

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 deepen  understanding. |

*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 the  makers. |

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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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:**

**1.4 Theatre Standards by the End of Grade 5**

**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:

* 1.4.5.Cr1a: Create roles, imagined worlds and improvised stories in a drama/theatre work articulating the physical qualities of characters, visual details of imagined worlds, and given circumstances, of improvised stories in a drama/theatre work.
* 1.4.5.Cr1b: Imagine, articulate, and design ideas for costumes, props and sets that support the story, given circumstances, and characters in a drama/theatre work.
* 1.4.5.Cr1c: Imagine how a character's inner thoughts impact their actions and collaborate to determine how characters might move and speak to support the story and given circumstances in drama/theatre work.

# 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:

* 1.4.5.Cr2a: Devise original ideas for a drama/theatre work that reflect collective inquiry about characters, plots and their given circumstances.
* 1.4.5.Cr2b: Participate and identify defined responsibilities required to present a drama/theatre work informally to peers/audience and participate in the process.

# 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:

* 1.4.5.Cr3a: Collaborate with peers to revise, refine, adapt and improve ideas to fit the given parameters of an improvised or scripted drama/theatre work through self and collaborative review.
* 1.4.5.Cr3b: Use and adapt sounds and movements in a guided drama experience.
* 1.4.5.Cr3c: Refine technical choices by creating innovative solutions to design and technical problems that arise in rehearsal for a drama/theatre work.

**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:

* 1.4.5.Pr4a: Participate in, propose, and practice a variety of physical, vocal, and cognitive exercises that can be used in a group setting for drama/theatre work.
* 1.4.5.Pr4b: Identify and utilize basic technical/design elements that can be used in drama/theatre work to demonstrate an understanding of the elements.

# 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:

* 1.4.5.Pr5a: Describe and apply dramatic elements of dialogue, action, character emotion, and theme in the performance and/or creation of a drama/theatre work.
* 1.4.5.Pr5b: Physically and intellectually investigate how movement and vocal choices are incorporated and make meaning in drama/theatre work.

# 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:

1.4.5.Pr6a: Practice drama/theatre work and share reflections individually and in small groups, and informally with an audience.

**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:

1.4.5.Re7a: Identify, explain and demonstrate an understanding of both artistic choices and personal reactions made in a drama/theatre work through participation and observation.

# 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:

* 1.4.5.Re8a: Develop and implement a plan to evaluate drama/theatre work.
* 1.4.5.Re2b: Analyze technical elements from multiple drama/theatre works and assess how the technical elements may support or represent the themes or central ideas of drama/theatre works.
* 1.4.5.Re8c: Evaluate and analyze how a character’s choices and character's circumstances impact an audience’s perspective in a drama/theatre work.

# 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:

* 1.4.5.Re9a: Compare and contrast multiple personal experiences when participating in or observing a drama/theatre work and justify responses to drama/theatre work based on personal experience.
* 1.4.5.Re9b: Explain responses to characters based on cultural perspectives when participating in or observing drama/theatre work.
* 1.4.5.Re9c: Identify and discuss physiological changes connected to emotions on posture, gesture, breathing, and vocal intonation in a drama/theatre work.

**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:

1.4.5.Cn10a: Explain how drama/theatre connects oneself to a community or culture and identify the ways drama/theatre work reflects the perspectives of a community or culture.

# 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:

* 1.4.5.Cn11a: Identify, respond to and investigate connections to global issues including climate change and other content areas in a dramatic/theatrical work.
* 1.4.5.Cn11b: Compare the drama/theatre conventions of a given time period with those of the present.



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

**1.4 Theatre Standards by the End of Grade 8**

**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:

* 1.4.8.Cr1a: Identify, explore and imagine multiple solutions and strategies in staging problems in a theatrical work.
* 1.4.8.Cr1b: Identify, imagine and practice solving multiple design/technical challenges of a performance space in a theatrical work.
* 1.4.8.Cr1c: Explore, describe and develop given circumstances of a scripted or improvised character in a theatrical work.

# 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:

* 1.4.8.Cr2a: Articulate and apply critical analysis, extensive background knowledge, sociohistorical research, and cultural context related to existing or developing original theatrical work.
* 1.4.8.Cr2b: Actively contribute ideas and creatively incorporate the ideas of others in existing or original theatrical work, demonstrating mutual respect for self and others and their roles sharing leadership and responsibilities in preparing or devising theatre.

# 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:

* 1.4.8.Cr3a: Demonstrate focus and concentration in the rehearsal process by analyzing and refining choices in a devised or scripted theatre performance.
* 1.4.8.Cr3b: Implement and refine a planned technical design using simple technology during the rehearsal process for devised or scripted theatre work.
* 1.4.8.Cr3c: Develop effective physical and vocal traits of characters in an improvised or scripted theatrical work.

**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:

* 1.4.8.Pr4a: Rehearse a variety of acting techniques to increase skills in a rehearsal or theatrical performance that assist in the development of stronger character choices.
* 1.4.8.Pr4b: Use a variety of technical elements to create a design for a rehearsal or theatre production.

# 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:

* 1.4.8.Pr5a: Examine how character relationships assist in telling the story of devised or scripted theatre work.
* 1.4.8.Pr5b: Use various character objectives and tactics in a theatre work to identify the conflict and overcome the obstacle.

# 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:

1.4.8.Pr6a: Perform a rehearsed theatrical work for an audience

**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:

* 1.4.8.Re7a: Describe and record personal reactions to artistic choices in a theatrical work.
* 1.4.8.Re7b: Compare recorded personal and peer reactions to artistic choices in a theatrical work.

# 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:

* 1.4.8.Re8a: Investigate various critique methodologies and apply the knowledge to respond to a theatrical work.
* 1.4.8.Re8b: Justify the aesthetic choices created through the use of production elements in a theatrical work.
* 1.4.8.Re8c: Assess the impact of a theatrical work on a specific audience.

# 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:

* 1.4.8.Rea: Analyze how personal experiences affect artistic choices in a theatrical work.
* 1.4.8.Re9b: Identify and interpret how different cultural perspectives influence the evaluation of theatrical work.
* 1.4.8.Re9c: Examine how the use of personal aesthetics, preferences and beliefs can be used to discuss a theatrical work.

**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:

1.4.8.Cn10a: Examine a community issue through multiple perspectives in a theatrical work.

# 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:

* 1.4.8.Cn11a: Research the story elements of a staged drama/theatre work about global issues, including climate change, and discuss how a playwright might have intended a theatrical work to be produced.
* 1.4.8.Cn11b: Identify and examine artifacts from a time period and geographic location to better understand performance and design choices in a theatrical work.



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

**1.4 Theatre Standards by the End of Grade 12**

**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

Proficient

* 1.4.12prof.Cr1a: Research to construct ideas about the visual composition of devised or scripted theatre work.
* 1.4.12prof.Cr1b: Explore the impact of technology on design choices in devised or scripted theatre work.
* 1.4.12prof.Cr1c: Use script analysis to generate ideas about a character that is believable and authentic.

Accomplished

* 1.4.12acc.Cr1a: Investigate historical and cultural conventions and their impact on the visual composition of devised or scripted theatre work.
* 1.4.12acc.Cr1b: Understand and apply technology to design choices for devised or scripted theatre work.
* 1.4.12acc.Cr1c: Use personal experiences and knowledge to develop a character that is believable and authentic.

Advanced

* 1.4.12adv.Cr1a: Synthesize knowledge from a variety of theatrical conventions and technologies to create the visual composition of devised or scripted theatre work.
* 1.4.12adv.Cr1b: Create a complete design for devised or scripted theatre work that incorporates multiple elements of technology.
* 1.4.12adv.Cr1c: Integrate dramaturgical analysis with personal experiences to create a character that is believable and authentic.

# 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:

Proficient

* 1.4.12prof2.Cr2a: Explore the function of history and culture in the development and subsequent interpretations of devised or scripted theatre work.
* 1.4.12prof.Cr2b: Examine the collaborative nature of the actor, director, playwright, and designers, and explore their interdependent roles.

Accomplished

* 1.4.12acc.Cr2a: Develop a dramatic interpretation to demonstrate a critical understanding of historical and cultural influences in a devised or scripted theatre work.
* 1.4.12acc.Cr2b: Cooperate as a creative team to make informative and analytical choices for devised or scripted theatre work.

Advanced

* 1.4.12adv.Cr2a: Collaborate as a creative team to make informative and analytical choices for devised or scripted theatre work.
* 1.4.12adv.Cr2b: Collaborate as a creative team to make original artistic choices in devised or scripted theatre work.

# 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:

Proficient

* 1.4.12prof.Cr3a: Use script analysis to inform choices impacting the believability and authenticity of a character.
* 1.4.12prof.Cr3b: Practice devised or scripted theatre work using theatrical staging conventions.
* 1.4.12prof.Cr3c: Explore technical design choices that support the story and emotional impact of a scripted or devised theatre work.

Accomplished

* 1.4.12acc.Cr3a: Explore physical and vocal choices to develop a character that is believable and authentic in devised or scripted theatre work.
* 1.4.12acc.Cr3b: Use the rehearsal process to analyze and revise a devised or scripted theatre work using theatrical staging conventions.
* 1.4.12acc.Cr3c: Re-imagine technical design choices during the course of the rehearsal process to enhance the story and emotional impact of a devised or scripted theatre work.

Advanced

* 1.4.12adv.Cr3a: Explore physical, vocal and psychological characteristics to create a multidimensional character that is believable and authentic in devised or scripted theatre work.
* 1.4.12adv.Cr3b: Transform devised or scripted theatre work using the rehearsal process to re-imagine style, genre, form, and theatrical conventions.
* 1.4.12adv.Cr3c: Originate and construct technical design choices that support the story and emotional impact of a devised or scripted theatre work.

**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:

Proficient

* 1.4.12prof.Pr4a: Rehearse various acting exercises to expand skills in a rehearsal for devised or scripted theatre performance.
* 1.4.12prof.Pr4b: Use technical elements to increase the impact of design for a theatre production. Accomplished
* 1.4.12acc.Pr4a: Refine a range of acting skills to build believable and sustainable characters in a devised or scripted theatre performance.
* 1.4.12acc.Pr4b: Apply theatrical elements and research to create a design that communicates the concept of a theatre production.

Advanced

* 1.4.12adv.Pr4a: Create and justify a collection of acting techniques from reliable resources to prepare believable and sustainable characters in a devised or scripted theatrical theatre performance.
* 1.4.12adv.Pr4b: Create and justify the selection of technical elements used to develop and build a design that communicates the concept of a drama/theatre production.

# 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:

Proficient

* 1.4.12prof.Pr5a: Identify and explore different pacing options per character to better communicate the story in a theatre work.
* 1.4.12prof.Pr5b: Explore and discover character choices using given circumstances in devised or scripted theatre work.

Accomplished

* 1.4.12acc.Pr5a: Discover how unique choices shape believable and sustainable characters in devised or scripted theatre work.
* 1.4.12acc.Pr5b: Identify how essential text information, research from various sources, and the director's concept to influence character choices in a theatre work.

Advanced

* 1.4.12adv.Pr5a: Experiment with theatrical styles to form unique choices for a directorial concept in a devised or scripted theatre work.
* 1.4.12adv.Pr5b: Experiment with various acting techniques as an approach to character development in devised or scripted theatre work.

# 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? P**ractice:** Share

## Performance Expectations:

Proficient

1.4.12prof.Pr6a: Perform devised or scripted theatre work for a specific audience.

Accomplished

1.4.12acc.Pr6a: Produce devised or scripted theatre work using a creative process that shapes the production for a specific audience.

Advanced

1.4.12adv.Pr6a: Produce a devised or scripted theatre production for a specific audience that employs research and analysis grounded in the creative perspectives of the playwright, director, designer, and dramaturg.

**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:

Proficient

* 1.4.12prof.Re7a: Utilize personal reactions and reflections to artistic choices in a theatrical work for a formal theatre critique.
* 1.4.12prof.Re7b: Collaboratively analyze how artistic choices in a theatrical work affect personal and peer reactions.

Accomplished

* 1.4.12acc.Re7a: Respond to what is seen, felt and heard in devised or scripted theatre work to develop criteria for artistic choices.
* 1.4.12acc.Re7b: Apply theatre elements and production values to formal and informal evaluations or artistic choices in a theatrical work.

Advanced

* 1.4.12adv.Re7a: Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of devised or scripted theatre work.
* 1.4.12adv.Re7b: Use historical and cultural context to structure and justify personal responses to devised or scripted theatre work.

# 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:

Proficient

* 1.4.12prof.Re8a: Examine a devised or scripted theatre work and identify the supporting evidence/criteria for its effectiveness to communicate the central message considering the play’s history, culture, and political context.
* 1.4.12prof.Re8b: Evaluate the aesthetics of the production elements in a devised or scripted theatre work and their ability to support or extend the storyline.
* 1.4.12prof.Re8c: Formulate a deeper understanding and appreciation of a devised or scripted theatre work by considering its specific purpose or intended audience.

Accomplished

* 1.4.12acc.Re8a: Analyze and assess a devised or scripted theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria.
* 1.4.12acc.Re8b: Construct meaning in a devised or scripted theatre work considering personal aesthetics and knowledge of production elements while respecting others' interpretations.
* 1.4.12acc.Re8c: Verify and articulate how a devised or scripted theatre work communicates for a specific purpose and audience.

Advanced

* + 1.4.12adv.Re8a: Research and synthesize cultural and historical information related to a devised or scripted theatre work to support or evaluate artistic choices.
  + 1.4.12adv.Re8b: Analyze and evaluate varied aesthetic interpretations of production elements for the same devised or scripted theatre work.
  + 1.4.12adv.Re8c: Compare and debate the connection between devised or scripted theatre work and contemporary issues that may impact audiences.

# 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:

Proficient

* 1.4.12prof.Re9a: Analyze and compare artistic choices developed from personal experiences in multiple devised or scripted theatre works.
* 1.4.12prof.Re9b: Identify and compare cultural perspectives and contexts that may influence the evaluation of a devised or scripted theatre work.
* 1.4.12prof.Re9c: Justify personal aesthetics, preferences and beliefs through participation in and observation of devised or scripted theatre work.

Accomplished

* 1.4.12acc.Re9a: Develop detailed supporting evidence and criteria to reinforce artistic choices when participating in or observing devised or scripted theatre work.
* 1.4.12acc.Re9b: Apply concepts from devised or scripted theatre work for personal realization about cultural perspectives and understanding.
* 1.4.12acc.Re9c: Debate and distinguish multiple aesthetics, preferences and beliefs through participation in and observation of devised or scripted theatre work.

Advanced

* 1.4.12adv.Re9a: Use detailed supporting evidence and appropriate criteria to revise personal work and interpret the work of others when participating in or observing devised or scripted theatre work.
* 1.4.12adv.Re9b: Use understandings of cultures and contexts to shape personal responses to devised or scripted theatre work.
* 1.4.12adv.Re9c: Support and explain aesthetics, preferences, and beliefs to create a context for critical research that informs artistic decisions in devised or scripted theatre work.

**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:

Proficient

1.4.12prof.Cn10a: Investigate how cultural perspectives, community ideas, and personal beliefs impact a devised or scripted theatre work.

Accomplished

1.4.12acc.Cn10a: Choose, interpret and perform devised or scripted theatre work to reflect or question personal beliefs.

Advanced

1.4.12adv.Cn10a: Collaborate on devised or scripted theatre work that examines a critical global issue using multiple personal, community and cultural perspectives.

# 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:

Proficient

* 1.4.12prof.Cn11a: Integrate knowledge of cultural, global and historic belief systems into creative choices in a devised or scripted theatre work.
* 1.4.12prof.Cn11b: Use basic research methods to better understand the social and cultural background of devised or scripted theatre work.

Accomplished

* 1.4.12acc.Cn11a: Integrate conventions and knowledge from different art forms and other disciplines to examine cross-cultural devised or scripted theatre works.
* 1.4.12acc.Cn11b: Explore how personal beliefs and biases can affect the interpretation of research data applied in devised or scripted theatre work.

Advanced

* 1.4.12adv.Cn11a: Develops devised or scripted theatre work that identifies and questions cultural, global, and historic belief systems.
* 1.4.12adv.Cn11c: Justify the creative choices made in a devised or scripted theatre work based on a critical interpretation of specific data from theatre research.