="list-style-type: none"> • Other Visual Assessments <ul style="list-style-type: none"> ▪ Circulate around room to check for proper use of materials and technique. 	<p><u>Summative Assessments</u></p> <ul style="list-style-type: none"> • Written Report <ul style="list-style-type: none"> ▪ Research the historical evolution of glazes and their impact on culture. • Visual Arts Project <ul style="list-style-type: none"> ▪ Presentation and critique
<p>Stage 3: Learning Plan</p>	
<p><u>Learning Activities</u></p> <ul style="list-style-type: none"> • Create a square plate • Create a bagel bottle • Create a strawberry pot <ul style="list-style-type: none"> ▪ Lecture ▪ Class discussions ▪ Multiple intelligences activities ▪ Cooperative learning situations ▪ Guided practice ▪ Performance assessments ▪ Projects 	<p><u>Resources</u></p> <ul style="list-style-type: none"> ▪ Nigrosh, Leon I. <i>Claywork: Form and Idea in Ceramic Design</i>. Davis Publications ▪ Rhodes, Daniel. <i>Clay and Glazes for the Potter</i>. Chilton Book Company.

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| <ul style="list-style-type: none">▪ Simulation activities▪ Technology infusion▪ Differentiated instruction | |
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New Jersey Student Learning 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 market ...

(2007, National Center on Education and the Economy)

Experience with and knowledge of the arts are essential components 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:

The intent and spirit of the New Jersey Visual and Performing Arts Standards builds upon the philosophy and goals of the 1994 [National Standards for Arts Education](#) and [National Coalition for Core Arts Standards \(NCCAS\) National Arts Standards](#), anticipated for final publication in 2014. 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 vocabulary, 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.

2014 Visual and Performing Arts Standards

In view of the pending publication of the [National Coalition of Core Arts Standards \(NCCAS\) National Arts Standards](#), anticipated for fall 2014, no revisions were made to the 2009 Visual & Performing Arts Standards.

The 2014 visual and performing arts standards align with the 1994 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 NCCAS National Arts Standards have four clusters (Create, Present, Respond & Connect) as their focal points. This difference will be reconciled in future iterations of New Jersey's Core Curriculum Content standards in Visual and Performing Arts.

The state and national standards are deliberately broad to encourage local curricular objectives and flexibility in classroom instruction. New Jersey's 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.

Currently, Media Arts is a component of New Jersey state theatre and visual arts standards. However, the new NCCAS National Arts Standards have expanded the definition, content and approach to media arts to be more comprehensive, and have presented it as a new stand-alone art form. While every state will examine the licensing/certification issues related to Media Arts standards, we recognize the media arts are being taught by a variety of authorized personnel, and standards serve to improve instruction and clarify student outcomes.

Organization of the Standards

The organization of the 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 visual and performing arts standards correspond to 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:** 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* 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 student 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.

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New Jersey Core Curriculum Content Standards for Visual and Performing Arts

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	Content Statement	Indicator #	Indicator
12	NOTE: By the end of <u>grade 12</u> , those students choosing DANCE as their required area of specialization demonstrate <u>PROFICIENCY</u> in the following content knowledge and skills.		
	Creating master works in dance requires ability to comprehend, articulate, and manipulate time, space, and energy across and within a broad spectrum of <u>choreographic structures</u> and through the use of many choreographic devices.	1.1.12.A.1	Articulate understanding of choreographic structures or forms (e.g., palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation) in master works of dance.
	Acute <u>kinesthetic awareness</u> and mastery of composition are essential for creating and interpreting master works of art.	1.1.12.A.2	Categorize the <u>elements</u> , principles, and <u>choreographic structures</u> of dance masterworks.
	Interpretation of dance is heavily reliant on its context.	1.1.12.A.3	Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances.
	Artistry in dance performance is accomplished through complete integration of anatomical principles and clear direction of intent and purpose.	1.1.12.A.4	Synthesize knowledge of anatomical principles related to body alignment, <u>body patterning</u> , <u>balance</u> , strength, and coordination in compositions and performances.

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		D. Visual Art	
By the end of grade	Content Statement	Indicator #	Indicator
12	NOTE: By the end of <u>grade 12</u> , those students choosing VISUAL ART as their required area of specialization demonstrate <u>PROFICIENCY</u> 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 <u>elements of art</u> and <u>principles of design</u> 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 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 <u>grade 12</u> , all students demonstrate <u>PROFICIENCY</u> 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 <u>historical eras</u> .

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	D. Visual Art		
By the end of grade	Content Statement	Indicator #	Indicator
12	NOTE: By the end of <u>grade 12</u> , those students choosing VISUAL ART as their required area of specialization demonstrate <u>PROFICIENCY</u> in the following content knowledge and skills.		
	How individuals manipulate the <u>elements of art</u> and <u>principles of design</u> 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 <u>art media</u> , <u>art mediums</u> , 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 <u>art mediums</u> that demonstrates mastery of <u>visual literacy</u> , methods, techniques, and cultural understanding.
	The artist's understanding of the relationships among <u>art media</u> , methodology, and visual statement allows the artist to use expressionism, abstractionism (nonobjective art), realism/naturalism, impressionism, and other <u>genre</u> 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 <u>art media</u> , <u>art mediums</u> , and techniques used.
	Artists interpret/render themes using traditional <u>art media</u> and methodologies as well as <u>new art media</u> and methodologies.	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.

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 <u>grade 12</u> , all students demonstrate <u>PROFICIENCY</u> 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 <u>discipline-specific arts terminology</u> and citing embedded clues to substantiate the hypothesis.
	Artistic styles, trends, movements, and historical responses to various <u>genres</u> 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, <u>discipline-specific arts terminology</u> .	1.4.12.A.4	Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

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 <u>grade 12</u> , all students demonstrate <u>PROFICIENCY</u> 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 <u>historical eras</u> .
	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

ARCHETYPAL

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

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.

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.

ARTISTIC PROCESSES

Artistic processes: For example, expressionism, abstractionism/nonobjectivism, realism, naturalism, impressionism, and others.

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.

BALANCE

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

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:

Respond to artworks with empathy.

Understand that artwork reflects historical, cultural, and aesthetic perspectives.

Perform in all four arts disciplines at an age-appropriate level.

Draw similarities within and across the arts disciplines.

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 foot during movement patterns.

CHARACTERISTICS OF A WELL-MADE PLAY

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

CHOREOGRAPHIC STRUCTURES

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

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:

Respond to artworks with developing understanding, calling upon acquaintance with works of art from a variety of cultures and historical periods.

Perceive artworks from structural, historical, cultural, and aesthetic perspectives.

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.

Understand how various types of arts knowledge and skills are related within and across the arts disciplines.

COMPOUND METER

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

CONSUMMATE WORKS OF ART

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

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.

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.

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).

ELEMENTS OF ART

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

ELEMENTS OF DANCE

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

ELEMENTS OF MUSIC

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

rhythm.

ELEMENTS OF THEATRE

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

EXEMPLARY WORKS

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

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.

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* in at least one chosen arts discipline by meeting or exceeding the content knowledge and skills delineated in the arts standards.

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* in the content knowledge and skills delineated for the selected arts discipline.

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* in the content knowledge and skills delineated in the K-2 and 3-5 grade-level standards for the arts.

HISTORICAL ERAS

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

HOME TONE

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

KINESTHETIC AWARENESS

Kinesthetic awareness: Spatial sense.

KINESTHETIC PRINCIPLES

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

LOCOMOTOR AND NON-LOCOMOTOR MOVEMENTS

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

MEDIA ARTS

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

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).

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.

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.

MUSICAL FAMILIES

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

NEW ART MEDIA AND METHODOLOGIES

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

ORFF INSTRUMENTS

Orff instruments: Precursors to melodic musical instruments, such as hand drums, xylophones, metalliphones, wood blocks, triangles, and others.

OSTINATOS

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

PHYSICAL AND VOCAL SKILLS

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

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* in the content knowledge and skills delineated in the K-2 and 3-5 grade-level arts standards, as developmentally appropriate.

PRINCIPLES OF DESIGN

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

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:

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.

Develop and present basic analyses of artworks from structural, historical, cultural, and aesthetic perspectives, pointing to their impact on contemporary modes of expression.

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.
Relate various types of arts knowledge and skills within and across the arts disciplines, by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.

SENSORY RECALL

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

TECHNICAL PROFICIENCY AND ARTISTRY IN DANCE PERFORMANCE:

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

TECHNICAL THEATRICAL ELEMENTS

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

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.

UTILITARIAN AND NON-UTILITARIAN

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

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.

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.

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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