

2020 New Jersey Student Learning Standards – Visual and Performing Arts Introduction

**Visual and Performing Arts**

Throughout time, the arts have served as a distinctive vehicle for self-discovery and a means of understanding the world in which we live. As the state of New Jersey continues 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 develop creativity, critical thinking, and innovation skills is critical to the success of our students. The arts infuse our lives with meaning on nearly all levels—generating significant creative and intellectual capital. They inspire creative and critical thinking and encourage acceptance of diversity. A well-designed sequential arts program promotes responsible decision making, enhances self-awareness, builds self-esteem and self-management skills, and helps students build relationship and collaboration skills; all of which are essential to prepare New Jersey students for post- secondary success.

The New Jersey Student Learning Standards – Visual and Performing Arts are designed to promote lifelong artistic literacy and fluency and are guided by the mission and vision statements that follow.

**Mission**

To empower students to develop creative and critical thinking, social-emotional competencies, and intellectual and expressive abilities that will allow them to become active, contributing members of a global society.

**Vision**

All students will have equitable access to a quality, arts education that leads to artistic literacy and fluency in the artistic practices of the five art disciplines as a mechanism for:

* Performing, presenting or producing, as artistically literate individuals, by expressing and realizing creative ideas and implementing essential technical skills and cognitive abilities significant to many aspects of life and work in the 21st century;
* Responding to artistic ideas and work with personal meaning and cognizance of the ability of the arts to address universal themes, including climate change;
* Creating new artistic work reflective of a variety of ethnic, racial, and cultural perspectives; and
* Connecting and evaluating how the arts convey meaning through all arts and non-arts disciplines and contexts of our global society.

The New Jersey Student Learning Standards for Visual and Performing Arts (NJSLS-VPA) describe the expectations for literacy and fluency in five artistic disciplines: dance, music, theatre, visual arts, and media arts. Each artistic discipline has independent skills, knowledge, and content. However, as a field, the arts are interdependent, connected, and inclusive. The NJSLS-VPA are designed to guide the delivery of arts education in the classroom with new ways of thinking, learning, and creating. The vision of all students having equitable access to a quality arts education is only achieved when the five arts disciplines are offered continuously throughout the K–12 spectrum.

**Spirit and Intent**

The NJSLS-VPA reflect the [National Core Arts Standards](https://www.nationalartsstandards.org/) and emphasize the process-oriented nature of the arts and arts learning by:

* Defining artistic literacy1 through a set of overarching philosophical foundations and lifelong goals that clarify long-term expectations for arts learning;
* Placing artistic processes and anchor standards at the forefront of the work;
* Identifying creative artistic practices as the bridge for the application of the artistic processes and anchor standards across all learning; and
* Specifying enduring understandings and essential questions that provide conceptual through lines and articulate value and meaning within and across the arts discipline.

The development of artistic literacy is dependent on creating an environment in which students are encouraged to independently and collaboratively imagine, investigate, construct, and reflect.

Philosophically speaking, the arts serve to communicate ideas, as an opportunity for creative personal realization, to connect and reflect culture and history, and as a means to well-being and a mechanism for problem solving universal, global issues including climate change.

Within the broad lifetime goal of preparing artistically literate individuals, learning experiences that engage students with a variety of artistic media, symbols, and metaphors for the purpose of creating and performing in ways that express and communicate their own ideas are essential. Additionally, to become artistically literate, students need opportunities to respond to the arts through analyzing and interpreting the artistic communications of others. (More examples that illustrate the philosophical foundations and lifelong goals that are the underpinnings of the NJSLS-VPA can be found in the Supplemental Materials section.)

**New to This Version of the NJSLS-VPA**

The inclusion of media arts as one of the five arts disciplines is new to this version. Media arts is a unique medium of artistic expression that can amplify and integrate the four traditional art forms. The media artist utilizes a fundamental understanding of the mediums of analog and digital media to integrate digital technologies with traditional forms of artistic expression. The study of media arts can foster new modes and processes of creative thinking within in the realms of the digital and virtual worlds that are evermore present in students’ lives. In fact, many students are already creating media art on their own and will benefit from support systems within their schools that mirror their life experiences. Because many young people hold a fascination with new media, incorporating media arts study into the school day can potentially enhance the connection between in-school and out-of-school learning and act as motivation for active learning.

Also new to this version of the NJSLS-VPA is the specialized approach to music education. To account for various opportunities that students have to engage in music instruction, the NJSLS-VPA include standards for five subdisciplines of music: General Music (grades K–8), Guitar, Keyboard, and Harmonizing Instruments, Traditional and Emerging Ensembles*,* Composition and Theory, and Music

1 The knowledge and understanding required to participate authentically in the arts. An artistically literate person is able to transfer arts knowledge, skills, and capacities to other subjects, settings, and contexts.

Technology. At the middle and high school level, students are required to demonstrate proficiency in only

*one* of the preceding subdisciplines.

It is important to note that students’ experiences and course offerings may vary from district to district and that musical literacy and fluency requires compound, scaffolded skills. Accordingly, the music standards are competency-based to allow for multiple points of entry. The *novice* and *intermediate* performance expectations for *Traditional and Emerging Ensembles*, and *Guitar, Keyboard and Harmonizing Instruments* are generally applicable to elementary and middle school students. The *proficient, accomplished*, and *advanced* level performance expectations are generally ascribed to varying degrees of achievement by students in high school. However, a spectrum of increasingly sophisticated achievement level may be attainable throughout the K–12 continuum.

**Descriptors for Middle School Proficiency Levels in Music**

At the middle school level (grades 5–8), students may be building on their K–5 experiences or trying a new music specialization based on their interests and course offerings. As a result, the Traditional and Emerging Ensemble and Guitar, Keyboard and Harmonizing Instrument standards describe two levels of attainment: *novice* and *intermediate.*

**Novice**

Students at the *novice* level have started specialization in an instrument of their choice. They are beginning to develop the basic artistic understanding of the technique and expressive skills that are necessary to advance their skill level. Novice level students should participate in performance opportunities suitable to their skill level. Their curiosity in music begins their journey toward personal realization and well-being.

**Intermediate**

Students at the *intermediate* level are continuing study in their chosen instrument. Their development continues in artistic understanding and technical and expressive skills enabling the student to begin to independently and collaboratively create, perform, and respond at their given skill level. Intermediate level students should participate in performance opportunities that correspond to their skill level. Through continued study of music, they continue their journey toward personal realization and well-being.

**Descriptors for High School Proficiency Levels**

At the high school level (grades 9–12), all students are required to complete five credits in Visual and Performing Arts as part of the course requirements to receive a high school diploma (N.J.A.C. 6A:8-5.1). Because students’ experiences and course offerings at the middle and high school levels may vary, the new grade 9–12 standards are described in three levels of proficiency. The three levels—proficient, accomplished, and advanced—are flexible enough to accommodate varying degrees of achievement by students during high school, including those who build on their K–8 foundation by pursuing deeper engagement in one arts discipline, as well as those who explore a wide range of artistic pursuits and experiences at the high school level.

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| **Proficient** | **Accomplished** | **Advanced** |
| Students at the *proficient* level have developed the foundational technical and expressive skills and understandings in an art form necessary to solve assigned problems or prepare assigned repertoire for presentation; make appropriate choices with some support; and may be prepared for active engagement in their community. They understand the art form to be an important form of personal realization and well-being, and make connections between the art form, history, culture and other learning. | Students at the *accomplished* level are, with minimal assistance, able to identify or solve arts problems based on their interests or for a particular purpose; conduct research to inform artistic decisions; and create and refine arts performances, products, or presentations that demonstrate technical proficiency and personal communication and expression. They use the art form for personal realization and well-being and have the necessary skills for and interest in participation in arts activity beyond the school environment. | Students at the *advanced* level independently identify challenging arts problems based on their interests or for specific purposes and bring creativity and insight to finding artistic solutions. They are facile in using at least one art form as an effective avenue for personal communication, demonstrating a higher level of technical and expressive proficiency characteristic of honors or college level work. As arts learners, they exploit their personal strengths and apply strategies to overcome personal challenges. They are capable of taking a leadership role in arts activity within and beyond the school environment. |
| A level of achievement attainable by most students who complete a high school level course in the arts (or equivalent) beyond the foundation of quality K–8 instruction. | A level of achievement attainable by most students who complete a rigorous sequence of high-school level courses (or equivalent) beyond the *proficient* level. | A level and scope of achievement that significantly exceeds the *accomplished* level. Achievement at this level is indisputably rigorous and substantially expands students’ knowledge, skills, and understandings beyond the expectations articulated for accomplished achievement. |

**Standards in Action: Climate Change**

By its very nature, art has the power to inform or draw attention to a specific topic. It is always *about* something. In fact, the increasing prevalence of activist art in the past decade evidences the power of the arts to communicate big ideas. The aim of activist art is to change the world by inspiring people to take action against societal problems (Nurmis, 2016) – including global climate change.

For example, when students engage in the creation and presentation of media artwork, or when devising a theatrical work exploring the social and economic implications of climate change (e.g., impacts on human health, agriculture, food security, water supply, transportation, energy systems, ecosystems), one might expect to see students working collaboratively to research the complex impacts of global climate change on the economy and quality of daily living for people throughout the world. Ultimately, by being culturally engaging, and tapping into the creative potential of the arts to shape perception, students can

contribute to imagining a new and better future for humankind (Curtis, Reid, & Ballard, 2012; Hulme, 2009; Marks, Chandler, & Baldwin, 2014; Nurmis, 2016) through their artwork. This holds true for students now, and as adults in the workplace. It is not inconceivable that learning to leverage the capacity of the arts to raise awareness about the effects of climate change could yield employment opportunities focused on combating the negative effects of climate change and other societal global issues.

**Designing a Sequential, Standards-Based Program of Study in the Arts**

The NJSLS-VPA were created to ensure that all students are able to communicate with basic literacy in each of the five arts disciplines by the end of grade 5 by using the vocabulary, materials, tools, techniques, and intellectual methods of each arts discipline in a developmentally appropriate manner. Beginning in grade 6, student learning in the arts is driven by specialization, with students choosing one of the five arts disciplines based on interest, aptitudes, and career aspirations. By the end of grade 8, students are expected to communicate with competency in their self-selected arts discipline. By the end of grade 12, students are expected to communicate with proficiency in one or more arts disciplines of their choice. By graduation from high school, all students shall, in at least one area of specialization, be able to:

1. Respond to works of art with insight and depth of understanding, calling upon informed acquaintance with exemplary works of art from a variety of cultures and historical periods.
2. Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives, pointing to their impact on contemporary modes of expression.
3. Perform/present/produce in a self-selected arts discipline with consistency, artistic nuance, and technical ability, defining and solving artistic problems with insight, reason, and technical proficiency.
4. Relate various types of arts knowledge and skills within and across arts disciplines, by mixing and matching competencies and understandings in artmaking, history, culture, and analysis in any arts-related project.

**NJSLS-VPA Structure**

The NJSLS-VPA are comprised of *artistic processes, anchor standards, practices*, and *performance expectations*. The artistic processes: *creating, performing/presenting/producing, responding,* and *connecting,* are the foundation for developing artistic literacy and fluency in the arts. These processes are the cognitive and physical actions by which arts learning and making are realized across the five arts disciplines.

Eleven *anchor standards* describe the general knowledge and skills that students are to demonstrate throughout their education in the arts. These anchor standards are parallel across arts disciplines and serve as the tangible educational expression of artistic literacy. As illustrated below, each of the anchor standards is derived from one of the four artistic processes.

**Artistic Process: Creating**

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| Anchor Standard 1 | Conceptualizing and generating ideas. |
| Anchor Standard 2 | Organizing and developing ideas. |
| Anchor Standard 3 | Refining and completing products. |

**Artistic Process: Performing/Presenting/Producing**

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| Anchor Standard 4 | Developing and refining techniques and models or steps needed to create products. |
| Anchor Standard 5 | Selecting, analyzing and interpreting work. |
| Anchor Standard 6 | Conveying meaning through art. |

**Artistic Process: Responding**

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| Anchor Standard 7 | Perceiving and analyzing products. |
| Anchor Standard 8 | Applying criteria to evaluate products. |
| Anchor Standard 9 | Interpreting intent and meaning. |

**Artistic Process: Connecting**

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| Anchor Standard 10 | Synthesizing and relating knowledge and personal experiences to create products. |
| Anchor Standard 11 | Relating artistic ideas and works within societal, cultural, and historical contexts to deepenunderstanding. |

*Essential questions* and *enduring understandings* in each of the five arts disciplines were used to create the performance indicators that describe what students should be able to do by the end of grade 2, grade 5, grade 8, and grade 12. As illustrated in the example below, the performance indicators translate the anchor standards into specific, measurable learning goals.

## Artistic Process: Creating

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| Anchor Standard 1 Conceptualizing and generating ideas. | Individually and collaboratively set goals, investigate, choose, and demonstrate diverse approaches to art-making that is meaningful to themakers. |

The practices reflect the steps that artists undergo in the process of creating, performing, responding and connecting to works of art (i.e., the artistic processes). To become artistically literate, it is essential that students are provided with the type of learning experiences that will enable them to engage in these practices as part of their art making processes. The practices are indicated in the chart below. (Note: there are subtle differences in the practices that reflect the nuances of each of the respective arts disciplines.)

## Practices

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| --- | --- | --- | --- | --- |
| **Dance** | **Music** | **Theatre** | **Visual Art** | **Media Arts** |
| **Creating:*** Explore
* Plan
* Revise
 | **Creating:*** Imagine
* Plan, Make
* Evaluate, Refine
 | **Creating:*** Imagine, Envision
* Plan, Construct
* Evaluate, Clarify, Realize
 | **Creating:*** Explore
* Investigate
* Reflect, Refine, Continue
 | **Creating:*** Conceive
* Develop
* Construct
 |
| **Performing:*** Embody**,** Execute
* Express
* Present
 | **Performing:*** Rehearse, Evaluate, Refine
* Select, Analyze, Interpret
* Present
 | **Performing:*** Establish, Analyze
* Choose, Rehearse
* Share
 | **Performing:*** Select
* Analyze
* Share
 | **Performing:*** Integrate
* Practice
* Present
 |
| **Responding:*** Analyze
* Critique
* Interpret
 | **Responding:*** Select, Analyze
* Evaluate
* Interpret
 | **Responding:*** Examine, Discern
* Critique
* Interpret
 | **Responding:*** Perceive
* Analyze
* Interpret
 | **Responding:*** Perceive
* Evaluate
* Interpret
 |
| **Connecting**:* Synthesize
* Relate
 | **Connecting**:* Interconnect
 | **Connecting**:* Incorporate
* Affect, Expand
 | **Connecting**:* Synthesize
* Relate
 | **Connecting**:* Synthesize
* Relate
 |

**Coding of Performance Expectations**

Every performance expectation is labeled with a specific alphanumeric code. The code summarizes important information. As illustrated below, the first number in the code indicates the specific arts discipline:

* Standard 1.1 Dance
* Standard 1.2 Media Arts
* Standard 1.3A General Music
* Standard 1.3B Music Composition and Theory
* Standard 1.3C Music Ensembles
* Standard 1.3D Music Harmonizing Instruments
* Standard 1.3E Music Technology
* Standard 1.4 Theatre
* Standard 1.5 Visual

The next number reflects the upper grade of the grade band (by the end of grade 2, 5, 8, or 12). The capital letter(s) are an abbreviation of the artistic process (e.g., CR for Creating). The next number reflects the anchor standard number (e.g., 1) and the lowercase letter indicates the specific performance expectation (e.g., a).

## 1.1.2.Cr1a

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| **1.1** | **2** | **Cr** | **1** | **a** |
| Standard number | By the end of grade | Artistic Process | Anchor Standard | Performance Expectation |

As described previously, the music standards and the high school standards in all disciplines are proficiency based and do not have a number to indicate a grade band. Instead an abbreviation for the proficiency level is included in the alphanumeric code as follows:

* Novice (nov)
* Intermediate (int)
* Proficient (prof)
* Accomplished (acc)
* Advanced (adv)

## 1.3B.prof.Cr1a

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| --- | --- | --- | --- | --- |
| **1.3B** | **prof** | **Cr** | **1** | **a** |
| Standard number | Proficiency Level | Artistic Process | Anchor Standard | Performance Expectation |

**New Jersey Statutes and Administrative Code Summary**

**Curriculum Development: Integration of 21st Century Skills and Themes and Interdisciplinary Connections**

District boards of education shall be responsible for the review and continuous improvement of curriculum and instruction based upon changes in knowledge, technology, assessment results, and modifications to the NJSLS, according to N.J.A.C. 6A:8-2.

1. District boards of education shall include interdisciplinary connections throughout the K–12 curriculum.
2. District boards of education shall integrate into the curriculum 21st century themes and skills ([N.J.A.C. 6A:8-3.1(c).](https://www.nj.gov/education/code/current/title6a/chap8.pdf)

**Twenty-first century themes and skills integrated into all content standards areas (N.J.A.C. 6A:8-1.1(a)3).**

“Twenty-first century themes and skills” means themes such as global awareness; financial, economic, business, and entrepreneurial literacy; civic literacy; health literacy; learning and innovation skills, including creativity and innovation, critical thinking and problem solving, and communication and collaboration; information, media, and technology skills; and life and career skills, including flexibility and adaptability, initiative and self-direction, social and cross-cultural skills, productivity and accountability, and leadership and responsibility.

# Amistad Law: [N.J.S.A. 18A 52:16A-88](https://law.justia.com/codes/new-jersey/2018/title-52/chapter-16a/section-52-16a-88/)

Every board of education shall incorporate the information regarding the contributions of African- Americans to our country in an appropriate place in the curriculum of elementary and secondary school students.

# Holocaust Law: [N.J.S.A. 18A:35-28](https://law.justia.com/codes/new-jersey/2018/title-18a/chapter-35/section-18a-35-28/)

Every board of education shall include instruction on the Holocaust and genocides in an appropriate place in the curriculum of all elementary and secondary school pupils. The instruction shall further emphasize the personal responsibility that each citizen bears to fight racism and hatred whenever and wherever it happens.

# LGBT and Disabilities Law: [N.J.S.A. 18A:35-4.35](https://www.njleg.state.nj.us/2018/Bills/PL19/6_.HTM)

A board of education shall include instruction on the political, economic, and social contributions of persons with disabilities and lesbian, gay, bisexual, and transgender people, in an appropriate place in the curriculum of middle school and high school students as part of the district’s implementation of the New Jersey Student Learning Standards ([N.J.S.A.18A:35-4.36](https://www.njleg.state.nj.us/2018/Bills/PL19/6_.HTM)) A board of education shall have policies and procedures in place pertaining to the selection of instructional materials to implement the requirements of N.J.S.A. 18A:35-4.35.

**Supporting Materials**

The purpose of this section is to provide additional support materials to better understand the expectations of the New Jersey Student Learning Standards – Visual and Performing Arts (NJSLS-VPA). The Supplemental Materials section includes information for art educators, supervisors, curriculum writers, parents, higher education faculty, community members, and others who are interested in learning more about the foundations of the National Core Arts Standards for the purpose of developing curricula that support a rigorous, high-quality, sequential standards-based arts program.

**Philosophical Foundation and Lifelong Goals**

The conceptual framework that guided the creation of the National Core Arts Standards was designed to illuminate artistic literacy by expressing the overarching common values of the arts and expectations for learning in arts education across the five disciplines.

**The Arts as Communication**

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| **Philosophical Foundation** | **Lifelong Goals** |
| In today’s multimedia society, the arts are omnipresent, and provide powerful and essential means of communication. The arts provide unique symbol systems and metaphors that convey and inform life experience (i.e., the arts are ways of knowing). | Artistically literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses and communicates their own ideas and can respond by analyzing and interpreting the artistic communications of others. |

**The Arts as Creative Personal Realization**

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| **Philosophical Foundation** | **Lifelong Goals** |
| Participation in the arts as creators, performers/presenters/producers and audience members enables individuals to discover and develop their own creative capacity, thereby providing a source of lifelong satisfaction. | Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing/presenting/producing, responding and connecting to as an adult. |

**The Arts as Culture, History, and Connectors**

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| **Philosophical Foundation** | **Lifelong Goals** |
| Throughout history the arts have provided essential means for individuals and communities to express their ideas, experiences, feelings, and deepest beliefs. Each discipline shares common goals but approaches them through distinct approaches and techniques. Understanding works of art provides insights into an individual’s own culture and society, as well as those of others, while also providing opportunities to access, express and integrate meaning across a variety of content areas. | Artistically literate citizens know and understand works of art from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres. They also seek to understand relationships among the arts and cultivate habits of searching for and identifying patterns and relationships between the arts and other content. |

**The Arts as a Means to Well-Being**

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| **Philosophical Foundation** | **Lifelong Goals** |
| Participation in the arts as creators, performers/presenters/producers and audience members (responders) enhances mental, physical and emotional well-being. | Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in the arts. |

**The Arts as Community Engagement**

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| **Philosophical Foundation** | **Lifelong Goals** |
| The arts provide means for individuals to collaborate and connect with others in an enjoyable, inclusive environment as they create, prepare and share artwork that bring communities together. | Artistically literate citizens seek artistic experience and support the arts in their local, state, national, and global communities. |

**The Role of Enduring Understandings and Essential Questions**

The NJSLS-VPA have been written using enduring understandings and essential questions to help both educators and students organize the information, skills, and experiences within the artistic processes. The notion of enduring understandings and essential questions come from the work of Grant Wiggins and Jay McTighe and their educational framework, *Understanding by Design*[®](https://www.authenticeducation.org/).

Enduring understandings are statements summarizing important ideas and core processes that are central to a discipline and have lasting value beyond the classroom. They synthesize what students should come to understand as a result of studying a particular content area. Essential questions are the drivers of deep inquiry. They are iterative in nature, and do not demand a single right answer. The enduring

understandings and essential questions in the NJSLS-VPA are the same for all grade-band clusters. Student responses to the enduring understandings and essential questions are anticipated to be increasingly sophisticated and nuanced over the course of their school careers and beyond.

Reflecting differences in traditions and instructional practices among the arts, the specific enduring understandings and essential questions addressed by their standards also vary somewhat. For example, one enduring understanding in the music standards for the artistic process of Creating is “The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.” This understanding is suggested, in slightly different language, within other arts disciplines as well. An enduring understanding in the visual arts standards for the artistic process of Responding is “People gain insights into meanings of artworks by engaging in the process of art criticism.” An enduring understanding for theatre in the artistic process of Performing is “Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.” This understanding is evident in every other discipline. The same sort of fundamental ideas and core processes appear in the enduring understandings of dance, and media arts as well. For dance, in the artistic process of Connecting: “As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.” In media arts, for Producing: “Media artists integrate various forms and contents to develop complex, unified artworks.”

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**2020 New Jersey Student Learning Standards - Visual and Performing Arts:**

* 1. **Dance Standards by the End of Grade 2**

**Creating**

# Anchor Standard 1: Generating and conceptualizing ideas.

**Enduring Understanding:** Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.

**Essential Question:** Where do choreographers get ideas for dances?

**Practice:** Explore

## Performance Expectations:

* 1.1.2.Cr1a: Demonstrate movement in response to a variety of sensory stimuli (e.g., music, imagery, objects) and suggest additional sources for movement ideas.
* 1.1.2.Cr1b: Combine movements using the elements of dance to solve a movement problem.

# Anchor Standard 2: Organizing and developing ideas.

**Enduring Understanding:** The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.

**Essential Question**: What influences choice-making in creating choreography?

**Practice:** Plan

## Performance Expectations:

* 1.1.2.Cr2a: Create a movement sequence with a beginning, middle and end. Incorporate the use of a choreographic device.
* 1.1.2.Cr2b: Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates nonverbally.

# Anchor Standard 3: Refining and completing products.

**Enduring Understanding:** Choreographers analyze, evaluate, refine, and document their work to communicate meaning.

**Essential Question:** How do choreographers use self-reflection, feedback from others and documentation to improve the quality of their work?

**Practice:** Revise

## Performance Expectations:

* 1.1.2.Cr3a: Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences.
* 1.1.2.Cr3b: Document a dance-making experience through drawing, painting, writing, symbols, mapping, collaging, photo sequencing, photo captioning, video captioning, etc.

**Performing**

# Anchor Standard 4: Selecting, analyzing, and interpreting work.

**Enduring Understanding:** Space, time and energy are basic elements of dance.

**Essential Question:** How do dancers work with space, time and energy to communicate artistic expression?

**Practice:** Express

## Performance Expectations:

* 1.1.2.Pr4a: Perform planned and improvised movement sequences, with variations in direction ( e.g., forward/backward, up/down, big/small, sideways, right/left, diagonal), spatial level (e.g., low, middle, high), and spatial pathways (e.g., straight, curved, circular, zigzag), alone and in small groups.
* 1.1.2.Pr4b: Perform planned and improvised movement sequences, with variations in tempo, meter, and rhythm, alone and in small groups.
* 1.1.2.Pr4c: Demonstrate contrasting dynamics and energy with accuracy (e.g., loose/tight, light/heavy, sharp/smooth).

# Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

**Enduring Understanding:** The way the body is developed, execution of movement and movement quality vary in different dance styles, genres and traditions.

**Essential Question:** How is the body used as an instrument for technical and artistic expression?

**Practices:** Embody, Execute

## Performance Expectations:

* 1.1.2.Pr5a: Identify personal and general space to share space safely with other dancers. Categorize healthful strategies (e.g., nutrition, injury prevention, emotional health, overall functioning) essential for the dancer.
* 1.1.2.Pr5b: Identify basic body parts and joints (e.g., limb, bone) and joint actions (e.g., bend, rotate). Examine how basic body organs (e.g., brain, lungs, heart) relate and respond to dance movements.
* 1.1.2.Pr5c: Explore the use of spine and pursue use of elongated spine. Demonstrate body organization (e.g., core/distal, head/tail, upper/lower half lateral) and explore cross-lateral body organization. Demonstrate holding a shape in the body while traveling through space.
* 1.1.2.Pr5d: Explore a variety of body positions requiring a range of strength, flexibility and core support.
* 1.1.2.Pr5e: Explore locomotor action vocabulary (e.g., gallop, hop, slide, skip) and non-locomotor action vocabulary (e.g., bending, stretching, twisting) and execute codified movements from various styles/genres with genre specific alignment. Demonstrate, through focused practice and repetition (e.g., breath control, body part initiations, body sequencing).

# Anchor Standard 6: Conveying meaning through art.

**Enduring Understandings:** Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression. Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.

**Essential Questions:** What must a dancer do to prepare the mind and body for artistic expression? How does a dancer heighten artistry in a public performance?

**Practice:** Present

## Performance Expectations:

* 1.1.2.Pr6a: Explore how visualization, motor imagery and breath can enhance body mechanics and the quality of a movement skill.
* 1.1.2.Pr6b: Rehearse a simple dance using full body movement. Demonstrate the ability to recall the sequence and spatial elements.
* 1.1.2.Pr6c: Dance for and with others in a designated space identifying a distinct area for audience and performers.
* 1.1.2.Pr6d: Use simple production elements (e.g., hand props, scenery, media projections) in a dance work.

**Responding**

# Anchor Standard 7: Perceiving and analyzing products.

**Enduring Understanding:** Dance is perceived and analyzed to comprehend its meaning.

**Essential Question:** How is a dance understood?

**Practice:** Analyze

## Performance Expectations:

* 1.1.2.Re7a: Demonstrate movements in a dance that develop patterns.
* 1.1.2.Re7b: Observe and describe performed dance movements from a specific genre or culture.

# Anchor Standard 8: Interpreting intent and meaning.

**Enduring Understanding:** Dance is interpreted by considering intent, meaning and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.

**Essential Question:** How is dance interpreted?

**Practice:** Interpret

## Performance Expectations:

1.1.2.Re8a: Observe a movement from a dance or phrase and explain how the movement captures a meaning or intent using simple dance terminology.

# Anchor Standard 9: Applying criteria to evaluate products.

**Enduring Understanding:** Criteria for evaluating dance vary across genres, styles and cultures.

**Essential Question:** What criteria are used to evaluate dance?

**Practice:** Critique

## Performance Expectations:

1.1.2.Re9a: Describe the characteristics that make several movements in a dance interesting. Use basic dance terminology.

**Connecting**

# Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

**Enduring Understanding:** As dance is experienced, all personal experiences, knowledge and contexts are integrated and synthesized to interpret meaning.

**Essential Question:** How does dance deepen our understanding of ourselves, other knowledge and events around us?

**Practice:** Synthesize

## Performance Expectations:

* 1.1.2.Cn10a: Examine how certain movements are used to express an emotion or experience in a dance that is observed or performed.
* 1.1.2.Cn10b: Using an inquiry-based set of questions examine global issues, including climate change as a topic for dance.

# Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

**Enduring Understanding:** Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.

**Essential Questions:** How does knowing about societal, cultural, historical, and community experiences expand dance literacy?

**Practice:** Relate

## Performance Expectations:

1.1.2.Cn11a: Observe a dance and relate the movement to the people or environment in which the dance was created and performe

 

1. **New Jersey Student Learning Standards - Visual and Performing Arts:**

**1.2 Media Arts Standards by the End of Grade 2**

**Creating**

# Anchor Standard 1: Generating and conceptualizing ideas.

**Enduring Understanding:** Media arts use a variety of sources such as imagination and creative processes to inspire and transform concepts and ideas into artistic expression.

**Essential Questions:** How do media artists generate ideas and formulate artistic intent? How does collaboration expand and affect the creative process? How can creative risks be encouraged?

**Practice:** Conceive

## Performance Expectations:

* 1.2.2.Cr1a: Discover, share and express ideas for media artworks through experimentation, sketching and modeling.
* 1.2.2.Cr1b: Brainstorm and improvise multiple ideas using a variety of tools, methods and materials.
* 1.2.2.Cr1c: Explore form ideas for media art production with support.
* 1.2.2.Cr1d: Connect and apply ideas for media art production.
* 1.2.2.Cr1e: Choose ideas to create plans for media art production.

# Anchor Standard 2: Organizing and developing ideas.

**Enduring Understanding:** Media artists plan, organize and develop creative ideas that can effectively realize the artistic intent and communicate meaning.

**Essential Questions:** How do media artists work? How do media artists and designers determine whether a particular direction in their work would be effective? How do media artists learn from trial and error?

**Practice:** Develop

## Performance Expectations:

* 1.2.2.Cr2a: Explore form ideas for media art production with support.
* 1.2.2.Cr2b: Connect and apply ideas for media art production.
* 1.2.2.Cr2c: Choose ideas to create plans for media art production.

# Anchor Standard 3: Refining and completing products.

**Enduring Understanding:** The forming, integration and refinement of aesthetic components, principles and processes creates purpose, meaning and artistic quality in media artworks.

**Essential Questions:** How can an artist construct a media artwork that conveys purpose, meaning and artistic quality? How do media artists improve/refine their work?

**Practice:** Construct

## Performance Expectations:

* 1.2.2.Cr3a: Create and assemble content for media arts productions, identifying basic principles (e.g., pattern, positioning, attention, and repetition.)
* 1.2.2.Cr3b: Identify and describe the effects of altering, refining and completing media artworks.

**Producing**

# Anchor Standard 4: Selecting, analyzing, and interpreting work.

**Enduring Understanding:** Media artists integrate various media and content to develop complex, unified artworks through a process of creation and communication.

**Essential Questions:** How are complex media arts experiences constructed? At what point is a work considered "complete"?

**Practice:** Practice

## Performance Expectations:

* 1.2.2.Pr4a: With guidance and moving towards independence, combine art forms and media content into media artworks such as an illustrated story or narrated animation.
* 1.2.2.Pr4b: Practice combining varied academic, arts and media content to form media artworks.

# Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

**Enduring Understanding:** Media artists require a range of skills and abilities to creatively solve problems.

**Essential Questions:** How are creativity and innovation developed within and through media arts productions? How do media artists use various tools and techniques?

**Practice:** Integrate

## Performance Expectations:

* 1.2.2.Pr5a: Identify and enact basic skills such as handling tools, making choices, and soft skills for planning and creating media artworks.
* 1.2.2.Pr5b: Identify, describe and demonstrate basic creative skills such as trial-and-error and playful practice, within media arts production.
* 1.2.2.Pr5c: Discover, experiment with and demonstrate creative skills for media artworks.

# Anchor Standard 6: Conveying meaning through art.

**Enduring Understanding:** Media artists present, share and distribute media artworks through various social, cultural and political contexts.

**Essential Questions:** How does time, place, audience, and context affect presenting or performing choices for media artworks? How can presenting or sharing media artworks in a public format help a media artist learn and grow? Why do various venues exist for presenting, sharing or distributing media artworks?

**Practice:** Present

## Performance Expectations:

1.2.2.Pr6a: With guidance and moving towards independence, identify, share and discuss reactions to and experiences of the presentation of media artworks.

**Responding**

# Anchor Standard 7: Perceiving and analyzing products.

**Enduring Understandings:** Artist's appreciation of media artworks is influenced by their interests, experiences, understandings, and purposes. Identifying the qualities and characteristics of media artworks improves the individual's aesthetic and empathetic awareness.

**Essential Questions:** How do we analyze and react to media artworks? How do media artworks function to convey meaning and influence audience experience?

**Practice:** Perceive

## Performance Expectations:

* 1.2.2.Re7a: Identify, share and describe the components and messages in media artwork.
* 1.2.2.Re7b: Identify, share and describe a variety of media artworks created from different experiences in response to global issues including climate change.

# Anchor Standard 8: Interpreting intent and meaning.

**Enduring Understandings:** Interpretation and appreciation of an artwork and its media require consideration of form, context and personal experience. Analysis of media artworks provides clues to their expressive intent.

**Essential Questions:** How do people relate to and interpret media artworks? How can the viewer "read" a work of art as text? How does knowing and using arts vocabulary help us understand and interpret works of art?

**Practice:** Interpret

## Performance Expectations:

1.2.2.Re8a: Share observations, identify the meanings, and determine the purposes of media artworks, considering personal and cultural context.

# Anchor Standard 9: Applying criteria to evaluate products.

**Enduring Understanding:** Evaluation and critique are vital components of experiencing, appreciating and producing media artworks.

**Essential Questions:** How and why do we value and judge media artworks? When and how should we evaluate and critique media artworks to improve them? How is a personal preference different from an evaluation?

**Practice:** Evaluate

## Performance Expectations:

1.2.2.Re9a: Share appealing qualities, identify the effective parts, and discuss improvements for media artworks, considering their context.

**Connecting**

# Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

**Enduring Understanding:** Through creating media artworks, people make meaning by investigating and developing awareness of culture and experiences.

**Essential Questions:** How does engaging in creating media artworks enrich people's lives? How does making media artworks attune people to their surroundings? How do media artworks contribute to an awareness and understanding of our lives and communities?

**Practice:** Synthesize

## Performance Expectations:

* 1.2.2.Cn10a: Use personal experiences, interests, information and models in creating media artworks.
* 1.2.2.Cn10b: Share and discuss experiences of media artworks, describing their meaning and purpose.

# Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

**Enduring Understanding:** Understanding connections to varied contexts and daily life enhances a media artist's work.

**Essential Questions:** How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art mirror aspects of life? How do the other arts, disciplines, contexts, and daily life inform the creation, performance and response to media arts?

**Practice:** Relate

## Performance Expectations:

* 1.2.2.Cn11a: Discuss and demonstrate how media artworks, messages environments and ideas relate to everyday and cultural life, such as daily activities, popular media, connections with family and friends.
* 1.2.2.Cn11b: Interact appropriately with media arts tools and environments considering safety, rules and fairness.



1. **New Jersey Student Learning Standards - Visual and Performing Arts:**

**1.3A General Music Standards by the End of Grade 2**

**Creating**

# Anchor Standard 1: Generating and conceptualizing ideas.

**Enduring Understanding:** The creative ideas, concepts and feelings that influence musicians’ work emerge from a variety of sources

**Essential Question:** How do musicians generate creative ideas?

**Practice:** Imagine

## Performance Expectations:

* 1. A.2.Cr1a: Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities.

# Anchor Standard 2: Organizing and developing ideas.

**Enduring Understanding:** Musicians’ creative choices are influenced by their expertise, context and expressive intent.

**Essential Question:** How do musicians make creative decisions?

**Practices:** Plan, Make

## Performance Expectations:

* 1.3A.2.Cr2a: Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.
* 1.3A.2.Cr2b: Use iconic or standard notation and/or recording technology to organize and document personal musical ideas.

# Anchor Standard 3: Refining and completing products.

**Enduring Understanding:** Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria.

**Essential Question:** How do musicians improve the quality of their creative work?

**Practices:** Evaluate, Refine

## Performance Expectations:

* 1.3A.2.Cr3a: Interpret and apply personal, peer and teacher feedback to revise personal music.
* 1.3A.2.Cr3b: Convey expressive intent for a specific purpose by presenting a final version of musical ideas to peers or informal audience.

**Performing**

# Anchor Standard 4: Selecting, analyzing, and interpreting work.

**Enduring Understanding:** Performers’ interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.

**Essential Question:** How do performers select repertoire?

**Practices:** Select, Analyze, Interpret

## Performance Expectations:

* 1. A.2.Pr4a: Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.

# Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

**Enduring Understanding:** To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria.

**Essential Question:** How do musicians improve the quality of their performance?

**Practices:** Rehearse, Evaluate, Refine

## Performance Expectations:

* 1.3A.2Pr5a: Apply established criteria to judge the accuracy, expressiveness and effectiveness of performance.
* 1.3A.2Pr5b: Rehearse, identify and apply strategies to address interpretive, performance and technical challenges of music.
* 1.3A.2.Pr5c: Demonstrate knowledge of basic music concepts (e.g. tonality and meter) in music from a variety of cultures selected for performance.
* 1.3A.2.Pr5d: When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.
* 1.3A.2.Pr5e: Demonstrate understanding of basic expressive qualities (e.g., dynamics, tempo) and how creators use them to convey expressive intent.

# Anchor Standard 6: Conveying meaning through art.

**Enduring Understanding:** Musicians judge performance based on criteria that vary across time, place and cultures. The context and how a work is presented influence audience response.

**Essential Question:** When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

**Practice:** Present

## Performance Expectations:

* 1.3A.2.Pr6a: Perform music for a specific purpose with expression and technical accuracy.
* 1.3A.2.Pr6b: Perform appropriately for the audience and purpose.

**Responding**

# Anchor Standard 7: Perceiving and analyzing products.

**Enduring Understandings:** Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.

**Essential Questions:** How do individuals choose music to experience? How does understanding the structure and context of music inform a response?

**Practices:** Select, Analyze

## Performance Expectations:

* 1.3A.2.Re7a: Demonstrate and explain how personal interests and experiences influence musical selection for specific purposes.
* 1.3A.2.Re7b: Describe how specific music concepts are used to support a specific purpose in music.

# Anchor Standard 8: Interpreting intent and meaning.

**Enduring Understanding:** Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

**Essential Question:** How do we discern the musical creators’ and performers’ expressive intent?

**Practice:** Interpret

## Performance Expectations:

* 1. A.2.Re8a: Demonstrate basic knowledge of music concepts and how they support creators’/performers’ expressive intent.

# Anchor Standard 9: Applying criteria to evaluate products.

**Enduring Understanding:** The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

**Essential Question:** How do we judge the quality of musical work(s) and performance(s)?

**Practices:** Evaluate

## Performance Expectations:

1.3A.2.Re9a: Apply personal and expressive preferences in the evaluation of music.

**Connecting**

# Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

**Enduring Understanding:** Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

**Essential Question:** How do musicians make meaningful connections to creating, performing, and responding?

**Practice:** Interconnection

## Performance Expectations:

1.3A.2.Cn10a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.2.Cr2a, 1.3A.2.Cr3b, 1.3A.2.Pr5e 1.3A.2.Re7a

# Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

**Enduring Understanding:** Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

**Essential Question:** How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

**Practice:** Interconnection

## Performance Expectations:

1.3A.2.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.2.Cr2a, 1.3A.2.Cr3b, 1.3A.2.Pr5e, 1.3A.2.Re7a



1. **New Jersey Student Learning Standards - Visual and Performing Arts:**

**1.4 Theatre Standards by the End of Grade 2**

**Creating**

# Anchor Standard 1: Generating and conceptualizing ideas.

**Enduring Understanding:** Theatre artists rely on intuition, curiosity, and critical inquiry.

**Essential Question:** What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?

**Practices:** Imagine, Envision

## Performance Expectations:

* 1.4.2.Cr1a: Propose potential character choices and plot details in a guided drama experience (e.g., process drama, story drama, creative drama).
* 1.4.2.Cr1b: Collaborate with peers to conceptualize props, costumes and scenery in a guided drama experience (e.g., process drama, story drama, creative drama).
* 1.4.2.Cr1c: Identify ways in which voice, gestures, movements, and sounds may be used to create or retell a story in guided drama experiences (e.g., process drama, story drama, creative drama).

# Anchor Standard 2: Organizing and developing ideas.

**Enduring Understanding:** Theatre artists work to discover different ways of communicating meaning.

**Essential Question:** How, when, and why do theatre artists’ choices change?

**Practices:** Plan, Construct

## Performance Expectations:

* 1.4.2.Cr2a: Contribute to the development of a sequential plot; collaborate with peers to devise a meaningful dialogue in a guided drama experience (e.g., process drama, story drama, creative drama).
* 1.4.2.Cr2b: Contribute original ideas and make decisions as a group to advance a story in a guided drama experience (e.g., process drama, story drama, creative drama).

# Anchor Standard 3: Refining and completing products.

**Enduring Understanding:** Theatre artists refine their work and practice their craft through rehearsal.

**Essential Question:** How do theatre artists transform and edit their initial ideas?

**Practices:** Evaluate, Clarify, Realize

## Performance Expectations:

* 1.4.2.Cr3a: With prompting and support, contribute to the adaption of plot and dialogue in a guided drama experience (e.g., process drama, story drama, creative drama).
* 1.4.2.Cr3b: Identify similarities and differences in sounds and movements in a guided drama experience (e.g., process drama, story drama, creative drama).
* 1.4.2.Cr3c: Independently imagine multiple representations of an object in a guided drama experience (e.g., process drama, story drama, creative drama) and collaboratively create multiple representations of an object in a guided drama experience (e.g., process drama, story drama, creative drama).

**Performing**

# Anchor Standard 4: Selecting, analyzing, and interpreting work.

**Enduring Understanding:** Theatre artists develop personal processes and skills for a performance or design.

**Essential Question:** How do theatre artists fully prepare a performance or design?

**Practices:** Choose, Rehearse

## Performance Expectations:

* 1.4.2.Pr4a: With prompting and support, demonstrate the physical movement, voice and sound which are fundamental to creating drama experiences (e.g., process drama, story drama, creative drama).
* 1.4.2.Pr4b: Explore and experiment with various technical elements in a guided drama experience (e.g., process drama, story drama, creative drama).

# Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

**Enduring Understanding:** Theatre artists make choices to convey meaning.

**Essential Question:** How do theatre artists use tools and techniques to communicate ideas and feelings?

**Practices:** Establish, Analyze

## Performance Expectations:

* 1.4.2.Pr5a: With prompting and support interpret story elements (e.g., character, setting) in a guided drama experience (e.g., process drama, story drama, creative drama).
* 1.4.2.Pr5b: Utilize body and facial gestures with a change in voice to communicate character traits and emotions in a guided drama experience (e.g., process drama, story drama, creative drama).

# Anchor Standard 6: Conveying meaning through art.

**Enduring Understanding:** Theatre artists, through a shared creative experience with an audience, present stories, ideas, and envisioned worlds to explore the human experience.

**Essential Question:** What happens when theatre artists and audiences share creative experiences?

**Practice:** Share

## Performance Expectations: Share

1.4.2.Pr6a: Use voice, sound, movement, and gestures to communicate emotions in a guided drama experience; informally share guided drama experiences (e.g., process drama, story drama, creative drama) with peers.

**Responding**

# Anchor Standard 7: Perceiving and analyzing products.

**Enduring Understanding:** Theatre artists reflect to understand the impact of drama processes and theatre experiences.

**Essential Question:** How do theatre artists comprehend the essence of drama processes and theatre experiences?

**Practices:** Examine, Discern

## Performance Expectations:

1.4.2.Re7a: Express emotional responses to characters to recall and recognize when artistic choices are made in a guided drama experience (e.g., process drama, story drama, creative drama).

# Anchor Standard 8: Interpreting intent and meaning.

**Enduring Understanding:** Theatre artists’ interpretations of drama/theatre work are influenced by personal experiences and aesthetics.

**Essential Question:** How can the same work of art communicate different messages to different people?

**Practice:** Interpret

## Performance Expectations:

* 1.4.2.Re8a: With prompting and support, actively engage and build on others' ideas in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).
* 1.4.2.Re8b: Identify and use props and costumes that might be used in a guided drama experience (e.g., process drama, story drama, creative drama).
* 1.4.2.Re8c: Compare and contrast how characters respond to challenges in a guided drama experience (e.g., process drama, story drama, creative drama).

# Anchor Standard 9: Applying criteria to evaluate products.

**Enduring Understanding:** Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.

**Essential Question:** How are the theatre artist’s processes and the audience’s perspectives impacted by analysis and synthesis?

**Practice:** Critique

## Performance Expectations:

* 1.4.2.Re9a: With prompting and support, identify and explain preferences and emotions in a guided drama experience (e.g., process drama, story drama, creative drama), or theatre performance, and explain how personal preferences and emotions affect an observer's response in a guided drama experience (e.g., process drama, story drama, creative drama), or theatre performance.
* 1.4.2.Re9b: With prompting and support, name and describe settings and identify causes of character actions in a guided drama experience (e.g., process drama, story drama, creative drama).
* 1.4.2.Re9c: Explain or use text and pictures to describe how personal emotions and/or others' emotions and choices compare to the emotions and choices of characters in a guided drama experience. (e.g., process drama, story drama, creative drama).

**Connecting**

# Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

**Enduring Understanding:** Theatre artists allow awareness of interrelationships between self and others to inform their work.

**Essential Question:** What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility and the exploration of empathy?

**Practice:** Incorporate

## Performance Expectations:

1.4.2.Cn10a: With prompting and support, identify similarities between characters in dramatic play or a guided drama experience and relate character emotions and experiences to personal experiences of self and peers (e.g., process drama, story drama, creative drama).

# Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

**Enduring Understanding:** As theatre is created and experienced, personal experiences and knowledge are synthesized to interpret meaning and analyze the way in which the world may be understood.

**Essential Question:** What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?

**Practices:** Affect, Expand

## Performance Expectations:

* 1.4.2.Cn11a: With prompting and support, identify similarities and differences in stories and various art forms from one’s own community and from multiple cultures in a guided drama (e.g., process drama, story drama, creative drama) experience about global issues, including climate change.
* 1.4.2.Cn11b: Collaborate on the creation of a short scene based on personal perspectives and understandings.



1. **New Jersey Student Learning Standards - Visual and Performing Arts:**

**1.5 Visual Arts Standards by the End of Grade 2**

**Creating**

# Anchor Standard 1: Generating and conceptualizing ideas.

**Enduring Understandings:** Creativity and innovative thinking are essential life skills that can be developed. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.

**Essential Questions:** What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process? How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?

**Practice:** Explore

## Performance Expectations:

* 1.5.2.Cr1a: Engage in individual and collaborative exploration of materials and ideas through multiple approaches, from imaginative play to brainstorming, to solve art and design problems.
* 1.5.2.Cr1b: Engage in individual and collaborative art making through observation and investigation of the world, and in response to personal interests and curiosity.

# Anchor Standard 2: Organizing and developing ideas.

**Enduring Understandings:** Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. Artists and designers balance experimentation and safety, freedom and responsibility, while developing and creating artworks. People create and interact with objects, places and design that define, shape, enhance, and empower their lives.

**Essential Questions:** How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error? How do artists and designers care for and maintain materials, tools and equipment? Why is it important, for safety and health, to understand and follow correct procedures in handling materials, tools and equipment? What responsibilities come with the freedom to create? How do objects, places and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?

**Practice:** Investigate

## Performance Expectations:

* 1.5.2.Cr2a: Through experimentation, build skills and knowledge of materials and tools through various approaches to art making.
* 1.5.2.Cr2b: Demonstrate safe procedures for using and cleaning art tools, equipment and studio spaces.
* 1.5.2.Cr2c: Create art that represents natural and constructed environments. Identify and classify uses of everyday objects through drawings, diagrams, sculptures or other visual means including repurposing objects to make something new.

# Anchor Standard 3: Refining and completing products.

**Enduring Understanding:** Artists and designers develop excellence through practice and constructive critique, reflecting on, revising and refining work over time.

**Essential Questions:** What role does persistence play in revising, refining and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?

**Practice:** Reflect, Refine, Continue

## Performance Expectations:

1.5.2.Cr3a: Explain the process of making art, using art vocabulary. Discuss and reflect with peers about choices made while creating art.

**Presenting**

# Anchor Standard 4: Selecting, analyzing, and interpreting work.

**Enduring Understanding:** Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting and curating objects artifacts, and artworks for preservation and presentation.

**Essential Questions:** How are artworks cared for and by whom? What criteria, methods and processes are used to select work for preservation or presentation? Why do people value objects, artifacts and artworks, and select them for presentation?

**Practice:** Analyze

## Performance Expectations:

1.5.2.Pr4a: Select artwork for display, and explain why some work, objects and artifacts are valued over others. Categorize artwork based on a theme or concept for an exhibit.

# Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

**Enduring Understanding:** Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.

**Essential Questions:** What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?

**Practice:** Select

## Performance Expectations:

1.5.2.Pr5a: Explain the purpose of a portfolio or collection. Ask and answer questions regarding preparing artwork for presentation or preservation.

# Anchor Standard 6: Conveying meaning through art.

**Enduring Understanding:** Objects, artifacts and artworks collected, preserved or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural and political experiences resulting in the cultivating of appreciation and understanding.

**Essential Questions:** What is an art museum? How does the presenting and sharing of objects, artifacts and artworks influence and shape ideas, beliefs and experiences? How do objects, artifacts and artworks collected, preserved, or presented, cultivate appreciation and understanding?

**Practice:** Share

**Performance Expectations:**

1.5.2.Pr6a: Explain what an art museum is and identify the roles and responsibilities of the people who work in and visit museums and exhibit spaces. Analyze how art exhibits inside and outside of schools (such as museums, galleries, virtual spaces, and other venues) contribute to communities.

**Responding**

# Anchor Standard 7: Perceiving and analyzing products.

**Enduring Understandings:** Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. Visual arts influences understanding of and responses to the world.

**Essential Questions:** How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art? What is visual art? Where and how do we encounter visual arts in our world? How do visual arts influence our views of the world?

**Practice:** Perceive

## Performance Expectations:

* 1.5.2.Re7a: Identify works of art based on personal connections and experiences. Describe the aesthetic characteristics within both the natural and constructed world.
* 1.5.2.Re7b: Describe, compare and categorize visual artworks based on subject matter and expressive properties.

# Anchor Standard 8: Interpreting intent and meaning.

**Enduring Understanding:** People gain insights into meanings of artworks by engaging in the process of art criticism.

**Essential Questions:** What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabulary help us understand and interpret works of art?

**Practice:** Interpret

**Performance Expectations:**

1.5.2.Re8a: Categorize and describe works of art, by identifying subject matter, details, mood, and formal characteristics.

# Anchor Standard 9: Applying criteria to evaluate products.

**Enduring Understanding:** People evaluate art based on various criteria.

**Essential Questions:** How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?

**Practice:** Analyze

## Performance Expectations:

1.5.2.R3a: Use art vocabulary to explain preferences in selecting and classifying artwork.

**Connecting**

# Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

**Enduring Understanding:** Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge and experiences.

**Essential Questions:** How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through artmaking?

**Practice:** Synthesize

**Performance Expectations:**

1.5.2.Cn10a: Create art that tells a story or describes life events in home, school and community.

# Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.

**Enduring Understanding:** People develop ideas and understandings of society, culture and history through their interactions with and analysis of art.

**Essential Questions:** How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?

**Practice:** Relate

## Performance Expectations:

* 1.5.2.Cn11a: Compare, contrast and describe why people from different places and times make art.
* 1.5.2.Cn11b: Describe why people from different places and times make art about different issues, including climate change.