



New Jersey Student Learning Standards Visual and Performing Arts

Custom Handbook

	Cr	Pr	Re	Cn
Theatre				
Visual Arts				
Dance	✓	✓	✓	✓
Media Arts				
Music				

Grade Bands: 2nd, 5th, 8th, 12th

SEL Competencies: Self-Awareness, Self-Management, Social Awareness, Relationship Skills, Responsible Decision-Making

Include: EUs/EQs, Practice

Overview

Introduction

Dance

Create

Perform

Respond

Connect

Arts & SEL Framework

Self-Awareness

Self-Management

Social Awareness

Relationship Skills

Responsible Decision-Making

Credits

Introduction

The New Jersey Student Learning Standards for Visual and Performing Arts (NJSLS-VPA) describe the expectations for literacy and fluency across five artistic disciplines. 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 is essential to prepare New Jersey students for post-secondary success.

Structure of the Standards

The standards are comprised of the following components:

- **Artistic Disciplines** (Dance, Music, Theatre, Visual Arts, and Media Arts)
- **Artistic Processes** (Creating, Performing/Presenting/Producing, Responding, Connecting) serve as the foundation for developing artistic literacy and fluency in the arts across artistic disciplines and represent the cognitive and physical actions by which arts learning and making are realized.
- **Anchor Standards** (1-11) describe the general knowledge and skills that students are to demonstrate throughout their education in the arts. These anchor standards, each derived from one of the artistic processes, are parallel across arts disciplines and serve as the tangible educational expression of artistic literacy.
- **Practices** reflect the steps, specific to each artistic discipline, that artists and students undertake for each anchor standard within the process of creating, performing/presenting/producing, responding, and connecting to works of art.
- **Essential Questions/Enduring Understandings** (EUs/EQs) help educators and students organize the information, skills, and experiences within the artistic processes. EUs are statements summarizing important ideas and core processes that are central to a discipline and have lasting value beyond the classroom. EQs are the drivers of deep inquiry, are iterative in nature, and do not demand a single right answer. The EUs and EQs in the NJSLS-VPA are the same for all grade-band clusters. Student responses are anticipated to be increasingly sophisticated and nuanced over the course of their school careers and beyond.
- **Performance Expectations** translate the anchor standards into specific, measurable learning goals for each level, and describe what students should be able to do by the end of each grade band cluster.
- **Grade Band Clusters** distinguish different levels of performance expectations, represented by the upper grade in the band (by the end of Grade 2, 5, 8).
- **Proficiency Levels** (Proficient, Accomplished, Advanced) are distinguished at the High School Level (12) at various levels of proficiency. To acknowledge that students begin their study of instrumental music at different grades and develop fluency at different rates, the performance expectations in the select music categories include additional proficiency levels (Novice and Intermediate).

Coding of the Standards

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

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

The next figure reflects the upper grade of the grade band cluster (by the end of grade 2, 5, or 8) and for grade 12, level of proficiency. This is followed by a two-letter abbreviation of the artistic process (Cr, Pr, Re, Cn) followed by the anchor standard number (1-11). The final lowercase letter in the code represents the specific performance expectation (a, b, c, etc.).

For more information on the 2020 NJSLS-VPA, please visit: <https://njartsstandards.org/>

Dance

The New Jersey Student Learning Standards in Dance are designed to enable students to achieve dance literacy. To be literate in the arts, students need specific knowledge and skills in a particular arts discipline to a degree that allows for fluency and deep understanding. In dance, this means discovering the expressive elements of dance; knowing the terminology that is used to comprehend dance; having a clear sense of embodying dance; and being able to reflect, critique, and connect personal experience to dance.

Of significance is that the standards addressed linearly in written performance expectations but are envisioned to occur simultaneously in the actual practice of dance. The dancer imagines, envisions, or improvises movements (creating), executes the movements (performing), reflects on them (responding), and connects the experience to all other contexts of meaning or knowledge (connecting). As a result, one lesson can address many standards at the same time. In a single class, students can learn by solving movement problems, showing their ideas through movement, thinking critically about them, and relating them to other ideas, experiences, contexts, and meanings.

The Dance Standards are rooted in a creative approach to teaching and learning. They describe expectations for learning in dance regardless of culture, style, or genre and impart the breadth and depth of the dance experience through the art-making processes. The goal of the standards is to inspire dance educators and their students to explore the many facets of dance and prepare them for a lifetime of engagement with the art form.

Download Dance Glossary at <https://njartsstandards.org/vpa/glossary>

Dance/Create

Practice: Explore

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?

Grade 2nd

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.

Grade 5th

1.1.5.Cr1a - Use a variety of stimuli (e.g., music, sound, text, objects, images, notation, experiences, observed dance, experiences, 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.

Grade 8th

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 through the elements of dance. Identify and select personal preferences to create an original dance study.

Grade 12th - 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.

Grade 12th - 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.

Grade 12th - 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.

Dance/Create

Practice: Plan

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?

Grade 2nd

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 non-verbally.

Grade 5th

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.

Grade 8th

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.

Grade 12th - 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.

Grade 12th - 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.

Grade 12th - 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.

Dance/Create

Practice: Revise

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?

Grade 2nd

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.

Grade 5th

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.

Grade 8th

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.

Grade 12th - 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).

Grade 12th - 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, or using media technologies).

Grade 12th - Advanced

1.1.12adv.Cr3a - Refine the artistic intent of a dance by manipulating choreographic devices, dance structures, 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.

Dance/Perform

Practice: Express

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?

Grade 2nd

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).

Grade 5th

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.)

Grade 8th

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.

Grade 12th - 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).

Grade 12th - Accomplished

a. 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.

Grade 12th - 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 and/or polyrhythmic). Work with and against 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.

Dance/Perform

Practice: Embody, Execute

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?

Grade 2nd

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 and 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. d. 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).

Grade 5th

1.1.5.Pr5a - Apply healthful strategies (e.g., nutrition, injury prevention and emotional health and 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.

Grade 8th

1.1.8.Pr5a - Examine how healthful strategies (e.g., nutrition, injury prevention emotional health and 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. 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.

Grade 12th - Proficient

1.1.12prof.Pr5a - Evaluate and apply healthful strategies (e.g., nutrition, injury prevention and emotional health and 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.

Grade 12th - 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 shifting energy of the body while traveling through space and preceding and following jumps.

1.1.12acc.Pr5d - Develop a personal conditioning practices, using different body conditioning techniques, that improves 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.

Grade 12th - 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.

Dance/Perform

Practice: Present

Anchor Standard: 6. Conveying meaning through art.

Enduring Understanding: 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 Question: What must a dancer do to prepare the mind and body for artistic expression? How does a dancer heighten artistry in a public performance?

Grade 2nd

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.

Grade 5th

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.

Grade 8th

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 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.

Grade 12th - 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 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.

1.1.12prof.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.

Grade 12th - 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 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.

1.1.12acc.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.

Grade 12th - 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.

1.1.12adv.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.

Dance/Respond

Practice: Analyze

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?

Grade 2nd

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.

Grade 5th

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.

Grade 8th

1.1.8.Re7a - Use genre-specific terminology to compare and contrast recurring patterns of movement and their relationships in dance in 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.

Grade 12th - 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 its cultural context to communicate intent. Use genre-specific dance terminology to compare and contrast.

Grade 12th - 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.

Grade 12th - Advanced

1.1.12adv.Re7a - Use genre-specific dance terminology to analyze dance works from a variety of dance genres and reflecting 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.

Dance/Respond

Practice: Interpret

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?

Grade 2nd

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.

Grade 5th

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.

Grade 8th

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.

Grade 12th - 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.

Grade 12th - 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.

Grade 12th - 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.

Dance/Respond

Practice: Critique

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?

Grade 2nd

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

Grade 5th

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.

Grade 8th

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.

Grade 12th - 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.

Grade 12th - 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.

Grade 12th - 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.

Dance/Connect

Practice: Synthesize

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?

Grade 2nd

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.

Grade 5th

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.

Grade 8th

1.1.8.Cn10a - Explain how the perspectives expressed by the choreographer impacts 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.

Grade 12th - Proficient

1.1.12prof.Cn10a - Analyze a dance to determine the ideas expressed by the choreographer. Explain how the perspectives expressed by the choreographer impacts 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.

Grade 12th - 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.

Grade 12th - 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.

Dance/Connect

Practice: Relate

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

Grade 2nd

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

Grade 5th

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.

Grade 8th

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 of which the dances originate.

Grade 12th - 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 which the dances originate.

Grade 12th - Accomplished

1.1.12acc.Cn11a - Analyze how the role of dance in a global society has influenced various cultures, societies, 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 which the dances originate.

Grade 12th - 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 which the dances originate.

Arts Education and SEL Framework

The *Arts Education and Social and Emotional Learning Framework (Arts & SEL Framework)* is designed to illuminate the intersection between arts education and social-emotional learning to allow for the intentional application of appropriate teaching and learning strategies, with the overarching goal of enhancing Arts Education. Arts Educators often address different aspects of the SEL in their everyday practice either through individual or across multiple competencies (self-awareness, self-management, social awareness, relationship skills, and responsible decision making). In some cases, these competencies are being addressed in a tacit way, without making explicit connections to the visual and performing arts standards.

This Framework is the result of careful consideration of the synergistic connections between the five SEL competencies and the eleven anchor standards in the visual and performing arts. The Arts & SEL Framework Essential Questions and Enduring Understandings (Framework EUs and EQs) that resulted from a detailed crosswalk provide a clear understanding of these connections. The Framework provides Arts Educators a greater understanding of how SEL connects to and influences the artistic process. The Arts Education and Social and Emotional Learning Framework is designed to empower Arts Educators to intentionally embed social-emotional learning.

Inspired by a meeting of the SEL4NJ leadership in January 2019, Arts Ed NJ began wrestling with the question, “How do arts educators intentionally connect SEL to their work in the arts classrooms?” Since New Jersey was in the process of revising the state’s visual and performing arts standards (based on the National Core Arts Standards and the Artistic Processes of Creating, Performing, Responding and Connecting) and, since the New Jersey State Department of Education had already adopted competencies for SEL (including the five CASEL competencies and 19 sub-competencies divided among them) in 2017, the SEL and Arts Education Taskforce’s approach would be to crosswalk the two documents to develop a blended way to consider both the SEL competencies and the New Jersey’s Student Learning Standards in the Visual and Performing Arts to coincide with the curricular revision and adoption created by the release of the new standards.

The resulting Framework was designed by the SEL and Arts Education Taskforce, comprised of experts in SEL and Arts Education and led by Bob Morrison for Arts Ed NJ and Dr. Maurice Elias for SEL4NJ. Over an 18-month period, the Taskforce explored all of the intersections between SEL and Arts Education through the lens of the arts education standards. This approach maintained the focus on the primary goal of teaching the arts while making a clear connection to SEL to inform the instructional approach. This allowed the team to illuminate the inherent nature of SEL within arts education and how this can be activated in students intentionally.

A draft of the framework was presented for feedback by additional members of the SEL and arts education communities across the nation, resulting in further revisions to the framework. The Taskforce completed a final review and provided an advance copy to the Collaborative for Academic, Social, and Emotional Learning (CASEL), which provided some final feedback that was incorporated into the final product.

Custom Handbooks that include SEL Competencies will feature the **Arts and SEL Framework EUs and EQs** corresponding with the selected Artistic Processes, as well as **SEL Indicators** corresponding with selected grade-band clusters.

Since the Framework speaks to the full range of artistic disciplines included in the NJSLS-VPA, **Consolidated Artistic EUs and EQs** for each of the 11 anchor standards are provided below.

Consolidated Artistic Enduring Understandings and Essential Questions

Creating

Cr1. Generate and conceptualize artistic ideas and work.

EU: Creative ideas and inspiration can emerge from a variety of sources. Creativity is a life skill that can be developed.

EQ: How do artists generate creative ideas?

Cr2. Organize and develop artistic ideas and work.

EU: Artists organize and develop creative ideas by balancing what is known with what is new.

EQ: How do artists make creative decisions?

Cr3. Refine and complete artistic ideas and work.

EU: Refinement of artistic work is an iterative process that takes time, discipline, and collaboration

EQ: How do artists use a critique process and reflection to refine a work and decide it’s ready to be shared?

Performing/Presenting/Producing

Pr4. Analyze, interpret and select artistic work for presentation.

EU: Artists make strong choices to effectively convey meaning through their understanding of context and expressive intent.

EQ: How do artists select repertoire? How does understanding the structure and context of art works inform performance and presentation? How do artists interpret their works?

Pr5. Develop and refine artistic techniques and work for presentation.

EU: Artists develop personal processes and skills. To express their ideas, artists analyze, evaluate, and refine their presentation/performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

EQ: How do artists improve the quality of their presentation/performance?

Pr6. Convey meaning through the presentation of artistic work.

EU: Artists judge presentation/performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influences the audience response.

EQ: When is a presentation/performance judged ready to present? How do context and the manner in which work is presented influence the audiences' response?

Responding

Re7. Perceive and analyze artistic work.

EU: Artists reflect, understand and appreciate the impact of the arts processes and the analysis of the context(s) of the arts and artistic works.

EQ: How do artists comprehend and process creative experiences in ways that impact one's perception and responses to personal life experiences?

Re8. Interpret intent and meaning in artistic work.

EU: The process of interpreting artistic expression can be achieved through analysis, expressive intent, context and personal experiences.

EQ: How does understanding an artist's expressive intent help us comprehend, interpret, and personally relate to an artistic works.

Re9. Apply criteria to evaluate artistic work.

EU: Artists utilize educational and industry standards to analyze/assess and evaluate the performance and interpretation of artistic works.

EQ: How does understanding the quality, intent, and process of an artist's work impact an audience member? How does an audience member synthesize and receive an artistic work after knowing the creative process that supports the work?

Connecting

Cn10. Synthesize and relate knowledge and personal experiences to make art.

EU: Through the arts, personal experiences, ideas, knowledge, and contexts are integrated to make meaning, and synthesized to interpret meaning.

EQ: How does engaging in the arts deepen our understanding of ourselves, relate to other knowledge and events around us?

Cn11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

EU: People develop ideas, expand literacy, and gain perspectives about societal, cultural, historical, and community contexts through their interactions with an analysis of the arts.

EQ: What relationships are uncovered when people investigate the cultural, societal, historical, and theoretical aspects of an artistic work; and how does this knowledge connect us to the art around us and enhance literacy in the arts and connection to our communities?

To learn more about the Framework and explore related lesson plan examples, please visit: <https://selarts.org/>.

Self-Awareness

1. Recognize one's feelings and thoughts

Early Elementary

- Recognize and name different types of positive and negative emotions.

Late Elementary

- Identify situations that produce positive and negative emotions.
- Identify body sensations (e.g., tight muscles, racing heart, distracted, etc.) associated with positive and negative emotions.
- Continue to effectively identify one's own emotions, with increasing vocabulary.

Middle School

- Identify personal, social cultural, and environmental triggers that produce a negative emotional response (e.g., anger, stress, etc.) and those that produce a positive emotional response.
- Continue to effectively identify one's own emotions, with increasing vocabulary along with increasing awareness of situations and sensations associated with emotions.

High School

- Analyze how one's own thoughts and emotions affect decision making and responsible behavior.
 - Continue to effectively identify one's own emotions including in a variety of situations, with increasing vocabulary along with increasing awareness of situations, sensations and triggers associated with emotions.
-

Create

- EU: One's feelings, thoughts, personal traits, strengths and challenges influence the creative process.
- EU: Recognizing the impact of one's feelings and thoughts on the creative process.
- EQ: How does the awareness of one's strengths, challenges, feelings, and thoughts influence the generation of creative ideas?

Perform

- EU: An artists' thoughts, feelings, strengths, and limitations affect the selection, interpretation and performance/presentation/production of artistic works.
- EU: Artists develop personal processes to refine their work and recognize how their own feelings, thoughts, strengths, and challenges influence the manner in which artistic work is presented/performed.
- EU: Artists build self-confidence through selecting/rehearsing/refining artistic works for performance/presentation/production.
- EQ: How does the recognition of one's feelings, thoughts, strengths and challenges impact the iterative process of preparing for a performance/presentation and inform the final product?
- EQ: How do varying degrees of self-confidence affect the performance/presentation/production of artistic works?

Respond

- EU: The perception, analysis, and interpretation of artistic works uniquely influence one's thoughts and feelings.
- EU: Understanding an artist's intent helps the viewer relate their own thoughts and feelings to artistic works.
- EU: Awareness of ones' thoughts and feelings, coupled with evaluation criteria, can help the viewer respond to artistic works more objectively.
- EQ: How does the awareness of one's thoughts and feelings influence how a viewer responds to artistic works?
- EQ: How can responding to artistic works inform one's awareness of their thoughts and feelings?
- EQ: Why is it important to have self-confidence when responding to artistic works?

Connect

- EU: The recognition of one's thoughts, feelings and their impact on one's behavior are integrated to synthesize, make and interpret meaning in artistic works.
 - EQ: How does one's feelings and thoughts connect to artistic works?
 - EQ: How does one's behavior connect one's feelings and thoughts to artistic works?
-

2. Recognize the impact of one's feelings and thoughts on one's own behavior

Early Elementary

- Match emotions with examples of positive and negative actions (e.g., happy = smiling, laughing)
- Match situations with the appropriate emotional reactions. • Identify possible causes for emotions (i.e. losing your dog may make you "sad", your birthday may make you "happy").

Late Elementary

- Match the appropriate consequences (both positive and negative) with the actions associated with positive and negative feelings (i.e. "If I hit someone when I am angry, I may hurt them. They may not be my friend anymore and I won't be able to play during recess. If I use my words when I am angry, I won't feel bad and I will not hurt my friend.")

Middle School

- Identify personal, social cultural, and environmental triggers that produce a negative emotional response (e.g., anger, stress, etc.) and those that produce a positive emotional response.
- Continue to effectively identify one's own emotions, with increasing vocabulary along with increasing awareness of situations and sensations associated with emotions.

High School

- Analyze how one's own thoughts and emotions affect decision making and responsible behavior.
 - Continue to effectively identify one's own emotions including in a variety of situations, with increasing vocabulary along with increasing awareness of situations, sensations and triggers associated with emotions.
-

Create

- EU: One's feelings, thoughts, personal traits, strengths and challenges influence the creative process.
- EU: Recognizing the impact of one's feelings and thoughts on the creative process.
- EQ: How does the awareness of one's strengths, challenges, feelings, and thoughts influence the generation of creative ideas?

Perform

- EU: An artists' thoughts, feelings, strengths, and limitations affect the selection, interpretation and performance/presentation/production of artistic works.
- EU: Artists develop personal processes to refine their work and recognize how their own feelings, thoughts, strengths, and challenges influence the manner in which artistic work is presented/performed.
- EU: Artists build self-confidence through selecting/rehearsing/refining artistic works for performance/presentation/production.
- EQ: How does the recognition of one's feelings, thoughts, strengths and challenges impact the iterative process of preparing for a performance/presentation and inform the final product?
- EQ: How do varying degrees of self-confidence affect the performance/presentation/production of artistic works?

Respond

- EU: The perception, analysis, and interpretation of artistic works uniquely influence one's thoughts and feelings.
- EU: Understanding an artist's intent helps the viewer relate their own thoughts and feelings to artistic works.
- EU: Awareness of one's thoughts and feelings, coupled with evaluation criteria, can help the viewer respond to artistic works more objectively.
- EQ: How does the awareness of one's thoughts and feelings influence how a viewer responds to artistic works? How can responding to artistic works inform one's awareness of their thoughts and feelings?
- EQ: Why is it important to have self-confidence when responding to artistic works?

Connect

- EU: Through individual connections in the arts personal strengths, traits and challenges are recognized.
-

3. Recognize one's personal traits, strengths and limitations

Early Elementary

- Identify one's likes and dislikes.
- Identify challenges or situations where one may need help.
- Identify tasks one is more drawn to.
- Recognize things that make one feel good about who they are.

Late Elementary

- Identify one's skills and interests.
- Distinguish areas where one needs support.

Middle School

- Understand that personal skills and qualities influence one's strengths and limitations.
- Identify career interests that may align with personal qualities, interests and academic strengths.
- Identify an area of personal improvement (e.g., new skill, habit to change, practices to develop).

High School

- Recognize and analyze how one's personal traits and qualities contribute to the work and outcomes of a group.
 - Identify a post-high school option to pursue based on interests, personal traits, qualities and academic strengths.
-

Create

- EU: Artists organize and develop creative ideas while recognizing the impact of one's personal traits, strengths and challenges.
- EQ: How does the recognition of one's personal traits, strengths and challenges influence the creative process?

Perform

- EU: An artist's thoughts, feelings, strengths, and limitations affect the selection, interpretation and performance/presentation/production of artistic works.
- EU: Artists develop personal processes to refine their work and recognize how their own feelings, thoughts, strengths, and challenges influence the manner in which artistic work is presented/performed.
- EU: Artists build self-confidence through selecting/rehearsing/refining artistic works for performance/presentation/production.
- EQ: How does the recognition of one's feelings, thoughts, strengths and challenges impact the iterative process of preparing for a performance/presentation and inform the final product?
- EQ: How do varying degrees of self-confidence affect the performance/presentation/production of artistic works?

Respond

- EU: The perception, analysis, and interpretation of artistic works uniquely influence one's thoughts and feelings.
- EU: Understanding an artist's intent helps the viewer relate their own thoughts and feelings to artistic works.
- EU: Awareness of one's thoughts and feelings, coupled with evaluation criteria, can help the viewer respond to artistic works more objectively.
- EQ: How does the awareness of one's thoughts and feelings influence how a viewer responds to artistic works?
- EQ: How can responding to artistic works inform one's awareness of their thoughts and feelings?
- EQ: Why is it important to have self-confidence when responding to artistic works?

Connect

- EU: Through individual connections in the arts personal strengths, traits and challenges are recognized.

4. Recognize the importance of self-confidence in handling daily tasks and challenges

Early Elementary

- Describe the difference between a positive and negative attitude.
- Describe why having an 'I can' attitude is important to being successful.

Late Elementary

- Define confident attitude, insecure attitude and negative attitude.
- Describe the impact of one's attitude on the ability to complete tasks, handle challenges and pursue goals.

Middle School

- Name examples of personal traits or characteristics that reflect a confident, insecure or negative attitude
- Describe the impact of positive and negative attitudes on choices and consequences
- Identify a strategy to improve confidence in handling new or challenging situations

High School

- Identify and utilize strategies to prevent or overcome possible obstacles and hurdles
- Evaluate progress and adjust plan when there is little to no progress
- Identify one's strengths and next steps for reinforcing areas of need

Create

- EU: Refinement of artistic work is an iterative process that takes time, discipline, self-confidence, and collaboration
- EQ: How does self-confidence in handling daily tasks and challenges inform the process of refining and completing a work of art?

Perform

- EU: An artists' thoughts, feelings, strengths, and limitations affect the selection, interpretation and performance/presentation/production of artistic works.
- EU: Artists develop personal processes to refine their work and recognize how their own feelings, thoughts, strengths, and challenges influence the manner in which artistic work is presented/performed.
- EU: Artists build self-confidence through selecting/rehearsing/refining artistic works for performance/presentation/production.
- EQ: How does the recognition of one's feelings, thoughts, strengths and challenges impact the iterative process of preparing for a performance/presentation and inform the final product?
- EQ: How do varying degrees of self-confidence affect the performance/presentation/production of artistic works?

Respond

- EU: The perception, analysis, and interpretation of artistic works uniquely influence one's thoughts and feelings.
- EU: Understanding an artist's intent helps the viewer relate their own thoughts and feelings to artistic works.
- EU: Awareness of one's thoughts and feelings, coupled with evaluation criteria, can help the viewer respond to artistic works more objectively.
- EQ: How does the awareness of one's thoughts and feelings influence how a viewer responds to artistic works? How can responding to artistic works inform one's awareness of their thoughts and feelings?
- EQ: Why is it important to have self-confidence when responding to artistic works?

Connect

- EU: An artist's confidence in the value of personal experiences, ideas, and knowledge is essential to interpret meaning in an artistic work.
-

Self-Management

5. Understand and practice strategies for managing one's own emotions, thoughts and behaviors

Early Elementary

- Identify ways to self soothe
- Demonstrate control of impulsive behavior
- Express one's needs and emotions verbally

Late Elementary

- Use "I" messages to present one's own perspective and feelings in response to an emotional experience
- Recognize own thoughts and emotions in order to act before becoming overwhelmed

Middle School

- Identify multiple ways to manage negative emotions (i.e. stress and anger)
- Identify ways to increase one's own positive emotions such as joy and optimism
- Demonstrate the capacity to maintain concentration on a task

High School

- Differentiate between thoughts, feelings, and behaviors and learn how thoughts affect feelings and behaviors
 - Identify strategies for dealing with areas of personal discomfort
 - Describe strategies for releasing negative feelings and managing negative moods
 - Utilize strategies for coping with and overcoming feelings of rejection, social isolation and stress
-

Create

- EU: Emotions, thoughts, and behaviors impact the creative process and artists utilize strategies to manage their emotions when refining artistic work.
- EU: Managing emotions, thoughts, and behaviors is an integral part of the generation, refinement, and completion of creative ideas.
- EQ: How do different strategies for managing one's emotions affect the creative process?

Perform

- EU: Artists analyze, evaluate, and refine their presentation/performance/production over time through openness to new ideas, persistence, and the application of appropriate criteria.
- EQ: How do artists' processes and skills for managing emotions impact practice/rehearsal/refinement strategies and the quality of their presentation, production or performance?

Respond

- EU: Managing one's emotions, thoughts and behaviors can impact how the viewer perceives, analyzes and interprets an artistic work.
- EQ: How do artistic works challenge one's emotions, thoughts and behaviors?
- EQ: How does the practice of responding to artistic expression develop capacity to manage emotions, thoughts or behaviors?
- EU: Understanding and applying appropriate evaluation criteria helps manage one's own emotions, thoughts, and behaviors.
- EQ: How does appropriate evaluation criteria model constructive ways to help contextualize and manage emotions, thoughts, and behaviors when responding to, or receiving feedback about, an artistic work?

Connect

- EU: Through engagement in the artistic process artists develop strategies for managing one's emotions, thoughts and behaviors.
-

6. Recognize the skills needed to establish and achieve personal and educational goals

Early Elementary

- Identify a goal, wish or dream
- Identify simple steps needed to perform a routine task or accomplish a goal
- Describe something he/she has accomplished

Late Elementary

- Distinguish between short term and long-term goals
- Describe the steps in setting and working to achieve a goal
- Evaluate what they might have done differently to achieve greater success on a recent goal
- Understand the relationship between prosocial behavior in the classroom and goal achievement

Middle School

- Identify and set a short- term goal and make a plan for achieving it
- Monitor progress and analyze why one achieved or did not achieve a goal
- Demonstrate goal-setting skills relating to potential career paths

High School

- Identify a post-secondary goal with action steps, timeframes, and criteria for evaluating achievement
 - Demonstrate an understanding that goal setting promotes lifelong success
 - Name the features of goal planning important to achieving outcomes (measurable goal, progress monitoring, plan adjustment, etc.)
 - Define a measurable personal goal that reflects an area of improvement or development they want to pursue
 - Develop an action plan linked to a personal goal
-

Create

- EU: Artists recognize the skills needed to generate, refine and complete creative ideas in order to achieve their goals.
- EQ: How do artists balance what is known with what is discovered during the creative process?

Perform

- EU: Artists develop strategies for managing behaviors, and recognize and develop skills necessary to achieve goals.
- EU: Artists persevere to overcome barriers in order to perform/present/produce refined artistic works that convey meaning.
- EQ: How do strategies for self-management contribute to the process of preparing for presentation/performance/production?

Respond

- EU: Analyzing, interpreting and evaluating artistic works/process develops the ability to better identify, understand, and apply essential skills needed to achieve one's goals.
- EQ: How can understanding and appreciating artistic works/process help artists/audiences achieve one's goals?
- EQ: How does a practice of responding to artistic works hone skills that are also needed to achieve one's goals?

Connect

- EU: Through engagement in the artistic process artists develop strategies for managing one's emotions, thoughts and behaviors.

7. Identify and apply ways to persevere or overcome barriers through alternative methods to achieve one's goals

Early Elementary

- With adult support, describe how working through tough challenges can lead to positive emotions
- With adult encouragement, make multiple attempts to meet a goal

Late Elementary

- With increasing independence begin to recognize that everyone has personal strengths and those resources can be used to achieve personal goals
- Name positive and negative social and environmental influences on personal and academic success

Middle School

- Identify and understand personal factors that lead to goal achievement (i.e. time management, confidence, perseverance, adequate resources, support from others, etc.) and develop plans to enhance those personal factors to achieve one's goals
- Demonstrate the ability to select and implement the best strategy or solution to overcome obstacles and accomplish set goals

High School

- Assess lessons learned from experiences and mistakes
 - Continue to build upon and strengthen ability to identify strategies that will make use of available resources to assist in overcoming obstacles and achieving goals
 - Use creativity, problem solving and innovation to generate multiple possible solutions when experiencing obstacles
-

Create

- EU: The creative process is iterative and requires perseverance and strategies to overcome obstacles in order to successfully execute the artist's vision.
- EQ: How does overcoming obstacles during the creative process impact the refinement and completion of an artistic work?
- EQ: How does perseverance in addressing obstacles during the creative process impact an artist's creative decisions?

Perform

- EU: Artists develop strategies for managing behaviors, and recognize and develop skills necessary to achieve goals.
- EU: Artists persevere to overcome barriers in order to perform/present/produce refined artistic works that convey meaning.
- EQ: How do strategies for self-management contribute to the process of preparing for presentation/performance/production?

Respond

- EU: When responding to artistic works, the perception, interpretation, and application of criteria builds capacity to persevere and overcome barriers to achieve one's goals.
- EQ: How do perceptions, interpretations, and application of criteria effect one's view of artistic works?

Connect

- EU: Through engagement in the artistic process artists develop strategies for managing one's emotions, thoughts and behaviors.
-

Social Awareness

8. Recognize and identify the thoughts, feelings and perspectives of others

Early Elementary

- With support from adults, identify a range of emotions in others when demonstrated through physical and auditory cues, using simple terms (i.e. “sad” by facial expression, “mad” by tone of voice).
- Identify emotional expressions following certain behaviors (i.e. sharing candy may make your classmate smile; taking a pencil may make your classmate upset).

Late Elementary

- With increasing independence and vocabulary, describe a spectrum of emotions in others (i.e. sadness could be frustration, loneliness, disappointment)
- Describe potential causes for emotions
- Use listening skills to identify the feelings and perspectives of others

Middle School

- Recognize and describe how one’s personal actions or behavior affect the positive and negative feelings of others
- Recognize factors that impact how others perceive them
- Recognize how facial expressions, body language, and tone impact interactions

High School

- Differentiate between the factual and emotional content of what a person presents
- Analyze the factors and behaviors that affect how others perceive them in various settings (i.e. job interviews, family gatherings, school activities, and peer interactions)
- Analyze the thoughts and beliefs of others contrary to their own

Create

- EU: Artists may consider the thoughts, feelings, and perspectives of others, and the influence of these factors varies based on an artist’s intent.
- EQ: When do differences among individuals, groups and others’ cultural background influence the creative process?

Perform

- EU: Artists consider a variety of viewpoints and make choices about the selection and performance/presentation/production of artistic works by considering cultural, historical, and social perspectives of the intended audience.
- EQ: How does social awareness influence the criteria that artists use to select, prepare and present/perform/produce artistic works?

Respond

- EU: Through interpretation and evaluation of artistic works, the thoughts, feelings, perspectives, and cultural differences among individuals and groups are recognized and acknowledged.
- EQ: How does awareness of thoughts, feelings, perspectives, and cultural differences influence the way one responds to artistic works and invoke consideration about artistic impact?

Connect

- EU: Artists synthesize knowledge (personal, societal, cultural, and historical) and life experiences to recognize and identify the thoughts, feelings, and perspectives of others.

9. Demonstrate an awareness of the differences among individuals, groups and others' cultural backgrounds

Early Elementary

- Develop a definition and an understanding of culture
- With adult support, students will understand that there are many cultures in the world and in our communities
- Recognize that people are alike and different

Late Elementary

- Demonstrate knowledge of contributions of various social and cultural groups
- Recognize similarities and differences between cultures
- Recognize examples of stereotyping, discrimination, and prejudice, and how it hurts people

Middle School

- Recognize the impact of stereotyping, discrimination, and prejudice
- Demonstrate respect for individuals and their social and/or cultural groups
- Demonstrate an understanding of cultural differences

High School

- Explain how individual, social, and cultural differences may increase stereotyping
- Demonstrate an increased understanding of cultural differences
- Recognize how one's own perspective and biases impact interactions with others

Create

- EU: Artists may consider the thoughts, feelings, and perspectives of others, and the influence of these factors varies based on an artist's intent.
- EQ: When do differences among individuals, groups and others' cultural background influence the creative process?

Perform

- EU: Artists consider a variety of viewpoints and make choices about the selection and performance/presentation/production of artistic works by considering cultural, historical, and social perspectives of the intended audience.
- EQ: How does social awareness influence the criteria that artists use to select, prepare and present/perform/produce artistic works?

Respond

- EU: Through interpretation and evaluation of artistic works, the thoughts, feelings, perspectives, and cultural differences among individuals and groups are recognized and acknowledged.
- EQ: How does awareness of thoughts, feelings, perspectives, and cultural differences influence the way one responds to artistic works and invoke consideration about artistic impact?

Connect

- EU: Life experiences provide artists with a variety of perspectives to express and become aware of the differences among individuals, groups and other's cultural backgrounds.

10. Demonstrate an understanding of the need for mutual respect when viewpoints differ

Early Elementary

- Begin to recognize that others have different points of view
- With adult support, be able to articulate one's perspective and compare it to another's
- With adult support, be able to identify a variety of social rules used in different situations

Late Elementary

- Understand that social cues may be different among various groups and contexts
- Develop skills to participate in conversations where individuals have different views
- Expand vocabulary to communicate needs to feel respected and/or demonstrate respect for others when presented with conflict

Middle School

- Demonstrate respect when others share opposing viewpoints in a situation
- Recognize the needs of others and how those needs may differ from their own
- Recognize personal boundaries

High School

- Understand different group dynamics and respond in accordance with social rules
- Evaluate how social and cultural norms and values have an effect on personal interactions
- Interpret social cues and design reactions in response to those cues
- Recognize and understand opposing viewpoints and demonstrate the skills needed to relate to, reflect on and respectfully disagree with other's perspectives

Create

- EU: Artists may consider the thoughts, feelings, and perspectives of others, and the influence of these factors varies based on an artist's intent.
- EQ: When do differences among individuals, groups and others' cultural background influence the creative process?

Perform

- EU: Artists consider a variety of viewpoints and make choices about the selection and performance/presentation/production of artistic works by considering cultural, historical, and social perspectives of the intended audience.
- EQ: How does social awareness influence the criteria that artists use to select, prepare and present/perform/produce artistic works?

Respond

- EU: Openness and mutual respect for differing viewpoints impact one's perception, analysis or interpretation of artistic works.
- EQ: How does understanding the need of mutual respect for differing viewpoints impact the way an artist or audience perceives, analyzes, interprets artistic works?

Connect

- EU: Engagement in the arts provides opportunity to develop mutual respect for differing viewpoints (personal, cultural, societal and historical).

11. Demonstrate an awareness of the expectations for social interactions in a variety of settings

Early Elementary

- With adult support, be able to articulate the importance of respecting personal space (i.e. hands to oneself)
- With adult support, be able to identify manners used in social situations (i.e. taking turns, listening to the speaker, sharing)
- Be able to play and interact appropriately with others (i.e. introduce self, ask permission, join in, and invite others to join in)

Late Elementary

- With increasing independence, identify manners that are appropriate in different social situations (i.e. face- to-face interactions, social/electronic communication, in school, on the sidewalk)
- Understand that social cues may be different among various groups and contexts

Middle School

- Analyze different social situations and determine appropriate responses to those situations
- Recognize on-line situations that may be negative to themselves and/or peers and react appropriately
- Explain how rules may change depending on different contexts

High School

- Analyze social situations and determine appropriate responses to those situations, including face- to-face interactions, professional dialogue and electronic interactions
- Understand group dynamics and respond appropriately
- Evaluate how social and cultural norms and values influence personal interactions
- Interpret social cues and design reactions in response to those cues

Create

- EU: Artists may consider the thoughts, feelings, and perspectives of others, and the influence of these factors varies based on an artist's intent.
- EQ: When do differences among individuals, groups and others' cultural background influence the creative process?

Perform

- EU: Artists consider a variety of viewpoints and make choices about the selection and performance/presentation/production of artistic works by considering cultural, historical, and social perspectives of the intended audience.
- EQ: How does social awareness influence the criteria that artists use to select, prepare and present/perform/produce artistic works?

Respond

- EU: Considering the artists' intent heightens awareness to social interactions in a variety of settings.
- EQ: How do the differences among individuals, groups and others' cultural background influence one's response to artistic works?

Connect

- EU: Life experience informs artistic expression raising awareness of societal interactions and a variety of perspectives (personal, cultural, societal and historical).

Relationship Skills

12. Establish and maintain healthy relationships

Early Elementary

- With adult support, recognize that there are choices in how to respond to situations
- With adult support, identify problems and goals
- With adult support, identify positive choices

Late Elementary

- With adult support, understand that there are steps to positive decision making. (e.g., stop, calm down, identify the problem, consider the alternatives, make a choice, try it out, reflect and evaluate)
- Develop alternate solutions to problems and predict possible outcomes

Middle School

- Identify and apply the steps of systematic decision-making
- Be able to brainstorm and begin to evaluate strategies for avoiding risky behavior (substance abuse, violence, anti-social behavior, truancy, risky sexual behavior)

High School

- Regularly demonstrate use of systematic decision-making, by identifying a decision, gathering information, and assessing alternative resolutions
 - Evaluate strategies for avoiding risky behavior in different situations
 - Evaluate external influences on their decision making- both positive and negative (i.e. media, peers, and cultural norms)
-

Create

- EU: Artists conceptualize and generate ideas and works in relationship with others. EU: Artists are able to explain their intent and creative choices in constructive ways.
- EQ: How do social skills, social norms, and maintaining healthy relationships influence the creative process?

Perform

- EU: Maintaining professional communication, sustaining healthy relationships, and fostering collaboration can greatly enhance the performance/presentation/production of an artistic work.
- EU: The performance/presentation/production of an artistic work is enhanced by seeking help from others.
- EQ: How can an artist's relationship with others impact the performance/presentation/production of artistic works?

Respond

- EU: Responding to artistic works develops capacity for positive communication and constructive conflict resolution.
- EU: Artists rely on feedback and critique from others in response to an artistic work. Artists utilize appropriate criteria to analyze/assess and evaluate the performance/ presentation/ production of an artistic work.
- EQ: How do artists communicate intent through artistic works to engage audience and provoke conversations?

Connect

- EU: Artists explore, establish, and maintain healthy relationships through comradery, safe space and/or a sense of belonging and purpose.
-

13. Utilize positive communication and social skills to interact effectively with others

Early Elementary

- With support from teachers, can discuss simple cause and effect
- Can make simple choices about activities without adult support
- Can make more complicated choices with adult support
- With help from an adult, identify personal goals and align their decision-making to achieve their goal

Late Elementary

- With adult support, can recognize the impact of choices or decisions on others: family, friends, and adults through concrete examples
- Identify goals, generate alternative responses and evaluate consequences for a range of academic and social situations

Middle School

- Recognize the impact of one's decisions and actions on others: family, friends, and adults through concrete and hypothetical examples
- With encouragement from adults, can utilize a decision-making model to provide rationale for a decision

High School

- Identify helpful questions to use when determining consequences of decisions
 - Can independently utilize a decision-making model to provide rationale for a decision
-

Create

- EU: Artists conceptualize and generate ideas and works in relationship with others.
- EU: Artists are able to explain their intent and creative choices in constructive ways.
- EQ: How do social skills, social norms, and maintaining healthy relationships influence the creative process?

Perform

- EU: Maintaining professional communication, sustaining healthy relationships, and fostering collaboration can greatly enhance the performance/presentation/production of an artistic work.
- EU: The performance/presentation/production of an artistic work is enhanced by seeking help from others.
- EQ: How can an artist's relationship with others impact the performance/presentation/production of artistic works?

Respond

- EU: Responding to artistic works develops capacity for positive communication and constructive conflict resolution.
- EU: Artists rely on feedback and critique from others in response to an artistic work. Artists utilize appropriate criteria to analyze/assess and evaluate the performance/ presentation/ production of an artistic work.
- EQ: How do artists communicated intent through artistic works to engage audience and provoke conversations?

Connect

- EU: Artists explore, establish, and maintain healthy relationships through comradery, safe space and/or a sense of belonging and purpose.
-

14. Identify ways to resist inappropriate social pressure

Early Elementary

- With adult support, explain why unprovoked acts that hurt others are wrong
- With adult support, explain the importance of standing up for someone

Late Elementary

- Identify social norms (e.g., waiting patiently in line, speaking respectfully when asking for help) and safety considerations (e.g., walk rather than run in the hall, stay away from the edge of a cliff) that guide behavior
- Demonstrate the ability to respect the rights of self and others

Middle School

- Explain how to respond with empathy when making decisions in real- life and on the internet

High School

- Demonstrate personal responsibility in making ethical decisions
 - Recognize ethical, safety, and societal factors when making decisions
 - Evaluate how external influences (e.g. media, peer, cultural norms) affect decision-making
-

Create

- EU: Artists conceptualize and generate ideas and works in relationship with others.
- EU: Artists are able to explain their intent and creative choices in constructive ways.
- EQ: How do social skills, social norms, and maintaining healthy relationships influence the creative process?

Perform

- EU: Maintaining professional communication, sustaining healthy relationships, and fostering collaboration can greatly enhance the performance/presentation/production of an artistic work.
- EU: The performance/presentation/production of an artistic work is enhanced by seeking help from others.
- EQ: How can an artist's relationship with others impact the performance/presentation/production of artistic works?

Respond

- EU: Responding to artistic works develops capacity for positive communication and constructive conflict resolution.
- EU: Artists rely on feedback and critique from others in response to an artistic work. Artists utilize appropriate criteria to analyze/assess and evaluate the performance/ presentation/ production of an artistic work.
- EQ: How do artists communicate intent through artistic works to engage audience and provoke conversations?

Connect

- EU: The arts provides a community and outlet for students to individualize their personal experiences, ideas and interpretation in order to resist inappropriate social pressure and learn to appreciate diversity.
-

15. Demonstrate the ability to prevent and resolve interpersonal conflicts in constructive ways

Early Elementary

- Identify relationships that students have with others (e.g., teacher, peers, parents, siblings, etc.
- Identify qualities of a good friend
- Practice basic social skills to acquire new friends

Late Elementary

- Recognize characteristics of positive and negative relationships
- Recognize characteristics of caring and hurtful relationships
- Name the types of qualities they like and do not like in friends

Middle School

- Understand the impact social media may have on relationships and develop appropriate responses to potential stressors
- Identify techniques for developing new positive relationships (greeting someone, complimenting and asking a question, welcoming or offering help)
- Practice strategies for maintaining positive relationships (e.g., pursue shared interests and activities, spend time together, give and receive help, practice forgiveness)

High School

- Understand the qualities of healthy dating relationships
- Consistently demonstrates the utilization of strategies for maintaining positive relationships (e.g., pursue shared interests and activities, spend time together, give and receive help, practice forgiveness)
- Recognize how relationships grow and change with peers, teachers, and others

Create

- EU: Artists utilize conflict management skills when working collaboratively to fulfill an artistic vision.
- EQ: How does conflict impact the creative process?

Perform

- EU: Maintaining professional communication, sustaining healthy relationships, and fostering collaboration can greatly enhance the performance/presentation/production of an artistic work.
- EU: The performance/presentation/production of an artistic work is enhanced by seeking help from others.
- EQ: How can an artist's relationship with others impact the performance/presentation/production of artistic works?

Respond

- EU: Responding to artistic works develops capacity for positive communication and constructive conflict resolution.
- EU: Artists rely on feedback and critique from others in response to an artistic work. Artists utilize appropriate criteria to analyze/assess and evaluate the performance/ presentation/ production of an artistic work.
- EQ: How do artists communicate intent through artistic works to engage audience and provoke conversations?

Connect

- EU: Understanding a broad range of experiences (personal, societal, cultural and historical) in the arts can be used to empathize with others, and prevent or resolve interpersonal conflicts in constructive ways.

16. Identify who, when, where, or how to seek help for oneself or others when needed

Early Elementary

- Demonstrate care and respect for others and their needs by using polite language (which can vary by culture)
- Utilize “active listening” skills
- With guidance from adults, learn to use “I” messages

Late Elementary

- Consistently utilize “active listening” skills
- Express personal opinions and thoughts
- Identify and utilize respectful behaviors when interacting with others
- Use appropriate facial expressions, body language, and tone to support positive interactions

Middle School

- Effectively demonstrate in social interactions that the same norms and practices for face-to-face interactions apply to interactions through social and other media
- Practice effective communication techniques and skills
- Identify and be able to demonstrate the difference between passive, assertive and aggressive communication

High School

- Understand and be able to demonstrate how to effectively communicate with others in a variety of social situations
 - Effectively demonstrate in social interactions how to present information to an audience of various backgrounds
-

Create

- EU: Artists identify and seek input from others during the creative process.
- EQ: How do artists balance their own creative ideas with the input of others?

Perform

- EU: Maintaining professional communication, sustaining healthy relationships, and fostering collaboration can greatly enhance the performance/presentation/production of an artistic work.
- EU: The performance/presentation/production of an artistic work is enhanced by seeking help from others.
- EQ: How can an artist's relationship with others impact the performance/presentation/production of artistic works?

Respond

- EU: Responding to artistic works develops capacity for positive communication and constructive conflict resolution.
- EU: Artists rely on feedback and critique from others in response to an artistic work. Artists utilize appropriate criteria to analyze/assess and evaluate the performance/ presentation/ production of an artistic work.
- EQ: How do artists communicate intent through artistic works to engage audience and provoke conversations?

Connect

- EU: Through connection and participation in the arts, artists learn to seek opportunities for help, either for oneself or for others when needed.
 - EQ: How can engagement in the arts build artists' comfort with seeking help for oneself or others when needed?
 - EQ: What artistic opportunities are available (within cultural, societal and historical contexts) in which artists can seek help for oneself or others?
-

Responsible Decision-Making

17. Develop, implement and model effective problem solving and critical thinking skills

Early Elementary

- With adult support, recognize positive and negative influences from others (making smart choices in choosing friends)
- With adult support, identify and demonstrate actions to handle negative influences from others

Late Elementary

- With adult support, distinguish between positive and negative peer pressure
- Identify and use appropriate strategies to cope with negative peer pressure

Middle School

- Understand the benefits of setting limits for themselves and others (boundaries)
- Respond in a healthy manner to peer pressure in a way that allows the student to express their own views while maintaining the friendship
- Respond in a healthy manner to peer pressure with consideration of both personal values and the values of others

High School

- Define social networking, its role in social pressure and its impact on their life
 - Demonstrate the ability to be true to personal values when interacting with others
 - Identify consequences of safe and risky behaviors
-

Create

- EU: Artists rely upon problem solving, critical thinking, and personal perspective when making creative choices.
- EU: Artists consider the impact of decisions made during the creative process.
- EQ: In what ways does an artist consider personal, ethical, safety, and civic impact when making decisions as part of the creative process?

Perform

- EU: Artists develop practices for decision making that enable them to realize their creative work in constructive ways.
- EQ: How do artists use problem solving and critical thinking skills to impact the quality of their presentation/performance/production?
- EQ: How do choices made in the process of preparing and presenting/performing/producing artistic works affect the intended impact on the audience?

Respond

- EU: Artists consider the impact of critical thinking, and the perspective that is used to create an artistic work.
- EQ: How does responding to an artistic work develop the capacity to evaluate and think critically?

Connect

- EU: Knowledge and personal experiences in the arts can be used to implement and model effective problem solving and critical thinking skills.
-

18. Identify the consequences associated with one's actions in order to make constructive choices

Early Elementary

- With adult support, use a conflict resolution strategy when presented with a challenging situation
- With adult support, use “active listening” to listen to and understand their peers’ perspective when in conflict

Late Elementary

- Recognize conflict as a natural part of life
- With adult support, distinguish between destructive and constructive ways of dealing with conflict
- After learning a systematic process, with adult support begin to apply the steps of a conflict resolution process (listening, express feelings, discuss solutions, make amends)
- With adult support and guidance, begin to recognize difference between bullying and normal social conflict

Middle School

- Utilize conflict resolution strategies when presented with a conflict situation, with increasing independence, but not necessarily without adult support

High School

- Utilize effective communication skills to resolve conflicts
- Recognize the role miscommunication may play in creating conflicts
- Recognize the ways that bias and stereotype can fuel conflict and generate appropriate responses to these biases

Create

- EU: Artists rely upon problem solving, critical thinking, and personal perspective when making creative choices.
- EU: Artists consider the impact of decisions made during the creative process.
- EQ: In what ways does an artist consider personal, ethical, safety, and civic impact when making decisions as part of the creative process?

Perform

- EU: Artists develop practices for decision making that enable them to realize their creative work in constructive ways.
- EQ: How do artists use problem solving and critical thinking skills to impact the quality of their presentation/performance/production?
- EQ: How do choices made in the process of preparing and presenting/performing/producing artistic works affect the intended impact on the audience?

Respond

- EU: Artists consider the impact of critical thinking, and the perspective that is used to create an artistic work.
- EQ: How does responding to an artistic work develop the capacity to evaluate and think critically?

Connect

- EU: Knowledge and personal experiences in the arts can be used to implement and model effective problem solving and critical thinking skills.

19. Evaluate personal, ethical, safety and civic impact of decisions

Early Elementary

- With adult support, can identify situations where one can help others
- With adult support, can identify an adult he/she trusts
- Recognize situations in which one needs to seek adult help (big problems such as “I’m lost”/small problems such as “My shoelace is knotted.”)
- With adult guidance, can identify how and where to get help in an emergency

Late Elementary

- Identify qualities of trusted role models
- Understand how and when to help in various situations
- Explain situations in which one needs to seek adult help (big problems/small problems)

Middle School

- Recognize and know how to access available community resources
- Identify qualities of a trusting role model
- Utilize self-advocacy strategies

High School

- Demonstrate the ability to evaluate the usefulness of different community resources
 - Demonstrate the qualities of a trusting role model
 - Consistently demonstrate self-advocacy strategies
-

Create

- EU: Artists rely upon problem solving, critical thinking, and personal perspective when making creative choices.
- EU: Artists consider the impact of decisions made during the creative process.
- EQ: In what ways does an artist consider personal, ethical, safety, and civic impact when making decisions as part of the creative process?

Perform

- EU: Artists develop practices for decision making that enable them to realize their creative work in constructive ways.
- EQ: How do artists use problem solving and critical thinking skills to impact the quality of their presentation/performance/production?
- EQ: How do choices made in the process of preparing and presenting/performing/producing artistic works affect the intended impact on the audience?

Respond

- EU: Artists consider the impact of critical thinking, and the perspective that is used to create an artistic work.
- EQ: How does responding to an artistic work develop the capacity to evaluate and think critically?

Connect

- EU: Knowledge and personal experiences in the arts can be used to implement and model effective problem solving and critical thinking skills.
-

Credits

NJSLS VPA Standards Revision & Writing Teams

Project Lead

- **Dr. Dale Schmid**, NJDOE Visual & Performing Arts Coordinator

Dance

- **Cynthia Domino**, Cygnus, *Subgroup Team Leader*
- **Cleo Mack**, Mercer County Vocational School, *Subgroup Team Leader*
- **Arvin Arjona**, Millburn HS
- **Dr. Barbara Bashaw**, Rutgers University & NCCAS Writing Team
- **Cynthia Domino***, Atlantic City HS
- **Loretta Fois**, Raritan Valley CC
- **Lisa Grimes**, Dance New Jersey
- **Christina Marte**, Rutgers University & Dance NJ
- **Kelli McGovern**, Bayonne Board of Education
- **Amanda Nagy**, Roselle Public Schools
- **Megan (Herbert) Reagan**
- **Meagan Ruland**, Long Branch

Music

- **Jeff Santoro***, NJMEA Executive Board, West Windsor-Plainsboro Reg. School Dist., *Subgroup Team Leader*
- **Dr. Laura Bell**, Montgomery Township School District
- **Ken Bond**, NJDOE
- **John Boronow**, West Milford Public Schools
- **Dr. Laura Craig**, Bridgewater-Raritan Reg. School District
- **Ron Heller**, Hopewell Valley School District
- **Kenneth Hess**, New Providence School District
- **Keith Hodgson**, Mainland Regional High School
- **Jason Leshowitz**, Clifton Board of Education
- **Lucia Marone**, Vineland Public Schools
- **Pamela Massimini**, Hazlet Township Public Schools
- **Bob Morrison**, ArtsEdNJ
- **Patrick O'Keefe**
- **Lisa Vartanian**, Paramus Public Schools
- **Adam Warshafsky**, Montgomery Township School District

Media Arts

- **Deborah Cella***, Glen Rock Public Schools, *Subgroup Team Leader*
- **Latasha Casterlow-Lalla**, Passaic Public Schools
- **Jason Drain**, Bridgewater Public Schools
- **Jennifer Khoury***, Bloomfield Public Schools
- **Mara Rubin**, Somerset Public Schools
- **Andrew Teheran**, Newark Public Schools

Theatre

- **Kerri Sullivan***, Bridgeton Public Schools, Appel Farm, *Subgroup Team Leader & Team Lead Coordinator*
- **Danny Paolucci***, Jersey City Public Schools, STANJ Vice-President, *Subgroup Team Leader*
- **Maureen Heffernan**, Young Audiences of New Jersey & Eastern Pennsylvania
- **Robyn Horn**, Union County Vocational
- **Dr. Elizabeth Hostetter**, Rowan University
- **Julianna Krawiecki**, Princeton Public Schools

- **Danielle Miller***, Hoboken Public Schools, STANJ President
- **Michelle Sayah**, Pinelands Regional HS

Visual Arts

- **Ellen Hargrove***, Haddon Township School District, AENJ Past President, *Subgroup Team Lead*
- **Mary Colleen Foley**, Brick Township
- **Lisa Conklin***, AENJ President & Somerville School District, Somerville Schools
- **Karen Kiick**, Haddon Township HS
- **Kacie King**, Marie Katzenbach School for the Deaf
- **Lisa McPherson**, South Orange Middle School
- **JoAnn Onnembo**, AENJ President
- **Elizabeth Vaughan**, NJDOE Early Childhood

Special Thanks

- **Bob Morrison**, Project Director, ArtsEdNJ
- **David A. Dik**, Executive Director, Young Audiences Arts for Learning
- **Emily House**, Director of Marketing & Communications, Young Audiences Arts for Learning
- **Kerri Sullivan**, Team Lead Coordinator for NJSLS-VPA Revision

**Contributors who participated on multiple teams noted with asterisk.*

Arts & SEL Framework Credits

New Jersey SEL/Art Education Taskforce Members

- **Debbie Cella**, Lead Teacher, Visual and Performing Arts, Glen Rock High School
- **Lisa Conklin**, President, Art Educators of New Jersey, Art Educator, Somerville High School
- **Dr. Scott Edgar**, Associate Professor of Music Education, Lake Forest College
- **Maurice J. Elias, Ph.D.** Professor of Psychology, Director, Rutgers Social-Emotional and Character Development Lab, Rutgers University, *Co-Chair*
- **Loretta DiBianca Fois**, Director of Dance, Raritan Valley Community College
- **Jennifer Khoury**, District Supervisor of Fine & Performing Arts/Webmaster, Bloomfield Public Schools
- **Wendy Liscow**, Program Director, Education, Geraldine R. Dodge Foundation
- **Dr. Francine C. Luce**, Director, Office of Grants Development, Jersey City Public Schools
- **Bob Morrison**, Director, Arts Ed NJ, *Co-Chair*
- **Dr. Lee McDonald**, Director of Counseling, Health, and Wellness, West Windsor-Plainsboro Regional School District
- **Danielle Miller**, President, The Speech & Theatre Association of NJ, Theatre Arts Educator, Hoboken Public Schools
- **Amanda L. Nagy-Harrison**, District Supervisor, Visual & Performing Arts K-12, Roselle Public Schools
- **Kira Rizzuto**, Program Development Manager, Arts Ed NJ
- **Jeff Santoro**, Supervisor, Fine & Performing Arts, West Windsor-Plainsboro Regional School District
- **Dan Paolucci**, Vice President, Speech & Theatre Association of NJ, Theatre Arts Educator, Jersey City Public Schools
- **Dr. Dale Schmid**, Visual & Performing Arts Coordinator, New Jersey State Department of Education
- **Alison Scott-Williams**, Vice President, Education, New Jersey Performing Arts Center
- **Kerri Sullivan**, District Arts Supervisor, Bridgeton Public Schools
- **Margie Thomas**, Music Educator, Metuchen Public School

Arts & SEL Framework Reviewers

- **Jason Anderson**, Maine Department of Education
- **Maggie Anderson**, Rhode Island State Council on the Arts
- **Lacey Bohlen**, Indiana Department of Education
- **Jessica Booth**, Georgia Department of Education
- **Vicki Breen**, New Mexico Public Education Department
- **Tamara Burnside**, Utah State Board of Education
- **Alina Campana**, Minnesota Department of Education

- **Latasha Casterlow-Lalla**, Passaic Public Schools
- **O David Deitz**, Pennsylvania Department of Education
- **Jennifer DiZefalo**, Bradley Beach Elementary School
- **Cynthia Domino**, Cygnus Creative Arts Centre
- **Tiffany Festa-Sneddon**, Elizabeth Board of Education
- **Loretta Fois**, Raritan Valley Community College
- **Jill Gagliardi**, West Windsor-Plainsboro Regional School District
- **Janet Hayakawa**, Hawaii Department of Education
- **Johanna Siebert**, Paramus Board of Education
- **William Winters**, Bensenville Elementary School District 2
- **Meghan Hickey**, Skokie School District 68
- **Haley Honeman**, Arizona Department of Education
- **Mary Jensen**, Batavia Public Schools District 101
- **Roger Kelley**, Missouri Department of Education
- **Shawna Longo**, Hopatcong Schools
- **Michelle Marigliano**, Young Audiences NJ and Eastern PA
- **Pamela Massimini**, Hazlet Township Public Schools
- **Marcia McCaffrey**, New Hampshire Dept. of Education
- **Bobby Olson**, Round Lake Area Schools
- **Anne Marie K. Pai**, Broad Street School
- **Erica Pizza**, Parsippany Hills High School
- **Brian Putnam**, Oregon Department of Education
- **Michele Russo**, Young Audiences NJ and Eastern PA
- **Heidi SanFilippo**, Creative Waves
- **David Seligman**, New York State Education Department

*2020 New Jersey Student Learning Standards, Visual & Performing Arts
Approved June 3, 2020 - New Jersey State Board of Education*

www.njartsstandards.org