

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 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

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

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **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:**

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

**Creating**

# Anchor Standard 1: Generating and conceptualizing ideas.

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

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

**Practice:** Explore

## Performance Expectations:

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

# Anchor Standard 2: Organizing and developing ideas.

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

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

**Practice:** Investigate

## Performance Expectations:

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

# Anchor Standard 3: Refining and completing products.

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

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

**Practice:** Reflect, Refine, Continue

## Performance Expectations:

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

**Presenting**

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

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

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

**Practice:** Analyze

## Performance Expectations:

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

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

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

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

**Practice:** Select

## Performance Expectations:

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

# Anchor Standard 6: Conveying meaning through art.

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

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

**Practice:** Share

**Performance Expectations:**

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

**Responding**

# Anchor Standard 7: Perceiving and analyzing products.

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

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

**Practice:** Perceive

## Performance Expectations:

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

# Anchor Standard 8: Interpreting intent and meaning.

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

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

**Practice:** Interpret

**Performance Expectations:**

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

# Anchor Standard 9: Applying criteria to evaluate products.

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

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

**Practice:** Analyze

## Performance Expectations:

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

**Connecting**

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

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

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

**Practice:** Synthesize

**Performance Expectations:**

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

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

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

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

**Practice:** Relate

## Performance Expectations:

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



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

**1.5 Visual Arts Standards by the End of Grade 5**

**Creating**

# Anchor Standard 1: Generating and conceptualizing ideas.

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

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

**Practice:** Explore

## Performance Expectations:

* 1.5.5.Cr1a: Brainstorm and curate ideas to innovatively problem solve during artmaking and design projects.
* 1.5.5.Cr1b: Individually and collaboratively set goals, investigate, choose, and demonstrate diverse approaches to art-making that is meaningful to the makers.

# Anchor Standard 2: Organizing and developing ideas.

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

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

**Practice:** Investigate

## Performance Expectations:

* 1.5.5.Cr2a: Experiment and develop skills in multiple art-making techniques and approaches, through invention and practice.
* 1.5.5.Cr2b: Demonstrate craftsmanship through the safe and respectful use of materials, tools and equipment.
* 1.5.5.Cr2c: Individually or collaboratively represent environments or objects of personal significance that includes a process of peer discussion, revision and refinement.

# Anchor Standard 3: Refining and completing products.

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

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

**Practice:** Reflect, Refine, Continue

**Performance Expectations:**

1.5.5.Cr3a: Reflect, refine, and revise work individually and collaboratively, and discuss and describe personal choices in artmaking.

**Presenting**

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

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

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

**Practice:** Analyze

## Performance Expectations:

1.5.5.Pr4a: Define and analyze the responsibilities of a curator in preserving and presenting artifacts or artwork.

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

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

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

**Practice:** Select

## Performance Expectations:

1.5.5.Pr5a: Prepare and present artwork safely and effectively.

# Anchor Standard 6: Conveying meaning through art.

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

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

**Practice:** Share

## Performance Expectations:

1.5.5.Pr6a: Discuss how exhibits and museums provide information and in person experiences about concepts and topics.

**Responding**

# Anchor Standard 7: Perceiving and analyzing products.

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

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

**Practice:** Perceive

## Performance Expectations:

* 1.5.5.Re7a: Speculate about artistic processes. Interpret and compare works of art and other responses.
* 1.5.5.Re7b: Analyze visual arts including cultural associations.

# Anchor Standard 8: Interpreting intent and meaning.

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

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

**Practice:** Interpret

## Performance Expectations:

1.5.5.Re8a: Interpret ideas and mood in artworks by analyzing form, structure, context, subject, and visual elements.

# Anchor Standard 9: Applying criteria to evaluate products.

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

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

**Practice:** Analyze

## Performance Expectations:

1.5.5.Re9a: Identify different evaluative criteria for different types of artwork dependent on genre, historical and cultural contexts.

**Connecting**

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

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

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

**Practice:** Synthesize

## Performance Expectations:

1.5.5.Cn10a: Create works of art that reflect community cultural traditions. Discuss using formal and conceptual vocabulary.

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

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

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

**Practice:** Relate

## Performance Expectations:

* 1.5.5.Cn11a: Communicate how art is used to inform the values, beliefs and culture of an individual or society.
* 1.5.5.Cn11b: Communicate how art is used to inform others about global issues, including climate change.



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

**1.5 Visual Arts Standards by the End of Grade 8**

**Creating**

# Anchor Standard 1: Generating and conceptualizing ideas.

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

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

**Practice:** Explore

## Performance Expectations:

* 1.5.8.Cr1a: Conceptualize early stages of the creative process, including applying methods to overcome creative blocks or take creative risks, and document the processes in traditional or new media.
* 1.5.8.Cr1b: Develop criteria, identify goals and collaboratively investigate an aspect of present-day life, using contemporary practice of art or design.

# Anchor Standard 2: Organizing and developing ideas.

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

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

**Practice:** Investigate

## Performance Expectations:

* 1.5.8.Cr2a: Demonstrate persistence and willingness to experiment and take risks during the artistic process.
* 1.5.8.Cr2b: Demonstrate an awareness of ethical responsibility as applied to artmaking including environmental implications, responsibility in sharing images online, appropriation, and intellectual property ethics.
* 1.5.8.Cr2c: Apply, organize and strategize methods for design and redesign of objects, places, systems, images and words to clearly communicate information to a diverse audience.

# Anchor Standard 3: Refining and completing products.

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

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

**Practice:** Reflect, Refine, Continue

## Performance Expectations:

1.5.8.Cr3a: Use criteria to examine, reflect on and plan revisions for a work of art, and create an artistic statement.

**Presenting**

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

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

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

**Practice:** Analyze

## Performance Expectations:

1.5.8.Pr4a: Investigate and analyze ways artwork is presented, preserved and experienced, including use of evolving technology. Evaluate a collection or presentation based on this criterion.

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

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

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

**Practice:** Select

## Performance Expectations:

1.5.8.Pr5a: Individually or collaboratively prepare and present theme-based artwork for display and formulate exhibition narratives.

# Anchor Standard 6: Conveying meaning through art.

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

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

**Practice:** Share

## Performance Expectations:

1.5.8.Pr6a: Analyze how exhibitions in different venues communicate meaning and influence ideas, beliefs and experiences.

**Responding**

# Anchor Standard 7: Perceiving and analyzing products.

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

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

**Practice:** Perceive

## Performance Expectations:

* 1.5.8.Re7a: Explain how a person's aesthetic choices are influenced by culture and environment, and how they impact the way in which visual messages are perceived and conveyed.
* 1.5.8.Re7b: Compare and contrast cultural and social contexts of visual arts and how they influence ideas and emotions.

# Anchor Standard 8: Interpreting intent and meaning.

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

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

**Practice:** Interpret

## Performance Expectations:

1.5.8.Re8a: Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.

# Anchor Standard 9: Applying criteria to evaluate products.

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

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

**Practice:** Analyze

## Performance Expectations:

1.5.8.Re9a: Create a convincing and logical argument to support an evaluation of art. Explain the difference between personal and established criteria for evaluating artwork.

**Connecting**

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

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

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

**Practice:** Synthesize

## Performance Expectations:

1.5.8.Cn10a: Generate ideas to make art individually or collaboratively to positively reflect a group's identity.

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

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

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

**Practice:** Relate

## Performance Expectations:

* 1.5.8.Cn11a: Analyze and contrast how art forms are used to represent, establish, reinforce and reflect group identity and culture.
* 1.5.8.Cn11b: Analyze and contrast how art forms are used to reflect global issues, including climate change.



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

**1.5 Visual Arts Standards by the End of Grade 12**

**Creating**

# Anchor Standard 1: Generating and conceptualizing ideas.

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

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

**Practice:** Explore

## Performance Expectations:

Proficient

* 1.5.12prof.Cr1a: Use multiple approaches to begin creative endeavors.
* 1.5.12prof.Cr1b: Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.

Accomplished

* 1.5.12acc.Cr1a: Individually and collaboratively formulate new creative problems based on student’s existing artwork.
* 1.5.12acc.Cr1b: Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.

Advanced

* 1.5.12adv.Cr1a: Visualize and generate art and design that can affect social change.
* 1.5.12adv.Cr1b: Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea or concept.

# Anchor Standard 2: Organizing and developing ideas.

**Enduring Understandings:** Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. Artists and designers balance experimentation and safety, freedom

and responsibility, while developing and creating artworks. People create and interact with objects, places and design that define, shape, enhance, and empower their lives.

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

**Practice:** Investigate

## Performance Expectations:

Proficient

* 1.5.12prof.Cr2a: Engage in making a work of art or design without having a preconceived plan.
* 1.5.12prof.Cr2b: Explain how traditional and non-traditional materials may impact human health and the environment, and demonstrate safe handling of materials, tools and equipment.
* 1.5.12prof.Cr2c: Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.

Accomplished

* 1.5.12acc.Cr2a: Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
* 1.5.12acc.Cr2b: Demonstrate awareness of ethical implications of making and distributing creative work.
* 1.5.12acc.Cr2c: Redesign an object, system, place, or design in response to contemporary issues. Advanced
* 1.5.12adv.Cr2a: Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.
* 1.5.12adv.Cr2b: Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools and equipment in the creation and circulation of creative work.
* 1.5.12adv.Cr2c: Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.

# Anchor Standard 3: Refining and completing products.

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

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

**Practice:** Reflect, Refine, Continue

## Performance Expectations:

Proficient

1.5.12prof.Cr3a: Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.

Accomplished

1.5.12acc.Cr3a: Engage in constructive critique with peers, then reflect on, re- engage, revise, and refine works of art and design in response to personal artistic vision.

Advanced

1.5.12adv.Cr3a: Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteri**a** as well as personal artistic vision.

**Presenting**

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

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

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

**Practice:** Analyze

## Performance Expectations:

Proficient

1.5.12prof.Pr4a: Analyze, select and curate artifacts and/or artworks for presentation and preservation.

Accomplished

1.5.12acc.Pr4a: Analyze, select and critique personal artwork for a collection or portfolio presentation.

Advanced

1.5.12adv.Pr4a: Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.

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

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

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

**Practice:** Select

## Performance Expectations:

Proficient

1.5.12prof.Pr5a: Analyze and evaluate the reasons and ways an exhibition is presented.

Accomplished

1.5.12acc.Pr5a: Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.

Advanced

1.5.12adv.Pr5a: Investigate, compare and contrast methods for preserving and protecting art.

# Anchor Standard 6: Conveying meaning through art.

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

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

**Practice:** Share

## Performance Expectations:

Proficient

1.5.12prof.Pr6a: Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural or political beliefs and understandings

Accomplished

1.5.12acc.Pr6a: Make, explain and justify connections between artists or artwork and social, cultural and political history.

Advanced

1.5.12adv.Pr6a: Curate a collection of objects, artifacts or artwork to impact the viewer's understanding of social, cultural and/or political experiences.

**Responding**

# Anchor Standard 7: Perceiving and analyzing products.

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

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

**Practice:** Perceive

## Performance Expectations:

Proficient

* 1.5.12prof.Re7a: Hypothesize ways in which art influences perception and understanding of human experiences.
* 1.5.12prof.Re7b: Analyze how one's understanding of the world is affected by experiencing visual arts.

Accomplished

* 1.5.12acc.Re7a: Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.
* 1.5.12acc.Re7b: Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.

Advanced

* 1.5.12adv.Re7a: Analyze how responses to art develop over time based on knowledge of and experience with art and life.
* 1.5.12adv.Re7b: Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.

# Anchor Standard 8: Interpreting intent and meaning.

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

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

**Practice:** Interpret

## Performance Expectations:

Proficient

1.5.12prof.Re8a: Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.

Accomplished

1.5.12acc.Re8a: Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

Advanced

1.5.12adv.Re8a: Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.

# Anchor Standard 9: Applying criteria to evaluate products.

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

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

**Practice:** Analyze

## Performance Expectations:

Proficient

1.5.12prof.Re9a: Establish relevant criteria in order to evaluate a work of art or collection of works.

Accomplished

1.5.12acc.Re9a: Determine the relevance of criteria used by others to evaluate a work of art or collection of works.

Advanced

1.5.12adv.Re9a: Construct evaluations of a work of art or collection of works based on differing sets of criteria.

**Connecting**

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

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

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

**Practice:** Synthesize

## Performance Expectations:

Proficient

1.5.12prof.Cn10a: Document the process of developing ideas from early stages to fully elaborated ideas.

Accomplished

1.5.12acc.Cn10a: Utilize inquiry methods of observation, research and experimentation to explore other subjects through artmaking.

Advanced

1.5.12adv.Cn10a: Synthesize knowledge of social, cultural, historical, and personal life with art- making approaches to create meaningful works of art or design.

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

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

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

**Practice:** Relate

## Performance Expectations:

Proficient

* 1.5.12prof.Cn11a: Describe how knowledge of culture, traditions and history may influence personal responses to art.
* 1.5.12prof.Cn11b: Describe how knowledge of global issues, including climate change, may influence personal responses to art.

Accomplished

* 1.5.12acc.Cn11a: Compare uses of art in a variety of societal, cultural and historical contexts and make connections to uses of art in contemporary and local contexts.
* 1.5.12acc.Cn11b: Compare uses of art in a variety of societal, cultural and historical contexts and make connections to global issues, including climate change.

Advanced

* 1.5.12adv.Cn11a: Assess the impact of an artist or a group of artists on the beliefs, values and behaviors of a society.
* 1.5.12adv.Cn11b: Assess the impact of an artist or group of artists on global issues, including climate change.