

NJDOE MODEL CURRICULUM

CONTENT AREA: Theatre	GRADE: 3	UNIT #: 2	UNIT NAME: Aesthetics & Critique Methodologies
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
1	Identify the genre of a play.	1.4.5.A.1
2	Compare two productions of the same play by different artistic teams/cultures.	1.4.5.A.2
3	Describe what can be deduced about a society/community's values based on a representative play from that culture.	1.4.5.A.3
4	Hypothesize the ways in which a story would change by being written by a different person from a different time and place.	1.4.5.A.3
5	Determine how spatial relationships between characters communicate their relationship.	1.4.5.B.1
6	Demonstrate an ability to separate opinion and taste from fact-based criticism.	1.4.5.B.2
7	Evaluate a production based on the based on the merits of its physical realization, direction, blocking, actors' interpretation of character, design, faithfulness to the ideas of the playwright, and clarity of communication.	1.4.5.B.3
8	Critique the technical proficiency of a production based on how well sets, light and sound are used in realizing the director's vision.	1.4.5.B.4

Code #	NJCCCS
1.4.5.A.1	<p>Content Statement Works of art may be organized according to their functions and artistic purposes (e.g., genres, mediums, messages, themes).</p> <p>Cumulative Progress Indicator: Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.</p>
1.4.5.A.2	<p>Content Statement: Formalism in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.</p>

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	<p>Cumulative Progress Indicator: Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.</p>
1.4.5.A.3	<p>Content Statement: Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.</p> <p>Cumulative Progress Indicator: Demonstrate how art communicates ideas about personal and social values and is inspired by an individual’s imagination and frame of reference (e.g., personal, social, political, historical context).</p>
1.4.5.B.1	<p>Content Statement: Identifying criteria for evaluating performances results in deeper understanding of art and art-making.</p> <p>Cumulative Progress Indicator: Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.</p>
1.4.5.B.2	<p>Content Statement: Decoding simple contextual clues require evaluation mechanisms, such as rubrics, to sort fact from opinion.</p> <p>Cumulative Progress Indicator: Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.</p>
1.4.5.B.3	<p>Content Statement: While there is shared vocabulary among the four arts disciplines of dance, music, theatre, and visual art, each also has its own discipline-specific arts terminology.</p> <p>Cumulative Progress Indicator: Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.</p>
1.4.5.B.4	<p>Content Statement: Levels of proficiency can be assessed through analyses of how artists apply the elements of art and principles of design.</p> <p>Cumulative Progress initiative: Define technical proficiency, using the elements of the arts and principles of design.</p>
1.4.5.B.5	<p>Content Statement: Artists and audiences can and do disagree about the relative merits of artwork. When assessing works of dance, music, theatre and visual art, it is important to consider the context for the creation and performance of the work (e.g., Who was the creator? What purpose does the artwork serve? Who is the intended audience?).</p>

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Cumulative Progress Initiative: Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.