

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.

|  |  |  |
| --- | --- | --- |
| **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**

|  |  |
| --- | --- |
| 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**

|  |  |
| --- | --- |
| 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**

|  |  |
| --- | --- |
| 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**

|  |  |
| --- | --- |
| 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

|  |  |
| --- | --- |
| 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

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **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

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **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

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **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**

|  |  |
| --- | --- |
| **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**

|  |  |
| --- | --- |
| **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**

|  |  |
| --- | --- |
| **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**

|  |  |
| --- | --- |
| **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**

|  |  |
| --- | --- |
| **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.”

**References**

Amdur, S., & Associates (Ed.). (2000). *Learning and the arts: Crossing boundaries* (proceedings of an invitational meeting for education, art, and youth funders held January 12-14, Los Angeles). Seattle, WA: Grantmakers in the Arts. Online: [http://www.giarts.org](http://www.giarts.org/)

Asbury, C., & Rich, B. (Eds.). (2008). *Learning, arts, and the brain: The DANA foundation consortium report on arts and cognition*. New York: DANA Press.

Charleroy, A. (2012). Arts and the common core: A review of connections between the Common Core State Standards and the National Core Arts Standards Conceptual Framework. *Retrieved May 27*, 2016.

Charleroy, A., Frederikson, J. A. G., Jensen, A., McKenna, S., & Thomas, A. (2012). Child development and arts education: A review of current research and best practices. *Retrieved July 20*, 2012.

Charleroy, A., Gentry, C., Greco, A., Rubino, N., & Schatz, M. (2011). Arts education standards and 21st century skills: An analysis of the National Standards for Arts Education (1994) as compared to the 21st Century Skills Map for the Arts. *New York, NY: The College Board*.

Consortium of National Arts Education Associations. (1994). *National standards for arts education: What every young American should know and be able to do in the arts*. Reston, VA: Music Educators National Conference.

Curtis, D. J., Reid, N., & Ballard, G. (2012). Communicating ecology through art: what scientists think. *Ecology and Society*, *17*(2).

Deasy, R. J. (Ed.). (2002). *Critical links: Learning in the arts and student academic and social development*. Washington, DC: Arts Education Partnership.

Deasy, R. J. (Ed.). (2005). *Third space: When learning matters.* Washington, DC: Arts Education Partnership.

Education, A. Arts Education Assessment Framework.

Fisk, E. B. (Ed.) (1999). *Champions of change: The impact of the arts on learning*. Washington, DC: The President’s Committee on the Arts and Humanities & Arts Education Partnership.

Heid, K. (2016). The 2008 National Assessment of Educational Progress (NAEP): A visual arts replication study. *Arts Education Policy Review*, *117*(2), 73-86.

Hulme, M. (2009). *Why we disagree about climate change: Understanding controversy, inaction and opportunity*. Cambridge University Press.

Keiper, S., Sandene, B. A., Persky, H. R., & Kuang, M. (2009). The Nation's Report Card: Arts 2008-- Music & Visual Arts. National Assessment of Educational Progress at Grade 8. NCES 2009-

488. *National Center for Education Statistics*.

Kendall, J. S., & Marzano, R. J. (2000). *Content knowledge: A compendium of standards and benchmarks for K-12 education* (3rd ed.). Alexandria, VA: Association for Supervision and Curriculum Development.

Literacy in the Arts Task Force. (1989). *Literacy in the arts: An imperative for New Jersey schools.*

Trenton, NJ: Alliance for Arts Education.

Marks, M., Chandler, L., & Baldwin, C. (2017). Environmental art as an innovative medium for environmental education in Biosphere Reserves. *Environmental Education Research*, *23*(9), 1307-1321.

National Center on Education and the Economy. (2007). [*Tough choices or tough times: The report of the*](http://www.skillscommission.org/?page_id=280)[*New Commission on the Skills of the American Workforce.*](http://www.skillscommission.org/?page_id=280)San Francisco: John Wiley & Sons. Online: <http://www.skillscommission.org/?page_id=280>

National Coalition for Core Arts Standards. (2014). *National Core Arts Standards: Dance, Grades Pre-K to 12*. National Coalition for Core Arts Standards.

National Coalition for Core Arts Standards. (2014). *National Core Arts Standards: Music, Grades Pre-K to 12*. National Coalition for Core Arts Standards.

National Coalition for Core Arts Standards. (2014). *National Core Arts Standards: Theatre, Grades Pre- K to 12*. National Coalition for Core Arts Standards.

National Coalition for Core Arts Standards. (2014). *National Core Arts Standards: Visual Art, Grades Pre-K to 12*. National Coalition for Core Arts Standards.

National Coalition for Core Arts Standards. (2014). *National Core Arts Standards: Media Art, Grades Pre-K to 12*. National Coalition for Core Arts Standards.

National Dance Education Organization. (2005). [*Standards for learning and teaching dance in the arts:*](http://ndeo.org/content.aspx?page_id=22&club_id=893257&module_id=55412)[*Ages 5–18.*](http://ndeo.org/content.aspx?page_id=22&club_id=893257&module_id=55412)Silver Spring, MD.

New Jersey State Department of Education. (2008). [*Standards clarification project.*](https://www.state.nj.us/education/archive/aps/njscp/)Trenton, NJ.

New Jersey State Department of Education. (2014). *New Jersey Student Learning Standards in the Visual & Performing Arts*. Trenton, NJ.

Nurmis, J. (2016). Visual climate change art 2005–2015: discourse and practice. *Wiley Interdisciplinary Reviews: Climate Change*, *7*(4), 501-516.

President’s Committee on the Arts & Humanities & Arts Education Partnership. (1999). *Gaining the arts advantage: Lessons learned from school districts that value arts education.* Alexandria, VA, & Washington, DC: Authors.

Sommer, L. K., & Klöckner, C. A. (2019). Does activist art have the capacity to raise awareness in audiences?—A study on climate change art at the ArtCOP21 event in Paris. *Psychology of Aesthetics, Creativity, and the Arts*.

Upitis, R. (2001). *Arts education for the development of the whole child. Elementary Teachers' Federation of Ontario.*

Wiggins, G., & McTighe, J. (2005). *Understanding by design* (2nd ed.). Alexandria, VA: Association for Supervision and Curriculum and Development.



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:**

**1.2 Media Arts Standards by the End of Grade 5**

**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:

* 1.2.5.Cr1a: Generate ideas for media artwork, using a variety of tools, methods and/or materials.
* 1.2.5.Cr1b: Develop individual and collaborative artistic goals for media artwork using a variety of methods.
* 1.2.5.Cr1c: Connect media artwork to personal experiences and the work of others.
* 1.2.5.Cr1d: Collaboratively form ideas, plans, and models to prepare for media artwork.
* 1.2.5.Cr1e: Model ideas and plans in an effective direction.
* 1.2.5.Cr1f: Brainstorm goals and plans for a media art audience.

# 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:

* 1.2.5.Cr2a: Collaboratively form ideas, plans and models to prepare for media artwork.
* 1.2.5.Cr2b: Model ideas, plan in an effective direction.
* 1.2.5.Cr2c: Brainstorm goals and plans for a media art audience.

# 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:

* 1.2.5.Cr3a: Construct and arrange various content into unified and expressive media arts productions.
* 1.2.5.Cr3b: Describe and apply principles such as movement, balance, contrast, and emphasis.
* 1.2.5.Cr3c: Explore how elements and components can be altered for clear communication and intentional effects, point of view, perspective, and refine media artworks to improve clarity and purpose.

**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"?

**Performance Expectations:** Practice

* 1.2.5.Pr4a: Practice combining various academic arts, media forms, and content into unified media artworks such as animation, music, and dance.
* 1.2.5.Pr4b: Demonstrate understanding of combining a variety of academic, arts and content with an emphasis on coordinating elements into a comprehensive media artwork.
* 1.2.5.Pr4c: Create media artworks through integration of multiple contents and forms.

# 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:

* 1.2.5.Pr5a: Develop and enact a variety of roles to practice foundational artistic, design, technical, organizational, and soft skills in producing media artworks.
* 1.2.5.Pr5b: Exhibit and develop critical and creative skills, such as inventing new content and expanding conventions, in addressing challenges within and through media arts productions.
* 1.2.5.Pr5c: Examine how tools and design thinking techniques can be used in standard and experimental ways in constructing 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:

* 1.2.5.Pr6a: Identify, explain and compare various presentation forms fulfilling the processes in distributing media artwork.
* 1.2.5.Pr6b: Identify and compare experiences and benefits of presenting media artworks.

**Responding**

# Anchor Standard 7: Perceiving and analyzing products.

**Enduring Understandings:** An 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:

* 1.2.5.Re7a: Identify, describe, explain and differentiate how messages and meaning are created by components in media artworks.
* 1.2.5.Re7b: Identify, describe, explain and differentiate how various forms, methods, and styles in media artworks affect and manage audience experience when addressing 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:

1.2.5.Re8a: Determine, explain and compare personal and group reactions and interpretations of a variety of media artworks, considering their personal and cultural perception, intention and 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:

1.2.5.Re9a: Develop and apply specific criteria to evaluate media art works and production processes with developed criteria, considering context and artistic goals.

**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 an 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:

* 1.2.5.Cn10a: Use, examine and access internal and external resources to create media artworks, such as interests, knowledge and experiences.
* 1.2.5.Cn10b: Identify, examine and show how media artworks form meanings, situations and cultural experiences, such as news and cultural events.

# 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:

* 1.2.5.Cn11a: Identify, explain, research and show how media artworks and ideas relate to personal, social and community life (e.g., exploring online behavior, fantasy and reality, commercial and information purposes, history, ethics).
* 1.2.5.Cn11b: Examine, discuss and interact appropriately with media arts tools and environments, considering safety, ethics, rules, and media literacy.



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

**1.2 Media Arts Standards by the End of Grade 8**

**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:

* 1.2.8.Cr1a: Generate a variety of ideas, goals and solutions for media artworks using creative processes such as sketching, brainstorming, improvising, and prototyping with increased proficiency, divergent thinking, and opportunity for student choice.
* 1.2.8.Cr1b: Organize and design artistic ideas for media arts productions.
* 1.2.8.Cr1c: Critique plans, prototypes and production processes considering purposeful and expressive intent.

# 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:

* 1.2.8.Cr2a: Organize and design artistic ideas for media arts productions.
* 1.2.8.Cr2b: Critique plans, prototypes and production processes considering purposeful and expressive intent.

# 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:

* 1.2.8.Cr3a: Experiment with and implement multiple approaches that integrate content and stylistic conventions.
* 1.2.8.Cr3b: Communicate an intentional purpose and meaning utilizing varying point of view and perspective.
* 1.2.8.Cr3c: Refine and modify artistic choices to reflect an understanding of purpose, narrative structures, composition, audience, and context.

**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:

1.2.8.Pr4a: Experiment with and integrate multiple forms, approaches and content to coordinate, produce and implement media artworks that convey purpose and meaning (e.g., narratives, video games, interdisciplinary projects, multimedia theatre).

# 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:

* 1.2.8.Pr5a: Develop and demonstrate a variety of artistic, design, technical, and soft skills (e.g., self- initiative, problem solving, collaborative communication) through performing various roles in producing media artworks.
* 1.2.8.Pr5b: Develop and demonstrate creativity and adaptability, through processes such as testing constraints and divergent solutions, within and through media arts productions.
* 1.2.8.Pr5c: Develop and demonstrate creativity and adaptability in standard and experimental ways, to construct, achieve assigned purpose, and communicate intent in 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 do 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:

* 1.2.8.Pr6a: Analyze and design various presentation formats and tasks in the presentation and/or distribution of media artworks.
* 1.2.8.Pr6b: Analyze benefits and impacts from presenting media artworks.

**Responding**

# Anchor Standard 7: Perceiving and analyzing products.

**Enduring Understandings:** An 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:

* 1.2.8.Re7a: Compare, contrast and analyze the qualities of and relationships between the components and style in media artworks.
* 1.2.8.Re7b: Compare, contrast and analyze how various forms, methods and styles in media artworks affect and manage audience experience and create intention when addressing 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:

1.2.8.Re8a: Analyze the intent and meanings and context of a variety of media artworks, focusing on intentions, forms, and detect bias, opinion, and stereotypes.

# 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:

1.2.8.Re9a: Evaluate media art works and production processes at decisive stages, using identified criteria, and considering context and artistic goals.

**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 an 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:

* 1.2.8.Cn10a: Access, evaluate and use internal and external resources to inform the creation of media artworks, such as cultural and societal knowledge, research and exemplary works.
* 1.2.8.Cn10b: Explain and demonstrate how media artworks expand meaning and knowledge and create cultural experiences, such as local and global events.

# 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: Relate

* 1.2.8.Cn11a: Access, evaluate and use internal and external resources and context to inform the creation of media artworks (e.g., cultural and societal knowledge, research, exemplary works).
* 1.2.8.Cn11b: Explain and demonstrate how media artworks expand meaning and knowledge, and create cultural experiences (e.g., via local and global events considering fair use and copyright, ethics, media literacy).



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

**1.2 Media Arts Standards by the End of Grade 12**

**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

Proficient

* 1.2.12prof.Cr1a: Formulate multiple ideas using generative methods to develop artistic goals and solve problems in media arts creation processes.
* 1.2.12prof.Cr1b: Organize and design artistic ideas for media arts productions.
* 1.2.12prof.Cr1c: Critique plans, prototypes and production processes considering purposeful and expressive intent.
* 1.2.12prof.Cr1d: Apply aesthetic criteria in developing, refining and proposing media arts artwork. Accomplished
* 1.2.12acc.Cr1a: Strategically use generative methods to create multiple ideas and refine artistic goals that increase aesthetic depth.
* 1.2.12acc.Cr1b: Organize and design artistic ideas for media arts productions.
* 1.2.12acc.Cr1c: Critique plans, prototypes, constraint of resources, and production processes considering purposeful and expressive artistic intention and personal aesthetic.
* 1.2.12acc.Cr1d: Apply aesthetic criteria in developing and refining media arts artwork. Advanced
* 1.2.12adv.Cr1a: Fluently integrate generative methods, aesthetic principles and innovative thinking to form original ideas and solutions.
* 1.2.12adv.Cr1b: Fluently integrate a sophisticated personal aesthetic for media arts productions.
* 1.2.12adv.Cr1c: Knowledge of systems, prototypes and production processes with consideration of complex constraints of goals, time, resources, and personal limitations.

# 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:

Proficient

* 1.2.12prof.Cr2a: Organize and design artistic ideas for media arts productions.
* 1.2.12prof.Cr2b: Critique plans, prototypes and production processes considering purposeful and expressive intent.
* 1.2.12prof.Cr2c: Apply aesthetic criteria in developing, refining and proposing media arts artwork.

Accomplished

* 1.2.12acc.Cr2a: Organize and design artistic ideas for media arts productions.
* 1.2.12acc.Cr2b: Critique plans, prototypes, constraint of resources, and production processes considering purposeful and expressive artistic intention and personal aesthetic.
* 1.2.12acc.Cr2c: Apply aesthetic criteria in developing and refining media arts artwork.

Advanced

* 1.2.12adv.Cr2a: Fluently integrate a sophisticated personal aesthetic for media arts productions.
* 1.2.12adv.Cr2b: Knowledge of systems, prototypes and production processes with consideration of complex constraints of goals, time, resources and personal limitations.

# Anchor Standard 3: Refining and completing products.

**Enduring Understanding:** The forming, integration and refinement of aesthetic components, principles and processes create 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:

Proficient

* 1.2.12prof.Cr3a: Understand the deliberate choices in organizing and integrating content, stylistic conventions, and media arts principles such as emphasis and tone.
* 1.2.12prof.Cr3b: Refine and modify media artworks, emphasizing aesthetic quality and intentionally accentuating stylistic elements to reflect an understanding of personal goals and preferences.

Accomplished

* 1.2.12acc.Cr3a: Apply ideas with deliberate choices in organization, integrating content and stylistic conventions.
* 1.2.12acc.Cr3b: Demonstrate an understanding of media art principles through a selection of tools and production processes.
* 1.2.12acc.Crc: Refine and elaborate aesthetic elements and technical components. Intentionally form impactful expressions in media artworks for specific purposes, intentions, continuity, juxtaposition, audiences and contexts.

Advanced

* 1.2.12adv.Cr3a: Synthesize ideas with content, processes and components to express compelling purpose, demonstrating mastery of media arts principles such as hybridization.
* 1.2.12adv.Cr3b: Intentionally and consistently refine and elaborate elements and components to form impactful expressions in media artworks, directed at specific purposes, audiences and contexts.

**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:

Proficient

1.2.12prof.Pr4a: Integrate various arts, media arts forms and content into unified media arts productions, considering the reaction and interaction of the audience, such as experiential design.

Accomplished

1.2.12acc.Pr4a: Integrate various arts, media arts forms and academic content into unified media arts productions that retain thematic integrity and stylistic continuity, such as transmedia productions.

Advanced

1.2.12adv.Pr4a: Synthesize various arts, media arts forms and academic content into unified media arts.

# 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:

Proficient

* 1.2.12prof.Pr5a: Demonstrate progression in artistic, design, technical, and soft skills, as a result of selecting and fulfilling specified roles in the production of a variety of media artworks.
* 1.2.12prof.Pr5b: Develop and refine creativity and adaptability, such as design thinking and risk taking, in addressing identified challenges and constraints within and through media arts productions.
* 1.2.12prof.Pr5c: Demonstrate adaptation and innovation through the combination of tools, techniques and content to communicate intent in the production of media artworks.

Accomplished

* 1.2.12acc.Pr5a: Demonstrate effective command of artistic, design, technical and soft skills in managing and producing media artworks.
* 1.2.12acc.Pr5b: Demonstrate effective creativity and adaptability, such as resisting closure and responsive use of failure, to address sophisticated challenges within and through media arts productions.
* 1.2.12acc.Pr5c: Demonstrate the skillful adaptation and combination of tools, styles and techniques to achieve specific expressive goals in the production of a variety of media artworks.

Advanced

* 1.2.12adv.Pr5a: Employ mastered artistic, design, technical, and soft skills in managing and producing media artworks.
* 1.2.12adv.Pr5b: Fluently employ mastered creativity and adaptability in formulating inquiry and solutions to address complex challenges within and through media arts productions.
* 1.2.12adv.Pr5c: Independently utilize and adapt tools, styles and systems in standard, innovative and experimental ways in the production of complex 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:

Proficient

* 1.2.12prof.Pr6a: Design the presentation and distribution of collections of media artworks, considering combinations of artworks, formats and audiences.
* 1.2.12prof.Pr6b: Evaluate the benefits and impacts at the personal, local and social level from presenting media artworks, such as benefits to self and others.

Accomplished

* + 1.2.12acc.Pr6a: Curate and design the presentation and distribution of media artworks through a variety of contexts, such as mass audiences and physical and virtual channels.
	+ 1.2.12acc.Pr6b: Evaluate the benefits and impacts at the personal, local and social level from presenting media artworks, such as benefits to people or to a situation.

Advanced

* + 1.2.12adv.Pr6a: Curate, design and promote the presentation and distribution of media artworks through a variety of contexts.
	+ 1.2.12adv.Pr6b: Evaluate the benefits and impacts at the global level from presenting media artworks, such as new understandings gained by the artist or audience.

**Responding**

# Anchor Standard 7: Perceiving and analyzing products.

**Enduring Understandings:** An 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:

Proficient

* 1.2.12prof.Re7a: Analyze the qualities of and relationships between the components, style and preferences communicated by media artworks and artists.
* 1.2.12prof.Re7b: Analyze how a variety of media artworks affect audience experience and create intention through multimodal perception when addressing global issues including climate change.

Accomplished

* 1.2.12acc.Re7a: Analyze and synthesize the qualities and relationships of the components in a variety of media artworks and how they impact an audience.
* 1.2.12acc.Re7b: Analyze how a broad range of media artworks affect audience experience, as well as create intention and persuasion through multimodal perception when addressing global issues including climate change.

Advanced

* 1.2.12adv.Re7a: Analyze and synthesize the qualities and relationships of the components and audience impact in a variety of media artworks.
* 1.2.12adv.Re7b: Survey an exemplary range of media artworks, analyzing methods for managing audience experience, creating intention and persuasion through multimodal perception and systemic communications when addressing 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:

Proficient

1.2.12prof.Re8a: Analyze the intent, meaning and perception of a variety of media artworks, focusing on personal and cultural contexts and detecting bias, opinion and stereotypes.

Accomplished

1.2.12acc.Re8a: Analyze the intent, meanings and influence of a variety of media artworks, based on personal, societal, historical, and cultural contexts.

Advanced

1.2.12adv.Re8a: Analyze the intent, meanings and impacts of diverse media artworks, considering complex factors of context and bias.

# 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:

Proficient

1.2.12prof.Re9a: Evaluate media art works and production processes at decisive stages, using identified criteria and considering context and artistic goals

Accomplished

1.2.12acc.Re9a: Create and apply defensible evaluations in the constructive and systematic critique of media artworks and production processes.

Advanced

1.2.12adv.Re9a: Independently develop rigorous evaluations of work, strategically seek feedback for media artworks and production processes and considering complex goals and factors.

**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:

Proficient

* 1.2.12prof.Cn10a: Access, evaluate and integrate personal and external resources to inform the creation of original media artworks, such as experiences, interests and cultural experiences.
* 1.2.12prof.Cn10b: Explain and demonstrate the use of media artworks to expand meaning and knowledge, and create cultural experiences such as learning and sharing through online environments.

Accomplished

* 1.2.12acc.Cn10a: Synthesize internal and external resources to enhance the creation of persuasive media artworks, such as cultural connections, introspection, research, and exemplary works.
* 1.2.12acc.Cn10b: Explain and demonstrate the use of media artworks to synthesize new meaning and knowledge. Reflect and form cultural experiences, such as new connections between themes and ideas, local and global networks, and personal influence.

Advanced

* 1.2.12adv.Cn10a: Independently and proactively access relevant and qualitative resources to inform the creation of impactful media artworks.
* 1.2.12adv.Cn10b: Interpret the use of media artworks in order to demonstrate a high degree of skill to create new meaning, knowledge, and impactful cultural experiences.

# 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:

Proficient

* 1.2.12prof.Cn11a: Demonstrate and explain how media artworks and ideas relate to various contexts, purposes, and values (e.g., social trends, power, equality, personal/cultural identity).
* 1.2.12prof.Cn11b: Critically evaluate and effectively interact with legal, technological, systemic, and vocational contexts of media arts, considering ethics, media literacy, social media, virtual worlds, and digital identity.

Accomplished

* 1.2.12acc.Cn11a: Examine and demonstrate in depth the relationships of media arts ideas and works to various contexts, purposes and values, such as markets, systems, propaganda, truth.
* 1.2.12acc.Cn11b: Critically investigate and ethically interact with legal, technological, systemic, and vocational contexts of media arts, considering ethics, media literacy, digital identity, and artist/audience interactivity.

Advanced

* 1.2.12adv.Cn11a: Through relevant and impactful media artworks, demonstrate the relationships of media arts ideas to personal and global contexts, purposes and values.
* 1.2.12adv.Cn11b: Critically investigate and strategically interact with legal, technological, systemic, and vocational contexts of media arts.