

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

**Visual and Performing Arts**

Throughout time, the arts have served as a distinctive vehicle for self-discovery and a means of understanding the world in which we live. As the state of New Jersey continues to transform public education to meet the needs of a changing world and the 21st century workforce, capitalizing on the unique ability of the arts to develop creativity, critical thinking, and innovation skills is critical to the success of our students. The arts infuse our lives with meaning on nearly all levels—generating significant creative and intellectual capital. They inspire creative and critical thinking and encourage acceptance of diversity. A well-designed sequential arts program promotes responsible decision making, enhances self-awareness, builds self-esteem and self-management skills, and helps students build relationship and collaboration skills; all of which are essential to prepare New Jersey students for post- secondary success.

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

**Mission**

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

**Vision**

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

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

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

**Spirit and Intent**

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

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

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

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

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

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

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

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

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

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

*one* of the preceding subdisciplines.

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

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

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

**Novice**

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

**Intermediate**

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

**Descriptors for High School Proficiency Levels**

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

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

**Standards in Action: Climate Change**

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

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

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

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

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

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

**NJSLS-VPA Structure**

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

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

**Artistic Process: Creating**

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

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

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

**Artistic Process: Responding**

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

**Artistic Process: Connecting**

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

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

## Artistic Process: Creating

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

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

## Practices

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

**Coding of Performance Expectations**

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

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

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

## 1.1.2.Cr1a

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

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

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

## 1.3B.prof.Cr1a

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

**New Jersey Statutes and Administrative Code Summary**

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

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

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

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

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

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

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

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

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

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

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

**Supporting Materials**

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

**Philosophical Foundation and Lifelong Goals**

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

**The Arts as Communication**

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

**The Arts as Creative Personal Realization**

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

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

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

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

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

**The Arts as Community Engagement**

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

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

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

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

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

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

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

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

**Creating**

# Anchor Standard 1: Generating and conceptualizing ideas.

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

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

**Practice:** Explore

## Performance Expectations:

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

# Anchor Standard 2: Organizing and developing ideas.

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

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

**Practice:** Plan

## Performance Expectations:

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

# Anchor Standard 3: Refining and completing products.

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

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

**Practice:** Revise

## Performance Expectations:

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

**Performing**

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

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

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

**Practice:** Express

## Performance Expectations:

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

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

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

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

**Practices:** Embody, Execute

## Performance Expectations:

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

# Anchor Standard 6: Conveying meaning through art.

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

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

**Practice:** Present

## Performance Expectations:

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

**Responding**

# Anchor Standard 7: Perceiving and analyzing products.

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

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

**Practice:** Analyze

## Performance Expectations:

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

# Anchor Standard 8: Interpreting intent and meaning.

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

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

**Practice:** Interpret

## Performance Expectations:

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

# Anchor Standard 9: Applying criteria to evaluate products.

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

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

**Practice:** Critique

## Performance Expectations:

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

**Connecting**

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

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

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

**Practice:** Synthesize

## Performance Expectations:

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

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

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

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

**Practice:** Relate

## Performance Expectations:

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



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

* 1. **Dance Standards by the End of Grade 5**

**Creating**

# Anchor Standard 1: Generating and conceptualizing ideas.

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

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

**Practice:** Explore

## Performance Expectations:

* 1.1.5.Cr1a: Use a variety of stimuli (e.g., music, sound, text, objects, images, notation, experiences, observed dance, literary forms, natural phenomena, current news) to build dance content.
* 1.1.5.Cr1b: Solve multiple movement problems using the elements of dance to develop dance content.

# Anchor Standard 2: Organizing and developing ideas.

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

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

**Practice:** Plan

## Performance Expectations:

* 1.1.5.Cr2a: Select a choreographic device to expand movement possibilities, create patterns and structures and develop a main idea. Use dance terminology to explain movement choices.
* 1.1.5.Cr2b: Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally.

# Anchor Standard 3: Refining and completing products.

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

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

**Practice:** Revise

## Performance Expectations:

* 1.1.5.Cr3a: Revise movement based on peer feedback and self-reflection to improve communication of artistic intent in a dance study. Explain movement choices and revisions.
* 1.1.5.Cr3b: Document a dance-making experience through drawing, painting, writing, symbols, mapping, collaging, photo sequencing, photo captioning, video captioning, etc.

**Performing**

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

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

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

**Practice:** Express

## Performance Expectations:

* 1.1.5.Pr4a: Perform planned and improvised movement sequences with increasing complexity in the use of space. Establish relationships with other dancers, increasing spatial awareness and design (e.g., diverse pathways, levels, patterns, focus, near/far).
* 1.1.5.Pr4b: Perform planned and improvised movement sequences with increasing complexity in the use of time/rhythm by accurately transferring rhythmic patterns from the auditory to the kinesthetic and responding immediately to tempo changes.
* 1.1.5.Pr4c: Perform planned and improvised movement sequences and dance combinations applying a variety of dynamics and energy (e.g., fast/slow, sharp/smooth, strong/gentle, tight/loose.)

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

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

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

**Practices:** Embody, Execute

## Performance Expectations:

* 1.1.5.Pr5a: Apply healthful strategies (e.g., nutrition, injury prevention, emotional health, overall functioning) essential for the dancer.
* 1.1.5.Pr5b: Recall joint actions, articulations and basic anatomical terms (e.g., muscles, bones, tendons, ligaments) as they relate to dance and apply basic kinesthetic principles (e.g., flexion/extension, inward/outward rotation). Track how basic body organs (e.g., lungs, heart, brain) respond to different intensities of dance movement.
* 1.1.5.Pr5c: Identify body organization. Demonstrate use of elongated spine and engage in release of tension from spine/shoulders.
* 1.1.5.Pr5d: Demonstrate increased flexibility, strength and endurance using a variety of bases of support (e.g., body shapes, levels, core).
* 1.1.5.Pr5e: Apply action vocabulary and execute specific codified movements from various styles/genres. Demonstrate, through focused practice and repetition, body part initiations and articulation of limbs and joints.

# Anchor Standard 6: Conveying meaning through art.

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

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

**Practice:** Present

## Performance Expectations:

* 1.1.5.Pr6a: Apply visualization, motor imagery and breath to enhance body mechanics and the quality of a movement skill.
* 1.1.5.Pr6b: Rehearse a dance to improve group awareness, unison movement, consistency, and attention to detail.
* 1.1.5.Pr6c: Dance for and with others in formal and informal settings. Identify and modify the main areas of a performance space and body movements using production terminology (e.g., stage left, stage right, center stage, upstage, downstage).
* 1.1.5.Pr6d: Manipulate a variety of technical elements, (e.g., costumes, lighting, sound, performance cues) to support the artistic intent of the dances.

**Responding**

# Anchor Standard 7: Perceiving and analyzing products.

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

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

**Practice:** Analyze

## Performance Expectations:

* 1.1.5.Re7a: Describe recurring patterns of movement and their relationships to the meaning of the dance.
* 1.1.5.Re7b: Compare and contrast qualities and characteristics to another dance genre or culture. Use basic dance terminology and elements of dance to describe the qualities and characteristics.

# Anchor Standard 8: Interpreting intent and meaning.

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

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

**Practice:** Interpret

## Performance Expectations:

1.1.5.Re8a: Interpret meaning or intent in a dance or phrase based on its movements. Explain how the movements communicate the main idea of the dance using basic dance terminology.

# Anchor Standard 9: Applying criteria to evaluate products.

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

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

**Practice:** Critique

## Performance Expectations:

1.1.5.Re9a: Develop an artistic criterion as it relates to the elements of dance in specific genres, styles, or cultural movement practices. Use dance terminology to describe, discuss and compare characteristics that make a dance communicate effectively.

**Connecting**

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

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

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

**Practice:** Synthesize

## Performance Expectations:

* 1.1.5.Cn10a: Describe feelings and ideas evoked by a dance that are observed or performed and examine how they relate to personal points of view and experiences.
* 1.1.5.Cn10b: Use an inquiry base to investigate global issues, including climate change, expressed through a variety of dance genres, styles and cultural lenses.

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

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

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

**Practice:** Relate

## Performance Expectations:

1.1.5.Cn11a: Observe and describe how the movements of a dance in a specific genre or style communicate the ideas and perspectives of the culture, historical period, or community from which the genre or style originated.



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

* 1. **Dance Standards by the End of Grade 8**

**Creating**

# Anchor Standard 1: Generating and conceptualizing ideas.

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

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

**Practice:** Explore

## Performance Expectations:

* 1.1.8.Cr1a: Implement movement created from a variety of stimuli (e.g., music, sound, literary forms, notation, natural phenomena, experiences, current news, social events) to develop an original dance study.
* 1.1.8.Cr1b: Explore various movement genres though the elements of dance. Identify and select personal preferences to create an original dance study.

# Anchor Standard 2: Organizing and developing ideas.

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

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

**Practice:** Plan

## Performance Expectations:

* 1.1.8.Cr2a: Demonstrate a variety of choreographic devices and dance structures (e.g., ABA, palindrome, theme and variation, rondo, retrograde, inversion, narrative, accumulation), to collaboratively develop a dance study with a clear artistic intent. Use dance terminology to articulate and justify reasons for movement choices.
* 1.1.8.Cr2b: Establish criteria to choreograph a dance that communicates personal, historical, socio- political, or cultural meaning. Articulate how the criteria clarify or intensify the artistic intent.

# Anchor Standard 3: Refining and completing products.

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

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

**Practice:** Revise

## Performance Expectations:

* 1.1.8.Cr3a: Revise choreography collaboratively or independently based on artistic criteria, self- reflection and the feedback of others. Explain movement choices and revisions and how they impact the artistic intent.
* 1.1.8.Cr3b: Record changes in a dance sequence through writing and/or drawing (e.g., directions, spatial pathways, relationships) using dance notations symbols, or forms of media technology.

**Performing**

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

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

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

**Practice:** Express

## Performance Expectations:

* 1.1.8.Pr4a: Perform planned and improvised movement sequences with increasing complexity in the use of floor and air pathways, including various spatial designs for movement interest and contrast to sculpt the body in space.
* 1.1.8.Pr4b: Perform planned and improvised movement sequences of varying lengths with increasing complexity in the use of metric, kinesthetic and breath phrasing.
* 1.1.8.Pr4c: Perform planned and improvised movement sequences and dance combinations applying dynamic phrasing, energy, emotional intent, and characterization.

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

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

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

**Practices:** Embody, Execute

## Performance Expectations:

* 1.1.8.Pr5a: Examine how healthful strategies (e.g., nutrition, injury prevention, emotional health, overall functioning) and safe body-use practices are essential for the dancer.
* 1.1.8.Pr5b: Examine how kinesthetic principles and various body systems (e.g., cardiovascular, respiratory, musculoskeletal) relate to the dancing body.
* 1.1.8.Pr5c: Demonstrate use of elongated spine and engage in release of tension from spine/shoulders. Demonstrate the placement and shifting of energy in the body. Use vertical, off-center and non- vertical alignment. Maintain organization of the body while moving through space.
* 1.1.8.Pr5d: Explore movement that develops a wide range of motion, muscular flexibility, strength, and endurance. Explore different body conditioning techniques (e.g., yoga, weight training, aerobics, Pilates).
* 1.1.8.Pr5e: Transfer vocabulary and codified movements from various styles/genres with genre specific alignment. Demonstrate, through focused practice and repetition, breath control, body part initiation and body sequencing.

# Anchor Standard 6: Conveying meaning through art.

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

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

**Practice:** Present

## Performance Expectations:

* 1.1.8.Pr6a: Investigate visualization, motor imagery and breath to apply and enhance the quality of body mechanics and the energy related to the movement skill.
* 1.1.8.Pr6b: Apply specific feedback in rehearsal to refine performance accuracy, consistency and expressiveness. Clarify the execution of complex patterns, sequences and formations.
* 1.1.8.Pr6c: Apply feedback to make changes to and adapt movements to performance area. Use performance etiquette and performance practices during class, rehearsal and performance. Accept notes from the choreographer, apply corrections and document performance process using dance and production terminology. Analyze and evaluate the success of a performance.
* 1.1.8.Pr6d: Differentiate technical and production elements and terminology to communicate with performers and backstage personnel to enhance the artistic intent of the dances.

**Responding**

# Anchor Standard 7: Perceiving and analyzing products.

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

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

**Practice:** Analyze

## Performance Expectations:

* 1.1.8.Re7a: Use genre-specific terminology to compare and contrast recurring patterns of movement and their relationships in dance in the context of artistic intent.
* 1.1.8.Re7b: Use genre-specific dance terminology. Explain how the elements of dance are used and how they differ in a variety of genres, styles, or cultural movement practices to communicate intent. Use genre-specific dance terminology.

# Anchor Standard 8: Interpreting intent and meaning.

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

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

**Practice:** Interpret

## Performance Expectations:

1.1.8.Re8a: Examine a dance and explain how artistic expression is achieved through relationships among the elements of dance, use of body, dance technique, and context. Interpret using genre specific dance terminology.

# Anchor Standard 9: Applying criteria to evaluate products.

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

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

**Practice:** Critique

## Performance Expectations:

1.1.8.Re9a: Examine artistic criteria to determine what makes an effective performance. Consider content, context, genre, style, and /or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.

**Connecting**

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

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

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

**Practice:** Synthesize

## Performance Expectations:

* 1.1.8.Cn10a: Explain how the perspectives expressed by the choreographer impact personal interpretation. Consider how personal background and experiences influence responses to dance works.
* 1.1.8.Cn10b: Employ a variety of research methods to inform the development of original dances about global issues, including climate change. Articulate ways the research deepened understanding of the topic and how big ideas are expressed metaphorically through dance.

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

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

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

**Practice:** Relate

## Performance Expectations:

1.1.8.Cn11a: Research and analyze how dances from a variety of cultures, societies, historical periods, or communities reveal the ideas and perspectives of the people from whom the dances originate.



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

* 1. **Dance Standards by the End of Grade 12**

**Creating**

# Anchor Standard 1: Generating and conceptualizing ideas.

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

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

**Practice:** Explore

## Performance Expectations:

Proficient

* 1.1.12prof.Cr1a: Explore a variety of stimuli (e.g., music, sound, literary forms, notation, natural phenomena, experiences, current news, social events) for sourcing movement to develop an improvisational or choreographed dance study. Analyze the process and the relationship between the stimuli and the movement.
* 1.1.12prof.Cr1b: Analyze the elements of dance to expand personal movement vocabulary and ascertain new movement possibilities through the creation of choreographic works.

Accomplished

* 1.1.12acc.Cr1a: Synthesize content generated from stimulus materials to choreograph dance studies or dances using original or codified movement.
* 1.1.12acc.Cr1b: Manipulate movement vocabulary from various dance genres using the elements of dance to create new choreographic works.

Advanced

* 1.1.12adv.Cr1a: Synthesize and experiment with content generated from stimulus material to invent movement vocabulary, discover personal voice and communicate artistic intent.
* 1.1.12adv.Cr1b: Expand personal movement preferences and strengths to discover unexpected solutions that communicate the artistic intent of an original dance. Analyze the unexpected solutions and explain why they were effective in expanding artistic intent.

**Anchor Standard 2: Organizing and developing ideas.**

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

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

**Practice**: Plan

## Performance Expectations:

Proficient

* 1.1.12prof.Cr2a: Manipulate a variety of choreographic devices and dance structures to collaboratively develop a dance study with a clear artistic intent. Use dance terminology to explain how the dance structures clarify the artistic intent.
* 1.1.12prof.Cr2b: Choose a theme to develop a dance and create corresponding movements to communicate the theme. Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally.

Accomplished

* 1.1.12acc.Cr2a: Work individually and collaboratively to design dance studies that integrate and recombine movement vocabulary, choreographic devices and dance structures drawn from a variety of dance genres. Explain how the dance vocabulary and structures clarify the artistic intent.
* 1.1.12acc.Cr2b: Develop an artistic statement that reflects a personal aesthetic for an original dance study or dance. Select and demonstrate movements that support the artistic statement.

Advanced

* 1.1.12adv.Cr2a: Demonstrate fluency and personal voice in designing and choreographing original dances. Articulate an understanding of how choreographic devices and dance structures affect artistic intent. Justify choreographic choices and explain how they are used to intensify artistic intent.
* 1.1.12adv.Cr2b: Develop artistic statements that reflect personal aesthetics of self-generated dance studies.

# Anchor Standard 3: Refining and completing products.

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

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

**Practice:** Revise

## Performance Expectations:

Proficient

* 1.1.12prof.Cr3a: Revise a movement study based on self-reflection and feedback of others to improve the quality of a planned movement sequence. Articulate movement choices and revisions. Analyze and evaluate the impact of choices made in the revision process.
* 1.1.12prof.Cr3b: Compare recognized notation systems to document a section of a dance using writing, symbols, or media technologies (e.g., graphic symbols and figures, path mapping, numerical systems, letter and word notations).

Accomplished

* 1.1.12acc.Cr3a: Clarify the artistic intent of a dance using established artistic criteria, self-reflection and the feedback of others. Analyze and evaluate the impact of choices made in the revision process. Justify the reasons for revisions.
* 1.1.12acc.Cr3b: Develop a strategy to record a dance using recognized systems of dance documentation (e.g., writing, a form of notation symbols, using media technologies).

Advanced

* 1.1.12adv.Cr3a: Refine the artistic intent of a dance by manipulating choreographic devices, dance structure, and artistic criteria (e.g., production elements, music/sound, props, costumes). Evaluate self-reflection and feedback from others and apply when warranted. Document choices made in the revision process and justify how the refinements support artistic intent.
* 1.1.12adv.Cr3b: Create a portfolio of original dances using recognized systems of dance documentation (e.g., writing, a form of notation symbols, using media technologies), providing a complete picture of the creative process and product.

**Performing**

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

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

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

**Practice:** Express

## Performance Expectations:

Proficient

* 1.1.12prof.Pr4a: Develop partner and ensemble skills that enable contrasting level changes while maintaining a sense of spatial design and relationship. Use space intentionally during phrases and through transitions between phrases.
* 1.1.12prof.Pr4b: Use syncopation and accented movements related to different tempi. Take rhythmic cues from different aspects of accompaniment. Integrate breath with metric and kinesthetic phrasing.
* 1.1.12prof.Pr4c: Perform planned and improvised movement sequences and dance combinations with variations that accurately demonstrate contrasting dynamics and energy (e.g., fast/slow, sharp/smooth, strong/gentle, tight/loose).

Accomplished

* 1.1.12acc.Pr4a: Expand partner and ensemble skills. Execute floor and air pathways while maintaining relationships with spatial focus and intentionality. Dance alone and with others with spatial intention.
* 1.1.12acc.Pr4b: Use syncopation and accented movements related to different tempi. Take rhythmic cues from different aspects of accompaniment. Integrate breath with metric and kinesthetic phrasing.
* 1.1.12acc.Pr4c: Perform planned and improvised movement sequences and dance combinations while self-monitoring and adjusting dynamics and energy to the choreographic intent.

Advanced

* 1.1.12adv.Pr4a: Modulate and use the broadest range of movement in space for artistic and expressive clarity. Use inward and outward focus to clarify movement and intent. Establish and break relationships with other dancers and audience as appropriate to the dance.
* 1.1.12adv.Pr4b: Modulate time factors for artistic interest and expressive acuity. Apply multiple and complex rhythms (e.g., contrapuntal, polyrhythmic). Work with and against the rhythm of accompaniment or sound environments.
* 1.1.12adv.Pr4c: Perform planned and improvised movement sequences and dance combinations while self-monitoring and adjusting dynamics and energy to the choreographic intent.

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

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

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

**Practices:** Embody, Execute

## Performance Expectations:

Proficient

* 1.1.12prof.Pr5a: Evaluate and apply healthful strategies (e.g., nutrition, injury prevention, emotional health, overall functioning) and safe body-use practices that are essential for the dancer.
* 1.1.12prof.Pr5b: Demonstrate joint articulations and basic anatomical terms (e.g., muscles, bones, tendons, ligaments) as they relate to dance. Apply kinesthetic principles and various body systems.
* 1.1.12prof.Pr5c: Demonstrate body coordination while moving (e.g., elongated spine, vertical alignment, release of tension from shoulders; use of vertical, off center, non-vertical alignment) the body through space.
* 1.1.12prof.Pr5d: Explore movement that develops a wide range of motion, muscular flexibility, strength, and endurance. Explore different body conditioning techniques (e.g., yoga, weight training, aerobics, Pilates).
* 1.1.12prof.Pr5e: Demonstrate style/genre specific vocabulary and codified movements with style/genre specific alignment. Demonstrate, through focused practice and repetition, breath control, body part initiation and body sequencing.

Accomplished

* 1.1.12acc.Pr5a: Research healthful strategies essential for dancers and modify personal practice based on findings.
* 1.1.12acc.Pr5b: Investigate how kinesthetic principles and various body systems relate to the dancing body. Examine how the muscles and bones animate the dancer's moving structure.
* 1.1.12acc.Pr5c: Maintain optimal alignment and adjust the placement and shifting energy of the body while traveling through space, both preceding and following jumps.
* 1.1.12acc.Pr5d: Develop personal conditioning practices, using different body conditioning techniques, that improve range of motion, muscular flexibility, strength, and endurance to enhance performance.
* 1.1.12acc.Pr5e: Execute clarity of movement intention during complex movement sequences. Use style/genre specific vocabulary and execute codified movements with style/genre specific alignment and characteristics, through focused practice and repetition.

Advanced

* 1.1.12adv.Pr5a: Develop and implement healthful strategies for nutrition, injury prevention and psychological wellness related to dance activities and everyday life.
* 1.1.12adv.Pr5b: Examine the muscular-skeletal system (e.g., attachments, origin, function) and manipulate kinesthetic principles to enhance technical execution of dance movements.
* 1.1.12adv.Pr5c: Adjust oppositional pulls/tensions of the body while moving through vertical, off- center, and non-vertical alignment. Maintain optimal alignment preceding and following floor and air patterns. Modulate the placement and shifting of energy in the body.
* 1.1.12adv.Pr5d: Analyze personal patterns of misalignment and develop prescribed conditioning practices and corrective exercises to enhance optimal alignment in performance.
* 1.1.12adv.Pr5e: Articulate clarity of codified movement and intention through the execution of prescribed vocabulary and techniques within styles/genres.

# Anchor Standard 6: Conveying meaning through art.

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

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

**Practice:** Present

## Performance Expectations:

Proficient

* 1.1.12prof.Pr6a: Investigate visualization, motor imagery, and breath to apply and enhance the quality of body mechanics and the energy related to the movement skill.
* 1.1.12prof.Pr6b: Rehearse a dance and apply specific feedback to refine performance accuracy, consistency, and expressiveness. Demonstrate group awareness and develop personal rehearsal strategies.
* 1.1.12prof.Pr6c: Adapt movements to performance area. Demonstrate performance etiquette and performance practices during class, rehearsal and performance. Accept notes from the choreographer and apply corrections to future performances. Document the rehearsal and performance process using dance and production terminology. Analyze and evaluate the success of a performance.
* 1.1.812prof.Pr6d: Demonstrate a variety of technical elements (e.g., costumes, lighting, sound, performance cues) of a dance performance. Utilize production and technical terminology to communicate with performers and backstage personnel.

Accomplished

* 1.1.12acc.Pr6a: Embody the use of the senses and create imagery to envision a particular outcome, projecting and completing movements to enhance dance performance.
* 1.1.12acc.Pr6b: Apply rehearsal strategies to refine ensemble skills, performance accuracy, consistency, and expressiveness. Develop personal rehearsal strategies to enhance artistry and achieve performance goals.
* 1.1.12acc.Pr6c: Implement performance strategies to enhance projection. Demonstrate leadership qualities (e.g., commitment, dependability, responsibility, cooperation) and model performance etiquette and performance practices during class, rehearsal and performance. Accept notes from the choreographer and apply corrections to future performances. Document the rehearsal and performance process using dance and production terminology. Analyze and evaluate the success of a performance.
* 1.1.812acc.Pr6d: Select and organize, alone and with others, technical and production elements necessary to fulfill the artistic intent of dance works in alternative performance venues.

Advanced

* 1.1.12adv.Pr6a: Research, develop and apply personal strategies of visualization, motor imagery, and breath to become more aware of the relationships that exist between the body and mind.
* 1.1.12adv.Pr6b: Initiate, plan and direct rehearsals with attention to technical details applying rehearsal strategies for individual and ensemble work that enhance artistry, incorporate self-analysis, and are solutions oriented to achieve performance excellence.
* 1.1.12adv.Pr6c: Refine performance skills using a broad repertoire of strategies for dynamic projection. Demonstrate and model leadership qualities, performance etiquette and performance practice during class, rehearsal and performance. Develop a professional portfolio (e.g., resume, head shot, social media platforms) that documents the rehearsal and performance process with fluency in professional dance and production terminology. Analyze and evaluate the success of a performance.
* 1.1.812adv.Pr6d: Design and organize the technical and production elements to collaboratively produce and fulfill the artistic intent of dance works in a variety of performance venues.

**Responding**

# Anchor Standard 7: Perceiving and analyzing products.

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

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

**Practice:** Analyze

## Performance Expectations:

Proficient

* 1.1.12prof.Re7a: Use genre-specific terminology to analyze recurring patterns of movement and their relationships in dance in context of artistic intent.
* 1.1.12prof.Re7b: Analyze the use of elements of dance in a variety of genres, styles or cultural movement practices within the cultural context to communicate intent. Use genre-specific dance terminology to compare and contrast.

Accomplished

* 1.1.12acc.Re7a: Use genre-specific dance terminology to analyze dance works, recurring patterns of movement and their relationships that create structure and meaning in dance.
* 1.1.12acc.Re7b: Analyze and compare the movement patterns and their relationships in a variety of genres, styles, or cultural movement practices and explain how their differences impact communication and intent within a cultural context. Use genre-specific dance terminology.

Advanced

* 1.1.12adv.Re7a: Use genre-specific dance terminology to analyze dance works from a variety of dance genres, reflecting on recurring patterns of movement and their relationships in well-structured and meaningful choreography.
* 1.1.12adv.Re7b: Explain how dance communicates aesthetic and cultural values in a variety of genres, styles and/or cultural movement practices. Use genre-specific dance terminology.

# Anchor Standard 8: Interpreting intent and meaning.

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

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

**Practice:** Interpret

## Performance Expectations:

Proficient

1.1.12prof.Re8a: Distinguish different dances and discuss their intent and artistic expression. Explain how the relationships among the elements of dance, execution of dance movements and context enhance meaning and support intent using genre specific dance techniques.

Accomplished

1.1.12acc.Re8a: Analyze and discuss how the elements of dance, execution of dance movements and context contribute to artistic expression in a variety of genres, styles or cultural movement practices using genre specific terminology.

Advanced

1.1.12adv.Re8a: Analyze and interpret how the elements of dance, execution of dance movements and context contribute to artistic expression across different genres, styles or cultural movement practices. Use genre specific dance terminology.

# Anchor Standard 9: Applying criteria to evaluate products.

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

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

**Practice:** Critique

## Performance Expectations:

Proficient

1.1.12prof.Re9a: Analyze artistic criteria to determine what makes an effective performance. Consider content, context, genre, style, and/or cultural movement practice to comprehend artistic expression.

Use genre-specific dance terminology.

Accomplished

1.1.12acc.Re9a: Differentiate artistic criteria to determine what makes an effective performance and justify the point of view. Consider content, context, genre, style, and/or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.

Advanced

1.1.12adv.Re9a: Define personal artistic preferences to critique dance and justify the point of view. Consider content, context, genre, style, and/or cultural movement practice to formulate artistic expression.

**Connecting**

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

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

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

**Practice:** Synthesize

## Performance Expectations:

Proficient

* 1.1.12prof.Cn10a: Analyze a dance to determine the ideas expressed by the choreographer. Explain how the perspectives expressed by the choreographer impact personal interpretation. Consider how personal background and experiences influence responses to dance works.
* 1.1.12prof.Cn10b: Research global issues, including climate change, using multiple research methods to inform original dances expressed through multiple genres, styles, and varied cultural perspectives.

Accomplished

* 1.1.12acc.Cn10a: Evaluate personal choreography and how personal experiences and exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to dance works.
* 1.1.12acc.Cn10b: Collaboratively investigate global issues, including climate change, to inform the development of an original dance project. Evaluate and present ways in which critical concepts are communicated metaphorically through dance.

Advanced

* 1.1.12adv.Cn10a: Formulate personal choreography with respect to its content and context. Reflect and analyze the variables that contributed to the personal perspectives presented in the dance work, and examine how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to dance works.
* 1.1.12adv.Cn10b: Investigate and present ways in which dance can be used to communicate new perspectives and/or realizations about global issues, including global warming.

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

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

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

**Practice:** Relate

## Performance Expectations:

Proficient

1.1.12prof.Cn11a: Analyze and discuss the role of dance in a global society. Examine genres, styles, historical time periods, societal changes and perspectives and how those changes impact dance in relation to the ideas and perspectives of the people from whom the dances originate.

Accomplished

1.1.12acc.Cn11a: Analyze how the role of dance in a global society has influenced various cultures, societies and historical periods throughout history. Examine how innovations in the arts have impacted dance-making in these communities in relation to the ideas and perspectives of the people from whom the dances originate.

Advanced

1.1.12adv.Cn11a: Analyze the role of dance in a global society. Examine various genres, styles, historical time periods, societal changes, and perspectives. Evaluate how dance movement, characteristics, techniques, and artist criteria relate to the ideas and perspectives of the people from whom the dances originate.