Attachment A

Instructional Quality Commission

April 17, 2020

# Summary Table of Public Comments and Recommended Edits From the Second 60-Day Review of the Draft Arts Framework

The tables in this summary capture recommended changes to the current draft 2020 *Arts Education Framework for California Public Schools, Kindergarten Through Grade Twelve* (*Arts Framework*) which was posted for review from January 31 through March 30, 2020. It includes comments and recommended edits submitted by members of the public, members of the Instructional Quality Commission (IQC), and edits recommended by the California Department of Education (CDE) as part of an internal review process. All comments are presented in their original form without editing. The comments appear in tables 1–13, in the order that the chapters are posted online, with suggestions specific to the text followed by general comments. The public comments are organized by chapter, page number, and line number. Where possible, page and line numbers for line references are included in the column labeled “Page.” Where possible, specific suggested line edits have each been given their own entry in the table. Line number references may have been provided by the CDE and include the word “line,” and should not be considered text from the associated comment. The “IQC Action” column is included to indicate the actions the IQC may take at its April 2020 meeting.

**The following abbreviations are used throughout this document in accordance with state and federal accessibility guidelines:**

* <bh> = highlighted text begins, <eh> = highlighted text ends
* <bs> = strikethrough text begins, <es> = strikethrough text ends

**The following definitions clarify the recommended actions provided throughout this document:**

* **Recommended** = CDE recommends that the IQC include the additions, edits, and/or changes as stated in the public comment.

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* **Not Recommended** = CDE recommends that the IQC does not include the additions, edits, and/or changes as stated in the public comment.
* **No Motion Recommended** = CDE does not have a recommendation.
* **Non-Actionable** = The public comment does not include actionable edits that include additions, edits, and/or changes that can be applied to the framework, and no action is needed.

All recommended actions were made based on the California *Education Code*, the Guidelines for the *Arts Framework* approved by the State Board of Education in 2019 (<https://www.cde.ca.gov/ci/vp/cf/artsfwguidelines.asp>), and the 2019 *California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve* (<https://www.cde.ca.gov/be/st/ss/>). Questions regarding the recommended actions can be sent to [vapa@cde.ca.gov](mailto:vapa@cde.ca.gov).

## Table 1: Input Sources

| Source (Name shortened for easy reference in the tables) | Name | Additional Information (affiliation, current position, and credentials, if provided) | Date Received |
| --- | --- | --- | --- |
| Astorga-Almanza | Mariana Astorga-Almanza, EdD. | Instructional Quality Commissioner, Visual and Performing Arts Coordinator, Lynnwood Unified School District | 03/25/20 |
| Brown | Sarah Brown | Elementary Music Lead Teacher, San Juan Unified School District | 02/27/20 |
| Crooks | Pauline Crooks | Arts Coordinator, San Diego County Office of Education | 03/30/20 |
| Goins | Lisa Goins | English/Drama, Mission Viejo High School | 03/04/20 |
| Johnston | Cheralynn Johnston | Salinas High School Technology Coach, Salinas High School District PBIS Coach | 02/06/20 |
| Lieberman | Gerald Lieberman, PhD. | Director, State Education and Environment Roundtable | 03/10/20 |
| Lussier | Matt Lussier | Music Teacher, Elementary | 02/05/20 |
| Marshall | Juanda Marshall | [Not provided] | 02/13/20 |
| Narlock | Candice Narlock | Dance Resource Teacher, San Diego Unified School District, Visual and Performing Arts Dept. | 03/30/20 |
| Olsen | Dain Olsen | Media Arts Writing Chair, National Coalition for Core Arts Standards; Lead Teacher/Coordinator, Multimedia Academy, Belmont HS, LAUSD; Member, Media Arts Committee, National Coalition for Core Arts Standards; Founder, Media Arts Education Coalition | 03/30/20 |
| Solberg | Caroline Solberg | Parent | 02/06/20 |
| Tonkovich | Julie Tonkovich | Instructional Quality Commissioner, Teacher, Whittier Union High School District | 03/25/20 |
| Williams | Laura Williams | Choral and General Music Resource Teacher, Visual and Performing Arts Dept., San Diego Unified School District | 03/25/20 |

## Draft *Arts Framework* Table of Contents

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[Chapter 4: Media Arts](#_Table_6:_Chapter)

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[Chapter 6: Theatre](#_Table_8:_Chapter)

[Chapter 7: Visual Arts](#_Table_9:_Chapter)

[Chapter 8: Transcending Disciplinary Boundaries—Arts Integration](#_Table_10:_Chapter)

[Chapter 9: Implementing Effective Arts Education](#_Table_11:_Chapter)

[Chapter 10: Instructional Materials](#_Table_12:_Chapter)

Appendices: No table is included for the appendices because no comments were submitted.

## Table 2: Guide to Reading and Using the Framework

| # | Source | Page | Line number and Comment | IQC Action |
| --- | --- | --- | --- | --- |
| 1 | Tonkovich | 1 | Lines 3–7, “Educators and all stakeholders” awkward here. Move “all” before educators to read: The purpose of the 2020 *California Arts Education Framework for Public Schools, Transitional Kindergarten Through Grade Twelve* (*Arts* *Framework*) is to provide guidance for all educators and stakeholders in arts education in implementing the 2019 *California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve (Arts Standards)*. | Recommended |
| 2 | Tonkovich | 1 | Lines 11–14, Concision. Remove “and support” to read: The *Arts* *Framework* aims to inspire educators as they design and implement a myriad of unique instructional approaches and multiple learning opportunities for diverse learners so that students develop as artistically literate individuals. | Recommended |
| 3 | Tonkovich | 4 | Lines 93–96, Concision. Delete “guidance and” to read: For all stakeholders, from experienced elementary teachers to first-year arts coordinators, from caregivers to superintendents, the *Arts* *Framework* offers suggestions on how to use the arts standards to develop, evaluate, and improve arts education. | Not Recommended |
| 4 | Tonkovich | 4 | Lines 98–101, Variety/use synonym with same meaning. All stakeholders” is awkward here. Prefer “other stakeholders” as used on Page 6 Line 137. Replace “offer guidance” with “provide direction” and Replace “all” with “other” to read: The *Arts* *Framework* is organized into informational chapters that address all arts disciplines, as well as discipline-specific chapters, and several appendices. The arts information chapters provide direction for instructional practice and programmatic development to teachers, administrators, and other stakeholders in arts education. | Not Recommended |
| 5 | Tonkovich | 5 | Lines 117–126, **Concision.** Variety/use synonym with same meaning. Line 120, replace “guidance” with “support”. Line 123, replace “guidance and” with “examples” to read:  **Chapter 3: Dance, Chapter 4: Media Arts, Chapter 5: Music, Chapter 6: Theatre,** and **Chapter 7: Visual Arts** provide guidance for TK–12 discipline-specific educational outcomes as outlined by the *California Arts Standards*. The five arts discipline chapters share a common organizational structure. Each chapter provides support for multiple and single subject teachers in discipline specific instruction, assessment, and programmatic design illustrated by classroom examples (vignettes and snapshots). The examples provided in these chapters emphasize discipline-specific approaches to instructional and programmatic practices that ensure inclusive, equitable access for each and every California student to a meaningful and rigorous arts education in the five arts disciplines. | Not Recommended  *[Recommend deleting “The examples provided in…”]* |
| 6 | Tonkovich | 5 | **Lines** 127–129, **Concision. Remove “guidance” to read:** **Chapter 8: Transcending Disciplinary Boundaries—Arts Integration** provides approaches to creating integrated curriculum as a value-added benefit to students. | Not Recommended |
| 7 | Tonkovich | 6 | Lines 136–140, Variety/use synonym with same meaning. In line 136 replace “guidance” with “support” to read:  **Chapter 9: Implementing Effective Arts Education** provides support for district and school leaders, teachers, county offices of education, and other stakeholders who want to create effective, successful learning conditions in which to enact the discipline-specific guidance provided in the arts discipline chapters (**Chapter 3: Dance, Chapter 4: Media Arts, Chapter 5: Music, Chapter 6: Theatre,** and **Chapter 7: Visual Arts).** | Not Recommended  *[Recommend* *leaving “guidance” in line 136, but replacing “guidance” with “support” in line 139.]* |
| 8 | Tonkovich | 6 | Lines 145–150, Variety/use synonym with same meaning. Replace “guidance on” in line 145 with “guidelines for” to read: **Chapter 10: Instructional Materials** provides guidelines for the selection of instructional materials. It includes the evaluation criteria for the State Board of Education (SBE) adoption of instructional materials for students in kindergarten through grade eight, guidance for local districts on the adoption of instructional materials for students in grades nine through twelve, and information regarding the social content review process, supplemental instructional materials, and accessible instructional materials. | Recommend |
| 9 | Tonkovich | 7 | Lines 172–181, Concision. Revise and condense to read: Access, equity, and inclusion are core themes in arts education and are reflected in the 2019 *California Arts Standards*. Guidance for planning arts instruction that is inclusive of each and every student in California is embedded throughout the California *Arts Framework* using the principles of Universal Design for Learning (UDL). To support all students as developing artists, teachers plan instruction using UDL to remove barriers and foster inclusion in arts learning. California’s classrooms contain a diverse array of learners with a wide range of needs, abilities, and experiences. Each discipline chapter includes examples of differentiated approaches free from bias in arts classrooms for diverse student populations such as: | Not Recommended  *[Instead recommend removing “Guidance on UDL is embedded throughout the Arts Framework” From lines 177–178.]* |
| 10 | Tonkovich | n/a | Open for discussion. For concision, minimize “synonym and synonym” if one word is sufficient. For flow/variety language, If same word is used often in chapter, use synonym that keeps same meaning (e.g. the words “guidance” appears 21 times in chapter). | No Motion Recommended |

## Table 3: Chapter 1: Vision and Goals for Standards-Based Education

| # | Source | Page | Line number and Comment | IQC Action |
| --- | --- | --- | --- | --- |
| 11 | Tonkovich | 1 | Lines 3–5, Open for discussion. For concision, minimize “synonym and synonym” if one word is sufficient. Remove “and required” from after “necessary” to read: The arts are a necessary component of each and every California student’s education towards developing well-rounded, life-long learners who contribute to the prosperity and quality of life for local and global communities. | Not Recommended  *[instead consider removing “necessary”]* |
| 12 | Tonkovich | 2–3 | Lines 49–55, Concise way to introduce “Philosophical Foundations and Lifelong Goals” in following paragraph. Revise to read: California’s vision of artistic literacy is grounded in the foundational concepts of the *Arts Standards* that provide a portrait of artistic literacy. These philosophical principles and lifelong goals illuminate how students can continue to participate in the arts beyond high school, and how an involvement in the arts contributes to the creation of lifelong learners who are prepared to accomplish their own goals in life and to participate collaboratively in a global community. | Not Recommended  *[Recommend instead “California’s vision of artistic literacy is grounded in the foundational concepts of the Arts Standards that provide a portrait of artistic literacy. The arts standards’ philosophical principles and lifelong goals illuminate how students can continue to participate in the arts beyond high school, and how an involvement in the arts contributes to the creation of lifelong learners who are prepared to accomplish their own goals in life and to participate collaboratively in a global community”.]* |
| 13 | Tonkovich | 3 | Lines 78–80, Clarity. Revise to read: They also seek to cultivate habits of searching for and identifying patterns to understand relationships among the arts and between the arts and other content knowledge. | Recommend |
| 14 | Tonkovich | 3 | Line 367, Clarity. Replace “see” with “perceive” to read: Visual arts teach students to look closely, to see clearly, and to perceive differently. | Recommend |
| 15 | Tonkovich | 25 | Lines 686–687, Flow. Insert “who are” after “citizens” to read: The culminating goal is artistically literate citizens who are able to participate authentically in the arts. | Recommend |
| 16 | Williams | n/a | This is a strong opening chapter, and I have only positive things to say. It does a good job of introducing the topic of the framework and providing an overview of what arts education should look like. It discusses why the arts are important in and of themselves, not just to raise test scores or support other content. It covers arts literacy and academic arts vocabulary, providing examples of each. It lists what types of text are common in each of the art forms, many of which are outside of the “traditional” books and articles. | Non-Actionable |

## Table 4: Chapter 2: The Instructional Cycle

| # | Source | Page | Line number and Comment | IQC Action |
| --- | --- | --- | --- | --- |
| 1 | Williams | 19 | Lines 363-380, It’s very interesting that PK arts standards are designed to be used with TK. I’ve been told by elementary education specialists that in all other standard areas, TK uses kindergarten standards, because PK implies “before kindergarten,” while transitional kindergarten is supposed to be two years of education in order to reach kindergarten standards. | Non-Actionable |
| 2 | Williams | 32 | Lines 646-683, Under authentic assessment, nowhere does it say “performance assessment,” when the two terms are used fairly synonymously. We don’t want anyone to assume that “performance assessment” means assessing whether student just show up to an ensemble show/concert/event, but it’s how well students perform a certain task. This description could lead into the examples of authentic assessment listed in lines 650+. Authentic assessment is really important and should be a longer section to show its value. | Not Recommended |
| 3 | Williams | 45 | Lines 978-994, Overall, I appreciate the focus on backwards-planning, assessment, and rubrics. I love peer and self assessment, and it is great that this chapter encourages feedback that guides instead of simply giving a “fix”. The snapshot on lines 978-994 is a great example. | Non-Actionable |
| 4 | Williams | 52 | Line 1178, Here there is a reference SCASS/Arts. I know what SCASS is due to a Google search, but it is not clear why it is referred to in this line. | Recommended *[Remove the reference.]* |
| 5 | Tonkovich | 54 | Lines 1222–1224, Is the following a snapshot or vignette? The following snapshot is an example of a grade one teacher’s use of a holistic rubric in visual arts instruction. | Recommended  *[Replace “snapshot” with “vignette”.)* |
| 6 | Williams | 60 | Line 1389, The comma after “text” is not needed. | Recommended  *[Delete comma.]* |
| 7 | Williams | 60–63 | Lines 1357-1449, I appreciate the focus on artistic literacy here, but I’m surprised that there are no examples of non-traditional artistic literacy given, other than the excerpt from the “technical subjects” professional learning model. I realize that each discipline chapter goes further, and the subject is lightly revisited again in lines 1744-1766, but it seems awfully vague to not provide any examples at the earlier point in the chapter. Perhaps a chart or table might be an option? | Not Recommended |
| 8 | Tonkovich | 60, 66, 72 | Lines 1520–1527and 1683–1695, Question: Were performance standards omitted in these snapshots by design? | Non-Actionable |
| 9 | Williams | 76 | Lines 1790-1794, I am unsure what to make of this small section – I’m not sure what it’s trying to say. I think it might be about inclusion of all students using physically adaptive devices, but there are no details, and the paragraph doesn’t make any connections to the title (and vice versa). | Recommended  [*Revise to read* “Arts instruction must provide students with various methods for physical action in the arts which involves investigating and creating solutions to artistic problems including varying methods to respond and navigate the learning. Instruction must also provide students with the variety of tools and assistive technologies they may need to ensure this is possible.”] |
| 10 | Tonkovich | 83 | Lines 2002–2004, Clarity. Align wording in Chapter 0 (Guide) and Chapter 2 to read: Designing and implementing standards-aligned instruction including assessment <bh>“*for* learning,” “*of* learning,” and “*as* learning”<eh> will support student achievement of artistic literacy. | Recommended |

## Table 5: Chapter 3: Dance

| # | Source | Page | Line number and Comment | IQC Action |
| --- | --- | --- | --- | --- |
| 1 | Narlock | 1 | Line 9, *As dance pioneer Martha Graham said, “....* | Recommend |
| 2 | Narlock | 1 | Line 20, The standards do NOT address Transitional Kindergarten but PreKindergarten, an entirely different grade level. The messaging in this document is confusing. The standards clearly state “PK” as the first level of standard. If the standards are indeed intended for TK, the standards must be relabeled. If the standards are for PK (as they were intended in the NCAS), then the framework must be consistent with the intent of the standards. This is an important distinction in early childhood education. | Not Recommended  *[Consider sidebar in each discipline chapter to point readers back the explanation in Chapter 2.]* |
| 3 | Narlock | 2 | Line 47: *Dance literate citizen <bh>dancers<eh>….*Redundancy. Consider removing “dancers” | Recommend  *[And make “citizen” plural.]* |
| 4 | Narlock | 3 | Line 56: *They seek to understand the cultural and historical significance of a wide breathe of dance genres* | Not Recommended |
| 5 | Narlock | 3 | Line 70: ...*genres using <bh>dancer terminology<eh>*dance vocabulary. Change “dancer terminology ” to “dance vocabulary” | Not Recommended  *[change to “dance terminology.”]* |
| 6 | Narlock | 3 | Line 73: ….*dance is for everyone.* YES! Dance had been viewed as elitist for centuries and it is time for a cultural shift. Please continue to include this idea throughout the framework. | Non-Actionable |
| 7 | Narlock | 3 | Line 78: add “,” after national | Recommend |
| 8 | Narlock | 5 | Line 132: This line has too many “which” consider dropping the first comma and deleting the word “which”*…...process components leading to enduring understandings….* | Recommend |
| 9 | Narlock | 7 | Figure 3.1: I do not understand the purpose of this graphic. It seems to be a Venn diagram however, the graphic then implies the words present, embody, critique, etc. are not a part of the dance. | Non-Actionable |
| 10 | Narlock | 7 | Line 164: .*...knowledge and critical thinking and <bh>to<eh> develop the depth…..*add the word “to” before develop for clarity. | Not Recommended |
| 11 | Narlock | 15 | Line 293: *To accomplish this, students need ample and sequential learning opportunities in dance to create, perform, respond, and connect throughout their school career.* | Recommended |
| 12 | Narlock | 15 | Line 302:*.....<bh>are transferable<eh> to other areas of their lives.* | Not Recommended |
| 13 | Narlock | 16 | Line 318: ...*balancing and holding stillness are significant learning accomplishments.* YES! Purposeful stillness is a VITAL learning/movement milestone in childrens’ lives. | Non-Actionable |
| 14 | Narlock | 16 | Line 319: ….multi-sensory experiences, <bh>such as hearing, seeing, saying, and doing.<eh> While Total Physical Response (hear see, say, do) is very important and a wonderful teaching tool, this is not a dance concept. There are five stimuli in dance: Auditory, Visual, Tactile, Ideational/Theme based, Kinaesthetic/Movement based. These are the multi-sensory experiences that should be sited here. | Not Recommended |
| 15 | Narlock | 16 | Line 330: *...students to move with different <bh>weight <bs>~~quality~~<es><eh>* Weight is not a dance quality, it is a force. | Recommended |
| 16 | Narlock | 17 | Line 342: *As they hear the music, students demonstrate <bs>~~the~~<es> movement.* Including the word “the” implies the movement is finite and dictated by the teacher; students at this age should be free to explore movement freely. | Recommended |
| 17 | Narlock | 17 | Line 343: <bh>*An inclusive, noncompetitive<eh> freeze dance game is a structure*…. The freeze dance game is indeed a great tool for teaching. It is important to note that students should never be called “out” because they move when the music stops. | Recommended |
| 18 | Narlock | 18 | Line 353-355: *Students can identify the basic components of a dance when observing how a dance is using space (levels, directions, pathways), relationships (solo, duet, <bs> ~~group,~~<es> partners, circle), and choreographic forms (<bs>~~partner dances, circle dances,~~<es><bh>ABA, rondo,<eh>or storytelling dances).* Choreographic form is the structure of a dance (AB, ABA, rondo, etc.) similar to music form. Partner and circle dances are NOT included in form and should be included in the relationships or formation (not to be confused with form). | Not Recommended |
| 19 | Narlock | 19 | Line 366*….and how they <bs>~~take a pose~~.<es>* Pose is NOT a dance vocabulary word and should not appear anywhere in the framework or accompanying documents concerning dance. Please use “freeze” or “make a frozen shape” | Recommended  *[Replace “pose” with “make a frozen shape.”]* |
| 20 | Narlock | 19 | Line 366-370: This is very unclear. It is best to teach concepts at this age in opposites such as happy and sad, content and angry, excited and bored, etc. Also, students should have the freedom to express their emotions using the dance elements in the way that they feel is best, not a prescribed way as defined in this section. Every person and culture expresses emotions differently. <bh>*Focusing on a few opposite emotions at a time (happy vs sad, content vs angry, excited vs bored etc.), students explore how the body can communicate and embody emotions. Students can then relate the emotion to a personal experience and identify the movements to express the emotion.<eh>* | Not Recommended |
| 21 | Narlock | 19 | Vignette: Nicely done. | Non-Actionable |
| 22 | Narlock | 25 | Line 510-511: <bh>*When observing a dance, students can identify the basic components of space, relationships, and choreographic forms.*<eh> | Not Recommended |
| 23 | Narlock | 32 | Line 678-679 - *“Refining, therefore, has much to do with admitting that you are not there yet.”* Well said! | Non-Actionable |
| 24 | CDE | 78 | Lines 1843–1846, Revise to read: In other subjects, students with emerging language proficiency may face barriers to understanding the content. However, since dance is kinesthetic, all students can actively participate, at every language proficiency level. | Recommended |
| 25 | CDE | n/a | Additional edits will be made to add full chapter titles where they are currently missing. | Recommended |

## Table 6: Chapter 4: Media Arts

| # | Source | Page | Line number and Comment | IQC Action |
| --- | --- | --- | --- | --- |
| 1 | Tonkovich | 1 | Lines 13–18, List media arts forms/categories from most accessible and familiar (and considering frequency mentioned in framework) to the more technical.  Original: The basic categories in media arts include: imaging, sound, animation, video, interface design, virtual design, and interactive design. Its various forms include: photography, video, filmmaking, graphic design, motion graphics, visual effects, stop-motion, sound production, web design, game design, creative code, app design, 3D design, holography, transmedia, and others, as well as their combinations; and new, emerging forms, such as virtual, augmented, and mixed reality.  Change: The diverse forms and categories in media arts include: photography, animation (including stop-motion and motion graphics), video production and filmmaking, digital imaging and visual effects, sound production, multimedia and transmedia production, as well as graphic design, 3D design, video game design, web design, interface design, virtual design, mobile app design, interactive design, and creative coding (in addition to their combinations); and new, emerging forms, such as virtual, augmented, and mixed realities. | Not Recommended |
| 2 | Tonkovich | 1 | Note: holography doesn’t appear in standards or framework. Omit?  Compare with: *From the Arts Standards introduction:* Media arts standards are intended to address the diverse forms and categories of media arts as a distinct, stand-alone discipline, including photography, digital imaging, video, animation, sound production, web design, graphic design, virtual design, interactive design, multimedia, virtual reality, and emerging forms.  *From the Media Arts standards: …*whose basic categories include: photography, imaging, sound, animation, video, web design, graphic design, virtual design, interactive design, as well as their combinations and emerging forms such as multimedia, and virtual design. | Not Recommended |
| 3 | Tonkovich | 3 | Lines 56–59, Change “investigating” to “creating” to include the four Media Arts processes. | Recommended |
| 4 | Tonkovich | 9–12 | Lines 242–243, 256–257, 293–294, Change Media Arts process from “performing” to “producing.” | Recommended |
| 5 | Tonkovich | 34 | Lines 787–798, Begin all bullet points with a verb. Revise to read: Challenge all students immediately while also targeting standards-based competency with the base problem of imaging content - how to construct and evaluate effective 2D visual meaning. | Recommended |
| 6 | Tonkovich | 97 | Lines 2231–2234, Clarity. According to Merriam-Webster, in general usage “intermediating” can mean acting as an intermediary, i.e. as a go-between for opposing sides. Change to “unifying.” Variety/use synonym with same meaning. Change “connect” to “weave” after “seamlessly.”  Original: Media arts is uniquely interconnective and interdisciplinary, which positions it for an intermediating role in schools and provides integration opportunities across multiple disciplines. Media arts can seamlessly connect all content areas and arts disciplines, enhancing the aesthetic and cultural aspects of student learning.  Change: Media arts is uniquely interconnective and interdisciplinary, which positions it for a unifying role in schools to provide integration opportunities across multiple disciplines. Media arts can seamlessly weave together all content areas and arts disciplines, enhancing the aesthetic and cultural aspects of student learning. | Not Recommended |
| 7 | Tonkovich | 98 | Lines 2245–2248, Clarity/concision. Remove “intermediating.” Not recommending to add another synonym to” integrative.”  Media arts’ <bs>i~~ntermediating,~~<es> integrative capacity is exhibited in Figure 4.5, where the discipline is shown in reciprocating overlap between the primary media arts elements (sound, light, motion, text), their associated disciplines (music, visual arts, dance, theatre), and other content areas (science, math, history, language). | Not Recommended |
| 8 | Tonkovich | n/a | Chapter 4 has 8 Emphasis Quotes as well as:  Sidebar Quote (P. 31)  Emphasis Sidebar Quote (P. 91) Sidebar Quote (P. 102) Sidebar Quote (P. 108)  Question: 1. What is the difference between a sidebar quote and an emphasis sidebar quote? 2. Is Media Arts the only discipline chapter with sidebar quotes, or for consistent structure, will the other discipline chapters have sidebar quotes as well? | Non-Actionable |
| 9 | Olsen | n/a | I was a member of the VAPA CFCC, and have nearly four decades of experience in the media arts classroom and in specialist roles in developing standards, curriculum and programs, including leading the development of Media Arts Standards and Assessments for the National Coalition for Core Arts Standards.  I spent considerable time and effort attempting to create a quality chapter for Media Arts in the CA Arts Framework. To that end, I was supported to fully rewrite significant portions of the chapter two separate times in order to improve on very deficient first drafts. I am grateful for the support of that process. I also appreciate that the majority of that writing and the work of my other team members is still contained in the chapter.  Unfortunately, the chapter has been reorganized and rewritten in significant portions again that lead to poorly executed and confusing results and does not guide educators towards best practices and understandings in media arts instruction. | No Motion Recommended |
| 9 | Olsen | n/a. | *[Continued]*  First I would like to point out one major error in this chapter that I assume is replicated in all discipline chapters. Unfortunately I wasn’t available to raise this issue early in the review process, as media arts had to be split out.  See Page 13, Line 329 - 334. This interpretation of the proficiency levels as related to specific grade levels is not what was intended within the original National version by NCCAS, and is actually harmful to all high school arts programming. These lines actually constitute professional and institutional malpractice as they will create confusion and misinterpretation for thousands of instructors and millions of students until the next Framework is produced.  The Chart below those lines (Media Arts Standards Proficiency Levels, 1st Chart Page 14, Line 336) is the correct interpretation and should be left alone and expanded upon to guide all programming and course determinations for these levels.  One example of the poor execution I am describing is just below that in the Media Arts Standards Proficiency Levels, 2nd Chart Page 15, Line 336? This chart is is so poorly constructed that it it is confusing and misleading, and actually harmful to practice and programming. It exhibits a complete lack of understanding of the discipline’s delineation of proficiency levels and student outcomes. It reinforces the misunderstandings that I noted in the narrative above.  Other areas for revision - The entire chapter jumps back and forth and is conceptually disorganized. It is hard to find specific information, or to know where the chapter is going overall. It doesn’t hang together. It doesn’t have a coherent flow.  The introduction starts with technical, harder to understand information before it provides compelling and introductory context, purpose and intention. | No Motion Recommended |
| 9 | Olsen | n/a | *[Continued]* The introduction to Standards, Artistic Processes and Process Components is generic, vague and confusing. This is the type of writing that was all over the first drafts and that we eliminated in our revisions. It now reappears in various sections of the chapter and should be removed or heavily edited.  This is an example paragraph (Page 12, Line 301). It manages to sound coherent and sophisticated without actually saying anything specific, insightful or useful, and is just poorly written:  *The process components, combined with the Enduring Understandings (EUs) and Essential Questions (EQs) of the media arts standards promote student discovery and development of their sensibilities and abilities as they mature in media arts. When planning instruction teachers can use the process components to direct student-based inquiries. Instruction that fosters student inquiry in media arts requires design that builds students’ creative capacities as well as their academic media arts knowledge and technical skills. Effective instruction provides students with opportunities to actualize the process component verbs, such as conceive, develop, integrate, practice, and evaluate.*  An entire section in our final revision, with examples that helped make this beginning portion understandable and practical, is now hidden in an obscure, near to the end location called, “Approaches in Media Arts Instruction”? (Page 90, Line 2043). It seems to have been thrown here for no reason.  I recommend you place the UDL Charts and Intellectual Property/Copyright sections into the Appendix - they are generic to all disciplines | No Motion Recommended |
| 9 | Olsen | n/a | *[Continued]*  These sorts of problems discredit this chapter and do not service the establishment of this new educational discipline.  There are quite a few aspects of this chapter that are now deficient again, but I do not have the time or willingness to detail and rewrite the chapter a third time, and furthermore, I have lost confidence in the finalizing editing processes.  General principles to guide the improved final version:  1. Create a coherent flow to the chapter, so that both novice and veteran media arts teachers actually study it in order to grow in their understanding, appreciation and potentials of the discipline. There is no other guide in existence, so this chapter sets national precedence, and all educators and students in CA are dependent on this.  2. Understand the technical structures and practical application of standards, processes and process components and their specific meaning and real world application.  3. Access authentic classroom examples that illustrate and deepen these understandings.  Finally, I would respectfully resubmit a previous version of the chapter which demonstrates these goals. Please use it to reintegrate and improve the chapter.  Thank you for your consideration  *[The* [*October 2019 draft of Chapter 4*](#Chapter4Oct2019Draft) *that was submitted is located at the end of this document.]* | No Motion Recommended |

## Table 7: Chapter 5: Music

| # | Source | Page | Line number and Comment | IQC Action |
| --- | --- | --- | --- | --- |
| 1 | Brown | 3–4 | Lines 57–92, Considering the length of this chapter (142 pages), it would greatly benefit readers if the content list included page numbers. | No Motion Recommended |
| 2 | Crooks | 5 | Lines 124–126, “They are not the discipline-specific Student Performance Standards, but serve to provide the overarching outcomes within music each year.” Remove the word “the” near the beginning of the sentence for clarity. | Recommended |
| 3 | Brown | 18 | Lines 332-337, The way this paragraph is written causes some confusion. Example: “the following grades ranges.” Perhaps that should be rewritten to something like, “the following paragraphs provide guidance for teachers at all levels of the TK-8 system…” Furthermore, the first sentence mentions TK-8 students; however, the last two sentences focus on pre-K / TK. If taken out of context, the last two sentences imply that the Arts Framework and Arts Standards ONLY apply to pre-K / TK, which is not true. | Recommended  *[Revise to read:*  *The following paragraphs provide guidance for teachers at all levels of the TK–8 system to support all students in developing as musically literate citizens. The California Arts Standards, Prekindergarten Through Grade Twelve adopted in January 2019, are based on the National Core Arts Standards. The Arts Framework provides guidance for implementation of prekindergarten Arts Standards which are intended for California’s local education agencies (LEAs) to apply to transitional kindergarten.]* |
| 4 | Crooks | 18 | Lines 332–333, “The following grades ranges provide guidance for teachers at all levels of the TK–8 system to support all students in developing as musically literate citizens.” Remove the “s” at the end of “grades” for clarity | Not Recommended  *[see previous comment for alternative suggestion]* |
| 5 | Williams | 19 | Line 374:, This needs to say “Performance Standard” to have it match line 381. | Recommended |
| 6 | Brown | 21 | Lines 416-417, If 3-5 grade students are moving toward “concrete representation of notation,” what were the K-2 grade students doing in the previous example, counting pears and apples, speaking and reading quarter and eighth notes? Wasn’t that concrete? Shouldn’t younger students be firmly grounded in concrete experiences before learning abstract concepts? Sound before symbol? Yes they should be. Some re-wording may be needed. | Recommended  *[Remove “concrete representation of” from Line 416.]* |
| 7 | Crooks | 22 | Lines 439–441, “In the TK–5 music standards, the knowledge and skills for performing is found in the artistic process of *Performing* which includes the selection, interpretation, and analysis of repertoire.” Change the word “is” to “are” for clarity. | Recommended |
| 8 | Williams | 54 | Line 1324, There is an extra space between “create” and “sounds”. | Recommended  *[Remove extra space.]* |
| 9 | Crooks | 73 | Line 1840, “teacher who teaches hundreds of students each week, but is invaluable for creating an . . .” Add the word “it” after the word “but” for clarity. | Recommended |
| 10 | Crooks | 83 | Lines 2086–2087, The phrase “students who have visual impairment sight” is not clear. Perhaps it should read students who have visually impaired sight or something similar. | Recommended  *[Replace with “students are visually impaired”]* |
| 11 | Williams | 88 | Line 2151, In this chart, the words “eight-measure” need a hyphen. | Recommended |
| 12 | Williams | n/a | Generally, this chapter is comprehensive and well-written. It is forward-thinking, inclusive, and all-together appropriate. I was extremely glad to see the section on “gender-specific vocal ensembles” was removed. It is fine to encourage singers of all genders and voice types, as is the way it is written now. There are only a few minor grammatical or typographical items as listed here. *[see items later in the table]* | Non-Actionable |

## Table 8: Chapter 6: Theatre

| # | Source | Page | Line number and Comment | IQC Action |
| --- | --- | --- | --- | --- |
| 1 | Goins | 112 | Lines 2661-2694, An item that needs to be added to this is the student’s ability to read a text out loud. While the framework discusses vocalization in creating a character and being able to read a text, it does not specifically discuss the need for students to read and speak out loud in front of a group. This is an essential building block to get students to be able to demonstrate “fundamental acting skills, including movement, voice and characterization” (Line 2668) and “vocal technique” (Line 2689) and this needs to be included as foundational for all students. | Not Recommended |

## Table 9: Chapter 7: Visual Arts

| # | Source | Page | Line number and Comment | IQC Action |
| --- | --- | --- | --- | --- |
| 1 | Tonkovich | 15 | Concision. Clarity. Combine first two paragraphs into one paragraph that focuses on “broad and open-ended” standards. Move sentence regarding exploration to conclude second paragraph to segue into the following section that deals with exploration (beginning on Page 116 Line 302 after the Note). Suggest moving Note on many approaches/non-prescriptive standards to begin this section on Page 15 Line 275. Proposed revised language:  Broad and Open Ended  The performance standards are broad and open-ended. The standards do not prescribe to teacher-specific terminology, methodology, techniques, or media. The standards do not propose specific historical topics, artists to study, vocabulary lists, or technical skills, nor do they recommend specific instructional approaches or practices. Instructional choices need to be flexible and adaptive to students’ needs and local teaching contexts to be responsive to what best prepares and is relevant to learners. These choices are to be made by the teacher or local district to meet the needs of the specific learners within their classroom.  The standards take a “depth, not breadth” approach to student learning that is focused on acquiring a depth of knowledge around a limited number of concepts, not a surface-level understanding on a wide number of topics. This approach supports students in the development of a deep understandings rather than acquiring topical knowledge that simply recalls facts and figures. Educators can also design projects and units that directly address the standards’ focus on exploration and experimentation. | Not Recommended |
| 2 | Johnston | 89 | Lines 2004–2011, Hi! I actually wrote this section. In the edit phase it was changed and is kind of incorrect. I would never give a medically fragile student white glue to draw with. It would be an absolute disaster. I draw the shapes out in white glue, let it dry, and then give it to the student. That way they can feel the shapes and color them in. This paragraph is found under Students with Disabilities, Chapter 7 Visual Arts.  “A fourth artist is medically fragile and accompanied to class with an aide. Ms. T. considers appropriate accommodations for the student and determines that, in this case, the use of white glue to “draw” the one-point perspective boxes is ideal. Instead of using a pencil for drawing, Ms. T. provides the student with white glue to “draw” the one-point perspective boxes. When dry, the white glue created raised lines making it possible for the student to feel and conceptualize the contour lines of the boxes. The student uses soft pastel to add color to the boxes versus color pencils because the pastels will be easier to hold.” | Not Recommended |

## Table 10: Chapter 8: Transcending Disciplinary Boundaries—Arts Integration

| # | Source | Page | Line number and Comment | IQC Action |
| --- | --- | --- | --- | --- |
| 1 | Narlock | 1 | Line 18, I appreciate your emphasis on co-equal instruction | Non-Actionable |
| 2 | Astorga-Almanza | 3 | Line 71, Add the word "arts" before "integrated approaches." The sentence should read: For over one hundred years, there has been a range of arts-integrated approaches"... | Recommended |
| 3 | Astorga-Almanza | 6 | Line 117–118, Reconsider the use of the phrase "get the wiggles out." Too informal. An option: Teachers may have students stand up and "move" to the music to release energy. | Not Recommended  *[See next comment.]* |
| 4 | Narlock | 6 | Line 117, Please add quotes to *‘to get the wiggles out’* instead of move. The students are indeed moving in this example and ‘get the wiggles out’ is a phrase. Also this should be a single quotation as no one is talking. | Recommended |
| 5 | Narlock | 7 | Line 149–150,<bs>*~~if needed~~*<es>The phrase if needed is not needed. Teachers should always take into consideration accommodations or modifications. | Recommended  *[Insert “as” to read “as needed”.]* |
| 6 | Narlock | 7 | Line 164, I appreciate you emphasize assessment | Non-Actionable |
| 7 | Astorga-Almanza | 7 | Lines 167–169, Passive voice. The sentence should read, "Teachers should identify appropriate formative and summative assessment strategies and tools and use them to create assessments that address student growth in both the arts leaning and integrated content." | Recommended |
| 8 | Astorga-Almanza | 8 | Line 183, "alone or in collaboration" was already stated on pg. 6 L134. Repetitive. | Recommend |
| 9 | Astorga-Almanza | 8 | Line 186–188, Remove the first "also" in this sentence, as it appears twice in the sentence. Reconsider the use of the word "isolation" and "important." The word "important" is often overused and not specific enough. The sentence should read, "They might also plan individually and then meet later to combine and refine ideas. In whatever manner the planning takes place, including time for reflection prior, during, and after arts-integrated instruction is essential for student learning. | Recommended *[With one adjustment, drop “arts” to read “and after integrated instruction is ….”]* |
| 10 | Williams | 9 | Line 201, Put quotes around “ngere” to call out that it is a language other than English. | Recommended |
| 11 | Narlock | 9 | Line 204, It is indeed important to honor other cultures and teach from a position of compassion and understanding. | Non-Actionable |
| 12 | Astorga-Almanza | 10 | Lines 231–232 and 243–244, Multidisciplinary vs Interdisciplinary approaches. How are a "connecting theme" (multidisciplinary) and "common learning" (interdisciplinary) different from one another? This not made very clear to the readers. | Non-Actionable |
| 13 | Narlock | 12 | Line 292, I appreciate your emphasis on planning time | Non-Actionable |
| 14 | Astorga-Almanza | 15 | Figure 8.3 "Shared model" should be numbered as Figure 8.2. Visual accessibility concern for those who are visually impaired and/or when printed in black and white. The pastel-colored circles have no clear outline. Please address in technical edits. | Recommended |
| 15 | Williams | 15 | Line 358, Grammatically, the verb should align with the singular form of “teacher”, not the optional “teachers”. So the sentence should begin “the teacher(s) intentionally <bh>engages<eh>…” | Recommended |
| 16 | Williams | 15 | Line 362, It would be more clear to call the first teacher in this example “an elementary <bh>classroom<eh> teacher”. | Recommended |
| 17 | Astorga-Almanza | 20 | Line 478, Figure 8.4 "Example of Selected Standards for a Shared Unit" should be numbered as Figure 8.3. This figure is a good example of a helpful and clear chart for the readers. I recommend that a similar chart be made for the Snapshot "Grade 5 Shared Model Planning Conversation for Visual Arts and Science" on p.16 L370. | No Motion Recommended |
| 18 | Narlock | 20–21 | Line 479-497, This example lacks the detail of the music or visual art examples. | No Motion Recommended |
| 19 | Williams | 20–21 | Lines 478-496, This dance and science integration vignette could use some more depth, especially in comparison to the other vignettes/snapshots in the chapter, which are very thorough and descriptive. I have a hard time visualizing how the unit progresses, and part of that may be the lack of chronology. I’m not a dance educator, but perhaps something like this:   1. Lines 478-483 are okay as an introduction 2. What the actual lessons are like… students use adjectives to describe the states of water; students identify when water transforms into various states; students demonstrate movements that represent various adverbs/adjectives. What do the teachers say and the students do? This is where formative assessments are described, such as students’ abilities to move safely, etc. 3. The summative performance assessment has to incorporate all of those things. Lines 486-490 give an overview but it could be more detailed. 4. Lines 494-496 are a great explanation of why you use an arts integrated unit, but I’m not sure if it’s relevant to the vignette. | Recommended  *[1. Change title of snapshot to Grade 2 Shared Model of Planning: Selecting Standards from 4 Content Areas*  *2. Put the word “developing” on line 476 in italics]* |
| 20 | Narlock | 19 | Line 573, the notion of “text” - I would like to see this explained more deeply and discipline specific.   * + Dance- notation, pictures and video   + Theatre - scripts, blueprints, lighting plot, stage directions, costume sketches, makeup sketches, sound plot, storyboarding   + Music - music notation   + Visual Art - images as text | Not Recommended  *[Instead add note to see Chapter 1 and Chapter 2 for a fuller discussion on “text”.]* |
| 21 | CDE | 28 | Line 705, Delete “(Mathematics Standard: 2.MD Represent and interpret data…*10. Draw a picture graph and bar graph (with single-unit scale) to represent a data set with up to four categories”*. Insert “Ms. H’s media artworks criteria for the stop motion videos will include guidelines for the artwork and indicate that the students must insert a picture of an analog clock showing the time of day. Next to the photograph, students will write the time to demonstrate their understanding of digital and analog time (i.e. 10:45 a.m).” Revise Figure 8.4 to align. | Recommended |
| 22 | Astorga-Almanza | 28 | Line 706, Figure 8.5 "Nested Standards Example" should be numbered as Figure 8.4. Visual accessibility concern for those who are visually impaired and/or when printed in black and white. The concentric circles in varying shades of blue have no clear outline. Please address in technical edits. | Recommended |
| 23 | Williams | 31–33 | Lines 754–787, This is another vignette that seems somewhat glossed over. It has a good foundation, but does not clearly explain the steps that teachers go through to plan successfully integrated instruction, or the steps that students go through to create their project. More detail is especially needed in lines 778-787. | Not Recommended  [*Suggest instead*  *1. Emphasize the “early planning” words in line 752.*  *2. Change title to Early Planning Stages for High School Dance and Theatre Integration.]* |
| 24 | Narlock | 31–33 | Line 755–788, This example lacks the detail of the music or visual art examples. | No Motion Recommended |
| 25 | Williams | 31 | Line 760, It appears that there is either an extra apostrophe or a missing “s” on the word student. | Recommended |
| 26 | Astorga-Almanza | 33 | Line 784, Change the word "imaging" to "imagining." The sentence should read, "The project’s design will ask students to employ multiple learned skills including researching, imagining, inferring, summarizing, critiquing, as they create and then perform their collaborative work. | Recommended |
| 27 | Lieberman | 34 | Line 825, Text as Currently Written: environmental challenges … (Health 7–8.1.10.P).  Exact Language of the Suggested Change: environmental challenges … (Health 7–8.1.10.P) (EP&Cs II).  Rationale: Should include the EP&Cs reference which is connected to the identified Health standard | Recommended |
| 28 | Lieberman | 34 | Line 828, Text as Currently Written: rights (HSS 8.8.4.)  Exact Language of the Suggested Change: rights (HSS 8.8.4.) (EP&Cs V).  Rationale: Should include the EP&Cs reference which is connected to the identified HSS standard. | Recommended |
| 29 | Lieberman | 35 | Line 841, Text as Currently Written: science class when learning about human impacts on Earth systems (ESS3.C): **Water** **Pollution**.  Exact Language of the Suggested Change: science class when learning about ESS3.C (Human Impacts on Earth Systems) and EP&Cs II (The functioning and health of ecosystems are influenced by their relationships with human societies).  Rationale: Should include the EP&Cs reference which is connected to the identified Science standard. | Recommended |
| 30 | Lieberman | 35 | Line 845, Text as Currently Written: the following standards and Environmental Principles and Concepts:  Exact Language of the Suggested Change: the following standards and Environmental Principles and Concepts (EP&Cs):  Rationale: Reintroduces acronym used through the section. | Recommended |
| 31 | Lieberman | 37 | Line 896, Text as Currently Written: **Principle II Concept c:** The expansion and operation of human communities influences the geographic extent, composition, biological diversity, and viability of natural systems.  **Principle I Concept c:** The quality, quantity and reliability of the goods and ecosystem services provided by natural systems are directly affected by the health of those systems. **Principle V:** Decisions affecting resources and natural systems are based on a wide range of considerations and decision-making processes.  Exact Language of the Suggested Change: **Principle I:** The continuation and health of individual human lives and of human communities and societies depend on the health of the natural systems that provide essential goods and ecosystem services. **Principle II:** The long‐term functioning and health of terrestrial, freshwater, coastal and marine ecosystems are influenced by their relationships with human societies. **Principle III:** Natural systems proceed through cycles that humans depend upon, benefit from and can alter. **Principle IV:** The exchange of matter between natural systems and human societies affects the long‐term functioning of both. **Principle V:** Decisions affecting resources and natural systems are based on a wide range of considerations and decision‐making processes.  Rationale: 1. Need to list all Environmental Principles, as they are not otherwise provided in the Framework. This makes it parallel with the other frameworks.  2. All references to EP&Cs in this section identify the only the Environmental Principle rather than the principle and concept, so this will clarify the references. | Recommended |
| 32 | Lieberman | 37 | Line 914, Text as Currently Written: solution to a problem.  Exact Language of the Suggested Change: solution to a problem.  **MS-ETS1 Engineering Design**  **Disciplinary Core Ideas—ETS1.A: Defining and Delimiting Engineering Problems:** The more precisely a design task’s criteria and constraints can be defined, the more likely it is that the designed solution will be successful. Specification of constraints includes consideration of scientific principles and other relevant knowledge that are likely to limit possible solutions.  Rationale: The engineering design standard is a critical part of this write-up, so the full standard should be included in the list of science standards. | Recommended |
| 33 | Lieberman | 38 | Line 929, Text as Currently Written: history-social science selected standards.  Exact Language of the Suggested Change: history-social science selected standards, and EP&Cs.  Rationale: Clarifies the connection between the HSS standard and the EP&Cs. | Recommended |
| 34 | Lieberman | 38 | Line 941, Text as Currently Written: With the standards selected…  Exact Language of the Suggested Change: With the standards and EP&Cs selected…  Rationale: Clarifies that teacher identify both the standards and the EP&Cs they are focusing on. | Recommended |
| 35 | Lieberman | 39 | Line 956, Text as Currently Written: As students work though this initial ideation stage,…  Exact Language of the Suggested Change: As students work through this initial ideation stage,…  Rationale: Spelling error | Recommended |
| 36 | Lieberman | 39 | Line 971, Text as Currently Written: including noise at home and in the community (Health 7–8.6.2.P),  Exact Language of the Suggested Change: including noise at home and in the community (Health 7–8.6.2.P) (EP&Cs V),  Rationale: Should include the EP&Cs reference which is connected to the identified Health standard. | Recommended |
| 37 | Lieberman | 39 | Line 976, Text as Currently Written: struggle over water rights (HSS 8.8.4.) …  Exact Language of the Suggested Change: struggle over water rights (HSS 8.8.4.) (EP&Cs V)…  Rationale: Should include the EP&Cs reference which is connected to the identified HSS standard. | Recommended |
| 38 | Narlock | 45–46 | Lines 1103-1130, While it is important to make the distinction between arts integration and “subservient integration” exceedingly clear, there needs to be a label for it. If “arts-enhanced” or “arts infused” (lines 1112-1114) are not appropriate terms (even though that’s what the Kennedy Center calls it), what is? Is it “arts as a teaching strategy” or “arts as a student-engagement activity”? This superficial method of incorporating the arts is often the gateway to develop students’ interests, so it’s important to recognize when it is being done to literally enhance the curriculum. This is especially important because it might be the only arts students are receiving. We’d prefer deep integration, but if we can get classroom teachers to sing, dance, and make art with their kids on a regular basis, wouldn’t that be wonderful? Rather than discouraging classroom teachers from including these activities, perhaps it would be better to focus on how to provide educationally supportive feedback to avoid situations such as those mentioned in the sidebar (lines 1131-1146). | Not Recommended |
| 39 | Williams | 45–46 | Lines 1104-1131, While it is important to make the distinction between between arts integration and “subservient integration” exceedingly clear, there needs to be a label for it. If “arts-enhanced” or “arts infused” (lines 1112-1114) are not appropriate terms (even though that’s what the Kennedy Center calls it), what is? Is it “arts as a teaching strategy” or “arts as a student-engagement activity”? This superficial method of incorporating the arts is often the gateway to develop students’ interests, so it’s important to recognize when it is being done to literally *enhance* the curriculum. This is especially important because it might be the only arts students are receiving. We’d prefer deep integration, but if we can get classroom teachers to sing, dance, and make art with their kids on a regular basis, wouldn’t that be wonderful? Rather than discouraging classroom teachers from including these activities, it would be better to focus on how to provide educationally supportive feedback to avoid situations such as those mentioned in the sidebar (lines 1131-1146). | Not Recommended |
| 40 | Narlock | 43 | Line 1058–59, I appreciate your emphasis on integration not a replacement for discreet arts instruction | Non-Actionable |
| 41 | Astorga-Almanza | 46 | The concluding section that begins on pg 46 L1148 needs to be updated to reflect updates and changes in the chapter. | No Motion Recommended |
| 42 | Astorga-Almanza | n/a | Inconsistent teacher honorifics and unequal use of gender throughout the chapter. In the elementary arts integration examples, the six teachers were identified as Ms. or Mr. or teacher: Ms. A (p.16 L371); Mr. B. (p.16 L371); Second grade teacher (p.19 L474); Ms. K (p.22 L521); Ms. D. (p.24 L592); and Ms. H. (p.27 L672). Of these six teachers, four were female, one was male, and one was unspecified. In the secondary arts integration examples, gender was not specified. Instead, teachers were identified as: theatre and dance teacher (p.31 L756); media arts, science, history-social science, and health teacher (p.33 L798-799); and science, mathematics, visual arts, and English language arts teacher (p.41 L1029-1030). | No Motion Recommended |
| 43 | Astorga-Almanza | n/a | Use the same format to list the standards addressed in the snapshot or vignette. For consistency and ease of use. Don't underestimate the power of clear charts or bullet points, especially if the intended audience is teachers. | No Motion Recommended  *[To be addressed through graphic design post-adoption.]* |
| 44 | Astorga-Almanza | n/a | How is a brief snapshot different than a longer vignette? Is there a line cut-off? Some snapshots are as long as a vignette. | No Motion Recommended |
| 45 | Narlock | n/a | In this chapter, I appreciate you take the time to describe arts integration then go into depth about styles of integration. | Non-Actionable |
| 46 | Williams | n/a | Overall, the approach to this chapter is correct. The conceptual and research-based framework for what arts integration is and how it should be used is accurate and appropriate. I appreciate that it is called out that arts integration is a complement to discrete arts instruction – and really, discrete arts instruction is *necessary* for arts integration to be successful (lines 287-296). There are a wide range of integration examples in all arts disciplines and grade levels. A special “shout out” to several examples that that show arts integration within a discrete arts class (either between the arts or when bringing other standards into their class, such as lines 577-646). Many good things in this chapter, but I do have a few suggestions in grammar, a request for increased detail on two vignettes, and an opinion about “arts enhanced curriculum”. | Non-Actionable |
| 47 | CDE | n/a | Additional edits will be made to address punctuation, grammar, spelling, figure numbering, and improve syntax on page 1, lines 11, 21; page 2, lines 29; page 4, lines 86, 93; page 5, lines 100, 102, 107, 108; page 6, line 119; page 8, lines 172, 177; page 11, line 254; page 13, line 312; and page 43, line 1050. | Recommended |

## Table 11: Chapter 9: Implementing Effective Arts Education

| # | Source | Page | Line number and Comment | IQC Action |
| --- | --- | --- | --- | --- |
| 1 | Williams | 20 | Once again, an important chapter with emphasis on all the right things. I have only one comment, which is something I took issue with in my first round of feedback. This is a run-on/incomplete sentence which occurs in lines 692-694. The sentence is “Effective approaches engage stakeholders in comparing the district’s current arts education instructional programs to the education code, guiding documents for arts education, and qualities of effective arts education programs.” It needs to be rephrased to make sense. The second item in the list (“guiding documents”) should be changed to something like “creating guiding documents” or “guiding the writing of documents” because people don’t “guide” documents except in terms of writing or creating. The third item (“qualities of…”) needs an action to show what the stakeholders do, like “<bh>compiling<eh> qualities” or “<bh>curating<eh> a list of qualities”. | Recommended  *[Revise sentence to read* *“Effective approaches engage stakeholders in comparing the district’s current arts education instructional programs to the education code and guiding documents for arts education, and in evaluating the district's programs for qualities of effective arts education programs.]* |

## Table 12: Chapter 10: Instructional Materials

| # | Source | Page | Line number and Comment | IQC Action |
| --- | --- | --- | --- | --- |
| 1 | Tonkovich | 11 | Lines 275—291, Concision (cite Social Content Review web page once). Question: should EC section 60048 be included as indicated on Social Content Review web page? Revise to read:  Social Content Review  To ensure that instructional materials reflect California’s multicultural society, avoid stereotyping, and contribute to a positive, safe, and inclusive learning environment, instructional materials used in California public schools must comply with the state laws and regulations that involve social content. As noted above, instructional materials must conform to *EC* sections 60040–60045 and 60048 as well as the SBE’s *Standards for Evaluating Instructional Materials for Social Content*.All instructional materials that are adopted by the SBE meet the social content requirements. The CDE conducts social content reviews of a range of instructional materials and maintains a searchable database of the materials that meet these social content requirements.  If an LEA intends to purchase instructional materials that have not been adopted by the state or are not included on the list of instructional materials that meet the social content requirements maintained by the CDE, then the LEA must complete its own social content review.  Information on the SBE’s social content requirements and review process, and the database of instructional materials that have met the social content standards, is posted on the CDE Social Content Review web page. | Recommended |

## Table 13: Other General Comments

| # | Source | Page | Line number and Comment | IQC Action |
| --- | --- | --- | --- | --- |
| 1 | Lussier | n/a | Hello,  The language and arrangement of sentences are very abstract. It’s not easy to read or understand. It’s not common English. In fact, it seems your intellectual abilities have invented new ways to communicate and your reality is on an alien planet.  That being said, I think the generalities of your standards leave me more freedom to teach as I see fit.  The old standards gave the teacher a place to start and create the lesson. | Non-Actionable |
| 2 | Solberg | n/a | Hello,  I am a parent and I am having difficulty taking this document in.  There are phrases that have educational meaning to education professionals but don't have the same meaning for me.  I will try to provide feedback as best as I can.  Here is an example of a CDE Math Standard:  **Standard K.OA.4**  “For any number from 1 to 9, find the number that makes 10 when added to the given number, e.g., by using objects or drawings, and record the answer with a drawing or equation.”  I can see that mastering this standard would result in a student learning addition.  In Draft California *Arts Framework*—Chapter 5: Music, lines 344-350, this is written:  *Students in first grade explore, create, document, listen to, and share musical ideas and choices while experiencing and exploring music through movement and play with teacher guidance. As the students* <bh>*play instruments,*<eh> *sing, and create movement with music they develop a connection and understanding of iconic and traditional notation of the basic elements, including dynamics, beat, pitch, rhythm, tempo, and meter. Students also make personal connections to music in their daily lives and the lives and cultures of others.*  In order to play instruments, students need to learn how to read music.  I don't see anywhere in the standards where it is says that by the end of … grade, students will know what middle C is and how to read it on a staff.  I don't see anywhere that indicates by what grade a student should know the difference between notes on the Treble Clef staff and notes on the Bass clef staff.  Doing a search in the document for "treble clef," it shows "no results." | No Motion Recommended |
| 2 | Solberg | n/a | *[Continued]*  When parents are told that their children are being given classes in English, they assume that the children will be taught the alphabet and then words and then sentences.  They do not assume that the children will only be read to.  When parents are told that their children are being given music lessons, there is an expectation that they will learn to read music -- even if it is only one octave on one instrument, such as a recorder.  Instead we have music programs where teachers just play music for them and have them dance.  That's fine for Dance instruction but that's not what we are expecting for Music instruction.  Under Performing-- Anchor Standard 5, it says  *In music class the students are learning to play an eight-measure piece of music on their recorders.*  Are you going to reinstate Recorder instruction?  It used to be required in 3rd grade and then was eliminated.  It would be fantastic if you brought that requirement back.  I can not find any reference to "measure" before line 469.  How are students supposed to play an eight-measure piece of music if they are never taught how to read music or what a measure is?  This document is too vague.   It is not consistent when the CDE Standards in Math and English that are more specific.  Hope this is helpful.  Arts instruction is so important and currently, school districts are able to do VERY little and claim that they are providing arts instruction.  We need very specific arts standards. | No Motion Recommended |
| 3 | Marshall | n/a | To whom it may concern,  I have an overall comment and then a comment related to my opinion.  I have embraced the new music standards because it is part of my job.  As a music teacher who has been teaching music since 1972, I find myself very disappointed in these new standards.  It used to be a lot simpler to look at and to understand the knowledge and skills that we are being asked to teach. It seems that there was a push to make the music and VAPA standards like all the other standards like the common core standards and to also relate all of the VAPA standards with each other.  The choice that was allowed to change the definition of the standards has resulted in a lot of confusion.  Along with a different definition of what a standard is, the general expression of them does very little to guide teachers as to what to teach or how to teach it. There is no clear understanding of what some of the vocabulary means nor who the document even refers to.  Two examples to illustrate this is 1. The use of the word "purpose" in the music standards.  2. The tense of the document which refers to the student or the teacher?  This brings about the question:  How can a student in kndg choose music when they don't have the experience to make choices?  I am using the standards to the best of my ability and I am extremely thankful that I have the experience to know about curriculum as well as the Kodaly Pedagogy to guide me.  If I were a consultant on these standards I never would have given consent to them in their current form.  I am not in disagreement that the standards need to be changed.  Nor am I in disagreement with various ideas set forth such as ways to make students more independent, more creative and more connections made to other subjects such as in arts integration.  I am a National Board teacher and a major part of my component four was music integration. | No Motion Recommended |
| 3 | Marshall | n/a | *[Continued]*  It is my opinion that all of this and more could have been accomplished without completely tearing apart our previous standards.  Regarding this comment in the document:  **The music standards translate the anchor standards into explicit, measurable learning like goals in music for each grade level, proficiency level, or for high school course level.**  This statement above could not be further from the truth in my opinion.  Furthermore anyone commenting on this framework will have a difficult time to do so without understanding the standards and understanding these standards is a very daunting task.  Please consider this:  When you have a document that needs so much explaining is it really, in itself, going to be efficient and effective?  My suggestion for the framework is to make sure that teachers know the knowledge and skills expected in each grade level. No generalized language please. | No Motion Recommended |

October 2019 Draft California Arts Framework: Chapter 4

## Chapter 4 Media Arts

### Introduction to Media Arts

**Emphasis Quote**

*Media arts is coming to define the arts of our time.*

Steven Lavine—President Emeritus, California Institute of the Arts

#### Why Media Arts?

Students in the twenty-first century are growing up in a media arts world where internet connected devices are ubiquitous and enable access to information and virtual, multimodal, and interactive experiences. As media arts interfaces and production platforms, these devices expand capacity for people to access, create, and share media experiences. They have become the basis of modern communication, social connectivity, design, and culture. This pervasive and interconnected environment is immersive, and younger generations are increasingly interacting with the virtualized world. As students’ screen time steadily increases, two-thirds of students that are online have produced and posted some form of content (Lenhart 2007; Common Sense Media 2015).

To navigate this modern and interconnected culture where students are both consumers and creators of media, students require critical autonomy in analyzing and discerning the value, intent, and veracity of media arts experiences. They should be proficient in the production, design, and placement of media artworks that assert their own perspectives and shape their worlds. All students therefore require media arts competencies and literacies in order to effectively participate in their twenty-first century digital culture and to thrive in college, career, and civic life.

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To meet this challenge and lead in innovation, California established media arts as a distinct fifth arts discipline in the 2019 California Arts Standards. In the 2014 publication of revised national arts standards, on which California’s media arts standards are based, the National Coalition for Core Arts Standards distinguished media arts due to its continuously evolving sophistication, unique characteristics and aesthetics, and creative and educational potentials.

Emphasis Quote

* *Ultimately plastic; media arts can be reorganized infinitely;*
* *Inter-dimensional; media arts is immersive, virtual, and interactive and addresses merging and emerging dimensions;*
* *An integrative synthesizer; media arts brings together expansive varieties of content and forms for tailored and enhanced presentation across platforms (“transmedia”) and experiences (e.g., “augmented reality”).*

National Coalition for Core Arts Standards

The California Arts Standards for media arts articulate learning expectations that support development of artistic literacy through media arts production and design processes. The California Arts Standards articulate the lifelong goals for all students in all of the arts disciplines. These lifelong goals are identified in the following categories:

* The Arts as Communication
* The Arts as a Creative Personal Realization
* The Arts as Culture, History, and Connectors
* The Arts as Means to Well Being
* The Arts as Community Engagement
* The Arts as Profession

*In media arts, these lifelong goals translate as:*

#### Media Arts as Communication

Media arts literate citizens use a variety of production and design processes to independently produce and share works that express and communicate their own ideas. They analyze and interpret the media arts works of others.

#### Media Arts as Creative Personal Realization

Media arts literate citizens develop sufficient competence to continue lifelong active involvement in creating, producing, and responding to media art works.

#### Media Arts as Culture, History, and Connectors

Media arts literate citizens recognize and understand media art works from varied cultures and historical periods, and actively seek out and appreciate diverse and challenging media artworks. They seek to understand and utilize the relationships between media arts, other arts and academic disciplines, and the culture at large. They cultivate personal lines of inquiry and innovative solutions through producing and critically examining media artworks.

#### Media Arts as Means to Wellbeing

Media arts literate citizens are able to negotiate the virtual, multimodal, and interactive experiences that shape their world and find inspiration, intellectual stimulation, meaning, and other life-enhancing qualities. They engage with others in connected environments in creative, positive, and collaborative ways.

#### Media Arts as Community Engagement

Media arts literate citizens use their skills for social and civic engagement in their local, state, national, and global communities.

#### Media Arts as Profession

Media arts literate citizens appreciate the value of media arts as a profession by supporting and funding media arts education. Students may use their media arts skills to pursue a career in California’s creative economy.

### Contents of this Chapter

* Overview of the Media Arts Standards TK–12
  + Artistic Processes and Process Components
  + Enduring Understandings and Essential Questions
  + Coding of the Standards
  + The Flexibility of the Media Arts Standards
* Media Arts Performance Standards TK–12
  + Grade Band TK–2
  + Grade Band 3–5
  + Developing Expertise Through Media Arts Integration
  + Grade Band 6–8
  + High School
* Supporting Learning for All Students in Media Arts
  + Universal Design for Learning
  + Culturally Relevant and Linguistic Teaching
  + Support for Students Who Are English Learners
  + Support for Students With Disabilities
  + Students Who Are Gifted and Talented
* Media Arts Production and Assessment
  + Formative Assessment
  + Summative Assessment
  + Portfolios
* Considerations for Instruction in Media Arts
  + Curriculum and Scheduling
  + Teachers of Media Arts
  + Media Arts Program Development
* Primary Sources in Media Arts
* Digital Literacy and Citizenship for Creatives
  + Professional Integrity
  + Developing Media Arts Entrepreneurs
  + Intellectual Property and Copyright
* Conclusion
* Glossary of Terms for California Arts Standards: Media Arts
* Works Cited

This chapter describes the discipline of media arts and its potentials, and provides guidance for teachers of media arts in their design of standards-based, sequential learning, and assessment. Many of the topics, such as approaches to Universal Design for Learning (UDL), have related support and guidance in other chapters within the *Arts Framework*.

#### What is Media Arts?

Media arts is defined as technology-based creative production and design. Its basic categories include: imaging, sound, animation, video, interface design, virtual design, and interactive design. Its various forms include: photo, video, filmmaking, graphic design, motion graphics, visual effects, stop-motion, sound production, web design, game design, creative code, app design, 3D design, holography, transmedia, media literacy, and others, as well as their combinations; and new, emerging forms, such as virtual, augmented, and mixed reality.

Media arts has existed for decades in California schools, primarily as visual arts courses in Digital Imaging and Film. Career Technical Education (CTE) in Arts, Media, and Entertainment (AME) is a secondary, career-focused program that also includes media arts but is primarily supported by the *California Career Technical Education Model Curriculum Standards*. While the new media arts standards can be used alongside existing CTE standards for the AME Pathways to strengthen the quality and relevance of academic preparation within the industry sector, they also convey competencies for media arts literacy and function as a discrete arts discipline for all students as they develop capacities needed to thrive in the modern digitally-centered environment.

With the continual evolution of technology, media arts tools have become increasingly powerful and versatile, and easier to use. This enables students of media arts to rapidly engage in original content production and produce works that are sophisticated in technique and expression, and can reach global audiences. These factors offer tremendous potential for students’ creative expression and cultural production and learning limited only by students’ and educators’ imaginations. The diversity of media arts forms, tools, and genres offers open-ended potential for student creativity and experimentation, as illustrated in this broad range of possible media arts products:

* Photos of student surroundings, community, family, friends, environments, school events, sports, their visual artwork
* Documentaries, news stories, and informational animations about topics chosen by students, such as favorite music artists or genres, video games, social media, social issues, technology, crime, police, the environment
* Narrative films and animations of all genres, such as personal anecdotes, original fictional dramas, fantasies, anime, TV series, superheroes, poetry, and comedic enactments
* Artistic videos, such as dances, music videos, poetry videos, remixes, video art, and abstract visuals
* Websites, blogs, vlogs, zines of student work, ideas, interests, such as artwork, manga, comics, graphics, photos, journaling, musings, poetry, and fashion
* Online multimedia posting of original music, artworks, images, videos, memes, and GIF animations
* A variety of emerging media arts forms in the classroom including: podcasts and digital radio; machinima video game remixes for stories, comedy, and dance videos; Open-source circuit-based interactive technologies for digital puppetry, textiles and fashion, and various sensory-based interactive designs; programming language-based interactive games and multimedia; virtual, 3D, and augmented reality productions; video projection works; interactive sculptures and installations, etc.

This list is suggestive and should not be considered final, as media art forms morph and emerge with technology.

#### Interconnective and Interdisciplinary

Media arts is uniquely interconnective and interdisciplinary, which positions it for a central, intermediating role in schools. Media arts can seamlessly connect any and all academic and arts disciplines, enhancing the aesthetic and cultural aspects of student learning. Such transdisciplinary productions dissolve traditional educational boundaries, while providing opportunities for students to develop well-rounded skills and knowledge. For example, student-produced news broadcasts presented to the school and local community can summarize a variety of school events and topics, such as a theatre performance; an innovative Science Technology, Engineering, and Mathematics (STEM) project; and student awards, such as an athlete’s award for “Most Improved” status in a team sport. Projects like these encompass a broad range of transferrable media arts skill sets, including

* conceiving of segment ideas through brainstorming and debate;
* research into each of the school activities, their contents, and meaning;
* determination of audience, purpose, engagement, story arc, final formats;
* pre-production development, scriptwriting, and storyboarding;
* planning and organizing of the production process;
* assuming production roles and managing collaborative processes;
* staging and recording of various activities and interviews;
* video, image, graphics, narration and soundtrack processing, animation, and editing;
* motion graphics production of images, informational titles, charts, and illustrations;
* exporting, archiving, and sharing for multi-format presentations;
* continual embedded responsive processes in analysis and evaluation;
* potential social media and online supplements and discussion threads.

Media arts offers considerable opportunities for interdisciplinary collaboration among arts disciplines. A collaboration of theatre and media arts students can provide the theatre students opportunities to act in film and video productions. In turn, the media arts students can direct and produce a multi-camera shoot of a student-written theatrical performance. Music students can collaborate as well. For example, student-written music performed by a band or choir can be recorded as a narrative film score, while a media arts team might video record the same musicians performing the piece for a student-run video broadcast. Media arts students might also produce an animated or interactive projection to be included within a stage play. The collaboration might include rendering the set design in 3D. The media arts students can produce the play’s soundtrack of sound effects and music, as well as its overall audio production, the sound quality of local and ambient mics, live mixing, sound effects, etc. If the rights allow, they can livestream the play for the community at large, or share productions through social media platforms and various online channels. (See the copyright section of this chapter for rights and recording issues. They can produce marketing materials for the play such as posters, flyers, video advertisements, or news segments, or in an after-performance review. All of this can be showcased in a yearbook page production, a “multimedia yearbook,” or website presentation.

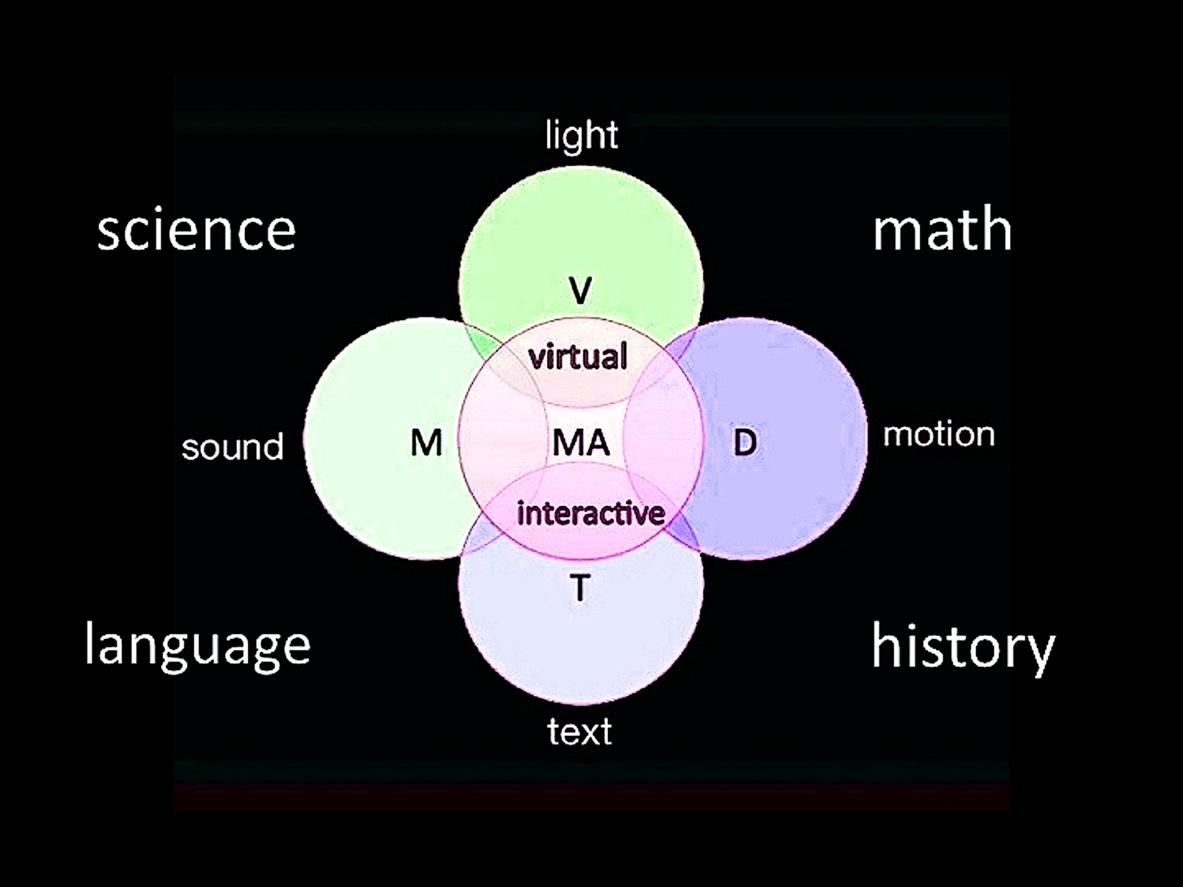
Media arts also facilitates integration with academics such as Science, Technology, Engineering, Arts, and Mathematics (STEAM) initiatives. For example, through documentary videos students can become researchers, project developers, and engaging teachers of science and engineering topics. Other examples of STEAM integration include

* video game design that includes computer science and mathematics;
* 3D virtual design of objects, tools, machines, and architecture; and
* data visualization through stop-motion or motion graphics techniques that display the correlations of air pollution levels to socio-economic zones.

Each media arts form, genre, and project offers its own unique set of production and design processes and products. This diversity of activities within the various forms supports students in achieving broad competencies and skill sets that are essential to modern society and workforce development. These projects can also enrich and enliven a school’s culture and climate, inspiring interest and pride in the arts as well as other academic subjects, community awareness and engagement in the school, and positive effects on the larger community.

Media arts integration connects content and enhances student learning. For example, media arts students can stage transdisciplinary inquiries into community issues and then design and implement possible solutions through student-led projects across the arts and academics. This supports students in initiating and directing their own paths of creative inquiry, as well as their cultural agency in engaging with their culture and community. Media arts programs can influence and support a vibrant school culture where student learning and creating are connected to the larger community.

**Figure 4.1: Media Arts Integration Graphic**



Media arts’ intermediating, integrative capacity is exhibited in Figure 4.1, where the discipline is shown in reciprocating overlap between the primary media arts elements (sound, light, motion, text), their associated disciplines (music, visual art, dance, theatre), and other academic contents (science, math, history, language). Media arts can access these elements and contents through its communication and design forms, as in video, sound or virtual and interactive production. The traditional arts and academic disciplines can likewise access media arts forms by incorporating media arts tools and processes. This interconnectivity and complementary reciprocation, which reflects contemporary society, demonstrates the need for media arts to retain its distinct status for the robust development of its unique potentials, while also supporting access and integration of media arts into instruction in other arts and academic disciplines.

#### Concerns Regarding Boundaries—Towards a New Synthesis

**Emphasis Quotes**

*While a painting or a prose description can never be other than a narrowly selective interpretation, a photograph can be treated as a narrowly selective transparency.*

Susan Sontag—*On Photography*

*The electronic image is not fixed to any material base and, like our DNA, it has become a code that can circulate to any container that will hold it, defying death as it travels at the speed of light*.

Bill Viola—Video Artist

Overlapping domains may challenge long-held beliefs about the need for boundaries between subject areas; yet, these divisions must be considered with a larger understanding of the emerging digitally interconnected experiences of students. This intersecting whole has far greater benefits for students, schools, and communities than the sum of its parts.

Photography is considered a media arts form due to its technology or machine-based nature and its contemporary virtual extensions in digital capturing, processing, sharing, animation, interactive, and screen presentations. However, this would not preclude photography from being taught as a visual arts class that would emphasize its iconographic, visual, and physical presentation. It’s not uncommon for arts classes in the other disciplines to include media arts, such as “Acting for Television,” “Dance and Media,” “Music Technology,” or science and social studies classes that include documentary photography or some form of digital design. However, these courses should not be considered a substitute for specific media arts instruction in courses taught by well-prepared media arts teachers.

With this integrative foundation for creative potential and with robust implementation, media arts education provides unique possibilities for individual and collaborative creative inquiry. The student fluent in media arts is ultimately engaged in self-directed creative inquiry and cultural development which incorporates capacities for multimedia communication, design thinking, technical production, interdisciplinary integration, project management, and broad cultural and digital literacies.

Note: The media arts standards are structured for all students to attain comprehensive competencies necessary to meaningfully participate in and contribute to our media arts-based society which include:

* Multimedia Communications
* Technical Production
* Imaginative Envisioning
* Creative Problem-solving
* Interdisciplinary Integration
* Transdisciplinary Coordination
* Design Thinking
* Innovation, Invention and Adaptation
* Multimodal Orchestration
* Holistic Aesthetics
* Collaboration/Leadership
* Project Management
* Inquiry/Research/Journalism
* Organization/Development/Publication
* Media/Tech/Digital Literacies
* Critical Autonomy/Ethics/Law
* Civic Engagement/Entrepreneurial
* Contexts/Markets/Systems
* Synthesis/Metacognition
* Learning about Learning
* Self-Direction
* Cultural Agency

(Media Arts Education Coalition 2018)

### Overview of the Standards in Media Arts

**Emphasis Quote**

*The outcomes of media arts instruction are global in nature, as media arts unites communication, experience, and knowledge across cultures and times.*

National Coalition for Core Arts Standards. “The Inclusion of Media Arts in Next Generation Arts Standards” (2012).

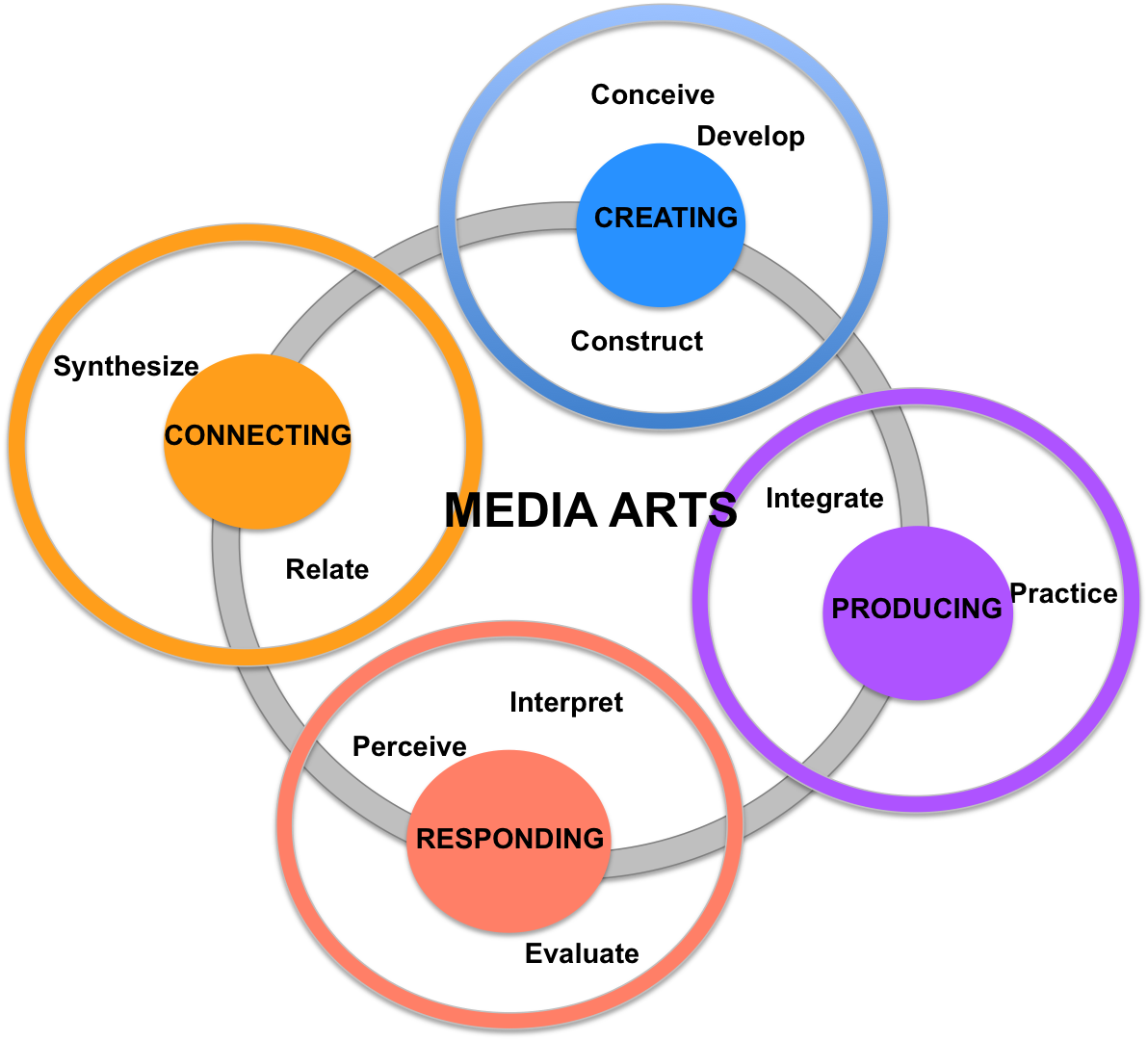
The media arts standards provide a holistic matrix of creative inquiry based in the student-centered and enactive processes of production and design. They are intended to address the diverse forms and categories of media arts as a distinct, stand-alone arts discipline, and designed to enable students to achieve media arts literacy. They are designed to be accessible and applicable to the broad range of educators, students, and situations which would use or enact media arts, or some aspect of its tools, concepts or processes, such as video production, digital design or media literacy. Considering the breadth and diversity of these digital forms, literacy in media arts is defined through the standards nonspecific (yet aspirational) terms and are intended to be more specifically detailed by the teacher within their situation.

The standards for media arts provide guidelines for student achievement by grade level that reflects multifaceted production and connecting processes. They highlight the core cognitive aspects of these processes, articulated into developmentally appropriate sequences. It is important to understand that specific products, tools, techniques, and forms are not prescribed or referenced in the standards and the standards are not the curriculum and instruction.

Although they provide specificity in grade-level performance and knowledge, the standards remain flexible and adaptable to the wide range of ability in students, the experience of instructors, and the variability of classrooms and school situations. They also accommodate the continued evolution of media arts as an art form and its expansion and inclusion within TK–12 education.

Media arts standards are intended to be accessed by the full range of arts and other educators who might use them, such as a computer science teacher who is teaching video game design in a STEAM program or an engineering design teacher whose students are applying architectural design. Media arts standards reflect the aesthetic and cultural nature of these transdisciplinary forms. This provides promising areas for collaborative STEAM projects which involve engineering and media arts teachers and students, for example, that can provide opportunities for higher order achievement for students.

**Figure 4.2: Artistic Processes and Process Components for Media Arts**



### Artistic Processes and Process Components: Multiple Entry Points

The artistic processes (*Creating*, *Producing*, *Responding*, *Connecting*) and process components (conceive, develop, construct, integrate, practice, perceive, interpret, evaluate, relate, synthesize) constitute the essence of the media arts production and design process and are the structural basis for the media arts standards. The circulating shapes of the diagram represent that progress though the processes is not necessarily sequential or linear.

The artistic processes are cognitive and can be non-linear and reciprocating. The process components provide a tangible handle on the standards for the instructor for fluid organization of learning experiences, while ensuring that students are provided balanced, comprehensive instruction in media arts over the entire year. For example, the instructor may begin the year emphasizing constructing and integrating process components, while gradually increasing attention to analyzing and evaluating processes in the middle of the year.

*Creating* is a generative, experimental, and formative stage that supports students’ wide-ranging capacities to produce more original and effective media art works. It constitutes the “heart” of media arts in the initiation, development, assembly, and refinement of student works. In *Creating*, students may go through the sequential “pre-production” steps of conceiving new ideas for media artworks, developing these ideas into models and prototypes, plans and process structures, and finally constructing or producing their media artworks. *Creating* demonstrates much of media arts’ "design-based" nature as iterative, and critically and progressively refined.

*Producing* advances student competency in intermodal fluency, the complex ability to synthesize components, processes, and works across a variety of forms and media. Students practice integrating various elements, forms, and contents. Integrating, a process component of *Producing*, is a unique and significant competency in the media arts as it is the means to unify a variety of aesthetic components and technical processes to produce a meaningful, impactful media artwork such as an interdisciplinary broadcast or a multi-genre online ‘zine with ads, poems, essays, art, and articles. In practice, the other process component of *Producing*, media arts students learn to fulfill various roles and to master varying skills in media arts production, including responsibility to a collaborative and coherent process. In *Producing*, students also practice creativity and innovation as a discrete competency, as applied to problems within media arts productions, but also in solutions to problems addressed through or with media arts productions. Media arts communications and designs can be used to address academic, cultural, and community issues and challenges, such as challenges in mathematical understanding, unawareness of an important issue, or the improvement of a poorly designed park. Students also practice presenting their works, not only as the simple posting of an image, as in posting on social media, but for distribution to targeted audiences, possibly across networks, for specific impacts. In a school, for example, this may result in a video that animates and simplifies a particularly difficult concept in mathematics for that instructor’s or their students’ use.

In *Responding*, the steps to reading media artworks are structured through the artistic process components of perceive, analyze, interpret, and evaluate. The unique aspects of these media arts processes include identifying and analyzing the diverse components that make up media artworks and how they function to convey coherent meaning or experience. In video game design, for example, the composition, timing, trajectory, velocity, and resistance of interactive forces are components of designing a fluid, realistic, satisfying interface. In video production, basic components may be visual composition, camera movement, actor positioning, lighting, timing, and storyline. Understanding how these components manage the audience’s, or “user’s,” multimodal experience is critical for quality design and conveyance of meaning. The same principles apply to a multimedia theatre experience, an advertising project, or a multi-format web broadcast. The *Responding* process leads to the development and honing of the students’ capacity for “multimedia literacy” as the critical autonomy to discern the value, intent, and veracity of diverse and multimodal communications so vital to our 21st century digital environment and democracy. This and other literacies will be addressed in greater detail in the section on Digital Literacies.

*Connecting* includes the inter-relational aspects of media arts that support students in synthesizing personal and cultural meaning. Context is an overriding concept in *Connecting*. Contextual awareness includes aspects of personal and cultural identity; history and geography; and the formats, markets, and systems of media presentation and distribution, and is a global competency for students of media arts.

**Emphasis Quote**

*The challenge is, then, to find ways of adapting and modifying the curriculum and teaching practice to meet learners’ growing needs in the emerging digital media context, rather than just to integrate new technology and media into the existing curriculum in order to ensure relevance or boost standards.*

Cassie Hague and Ben Williamson, Futurelab, From “Digital Participation, Digital Literacy, and School Subjects, a Review of the Policies, Literature and Evidence”

The standards emphasize core cognitive traits, which are enactive and experiential, that will result in the holistic competencies of media arts literacy. Students of media arts will become adept at the production and design process and its contextual presentation as a whole, which in itself can be seen as a cognitive process. The artistic processes of *Creating*, *Producing*, *Responding,* and *Connecting* can be considered as embodied, social and cultural forms of cognition.

The standards promote student communication, engagement, and interaction directly with their culture because their works can be about the world, and can be a part of the world. As such, their works are viable cultural products, offering distinctly creative perspectives for their world. Their works can extend beyond the classroom and garner feedback beyond teacher evaluation. Teachers should encourage students to view and experience student artists’ works and promote their talents to their school site and the greater community. These student works can contribute to the culture of the school and can vitalize the school’s relationship with parents and the local community. The standards emphasize the enduring, holistic competencies that result from these authentic processes of cultural engagement. Students of media arts become proficient at a wide range of skills and abilities which enable them to become effective communicators, technicians, and problem-solvers; collaborative project managers and team members; creative producers; and discerning, critical audiences.

In the snapshot below, middle school students engage in the entire standards-based process in one project that contributes to the culture of the school. This illustrates the comprehensive or holistic range of creative, cognitive, and technical activities and modalities and expressions that are endemic in media arts productions, and that are the foundations of media arts literacy.

##### **Snapshot:** Stop Motion Animation to Address a Local Issue

**Purpose:** The animation project will address bullying and will be publicly presented upon completion.

**Media Arts Performance Standards**

**6.MA:Cr1** Envision original ideas and innovations for media artworks using personal experiences and/or the work of others.

**6.MA:Pr5a** Develop a variety of artistic, design, technical, and soft skills through performing various assigned roles in producing media artworks, such as invention, formal technique, production, self-initiative, and problem-solving.

**Health Education Standards**

**6.8.2.S** Promote a bully-free school and community environment.

**7-8.8.2.S** Design a campaign for preventing violence, aggression, bullying, and harassment.

**Preproduction:** Students prepare for the project by learning about the issue (connecting to health education standards) and developing a solution for how it should be addressed (*Connecting*). They determine their own approach for how to convey the problem and proposed solution to others (relate). They consider—what will make people pay attention? What kinds of stories do they want to tell? How do they convince their audience to change their thinking and behavior around the issue? (synthesize). They generate multiple ideas (*Creating*, conceive), and collaboratively determine the best of those ideas to formulate goals and a plan for action. Even in this initial stage, they need to fully envision the final presentation format and the audience (*Present*) as well as the cultural results and context of their production (*Connect*, synthesize, relate). Next, they would create and refine various concept sketches or models and storyboards, scripts, timelines, and process steps for realizing these ideas (develop).

**Production**: (construct), the students develop a plan to maintain consistency while integrating the aesthetic, multimodal aspects of storytelling––the compelling quality of message, the embodied intricacy of character, the dramatic conditions of story, tone and setting, the spatial and dynamic motion of cinematic communication, and the emotional impact of the dialogue and sound (*Producing*, integrate). This reflects the "inter-arts" nature of media arts, where students, to varying degrees, must be adept at integration across and fluent in individual artistic and academic elements, forms and disciplines. This process requires patience, perseverance, creative problem solving, and a consistent aesthetic vision of the final result. It requires students to coordinate and manage their various roles within a challenging, multi-tiered, multi-phased process (practice).

**Post-production**: The student animators assemble and edit their best pieces into a consistent, unified whole, which ultimately becomes the finished media artwork. This can be technically complicated, requiring a variety of digital tools and processes that take considerable knowledge, skill and precision to apply effectively. Students meticulously negotiate this process, communicating the nuanced inflection of the smallest detail in the dynamic modulation of timing, volume, effect and edit towards the animation’s emotional and physical impact. This challenging but rewarding process builds confidence and pride in their final production.

Finally, the students present their completed animation to a local audience in the school auditorium and through various online media channels. The students are engaged in discussion with parents, other students and community members. They talk about their vision, process, challenges, and breakthroughs. They are met with praise and admiration for their labor and the quality of the completed product (*Connecting*, relate, synthesize).

Throughout, students engage in discussion, debate, analysis, and evaluation, both individually and collaboratively (*Responding)* as they conceive, construct and refine their works (analyze, interpret, evaluate). Along the way, students build fluency in the languages of media arts, which include the vocabularies of technical tools and processes; the metaphors and symbols of cultural meaning; the conventions and techniques of style and genre; and the visceral dynamics of action, story, drama; and the aesthetic subtleties and emotional impacts of light, motion, sound and time.

Evident within the animation project above are the universal artistic process steps of *Creating*, *Producing*, *Responding,* and *Connecting*, and the media arts specific process components within each artistic process. This illustrates the process emphasis of the standards, whereby students enact their learning through a cognitive process of creative inquiry as to how to communicate a message on bullying for a specific impact. Media arts students develop a rich understanding through this experience, becoming "media arts literate" through the diverse, integrative, and purposeful activities as they make meaning.

Educators can see media arts as a vehicle for creative inquiry by which any concept, element, content, topic or problem can gain cultural relevance and deeper, aesthetic meaning. Inquiry through creative media arts productions allows students opportunities to form and share the meaning of their world. It provides them the power to help an audience see through their eyes and hear through their ears.

#### Enduring Understanding and Essential Questions in Media Arts

**Emphasis Quote**

*Media art can make the viewer an active participant. It can upend the roles of artist and spectator.*

Rudolf Frieling—Curator of Media Arts, SFMOA

For each artistic process and related anchor (or “overarching arts”) standard, there are enduring understandings and related essential questions that are specific to media arts. They provide an elevated goal of student “understanding,” for students to achieve which the teacher can use to design sequences of lessons. The goal is a deeper, experiential form of learning, rather than the superficial knowledge of a particular technique or software program.

**Table 4.1: Sample Performance Standard, Enduring Understanding and Essential Questions for Media Arts**

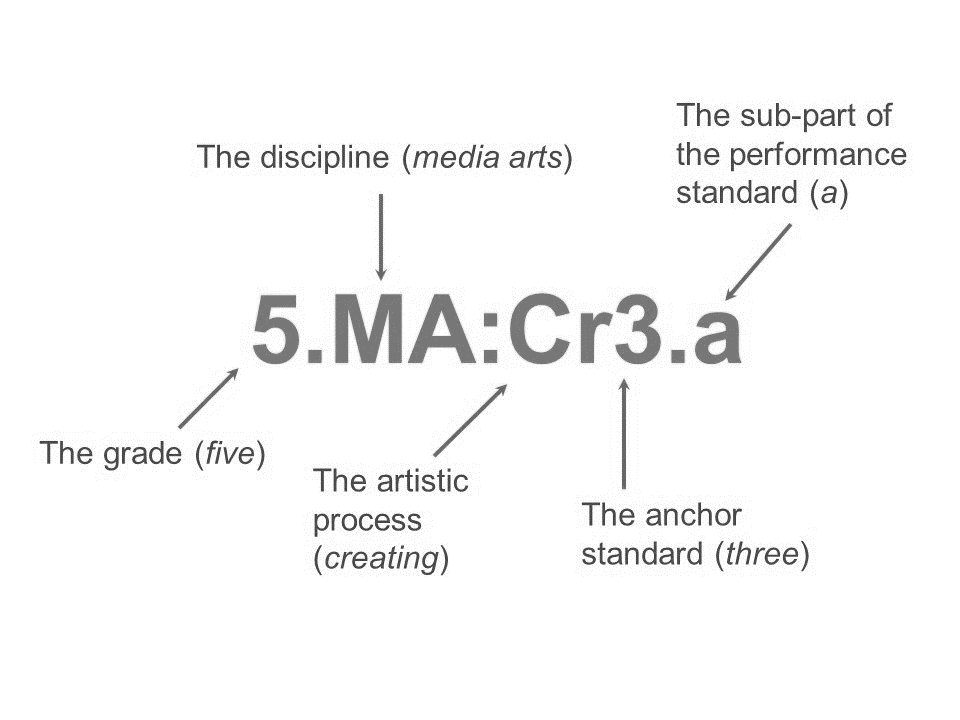
| **Standard** | **Enduring Understanding** | **Essential Question** |
| --- | --- | --- |
| **Prof.MA:Cr3:** Implement production processes, making artistically deliberate choices in content, technique, and style in media arts productions, demonstrating understanding of associated aesthetic principles, such as emphasis and tone. | The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks. | What is required to produce a media artwork that conveys purpose, meaning, and artistic quality? |

Instructors can adapt and elaborate on these general goals and create additional enduring understandings and essential questions that are more specific to a course medium, form, and genre. To do this, teachers reflect on the form and its lasting value for student learning beyond the classroom and consider what students need to know to master the form. For example, the unit focus of a digital imaging teacher who is teaching 2D formalist composition at the beginning of the school year, may be the enduring understanding “strong visual communication requires a clear focus with supporting components.” Essential questions to support that inquiry might be, “How do media artists construct a strong composition?” and “What are focus and supporting components?”

#### Coding of the Standards

An agreed-upon system for coding allows educators to reference the performance standards more efficiently when planning lessons and units of study. The coding system of the performance standards is illustrated in Figure XXX and described below. The full code is located at the top of each column of the performance standards.

**Figure 4.3: Coding of the Standards**

The order of coding for the standards is provided below with the codes indicated in parentheses:

1. The **grade level** appears first and is divided into these categories: Pre–K (PK); Kindergarten (K); grades 1–8 (1, 2, 3, 4, 5, 6, 7, 8); and the three proficiency levels for high school, which are Proficient (Prof), Accomplished (Acc) and Advanced (Adv).
2. The **artistic disciplines** appear second: Media Arts (MA)
3. The **artistic processes** appear third: *Creating* (Cr); *Producing* (Pr); *Responding* (Re); and *Connecting* Cn).
4. The **anchor standards** appear fourth.
5. The **sub-part of the performance standard** appears last. These sub-parts describe different aspects of the same standard.

#### The Flexibility of Media Arts Standards

The standards may appear rigid and regimented in their static written format, but they are flexible by design to meet the varied conditions of media arts instruction. Students will come to the media arts classroom with different amounts of prior knowledge and experience in different forms of the discipline. A grade five elementary classroom, for example, may have students who have had a variety of media arts experiences in multimedia production, such as digital photography and game design. They may have had the privilege of experiencing or producing digital music or virtual reality. Other students may not have had access to these experiences or the technology to facilitate them. Furthermore, the teacher may have limited experience in media arts production.

Because of this, it is useful to view the standards as a flexible “sliding scale” that can accommodate wide-ranging variables. The standards are intended to facilitate student learning rather than to highlight “deficiencies” or situational limitations. The teacher should examine the standards up and down the progression of grade levels, or “scale” as a way of assessing and beginning where students actually are, always towards the possibility of achieving and exceeding the grade level standard. No matter the students’ grade level, the teacher may consider PK and Grade 1 as a starting point for media arts skill instruction (with developmentally appropriate content), to help identify where the student is and target more sophisticated levels. The instructor should determine what projects and problems students will undertake to progress towards media arts literacy. The more experiences the instructor can provide in the breadth of media arts production processes, and the more sophisticated the projects, the higher proficiency levels students will attain.

### Media Arts Standards TK–12

The student performance standards articulate grade-by-grade level achievement for grades prekindergarten through eight (PK–8). These standards are intended for California’s local education agencies (LEAs), to apply to transitional kindergarten (TK). In the secondary grades nine through twelve, there are three proficiency levels of standards that articulate student achievement and build upon the foundations of a TK–8 media arts education, *Proficient*, *Accomplished* and *Advanced*. As students develop in the media arts during the high school years they progress through the proficiency levels.

There are 16 performance standards for media arts which represent complete instruction for students to attain media arts literacy. When planning, teachers should read the standards charts both vertically and horizontally. The horizontal row shows the same standard, and its progression, developing greater sophistication as students progress grade-by-grade. The standards may also be read vertically, following just one grade or proficiency level, to understand media arts learning outcomes for a specific grade level.

When designing instruction, the standards are often bundled together rather than taught as discrete skills and knowledge. For example, in *Producing*, the process components of *integration* and *practice* are often combined. Assuming roles in a project, practicing innovation, and working to integrate components in media artworks tends to be a unified skill set. Only occasionally might the teacher isolate a component as a specific skill, for example in a specific video-editing technique. Planning instruction strategically through the process components and bundling standards makes it possible for students to attain all of the standards in a course or grade level. A single project may hit many of the standards. Through carefully planning the sequence of instruction including quality project design over the year, students can achieve mastery of the standards.

#### Grade Band TK–2

At this developmental level, students can be expected to

* document or record activities;
* combine content into multimedia works (e.g., image with narration and/or music);
* identify and use media arts tools, follow steps in a process, and complete media arts tasks;
* discuss media arts presentations, experiences, and messages;
* discern the components (image, sound, motion, screen, story) of media artworks; and
* discuss media artworks in everyday life,

Some project ideas include

* photo portfolios––focus on elements, themes (e.g., color, people, living things);
* various apps for drawing/painting, musical instruments, recording; and
* documenting through photo or video––daily life, presentations, events.

In the very early grades, with guidance and support, students can begin to access digital tools and explore the technical processes of media arts. Elementary generalists can determine design instruction based on tools and technical support available at their school site. When first teaching media arts they can remain within their own comfort level while still designing engaging experiences where students can discover and explore media arts production. Because the standards are student-centered they can accommodate this basic exploration.

The early grade level standards such as PK.MA:Cr3a “make and capture media arts content, freely and in guided practice, in media arts productions,” are accessible and useful for elementary teachers as they introduce students to media arts. Students can begin with these very basic processes, no matter their prior experience or grade level.

The digital camera is an accessible choice and a means for students in the earliest grades to engage in early creating standards such as PK.MA:Cr3b “attempt and share expressive effects, freely and in guided practice, in creating media artworks,” and K.MA:Cr3a “form and capture media arts content for expression and meaning in media arts productions.” Teachers can create projects with simple criteria that students can readily complete in the classroom and outside areas such as, “take pictures of shapes, lines and colors,” or “take action shots of classmates at play.” These simple activities initiate the cognitive process of media production, which then can unfold in an organic and comprehensive way. In collaborative projects like these, students can take on different roles such as camera-person, talent, director, or location scout. They’ll look at photos as they are taken and naturally start *Responding* through its various aspects of analysis and evaluation. “Oooh, look at this one!” “I like the way you’re jumping here!” “This one didn’t work, it’s too blurry.” This can feed the *Creating* processes of improvisation, play and experimentation, and the generation of ideas and solutions. “Let’s try this one again, but she’ll stand there and I’ll take the picture from here.” “Keep doing that!” “That gives me another idea, what if....,” and so on.

This type of media arts experience also provides opportunities to learn and practice a variety of technology-related tasks based on the needs of the media arts project such as California K–12 Computer Science Standard K-2CS.1 “Select and operate computing devices that perform a variety of tasks accurately and quickly based on user needs and preferences.” Students can benefit from practicing fine-motor skills, especially working with a computer mouse, keyboard, stylus and other technology, while also exploring modes to communicate information (visual images, video, and sound) and their use to produce creative products. In this example teachers could also build in a formal component of responding and integrate English language arts standards such as ELA PK SL.K.6 “Speak audibly and express thoughts, feelings, and ideas clearly.”

When planning instruction for the early grades, teachers should provide ample opportunities for students to share, discover, and surface their personal ideas and capacities for media production through play and exploration. The standards articulate the development of student independence as students also grow in critical conceptualizing and artistic approaches and skills. The set of *Creating*, standards shown in Table 4.2 below provides an example of the scaffolding from the earliest grade through second grade found within the standards.

**Table 4.2:** **Creating Anchor Standard 1 Generate and conceptualize artistic ideas and work. Process Component: Conceive**

| **PK** | **Kindergarten** | **First Grade** | **Second Grade** |
| --- | --- | --- | --- |
| Share ideas from media artworks through guided exploration of tools, methods, and imagining. | Discover and share ideas for media artworks using play and/or experimentation. | Express and share ideas for media artworks through sketching and modeling. | Explore multiple ideas for media artworks through brainstorming and improvising. |

As described, the “pre-production” process component of *Conceiving* is generative and open-ended, where students are free to invent their own original ideas for media artworks. Student-driven processes to create original works of their own design and production is a characteristic of the standards across all grade levels. This emphasis on student invention requires that even from early ages they have opportunities to practice taking the lead in determining the intent and purpose of their projects.

The standards can be used to design instruction where students use media arts projects to launch their own ideas. Teachers may want to narrow student choices in consideration of various constraints such as the classroom situation, the instructional focus, the media arts tools available, and the processes to be emphasized. As in the photography example, there may be only one prompt, where students have a set time limit to photograph, and need to select a specified number of photos. Such constraints can build capacity for greater creative and analytic agility.

A first-grade teacher should first notice the developmental difference between the Kindergarten stage of basic discovering and idea sharing, and the more formal first-grade stage of drafting ideas through sketching and modeling. For example, if there is access to digital drawing software or perhaps modeling clay and cameras, and a need to address student writing of character journeys, teachers could have students sketch and/or model their own personal variations of the character for their own simple stories.  To support this process, the teacher could have students work in groups that finally select the one model or version that they prefer to work with. In the digital photography example, after students have used the teacher’s criteria, students may want to offer their own ideas for the subject or method of photographing.

#### Grade Band 3–5

In third through fifth grade, teachers may expect students to have had more experiences with media arts including exposure to social media, movies, animations, and virtual and interactive apps. It is possible students have spent time talking about various media artworks, perhaps discussing with friends what they are interested in and staying in touch with the latest updates and trends. However, students may lack experience with the formal production or design underpinning the content of their conversations. Opportunities to motivate engagement are ample through prompts such as, “Create a video that shows us how to do something,” or “Show us what … is (e.g., math, an emotion, art, an idea or subject),” or “Create a short picture story with a beginning, middle, and end.”

Table 4.3 selected third through five grade standards in *Creating* and *Producing*, the practical heart of the media arts production and design process.

**Table 4.3: Selected Grade 3–5 Creating and Producing Standards**

| Third Grade | Fourth Grade | Fifth Grade |
| --- | --- | --- |
| 3.MA:Pr5  Exhibit basic creative skills, such as standard use of tools, to invent new content and solutions within and through media arts productions. | 4.MA: Pr5  b. Practice foundational innovative abilities, such as **design thinking** and novel use of tools, in addressing problems within and through media arts productions. | 5.MA:Pr6  Compare qualities and purposes of presentation formats, associated processes, results, and improvements for presentation of media artworks. |
| 3:MA: Pr6  Identify and describe the presentation conditions, audience, and results of presenting media artworks. | 4.MA:Cr1  Conceive of original artistic goals for media artworks using a variety of generative methods such as brainstorming and modeling. | 5.MA: Cr:2  Develop, present, and test ideas, plans, models, and/or proposals for media arts productions, considering the artistic goals and audience. |

It might be assumed that media arts tools are the central aspect of media arts; however, there is little emphasis on tools other than their “standard use” at third grade, then at fourth grade their “novel use,” and fifth grade their “experimental use.” “Standard use” is then assumed through the *Advanced* high school level. For a teacher new to media arts, using the tools and navigating their complexity in a lively classroom may raise some anxiety. But in the full range of standards, the emphasis of the standards as a whole is on the creative, the original, the qualities of presentation and the artistic goals and audience, whereby student media arts products are formed. Again, students engaged in these processes are products of a globally-engaged world that encompasses a full range of modalities and skill sets. Engagement is the goal rather than a perfect, idealized product or the flawless use of a technology tool. It is possible to trace media arts production to its roots—beyond the use of the equipment altogether. Video game designs, for example, are often initially sketched and tested through quick paper-based prototyping, and the various types of storytelling media will begin with concept, or rough idea sketching, and creative writing.

#### Developing Expertise Through Media Arts Integration

A teacher planning media arts instruction for the first time should consider developing lessons and activities through the lens of media arts production and design, rather than beginning with a technology tool or product and thinking how to add it onto the day’s already overloaded instruction. Instead of asking, “How am I going to fit this in?,” they may consider how various subject area lessons can become media arts projects. For example:

* Social Studies––students write scripts and create a podcast explaining their understandings of a major historical event.
* Math––students video record themselves physically enacting a math problem.
* Science––students produce a stop-motion animation of an animal evolving or a plant growing.
* Dance––students perform a dance in front of a green screen that can later be replaced with their favorite artworks for a music video.

As teachers gain familiarity and confidence they may enhance their approach using creative video production and completing the full process from brainstorming to presenting:

* Social Studies––students narrate a sequence of images, or they act out an historical event or social science issue; or portray it with puppets and mini-sets.
* Math––students create videos that demonstrate the use of real-life math problems.
* Science––students create fun, informational videos that illustrate a scientific concept or process.
* Dance––students create a dance specifically for the video camera, that can take place in various locations, with interesting, creative camera angles and edits to the musical beat.

Media arts supports a learning process where students become experts in the content, and then become create productions about it for their peer audiences. Through media arts production students access content critically and develop expertise as learners through learning processes such as:

* Collaboration, creativity, communication, critical thinking
* Translating the content into other modalities
* Student-centered, and self-directed use of the content
* The metacognitive rehearsing and refining their knowledge of and accurate representation of the content, as well as its repeated and critical viewing by other students

This can support students in accessing and expressing content in linguistically and culturally relevant ways and may include project-based lessons or units, and performance-based assessments. Constructing meaning in this way has potential to create a seamless integration with other arts and subject areas while focusing on the media arts standards.

Table 4.4 below provides a range of the third through fifth grade performance standards to illustrate the expected growth in students’ abilities in responding and connecting.

**Table 4.4 Selected Grade 3–5 Responding and Connecting Standards**

| Grade Three | Grade Four | Grade Five |
| --- | --- | --- |
| 3.MA:Re8  Determine the meanings of media artworks while describing their context. | 4.MA:Re9  Identify and apply basic criteria for evaluating and improving media artworks and production processes, considering context. | 5.MA:Re9  Determine and apply criteria for evaluating media artworks and production processes, considering context, and practicing constructive feedback. |
| 3.MA:Cn10  a. Use personal and external resources to create media artworks, such as interests, information, and models. | 4.MA:Cn11  b. Examine and interact appropriately with media arts tools and environments, considering ethics, rules, and fairness. | 5.MA:Cn11  a. Research and show how media artworks and ideas relate to personal life, and social and community situations, such as exploring commercial and information purposes, history, and ethics. |

There is a vast range of media artworks, each with its own complexities in construction and presentation. Contextual awareness is a powerful competency for media arts students that assists them beyond basic media arts literacy to a higher-order cultural literacy, including the commercial and entrepreneurial understanding of products, markets, users and audiences.

The standard 3.MA:Re8, refers to “meanings” of a media artwork. Teachers should facilitate instruction that engages students in identifying multiple meanings and perspectives based on the artist’s intent and situation, and the intended and actual situation for that work. Art in general, and media arts specifically, implies some interpretation and ambiguity based on the work’s organization and intention. A chair design, for example, may be very practical and basic, or utilitarian. But in grades three through five, students become more aware of the context in which it functions. Is this plain chair appropriate to the theater set design for a particular play? Does it work for people with disabilities? What is the optimal placement for this well designed, but somewhat ordinary chair? Perhaps this is a markets and economics related question, as this might be a very durable and affordable chair that “gets the job done” as a viable product.

In standard 3.MA:Cn10 students in grade three are beginning to access various multimodal resources to produce their media arts works. This may include personal knowledge and interests, specific content information, and models that they, other students, or professionals have produced. When placed within a meaningful learning problem—the problem of designing a space for student media artworks to be exhibited for example—all of these research connections come into play. What are the students’ ideas for this space? What is the content of the media artworks and how are they best viewed? And what are some solutions that have already been developed, such as an interactive science exhibit? Can they be tailored to this specific situation? This is “design thinking” and “design-based learning” as primary media arts processes.

Standards 4.MA:Re9 and 5.MA:Re9 require students to identify and develop their own evaluative criteria, an essential skill set that scales up over the remaining grade levels. In grades four and five, this is developed over the school year through repetition, support and discussion. As students gain experience in the components and processes of media arts production, they are better able to identify and develop and apply evaluative criteria. In video production for example, the criteria may be generalized and simple such as “camera use,” “sound quality,” and “live action quality.” As they progress and gain confidence students may add additional criteria such as “creativity.” Or they may want to add criteria based on recurring problems they have identified such as, “without shaky camera,” or “loud enough to hear clearly.” Students are more engaged, thoughtful, and motivated to take command of the media arts process if they add these criteria themselves. Teachers should also continuously build student capacity for constructive feedback, for example, through the familiar directive to “start with something positive.” Analyzing and reflecting on feedback is addressed in greater detail in chapter 2.

Grade four encompasses a broad range of emerging media arts literacies across digital environments, aesthetics, and culture. Students are immersed in a media arts-saturated world but may be unfamiliar with its formal organization and constructed intentions. They may not realize that various media is organized specifically to attract attention, entertain, and inform, or to persuade and influence behaviors. Through standard 4.MA:Cn11 teachers include instruction to help students develop critical autonomy across a variety of media arts experiences, through media arts production, and through experiencing media artworks. Teachers should guide students to identify the social purposes of various media, such as the categories of popular and social media. Students begin to categorize media by its genre and purpose in everyday life, such as websites for learning and websites for shopping. They also begin to critically analyze media, for example through issues of fairness and realism.

While students are continually exposed to various media and messaging, they may not be consciously aware of the messaging and how it may affect their thinking, behaviors, and their families, including people they are beginning to identify as part of their community, such as media and social media celebrities. In standard 5.MA:Cn11 fifth grade students begin to describe and investigate how media artworks and ideas relate to their personal lives and their social and community situations. They consider how these messages affect their idea of history, how media conveys information, including for commercial purposes. They continue to consider ethical issues surrounding media arts tools and environments. Teachers should plan learning opportunities that draw on authentic but developmentally appropriate materials and scenarios as students develop media literacy in this grade band.

#### Grade Band 6–8

In the middle school years, teachers of media arts organize standards-based instruction to support students in developing greater sophistication and depth of knowledge in the entire process of media arts production and design. This is where teachers with specialized experience in media arts may offer courses on specific forms of media arts, such as animation, in addition to Introduction and Exploration of Multimedia courses. Teachers in other arts and subject areas may access and integrate media arts production to enhance their content and student engagement. Media arts standards at this level call for increased originality and creativity in processes and sophistication in products. Middle school media arts standards require students of media arts to

* use “generative methods” to conceive original ideas and creative solutions, such as prototyping, divergent thinking, and experimenting;
* propose and evaluate ideas, plans and production processes to carry out artistic intentions;
* implement processes that reflect intended purpose and audience, integrating content and aesthetic components, along with associated principles;
* refine works for audiences through intentional accentuation and expression;
* integrate multiple contents and forms into unified productions that convey specific themes or ideas, such as multimedia theatre or video games;
* demonstrate various skills and roles, and creative techniques in collaborative teams;
* demonstrate a defined range of artistic, design, technical, and soft skills, as well as creative abilities, such as adaptive tool use and "bending conventions";
* design presentations and distribution of media artworks through multiple formats and contexts;
* compare and contrast media artworks through the qualities and relationships of their components, contents, intentions, and styles, to manage audience experience;
* develop criteria for and evaluate production process and products, considering context, artistic goals, and feedback;
* access, evaluate, and use personal and cultural resources to inform their creations;
* explain how media artworks form and expand meaning and knowledge through cultural experiences, such as online environments and global events;
* research and demonstrate how media artworks relate to various contexts, such as the community, vocations, and history; and
* analyze and responsibly interact with media arts tools, environments, and contexts considering copyright, ethics, and media literacy.

One aspect of this complex range of processes that is critical for this age to achieve to build a foundation for high school is found in one sequence of standards in the *Responding* process component of perceive.

**Table 4.5 Selected *Responding,* Process Component “Perceive” Standards in 6–8**

| Grade Six | Grade Seven | Grade Eight |
| --- | --- | --- |
| 6.MA:Re7  b. Identify, describe, and analyze how various forms, methods, and styles in media artworks manage audience experience. | 7.MA:Re7  b. Describe, compare, and analyze how various forms, methods, and styles in media artworks interact with personal preferences in influencing audience experience. | 8.MA:Re7  b. Compare, contrast, and analyze how various forms, methods, and styles in media artworks manage audience experience and create intention. |

The enduring understanding for the *Responding* process component perceive is, “Identifying the qualities and characteristics of media artworks improves one’s artistic appreciation and production." In the following snapshot, students in an animation class explore how to manage audience experience in an animation they are producing.

**Snapshot:** *Animation Students Explore How to Manage Audience Experience* **Responding—Anchor Standard 7:** Perceive and analyze artistic work.

**Enduring Understanding:** Identifying the qualities and characteristics of media artworks improves one’s artistic appreciation and production.

**Essential Questions:** How do we ‘read’ media artworks and discern their relational components? How do media artworks function to convey meaning and manage audience experience?

**Process Component:** Perceive.

**8.MA:Re7.b**. Compare, contrast, and analyze how various forms, methods, and styles in media artworks manage audience experience and create intention.

Mr. O’s animation students have reached the mid-year point and have repeatedly constructed and deconstructed media artworks for the qualities and relationships between the components, content and intentions of media artworks. They have examined exemplary works and demonstrated in their own versions how the components of rapid frames, artistic continuity, compositional arrangement, and animation physics and story combine to make an effective scene. Now, they need to progress to the next level in understanding how a story narrative arc requires anticipation and multimodal coordination to constructing dramatic tension at a pivotal climax of action.

**Related English Language Arts Standards:**

* RL6.3––Describe how a particular story’s or drama’s plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.
* RL7.3––Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).
* RL8.3––Analyze how particular lines of dialogue of incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

Although students have encountered countless movies and story books, they may not fully realize that they need to deliberately construct and manage the audience’s “multimodal” experience of those critical moments of the animation. The protagonist is overcoming the challenge of an adversary and the audience needs to be carried through a skilled orchestration of multimodal events in order to empathetically experience the hero’s decisive victory. Elements include: timing, slowing and zooming into emotional close-ups and detailed struggle points to build-up tension; emotional soundtracks; and rapid editing with angled shot sequences and explosive actions. This becomes a critical lesson in cinematic communication that requires attention to detail, comprehensive articulation, and considerable labor to achieve. This mastery of cinematic imagining also results in a deep media literacy for students as they become viscerally aware of how media can manage the audience’s attention and interest in multimedia. Working through this essential question helps students become specialists in media arts production and perception, and in the critical evaluation of multimodal management that is pervasive in modern media arts-centered society.

The model of developing competency described above transfers to other media arts genres whereby students are immersed in the media arts lenses of experiencing and manipulating aesthetic phenomena and cultural experience. Photography students begin to view the world through the lens of the camera with a new aesthetic sensibility and appreciation. News production students begin to view the world through factual story and social importance. Sound production students begin to hear an expanded world of aural and verbal meaning.

Middle school years are a critical period for students as they form lifelong habits and inner values to balance the pressures of peers and societal conventions. In producing media artworks, students can respond with their own messaging, and gain personal resilience. This elevates beyond media and media arts literacy to a more encompassing cultural literacy, in a culture where students begin to realize they can be both participants and contributors.

**Emphasis Quote**

*If you don’t have anything to say, your photographs aren’t going to say much.*

Gordon Parks—American Photographer

As students’ understanding of cultural literacy develops, teachers can support them to work across disciplines and subject areas towards more sophisticated productions. In the following vignette students focus on the process component integrate in order to grapple with how two arts content areas, dance and film, can be integrated into a unified whole.

**VIGNETTE**: *Collaboration on a Dance Film*

**PRODUCING—Anchor Standard 4:** Select, analyze, and interpret artistic work for presentation.

**Enduring Understanding:** Media artists integrate various forms and contents to develop complex, unified artworks.

**Essential Question:** How are complex media arts experiences constructed?

**Process Component:** Integrate

**6.MA:Pr4** Demonstrate and rationalize how integrating multiple contents and forms can support a central idea in a media artwork, such as media, narratives, and performance.

**7.MA:Pr4** Integrate multiple contents and forms into unified media arts productions that convey consistent perspectives and narratives, such as an interactive video game.

**8.MA:Pr4** Integrate multiple contents and forms into unified media arts productions that convey specific themes or ideas, such as interdisciplinary projects, or multimedia theatre.

**Dance Standards:**

**7DA:Cr3b** Investigate and use a recognized system to document dance sequences (e.g., writing, a form of notation symbols, or using media technologies).

**8DA:Cr3b** Experiment with aspects of a recognized system and use the system to document one or more sections of a dance (e.g., writing, a form of notation symbols, or using media technologies).

Video production students work collaboratively with students in a dance class to produce a dance video. Dance students are given a choreography assignment that includes the use of a prop for inspiration. Students in both classes are given time to meet with each other and develop their ideas, storyboards, music/audio, choreography, props, costumes, lighting, and setting.

The students use the assigned prop as the “jump-starter” to their projects while considering the levels of literal and abstract representations as they begin to plan. Together, they make artistic choices where they take into account aesthetics from two different disciplines. The student collaboration creates an artwork that is more than a music video or simple recording of a dance performance.

While students are in the production process, they are encouraged to post behind-the- scenes progress online, perhaps to a class forum. Each team works together during the post-production process to edit and finalize their dance film.

A journal is used to document all potential scores, notes, and sketches of the work. Journals are checked throughout production, including immediately before production. This allows the teacher to check on student progress and provide formative feedback.

Final dance films are screened in of both the video production and dance classes. Here, students have the opportunity to present their work in a festival-like setting, and they also have the opportunity to receive feedback from their peers.

Through well-planned, student-centered teaching, middle school media arts teachers can equip their students with critical media arts knowledge, skills, and awareness. Students are then prepared to make choices for high school which may include continuing to explore a range of aspects of media arts or following a specialized focus within media arts.

#### High School

As in middle school, teachers of media arts at the high school level conduct specialized, and possibly, advanced courses in video production, animation, sound production, graphic design, 3D design, or video game design. In all of these courses, teachers must design comprehensive instruction that encompasses all the artistic processes, process components, and related standards, through the lens of the specific form or a combination of categories of media arts.

##### High School Standard Levels – Proficient, Accomplished, Advanced

As in all grade levels, media arts teachers utilize media arts standards in accordance with the diverse abilities and backgrounds of their students. In arts courses it is rare for students to be uniform in their proficiency levels. A single class may consist of students with a variety of proficiency levels and abilities. The class may be mostly advanced learners, with a few intermediate, and beginning students. The class may include a range of learners with diversity of linguistic or learning challenges. Some students may require accommodations and additional support. Some students may be identified as gifted and have the potential to advance very quickly. To meet the needs of all learners, teachers must be proactive in their planning of instruction. Media arts production processes can be very flexible and adaptable for all students. A “sliding scale” approach to student proficiency in the standards allows media arts teachers great flexibility in tailoring instruction to these various levels while allowing for learner variability.

The range of student experience and ability is an important consideration of instructional design, alongside the essential aspects of authentic, rigorous, and engaging lessons, units, and projects. An example from a beginning Digital Imaging course for a project at the beginning of the year illustrates the complex act of balancing instruction. The teacher encounters a wide range of student ability, including a large number of students with no prior media arts instruction, a significant number of English learners and students with disabilities, and a few experienced and gifted students. The teacher must consider this range of abilities as they design instruction to:

* Plan learning opportunities that are engaging and understandable and leverage students’ innate interest in production.
* Introduce a limited range of tools and technical processes.
* Accommodate the full range of students including new students that enter the class as schedules change.
* Immediately challenge all students while also targeting standards-based competency with the base problem of imaging content - how to construct and evaluate effective 2D visual meaning.
* Promote individual creativity by having students immediately engage in producing original work.
* Build capacity for self-directedness.
* Scaffold into a more constrained, focused, complex assignment.

Such a project would involve very simple steps and procedures, easily available through a web interface and be open to wide variations in product. It would be somewhat intuitive in rendering shapes and colors and tap immediately into student’s creative abilities to manipulate their images towards formal compositional effect. Students can sit in heterogeneous arrangements of ability and language fluency so that the teacher, or other students, can quickly introduce new students to the program and steps, assist those who need it, and allow advanced students to proceed to their own levels and open-ended outcomes of creative production. This can help develop course norms of students not just engaged in creative production, but also in peer assistance, collaboration, and academic talk.

##### High school Proficient Level

Students working towards proficiency in media arts standards at the high school level are becoming more self-directed and determining their own goals to achieve an original artistic result. Teachers plan learning experiences that emphasize intentionality, or the act of making artistically deliberate choices in content, technique, and style. Intentionality should be observable throughout the production processes, including at creative decision points, and in end products.

In high school, students who attain the *Proficient* level are expected to perform the following:

* Generate multiple ideas and solutions
* Apply aesthetic criteria across processes
* Make artistically deliberate choices and refinements that demonstrate knowledge of aesthetic principles
* Create unified productions for specific audience reactions and interactions
* Demonstrate a range of technical skills and creative abilities with constraints
* Consider formats, contexts, and desired outcomes to produce and present media art works
* Analyze the construction of messages and management of audience experience
* Respond with varying interpretation and evaluations to contextualized media artwork
* Identify the formation of cultural meanings, experiences and influences of media art works on values and behavior

As students work to attain proficiency in media arts, and develop intentionality, they will learn more about their strengths, weaknesses and personal preferences and interests. During this initial exploration, teachers structure learning experiences that support and guide students while also encouraging students to experiment and form a sense of personal direction as and develop confidence. Projects that are structured around open-ended creative decision-making and include different combinations of repeated project elements, create a pathway for students to engage in creative exploration while honing their technical skills.

Teachers steadily develop student intentionality by scaffolding learning through small projects, rapidly implemented, with more achievable results, rather than having students invest time and energy in one or two major projects that require larger leaps in learning. This enables incremental and steady growth, with frequent opportunities to learn from smaller, less consequential errors. This approach is recommended across forms and genres, particularly for novice learners.

**VIGNETTE:** *Developing Creative Proficiency—Proficient Level*

**CREATING—Anchor Standard 1:** Generate and conceptualize artistic ideas and work

**Enduring Understanding**: Media arts ideas, works, and processes are shaped by the imagination, creative processes, and by experiences, both within and outside of the arts.

**Essential Questions**: How do media artists generate ideas? How can ideas for media arts productions be formed and developed to be effective and original?

**Process Component**: Conceive

**Prof.MA:**Cr1: Use identified generative methods to formulate multiple ideas, develop artistic goals, and problem solve in media arts creation processes.

When teaching coding for interactive visuals the teacher sets up a series of mini-projects where students can repeat several basic modules which can then be combined and varied. The students quickly gain confidence in repeating the basic code, and then explore ways of tweaking the variations to discover new and original iterations. Soon they are sharing their own and studying each other’s works, and finding surprising and exciting results. The coding lab has gained the feeling of a “hackathon” where students are motivated to push further and to be the first to find the next, most interesting, variation.

Beginning students may be able to experiment and generate creative variations but may not necessarily know that they have achieved a successful product in every instance, particularly if they have come up with an unusual solution. If students are rapidly iterating, they may also be discarding these strange and interesting solutions. To address this, the teacher can build into the assignment a requirement to save these works. This collection of student work can be a source for learning opportunities. Teachers can point out elements in the work where students may have unintentionally moved beyond proficiency. This is an opportunity to relate the work to advanced or professional examples. Students develop a growth mind set and learn to see mistakes as potential sources for innovative solutions. This is an important step towards developing creative proficiency in the intentional bending or breaking of assumed rules that might prevent students from trying something different. Understanding the creative and unusual also helps students to become more aware of the ordinary or conventional, a difference proficient students need to understand in order to demonstrate intentionality.

##### High School Accomplished Level

The *Accomplished* level builds on the proficient level of intentionality, and develops the student’s capacity for independent, consistent, and varied artistic accomplishment. *Accomplished* student media art works and processes reflect the following:

* Strategic generation towards increased originality
* Personal aesthetic within authentic artistic parameters
* Artistic craft in stylistic conventions and impactful expressions
* Thematic integrity and stylistic consistency
* Effective, creative and innovative practice within sophisticated challenges and various contexts
* Sophisticated analytical abilities that consider complex relationships and varying contexts
* Demonstrated cultural connections

Instructors at the accomplished level will begin to introduce increasingly sophisticated and realistic conditions for classroom problems that are both engaging and challenging. Students are beginning to understand their own strengths, interests and goals with their growing artistic competency. The instructor’s role is both to promote this interest-driven energy, while continuing to scaffold increased and comprehensive competence and potential. In the camera role in video production for example, a student with a great deal of confidence in their ability may assume they can just repeat that narrow role or technical skill set again and again. The challenge for the instructor is to coach and balance instruction with diverse learning objectives and a variety of lessons, practice, projects, and experiences that are engaging and inclusive for all students, and that motivate students across a broad range of skill sets.

Students working at the *Accomplished* level begin to create highly effective, purposeful, and impactful works around real-world issues. They begin to see larger possibilities and realize their own potential as media arts producers. This creates a collective enthusiasm and inner motivation that can propel students to ever greater levels of proficiency and cultural enaction which fosters the self-directness that is an essential objective of *Advanced* media arts learning and creating.

**Snapshot**: *Media Arts as a Nexus for Authentic Learning*

In an intermediate or advanced level audio production course students apply their skills in a real-world context to produce a youth radio podcast. A podcast provides opportunities to meet learning objectives in many other subject areas (depending on the content of the podcast) during the preproduction and production stages. Basic podcasting requires an audio recording device, a computer, and an internet connection, and can be done in a variety of different environments and communities. There are many roles for students to fill––from writer to engineer––allowing for each student to find an entry point into the project.

**Research**:A podcast that focuses on issues impacting a student’s community through research and interviews will meet media arts standards such as Acc.MA:Cn10 *“*Synthesize internal and external resources to enhance the creation of compelling media artworks, such as cultural connections, introspection, independent research, and exemplary works”and Adv.MA:Cn11a *“*Demonstrate the relationships of media arts ideas and works to personal and global contexts, purposes, and values, through relevant and impactful media artworks.”

**Music Composition**: Produced for the podcast for use as interstitials, theme music, or a soundtrack will allow students to work towards music standards such as ACC.MU:C.Cr2**.**a “Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected sonic events, memories, images, concepts, texts, or storylines.”

**Writing**: The content development will require students to produce writing that is clear and coherent, gathering information from multiple sources, potentially answering a research question or solving a problem. Through this process, students will be meeting English language arts (ELA) writing standards for eleventh and twelfth grade, such as ELA W.11-12.3. “Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences…. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.”

**Media Arts Production and Distribution:** The production of this podcast, and its subsequent distribution on the internet, meets Media Arts Standards in the artistic process *Produce* such as Adv.MA:Pr6 “Curate, design, and promote the presentation of media artworks for intentional impacts, through a variety of contexts, such as markets and venues,” and ELA standards for 11th and 12th grade that require students to use technology to publish work, such as WHST.11–12.6“Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.”

##### High School Advanced Level

As *Accomplished* level students transition into *Advanced* level students, perhaps by repeating a higher-level course independently within the same laboratory, they begin to become more independent cultural participants and producers. Theyare attaining a lifelong capacity for creative inquiry and the ability to

* formulate lines of inquiry and solutions within and through media arts productions;
* analyze and evaluate intent and meaning of diverse works considering context and bias;
* design presentations for intentional impacts across contexts, such as markets;
* demonstrate media arts’ consummation of new meaning, knowledge and cultural experience; and
* critically investigate and strategically interact with systemic and cultural contexts considering individual and community impacts.

They begin to see their abilities and roles as not limited to teacher-assigned projects and the media arts classroom as well as the potential for their cultural products to make a positive impact. They begin to demonstrate media arts fluency that extends beyond the classroom by producing works such as websites, documentaries, news segments, graphic design materials, or interactive applications for other classes, their school or district, and their communities.

Sample purposes that can drive assignments for *Accomplished* or *Advanced* video production classes include:

* Create an original short narrative film or animation informed by individual cultural experiences.
* Examine a specific community issue, such as homelessness, racism, cultural identity, or the controversy around immunization, and determine how they would report on it in their own news-style investigations.
* Advocate for school programs and courses, such as initiating a music program, gender-neutral bathrooms, or the need for greater academic assistance.
* Develop public relations materials for the school’s recruitment campaign—brochures, flyers, presentations, promotional videos, or websites.
* Produce training videos for school and district staff in new methods or protocols.

The following list provides some examples of authentic interdisciplinary multimedia production products for *Accomplished* and *Advanced* students:

* Video "magazine" broadcast—a variety of video genres and segments across subject areas and arts disciplines, e.g. journalism, content presentations, arts events and advertisements, game show, quizzes, human interest, poetry, etc.
* Multimedia Theatre—a variety of live, recorded and “media augmented” presentations across subject areas and arts disciplines.
* Multimedia Installation/performance—inter-arts environment in several spaces, based in literature and a student’s personal experience.
* Multimedia Yearbook—documenting and representing the variety of school activities and events across web and print publications.
* Virtual and Industrial 3D design—objects, tools, products for various purposes (e.g., architecture, landscape, civic, furniture, tools, transportation).
* Interactive application design—for subject area content or a community purpose.
* Interactive Video Game—3D animation, computer science and engineering.
* Video Narrative—students write and produce a dramatic story, or series.
* Radio/Podcast—student-run radio and podcast channel in a variety of student directed content.

Media art works produced by *Advanced* students reflect a sophisticated personal aesthetic and knowledge of systems processes; synthesis of compelling and unified media arts productions; and mastery across artistic, design, technical, and vocational skill sets. When planning instruction, teachers of advanced students consider authentic learning through the pursuit of independent lines of inquiry with possible future postsecondary study and/or entry level careers in media arts in mind. This includes projects and learning sequences that encompass authentic conditions of aesthetic standards, operational and technical procedures, and defined timelines and presentation contexts as in the following vignette.

**Vignette**: *Advanced STEAM Project*

**Focus:** CREATING—Anchor Standard 2: Organize and Develop Artistic Ideas and work (Process Component: Develop).

**Key Performance Standards:**

* **Adv.MA:Cr2** Integrate a sophisticated personal aesthetic and knowledge of systems processes in proposing, forming, and testing original artistic ideas, prototypes, and production frameworks, considering complex constraints of goals, time, resources, and personal limitations.
* **Adv.MA:Pr5b**. Fluently employ creativity and innovation in formulating lines of inquiry and solutions, to address complex challenges within and through media arts productions.
* **Adv.MA:Pr6** Curate, design, and promote the presentation of media artworks for intentional impacts, through a variety of contexts, such as markets and venues.
* **Adv.MA:Cn10** **a**. Independently and proactively access relevant and qualitative resources to inform the creation of cogent media artworks. **b.** Demonstrate and expound on the use of media artworks to consummate new meaning, knowledge, and impactful cultural experiences.

**Related NGSS Engineering Standards for High School:** Students who demonstrate understanding can:

* **HS-ETS1.1.** Analyze a major global challenge to specify qualitative and quantitative criteria and constraints for solutions that account for societal needs and wants.
* **HS-ETS1.2.** Design a solution to a complex real-world problem by breaking it down into smaller, more manageable problems that can be solved through engineering.
* **HS-ETS1.3.** Evaluate a solution to a complex real-world problem based on prioritized criteria and trade-offs that account for a range of constraints, including cost, safety, reliability, and aesthetics, as well as possible social, cultural, and environmental impacts.
* **HS-ETS1.4.** Use a computer simulation to model the impact of proposed solutions to a complex real-world problem with numerous criteria and constraints on interactions within and between systems relevant to the problem.

Students in the advanced Media Arts Design class in their school’s STEAM program are nearing the completion of a three-year sequence in 3D and virtual media arts design courses. The purpose of the program is to develop fluency across media arts forms combined with engineering skill sets for effective designs within a student determined setting, such as industrial, social, educational, or environmental. The students have mastered a variety of virtual and 3D design and multimedia production tools and processes, as well as the design-based process of identifying problems and the research and development of effective solutions. They are also versed in engineering processes and technical manufacturing. The course is inherently interdisciplinary across areas that the students and their instructors have determined for student specializations in the final two years. The culminating project in the program is to identify and address a local community issue or problem and to develop a solution that is either presented or authentically represented.

Students have spent the second half of the course in teams identifying and researching their particular design problem, developing possible solutions, and preparing robust proposals and presentations to community specialists and representatives. The concepts, models and presentations are informative and meet a high level of achievement in technical accuracy, effectiveness, feasibility, scalability, creativity and innovation. The community is eagerly anticipating this culminating work and some projects may receive community support for implementation.

Student presentations consist of combinations of media arts forms, and information, including

* PowerPoints, TED-style talks, 3D animations, informational videos, 3D printed models, interactive multimedia displays, mixed reality exhibits, websites, concept sketches, student journals and project development artifacts;
* supporting research and documentation such as engineering specs and calculations; materials and technical manufacturing processes; budget costs and projections; pilot parameters and timelines; possible challenges and solutions; project benefits; and
* academic documentation of interdisciplinary standards-based achievements across content disciplines, holistic assessments of student learning, and student reflections.

Sample projects include the following:

* Sustainable Transportation Model—solar energy modular pods, for automated lanes within urban centers
* Learning Pathway Application—assists students in monitoring and determining their individual learning pathways across standards, courses and achievements
* School Green Space Design—proposes the remodel of a dilapidated industrial arts space and open quad towards a mini-ecosystem for biology and green engineering research, and student edification and quiet space
* 3D Design Space—proposes the development of a self-sustaining 3D manufacturing space to meet the growing needs of the school’s 3D design program towards an entrepreneurial outlet for projects and products to meet local community needs
* Vertical Farming Silo—proposes a sustainable, hydroponic, aesthetically designed greenhouse facility that produces a variety of organic vegetables and fruits with low water and energy usage
* Virtual Reality Global Warming Learning Experience—a virtual reality prototype that realistically mimics various geographic and ecological effects of global warming so that audiences can authentically experience its impacts
* Transmedia Literacy Project—proposes a student produced transmedia project across all media platforms to support community-wide attainment of robust media and digital literacies

### Supporting Learning for all Students in Media Arts

**Emphasis Quote**

*Media arts tools and methods will creatively and socially empower the entire spectrum of students within an increasingly media-centered culture. These are important components of 21st Century learning*.

National Coalition for Core Arts Standards. “The Inclusion of Media Arts in Next Generation Arts Standards” (2012).

California’s children and youth bring to school a wide variety of skills and abilities, interests and experiences, and vast cultural and linguistic resources from their homes and communities. California students live in a variety of familial and socioeconomic circumstances and represent diverse ethnic and religious backgrounds and (United States Census Bureau Quick Facts California 2016). Increased diversity in classrooms and schools increases the assets that teachers may draw from to enrich the media arts education experience for all. At the same time, the more diverse the classroom, the more complex the teacher’s role becomes in providing high-quality instruction that is sensitive to the needs of individual students and leverages their assets. In such multifaceted settings, the notion of shared responsibility is critical. Teachers, administrators, specialists, expanded learning leaders, parents, guardians, caretakers, families, and the broader school community need the support of one another to best serve all students.

All California students have the fundamental right to be respected and feel safe in their school environments. Creating safe and inclusive learning environments are essential for learning in the arts as personal expression and communication is a foundational aspect of creative endeavors. With over sixty languages other than English spoken by California’s students (United States Census Bureau Quick Facts California 2016), there is a rich tapestry of cultural, linguistic, ethnic, and religious heritages students can share. California students have a range of skill acquisition and structural circumstances that impact their lives and learning. It is important to acknowledge both the resources and perspectives students bring to school, as well as the specific learning needs that must be addressed in classrooms in order for all students to engage in media arts education. For an expanded discussion on California’s diverse student population, see the *English Language Arts/English Language Development Framework for California Public Schools* (CDE 2015.)

Media arts is well-suited to facilitate and enhance learning for all students, no matter their background, identity, or learning difference. Media arts is “mediating” in capacity. It connects, interconnects, integrates and merges, and it is highly flexible and adaptable. With this adaptability, media arts can accommodate diversity and help all students develop a sense of cultural belonging and agency as contributors within the modern dynamic media-based culture.

Media arts production is student-centered and emphasizes the primary role of the student in determining the substance and style of their original media arts content, as well as the specific process by which that is realized. This makes media arts accessible for the full range of student diversity and school learning contexts. Media arts technologies are continually becoming more accessible and providing more powerful capacities for production and presentation. This continuing "democratization" and diversification of media production, combined with the inherent flexibility of the discipline itself, ensures multiple pathways for students to achieve mastery of the media arts standards.

In addition, the media arts standards themselves are fully accommodating to the student’s ability and situation. As described earlier, the standards can be seen as adjustable through a "sliding scale" approach, where teachers plan instruction with developmentally appropriate content, that supports students to enter and perform at a lower grade level standard and then improve to meet grade-level proficiency.

#### Universal Design for Learning

Universal Design for Learning (UDL) is a research-based framework for improving student learning experiences and outcomes through careful instructional planning focused on the varied needs of all students, including students with visible and non-visible disabilities, advanced or gifted learners, and English learners.

The principles of UDL emphasize the importance for curriculum designers and teachers to provide multiple means of engagement (the *why* of learning), representation (*what* of learning), and action and expression (the *how* of learning). Through the UDL framework, the needs of all learners are identified and planned for at the point of first teaching. The principles of UDL emphasize providing multiple means of representation, action and expression, and engagement and options for various cognitive, communicative, physical, meta-cognitive, and other means of participating in learning and assessment tasks. This supports students’ full inclusion in media arts and reduces the need for follow-up instruction.

The figure below provides an outline of UDL Principles and Guidelines that media arts teachers can use to inform their curriculum, instruction, and assessment planning. More information on UDL principles and guidelines, as well as practical suggestions for classroom teaching and learning, can be found at the National Center for UDL and in the *California ELA/ELD Framework* (CDE 2015).

**Table 4.6: Universal Design for Learning**

| Principles  Provide multiple means of … | Guidelines  Provide options for … |
| --- | --- |
| I. Engagement Provide multiple ways to engage students’ interests and motivation. | 1. Recruiting interest 2. Sustaining effort and persistence 3. Self-regulation |
| II. Representation Represent information in multiple formats and media. | 1. Perception 2. Language and symbols 3. Comprehension |
| III. Action and Expression Provide multiple pathways for students’ actions and expressions. | 1. Physical action 2. Expression and communication 3. Executive functions |

(*ELA-ELD Framework 2015 and CAST 2018*)

The media arts standards focus primarily on a student-centered, cognitive, production and design process. The objective of media arts education is not in professional production, mastering a particular film genre, a specific technology or technique, but towards realizing creative inquiry and cultural agency for students in emerging media environments. Media arts is a flexible discipline that readily aligns with implementation of UDL in discrete media arts instruction and also in other subject areas where media arts forms and processes may be helpful when planning instruction to provide options and remove barriers. It allows for the variability in perception, language, symbols and comprehension in its many adaptable forms and affords students multiple pathways for students’ actions and expressions in its diverse processes and roles.

Beyond using UDL principles when planning media arts instruction, media arts teachers can also engage students in authentic design projects where they use UDL principles to propose design solutions to problems they have identified in physical or virtual learning environments and instructional tools. For example, media arts students could design and manufacture furnishings, utensils, prosthetics and extensions for students with disabilities. They could design assistive technologies, applications and media arts interfaces, or instructional media to meet identified needs. This creative production could be included as a core aspect of a media arts design program.

Finally, media arts can be an instrument of UDL across all subject areas through its interdisciplinary integration of core content, whereby students are offered alternative means for demonstrating their understanding through media arts production and design processes such as animation or film. Possible topics include:

* Mathematically formulated virtual and interactive designs of games, structures and environments
* Storytelling or multimedia journalism in English Language Arts
* Historical reenactments
* Demonstrations of scientific concepts

#### Culturally Relevant and Linguistic Teaching

**Emphasis Quote**

*For disadvantaged youth, this can be an empowering and additionally motivating activity because it enables them to develop articulated positions on issues of relevance to themselves and their communities, as well as, through the dissemination and sharing of their work and engage in a forum where they can express and develop their ideas and identities.*

Kylie Peppler—Media Arts: Education for a Digital Age

Media arts education is an avenue for culturally relevant and linguistic teaching. The discipline intrinsically honors and promotes individual students’ cultural contexts and language, which are the often the foundation when enacting media arts standards. Students have an opportunity to emphasize and amplify their voice and perspective in original, diverse, culturally-based productions.

As a student-centered arts discipline, media arts facilitates the development of the student’s creative empowerment and cultural agency within real world contexts and a globally interconnected digital culture. Teachers should prepare culturally relevant media arts learning experiences to ensure that a variety of cultural, societal, and historical perspectives are explored, examined, discussed, and then demonstrated and presented by students. Instruction should include varied practices and open-ended inquiries that honor student differences including learning styles, experience levels, capabilities, and social and religious backgrounds. Teachers source multimedia examples from many cultures, social groups, regions and historical periods to ensure that students see representations of themselves and diverse peoples.

Students of media arts create and respond to cultural products which means teachers must provide a learning environment that includes guidance and norms that cultivate responsibility, sensitivity, open-mindedness and solutions-based positivity around cultural issues. Media arts standards under *Responding* emphasize this important aspect of learning. Table 4.7 provides a sampling of these standards.

**Table 4.7 Sample Responding Standards in Media Arts**

| Standard Code | Performance Standard |
| --- | --- |
| **K.MA:Re8** | With guidance, share observations regarding a variety of media artworks. |
| **5.MA:Re8** | Determine and compare personal and group interpretations of a variety of media artworks, considering their intention and context. |
| **ACC.MA:Re8** | Analyze the intent, meanings and influence of a variety of media artworks based on personal, societal, historical, and cultural contexts. |

The media arts classroom can also be an opportune environment to explore and examine difficult issues of culture, race, identity, and social harmonization. It should be a safe haven where students can feel secure that their expressions and perspectives are encouraged and honored. Performance standard Advanced *Responding* 10 requires students to “Demonstrate and expound on the use of media artworks to consummate new meaning, knowledge, and impactful cultural experiences.” Media arts students critically examine the plethora of media arts experiences for their underlying intentions and purposes as well as their impacts and influences on culture and cultural groups. In turn, they can explore their own identities, and to begin to present their own perspectives on the range of issues that are important to them and their communities. In constructing their own messages and products they build capacity as contributors to a culture of inclusion and positive civic engagement.

#### Support for Students Who are English Learners

The principles of mediation, flexibility, and adaptability to support students who are English learners (EL) are reflected in the media arts discipline, within the discipline and through its interdisciplinary and transdisciplinary potentials. Students learning English should be actively engaged in standards-based academic curriculum and have rigorous, supportive, equitable learning experiences in all content areas, including media arts.

The student-centered and multimodal pedagogy of media arts education supports EL students in immediately using their own language while also increasing their English proficiency. Students benefit from having many ways to access the language of media arts for communication, comprehension, and expression, as well as the language to negotiate its operational processes and technical systems.

Since media arts is multimodal (i.e., visual, aural, and kinesthetic), there are fewer linguistic barriers to participation. Media Arts teachers can support ELs by planning instruction that strengthens English language development in different modes of communication such as

* highlighting and teaching the academic language of media arts being used;
* scaffolding authentic opportunities to practice talking and writing about the subject matter;
* collaborating to create products with the tools and processes of media arts; and
* reading about media arts including technical materials and viewing media arts works as multimodal texts.

Instruction for students learning English should include challenging content and well-developed learning strategies that support them to think critically, solve problems, and communicate in the language(s) of instruction. Teachers should become familiar with their students’ profiles and levels of proficiency to support them appropriately. This and UDL approaches such as providing multiple tools for construction and composition and building fluencies with graduated levels of support for practice and performance, are authentic applications within media arts in any grade.

In the following example, which touches on all many aspects of media arts and linguistic development, EL students participate in a television production course that is linguistically and multimodally immersive.

**Snapshot:** *EL Students in Television Production*

Media arts projects can foster an immersive and intensive linguistic experience that supports students towards comprehensive and robust English fluency.

Working in linguistically heterogeneous groups, the teacher provides instruction in the basic processes of video production: idea development, scripting, storyboarding, filming, editing, sound recording, sound mixing, titling, and distribution.

Students engage in the *Responding* processes of viewing, analyzing, interpreting, and discussing specific films and videos. After they deconstruct these various episodes and scenes and understand their associated dialogical structures and patterns, they construct their own versions, based on their own lives, interests, and cultures, for their designated audience. Students engage in various pre-production processes and begin *Creating* and utilize English to develop their own scripts, storylines, storyboards and logistical plans.

Throughout this process, students are also learning the language of filmmaking and video production, and are being exposed to new vocabulary. These processes fluidly and intensively exercise language skills through the development of authentic texts, dialogues, and scenes, as well as in their evaluative review and refinement.

The ensuing procedures of producing and presenting video segments provide further opportunities language acquisition. The students collaboratively enact, capture, negotiate and re-do scenes. They review and revise clips, they edit, and they engage in discussion about their work in class and across school and community channels. Final projects might include documentary or narrative films, news broadcasts, and original content for TV, or experimental videos and transmedia installations.

#### Support for Students with Disabilities

Student artists span a broad range of abilities and disabilities, visible and non-visible, and must be supported to excel in visual arts. The media arts standards are designed to support all students, including students with disabilities by offering multiple ways to approach the content and options for students to build upon their abilities. Teachers that are responsive and proactive through their planning ensure that the foundation for the curriculum and related teaching approaches provide genuine learning opportunities for all, while being responsive and flexible to adjust to the needs of students with disabilities. The teacher’s goal is to amplify students’ natural abilities and reduce unnecessary learning barriers.

Sometimes students have disabilities that are visibly apparent, but not always, as some are non-visible disabilities and both types of disabilities must be addressed. It is important for teachers to understand that within any disability category there is an entire spectrum of support needed. The media arts teacher must be proactive in learning about students’ specific disabilities and abilities in order to anticipate their needs. A first step is to become informed about the specific disabilities and the range of support needed. This information is vital to systematically plan for learner variability throughout the teaching process. Teachers are not expected to do this in isolation. Teachers can draw upon the resources within the school and district to access, review, and understand each student’s Individual Education Program (IEP) or 504 plan. These documents help the teacher understand the student’s needs and provides guidance on accommodations or modifications. Accessing school or district personnel that serve students with disabilities provides additional insight, expertise, and support for the media arts teacher. Media arts teachers should call upon the support from special education teachers to address students’ specific teaching needs.

Once teachers understand their students’ individual needs, they can make instructional decisions as needed including modifications or accommodations. Modifications adjust what content a student is taught and expected to learn. Examples of modifications in media arts might include having the student focus on one production process, or one aesthetic principle as opposed to multiple processes and principles. A student may be asked to analyze only one aspect, such as how method interacts with the audience experience, as opposed to analyzing how form, method, and styles all interact with the audience experience.

In a narrow course or unit, where there are not diverse choices for modification, such as interactive coding or media literacy, teachers can refer to the IEP or 504 plan for specific accommodations or recommendations, such as extended time, additional support, alternative curricula, etc. Instructional teams, including special education advisers, can consider creative amendments to the instruction in order to facilitate the student’s full inclusion and achievement. For example, for interactive code, “Scratch” (a graphic, drag-and-drop style code) may serve as an alternative production tool; or for those with impairments preventing them from using computers, they could take photos, or produce much of their work on paper, to be edited by assistants.

Accommodations within a media arts classroom change how a student learns or accesses the content. Examples of accommodations in a media arts class include providing additional time for the student to complete the production, offering noise cancelling headphones for those sensitive to sound, providing audio recordings of the directions and steps related to learning a new technical skill, as opposed to only offering written directions, or giving students the option of speaking, writing and/or drawing when sharing their ideas for a media arts creation. Specific media artworks are not named in the standards, and media arts standards emphasize process over product. Teachers can adjust variabilities of forms, tools, processes and product to meet individual student needs and support students with different abilities to access standards and produce media artworks. For example, a student with limited vision could produce audio works; a student with limited hearing could produce visual works; a student with limited mobility could take on a verbal director role.

The media arts standards were designed to allow for a variety of responses from students. To ensure that students with disabilities are able to learn, respond, and thrive at their highest level, teachers following the UDL principles and guidelines establish inclusive learning environments. Additional guidance and explanation on UDL can be found in chapter 2. Media arts provides students, both with and without disabilities, a unique opportunity to share their perspectives, experiences, and artistic voices and visions. The media arts classroom also celebrates and engages collaboration between students with and without disabilities, which reinforces the understanding of capacities and contributions people with a range of abilities offer.

#### Students Who Are Gifted and Talented

The flexibility inherent in media arts productions and standards supports the full inclusion and support of gifted and talented learners who need opportunities that build upon and challenge their unique abilities. Students who thrive in media arts classrooms may not have been formally identified as gifted. Teachers should rely on their own observations which may help identify accelerated or gifted learners.

As with other students, teachers should be aware of students within their classrooms that are identified as gifted. Through proactive planning using the UDL guidelines (see chapter 2 for a deeper discussion on UDL) media arts teachers can ensure advanced and talented learners are acquiring skills and understanding at advanced ideological and creative levels commensurate with their potentials (*California Department of Education Gifted and Talented Education Program Resources Guide* 2005).

Gifted and talented learners may tend to complete assignments rapidly and advance quickly in their capacities for production and conception. Media arts teachers should proactively assume this in instructional design and planning, preferably in lessons and units that are open-ended in allowing for wide variability in pacing and accomplishment. The instructor can consider how these students would be allowed more choice in self-direction, and where they can begin to develop and follow their own lines of inquiry, as outlined in the standards.

Gifted students may also need support in developing sensitivity and responsibility to others and in self-generating problem-solving abilities. Media arts teachers provide standards-based learning experiences that authentically engage students in gaining collaborative, soft skills, and problem-solving skills. In kindergarten, students engage in sharing ideas with others and cooperating to create media artworks; fourth graders identify media arts roles and practice soft skills; and high school advanced learners master skills in managing media artworks and other students’ contributions. Effective instruction of the media art standards helps all students, including those that are gifted and talented, to develop the interpersonal and intrapersonal skills needed throughout their lives.

### Media Arts Production and Assessment

Media arts is made up of diverse and ever-changing forms, genres, stylistic methods, tools, processes, objectives, and generational trends. Media arts standards, based in the enduring understandings of artistic literacy, convey the core aspects of the production processes by which teachers determine student achievement. With the teacher’s expert modeling and guidance, students enact these standards as they create original media artworks. Students exhibit effective and deliberate effort in pursuit of meeting specific project criteria in process and product. These standards-based student efforts, are observable performance traits that guide teachers as they provide formative feedback and assess student achievement.

In the media arts classroom, as teachers continuously assess student progress towards media arts literacy, creativity may seem to be an elusive quality that is impossible to teach. Despite the power and potential of many easy-to-use media arts tools which can open up great possibilities for invention and expression, the complex technology and technical processes of media arts may actually inhibit experimentation, spontaneity, and originality. To develop resilient and versatile “creative muscle,” teachers can provide formative feedback specifically to support the practice risk-taking and divergent thinking across a range of experiences.

**Snapshot**: *Teaching Creativity as a Core Capacity for Media Arts Productions*

In a high school proficient level 3D Design course, students are learning to manipulate three-dimensional modeling tools through the program’s complex interfaces. Eventually, they will be designing entire three-dimensional environments and characters on which to base their own original stories. Students can zoom in and out of and rotate objects on X, Y, and Z axes. They can model 3D forms using geometric “primitives,” and then perform increasingly detailed additive and subtractive sculpting and texturing towards organic realism. In the design-based process, they can save variations of their works as they proceed, resulting in a number of “iterations” or “prototypes” of their characters and environmental elements. Such iterative production and stretching conventions are the foundations for teaching creativity as a core capacity for media arts productions.

**Learning Objectives**

1. Students will demonstrate the basic ability to manipulate technical interfaces to create original objects, characters, and elements.
2. Students will shape individual forms into diverse, creative variations that are unusual and highly expressive.

At this point the instructor is focused on four sequential standards ranging from 7th grade to the *Accomplished* level:

* 7.MA:Cr1 Produce a *variety of ideas and solutions* for media artworks through application of chosen generative methods such as *concept modeling and prototyping*.
* 8.MA:Cr1 Generate ideas, goals, and solutions for original media artworks through application of focused creative processes, such as divergent thinking and experimenting.
* Prof.MA:Cr1 Use *identified* *generative methods to formulate multiple ideas*, *develop artistic goals*, and problem solve in media arts creation processes.
* Acc.MA:Cr1 Strategically utilize generative methods to formulate multiple ideas, and *refine artistic goals to increase originality* in media arts creation processes.

Most of the students in this class have not had very much art experience, and the teacher is focused on bringing them up to the *Proficient* level, and possibly beyond that to the *Accomplished* level. Therefore, she embeds previous grade level learning targets (in italics above) into the project. These become the learning objectives, and the basis of project criteria and specific rubrics which are shared with students so they know the grading criteria.

The standards from the progression of the four grade levels inform the rubric language:

* Exceeding standard—forms many expressive, inventive variations
* Meets standard—forms expressive variations
* Approaching standard—forms few variations
* Not meeting standard—forms limited variations

The instructor demonstrates the ability to form variations of one object, in this case an animal’s head, which is simple, cartoonish, and cat-like. She saves one version and then proceeds to create and save several more iterations with various exaggerations and alterations of the head’s elements. In her demonstration, the instructor wants to ensure that students understand that they need to be creative and generate several different and original models. She also shows work from student portfolios, which exhibit wide ranges of creative prototypes, along with the grading rubric, including a student portfolio with a narrow, limited quality of variations. The students collaboratively and individually evaluate the work from the portfolios based on the rubric. As a result, students are well-versed in the criteria by which they are to be evaluated.

As the students construct their own characters and variations during this phase of the unit, the instructor observes, assists and guides students through the process, demonstrating techniques, and encouraging experimentation and risk-taking. She coaches students to try unusual methods and to use their imaginations to form new creations. She is positive, while also offering recommendations for more exacting and innovative techniques.

In this process, the instructor is assessing students as they engage in the *Creating* process of conceive. She is observing students’ abilities to use the tools. She is also noting to what degree they have understood and are making efforts towards the goal of achieving unusual and varying results. Some students quickly generate fantastic models, while others seem unwilling to experiment. Are they having technical difficulties? Are they afraid of making “mistakes?” Students with less prior instruction in media arts may be less familiar with such open-ended invention. The instructor may need to sit at the student’s work station and model the process for the student. Later, students may use a peer-based assessment method where student groups collectively determine and note class members’ success at achieving specific rubric criteria.

Teachers and students continuously engage in formative assessment to determine both the student’s own strengths and weaknesses, and the instructor’s need for additional efforts, methods, and accommodations towards supporting all students to attain standards-based proficiency. And then summative assessments at a demarcated end in process, for example in a portfolio or product, in order to determine student achievement. In all assessments, as in all processes, the media arts standards are designed for students to “own” and self-direct the process as much as possible. As students progress they gain greater independence and deepen their personal aesthetic. Students need to thoroughly embrace and practice evaluation and critique in continually responding to their own and others’ works. They need to become versed in understanding the given criteria, and in developing their own. Throughout the production and design process, media arts students are essentially undergoing their own formative assessment processes. Students need to become familiar with the languages and norms of evaluation in criteria, process and product descriptions, and a comfort with giving and receiving feedback.

#### Formative Assessment

Formative assessment must be continuous and strategic in order to support students’ artistic growth and technical skill development. Teachers should design timely and authentic formative assessments to support a growth mindset in students, reinforcing that learning and development in media arts takes time and practice. Formative assessments must be aligned with the artistic processes, based on performance standards, and provide clear criteria for the student that describes high-quality processes and products. Through formative assessment strategies students and teachers have opportunities to examine learning goals, measure their progress in achieving these goals, and determine how best to move forward. Teachers use formative assessment as a critical part of the learning processes to help students to revise their work or improve skills, prior to any final evaluation or grade. Teachers use the information gained through formative assessments to adjust instruction to meet the individual needs of students as their learning and skills progress.

#### Feedback as Formative Assessment and a Model for Responding

Giving and receiving feedback on works in progress is an authentic formative assessment practice within media arts, and all arts disciplines, found in educational and professional contexts. Learning to give, receive, and act upon feedback is found throughout all artistic processes, but particularly in *Responding*. To provide responses that are clear and non-biased to their peers, students need to experience receiving constructive feedback, learn feedback strategies, and practice giving feedback. Through modeling constructive feedback practices, teachers gain information on the student’s learning, help the student gain valuable insight into their process, and support all students in learning acceptable ways to respond to media arts work.

Establishing a culture of feedback requires a safe learning environment. Creating and practicing norms for feedback is critical in developing a classroom culture of trust and respect. Norms also help students to understand that constructive feedback and critique are not personal. Learning how to give and receive feedback from a balanced perspective can help build trust between teachers and students, and within the classroom. This serves to alleviate concerns about critique existing simply as criticism, but instead as thoughtful comments on successful aspects of the artwork. One way to support beginning students when responding, is to model layering feedback in the form of a statement that includes one thing that a student did well and one thing that a student might consider reworking. The consideration can be specific, general, or formed as a question.  Examples include, “You might want to consider adding more contrast to bottom right portion of the image” or “Have you tried using another filter for a different effect to see how that changes the images?” Teaching students to say, “thank you” when receiving feedback and explaining that feedback is meant to help a student grow and improve is valuable in creating a collaborative classroom learning culture. As students grow in their confidence, expanding the norms surrounding feedback can build the supportive culture of the classroom. Teachers should anticipate their students’ needs and provide multiple means for students to express and receive feedback.

Teachers can look to the process components found in the artistic process of *Responding* (perceive, interpret, and evaluate) and the related performance standards for guidance in designing varied feedback processes. In activities built around “responding,” students receive helpful feedback on their work, while also learning the process of responding to media artworks. The figure below demonstrates how the “responding” standards within Evaluate develop over the grades.

**Figure 4.4: Selected Performance Standards from Artistic Process: Responding, Process Component: Evaluate**

| Kindergarten | Third Grade | Sixth Grade | Proficient High School | Accomplished High School |
| --- | --- | --- | --- | --- |
| Share appealing qualities and possible changes in media artworks. | Identify basic criteria for and evaluate media artworks and production processes, considering possible improvements and their context. | Determine and apply specific criteria to evaluate various media artworks and production processes, considering context, and practicing constructive feedback. | Evaluate media art works and production processes at decisive stages, using identified criteria, and considering context and artistic goals. | Form and apply defensible evaluations in the constructive and systematic critique of media artworks and production processes. |

In using the student standards as the foundation for developing feedback approaches the feedback serves not only to provide the student with information, but also it models for the student acceptable feedback approaches, and students have opportunities to practice responding to media arts works.

#### Feedback as Formative Assessment in Creating and Producing

Teacher and peer feedback should be a continuous element in formative assessment while creating and producing skills are developed as well. Teacher feedback on progress should be constructive, balanced, and non-judgmental. Teachers facilitate feedback discussions where students consider ways to improve works in progress, and examine what is successful or not successful.

Receiving teacher and peer feedback on skill development or works in progress provides students with information to consider when revising or refining their process and artwork. Performance-based formative assessments, such as an authentic task focusing on a specific technical skill, provide an opportunity for the teacher and peers to give in-the-moment feedback. As teachers and peers provide feedback, students make progress toward independently directing their creative work and reflective practices as they develop the ability to think like artists. This type of assessment supports their growth and confidence and leads toward greater autonomy and motivation.

**Snapshot: Middle School Video Production Class**

Ms. T.’s students are working on honing their editing skills. She has explained and shared examples of continuity, the continuous action between multiple shot types and angles normally found in a narrative film. She has also demonstrated the process to the class multiple times while pointing out key and challenging aspects within the process. She has provided printed directions that provide step by step photos of the process. The students are familiar with the general technical aspects of editing, but this is a new layer of nuance in approach.

Her students use sample footage she has provided and begin to practice editing showing continuity. Ms. T. circulates around the room observing students as they work. She provides feedback on their work, reinforcing successful progress and offering guidance to those needing extra support. As needed, she provides additional demonstrations to address students’ misconceptions or to correct technical skill. She encourages students to view each other’s work, looking at the continuity achieved through editing and supporting each other by offering helpful tips. As students develop their editing skills, additional footage that becomes more challenging is provided.

Providing multiple means of giving and receiving feedback is important in meeting students’ varying needs and in supporting a culture of reflection. Receiving feedback also helps the emerging media artist during the constructing process as they are creating work. Through feedback, they gain ideas to consider in refining or experimenting with approaches.

Teachers should vary their methods of providing feedback and vary the structure of feedback sessions. Once students have gained and are familiar with providing constructive, non-judgmental feedback to peers, feedback or critique sessions in media arts might take the form of film and video screenings, gallery walks, or roundtable discussions. For example, by using a “gallery walk” approach to feedback, students are able to move around the classroom while providing quick and concise feedback to their peers. The “gallery” might contain photographs, designs, storyboards, or images on screens in a computer lab. Students walk through this pop-up gallery and provide feedback on a post-it note. Student artists then collect their post-its and reflect on the feedback.

Timely and ongoing feedback supports a growth mindset in students, reinforcing that learning and development takes time and practice. Once the criteria have been established and shared with students, feedback becomes part of the natural process. Feedback is designed to help students revise or improve their work, rather than just providing a grade at the end of the project. Feedback can come from self or peer assessments, or the teacher. Feedback can be given to individuals, small groups, or whole classes. Feedback in the media arts classroom should always focus on clear criteria, be constructive, and engage all students.

#### Summative Assessment

Media arts teachers use summative assessments to measure what students know and can do at a given point in time, following sufficient instruction and practice. Using a summative performance assessment, teachers are offered an effective and authentic method of measuring the acquisition of skills and the ability to create successful work in media arts. Through examination of student documentation of their process or artworks, teachers can assess student ability to create a product and the attributes of the product itself. By creating rubrics that clearly outline expectations, summative or performance assessments will be unbiased, and students will be engaged in the assessment process.

#### Portfolios

Media art portfolios can be used as effective evaluative measure of student growth and development over time. Examples of portfolios useful in providing summative assessment include the following:

* Project portfolios document the steps it took to accomplish the project and show evidence of having completed all the necessary steps to finish the project. The selected artifacts should be accompanied by explanations of the importance of that artifact toward the completed project and what was learned from that step.
* Growth portfolios show progress toward competence on one or more learning targets. Students select the evidence related to the target. The work selected should represent typical work or best work at given points in time. It must include a student reflection summarizing growth overtime based on what they were unable to do at the start and where they are now in their learning.
* Competence portfolios, also called mastery or school-to-work portfolios, provide support of the student demonstrating mastery of a learning target or targets by the samples of evidence collected. The number of samples needed to show mastery should be determined prior as part of the criteria and it should be samples of high levels of achievement that have been sustained over time. This type of exhibition of mastery can be used as part of an exit exam at the end of course before moving on to the next level.

Portfolios are effective when they are integral to the instruction and overall assessment process in the media arts classrooms. The portfolio process must be well designed and executed, meaningful, and built into the course to inform and adjust instruction. Portfolios require time to develop throughout instruction for teachers and students to review and discuss them together. (See chapter 2 for additional guidance on the use of portfolios.)

### Considerations for Instruction in Media Arts

#### Curriculum and Scheduling

Authentic student learning in media arts requires well-planned and articulated curriculum and appropriate time in the school schedule for teachers to teach media arts. With the adoption of media arts standards in 2019, many districts and schools will need to develop a scope and sequence and curriculum for media arts growing out of the standards. Teachers and administrators involved in constructing these instructional guides must have an understanding of media arts as an arts discipline and be familiar with the student performance standards for media arts. General approaches to developing these critical instructional arts learning foundations can be found in chapter 9.

Media arts classes should be scheduled with the same considerations as any other content area course. Scheduling of the media arts courses should provide all students with access to learning in media arts and not conflict with pull-out or supplemental programs. Teachers in self-contained classrooms should allocate time within their schedules for discrete instructional time in media arts. Extensions and applications of media arts learning can be made through cross-curricular approaches as described here, as well as in chapter 8. These real-life applications of artistic creations allow students to apply, hone, and innovate using their media arts skills and knowledge. Media arts teachers should have a similar case load of students and class sizes, and the same supports given to other education programs.

#### Teachers of Media Arts

To be effective, teachers of media arts must have a rich, diverse range of artistic and technological knowledge, experience in its diverse forms and genres, and the ability to support its interdisciplinary capacity. They must be creative and versatile, technically adept, and reflective in pedagogy. Designing standards-based media arts instruction requires extensive knowledge of, and experience in media arts production processes, their translation into classroom situations, and their specific pedagogy. Teaching media arts requires the effective design of learning activities for in various contexts, with diverse students. Media arts teachers also need operational skills in program development, coordination, and maintenance. This broad scope of specialized knowledge in pedagogy and programming denotes the necessity for comprehensive institutional supports.

Professional learning can support teachers to gain additional skill or knowledge needed to teach media arts as an arts discipline. While universities and online training platforms can be sources for gaining experience in media arts and to fill out teachers’ individual needs, as media arts education becomes more established, universities may need to offer specific training in implementation and pedagogy. Museums, libraries, and online multimedia and media literacy sites can also be sources of information and resources helpful to media arts teachers. Additional information on of professional learning can be found in chapter 9.

#### Media Arts Program Development

Developing a media arts program can be a complex endeavor that encompasses equipment, facilities, budgets, and the general capacities of the school in its existing and potential resources. All of this requires specific experience, training, and careful consideration and planning. Some basic guidance and examples are provided here for educators to build on.

Media arts teachers require specific equipment and facilities in order to authentically instruct in any given form. When beginning a program, a foundation in basic equipment and facilities needs to be established. Some courses are computer based and can be serviced adequately with a computer lab, or a multimedia device cart, preferably at 1:1 ratio. Other courses require video and audio recording equipment. It is also possible to use a lower ratio of computer or camera to student if the work is primarily group based, for example as in photography, game design, or sound production.

Teachers should examine what is explicitly available for their courses and what other equipment might be available through shared resources. The technology must match the intent of the course or the instructional unit, or the reverse, where a media arts teacher adjusts their course to the equipment that is available. In a graphic design media arts course for example, a teacher can work with computers alone because works can remain purely digital. A basic video production course can manage with a few video cameras and workstations if students are collaborating in groups. It is helpful in video production to have a diverse range of other tools as well, such as tripods, microphones, cables, lights, and backdrops.

A media arts facility must be able to accommodate the nature of the program. Computer labs can sometimes fit into a normal classroom space. Device carts are more flexible to a variety of production spaces. Video production can fit into a normal classroom if the few group workstations can be accommodated, and students can access other spaces and the larger school grounds. Any tech facility should be adequately serviced for electrical needs and outlets, as prescribed in safety codes. Districts and schools can provide guidance related to local safety and fire codes. See chapter 9 for additional information related to safety.

Media arts programs can potentially become very expensive, and schools need to consider not only the costs of implementation, but their continuing maintenance or expansion. Media arts teachers need to be flexible, resourceful and creative in determining how to initiate and sustain a media arts program. A teacher may start with a few computers and cameras for example, and slowly build the program with continuing support from the school and community grants and donations.

When considering the further development of a media arts program to become more sophisticated and robust, teachers need to be strategic when planning implementation. The primary factors to consider are:

* Facility—What is the size, configuration and specifications of the space? Imagine the students involved in their different activities. Does this space accommodate these and allow free movement and safe operations of projects? Is there access to electricity and the internet?
* Resources—What resources are available currently and potentially in the future? Does the local community have any resources in support of the potential program?
* School administration—Is the administration supportive in the further development of the program? Do they understand the instructional and other benefits of investing in such a program? Are other administrators or instructors interested in assisting, collaborating or supporting the program? What are school’s priorities or challenges, which can benefit from the program? Can the schedule accommodate its development?
* Students—What do students want in a media arts program? What will gain their support and engagement in advocating for its development?

When envisioning programs, media arts teachers need to also consider when the top of the line equipment is needed and when equipment of a lesser quality will function just as well for the intended learning. Most companies that provide equipment to schools have supports, guides, and personnel that can be helpful when determining equipment needs. Online multimedia related sites, educational services and organizations can also be sources for information and guidance when selecting equipment. Although their goals and purposes are slightly different, youth media organizations, teaching artists, and CTE programs are another excellent resource for experienced instructors and program models and much can be gleaned from their examples and experience.

**Emphasis Quote**

*Improve your films not by adding more equipment and personnel but by using what you have to its fullest capacity. The most important part of your equipment is yourself: your mobile body, your imaginative mind, and your freedom to use both. Make sure you do use them.*

Maya Deren—Avant-Gard Filmmaker

### Primary Sources in Media Arts

Primary sources are creative works, original documents, or artifacts that define a culture and provide insight to a time and place in history. The largest holding of primary sources that are accessible to the general public are held in The Library of Congress. This is the world’s largest library with “millions of books, recordings, photographs, newspapers, maps, and manuscripts.” The Library of Congress website can be found at <https://www.loc.gov/about/>.

Primary sources provide a glimpse to the real life, culture, and history of media arts that brings the media arts to life. Using primary sources students and teachers can understand an event, item in time, construct knowledge, integrate information, and create connections to people and events that place history as an actual living moment. Using primary sources also encourages students to think critically and further research information surrounding the media art, or artifacts that rarely stand in isolation and are usually connected to additional significant events. This critical thinking process asks the student to view and identify academically oriented sites and to determine if the source is authentic, and if so, how is this determined. Primary sources also invite the student to step into history and supports an empathetic look, fostering understanding of people and situations with a larger perspective, while making personal connections.

Using primary sources connects the learner to the actual creator of the artwork, which allows the student to see the source of the intellectual property. This is a valuable connection so that the student is placed closer to the person who created the work, which develops empathy with the media artist and is placed in real time with what may have motivated or inspired the work. Learning the context of the work also supports the historical and cultural connection to the media artist, and the piece within a time of history.

Primary sources within media arts provide a cache of knowledge for students. When given the opportunity to work with primary sources, students can experience living history and expand their minds into the world outside the four walls of their classroom. Access to these raw primary sources, such as original manuscripts of writings, historical records, journal entries, diaries, letters, or historical newspaper articles, allow students to deepen their understanding of the concept, period, piece, or idea they are studying. Beyond the Library of Congress, Smithsonian, and National Archives, many multimedia outlets, such as municipal libraries, museums, universities, newspapers and media archivists have web galleries, such as, Loyola Marymount University Linus Catalog and University of California Los Angeles.

### Digital Literacy and Citizenship for Creatives

**Emphasis Quote**

*Students should gain fluencies in the evolving languages of interfaces, mediation, codes, and conventions, as well as contingent issues of power, persuasion, and cross-cultural collaboration, thus empowering them to critically investigate and use the effects and possibilities of various media.*

National Coalition for Core Arts Standards. “The Inclusion of Media Arts in Next Generation Arts Standards” (2012).

“Digital Literacy” is a primary aspect of media arts literacy as framed through media arts standards. California’s digital literacy legislation, SB 830, states: “*Digital citizenship is a diverse set of skills related to current technology and social media, including the norms of appropriate, responsible, and healthy behavio*r.” In a media arts-centered culture, we are all dependent on multimedia texts and experiences for our understanding of and ability to participate in and contribute to our culture and society. The importance of educating all students in forming, navigating and negotiating digital environments is crucial to their wellbeing, as well as for our culture and democratic society.

Media arts standards-based education serves a proactive, leading role in developing all students’ capacities for critical autonomy. Critical autonomy is defined here as the independent ability to discern the value, veracity and intentions of multimedia experiences. A significant aspect of this quality is conveyed through media arts production processes and the student’s resulting cultural agency. Some *Responding* and *Connecting* standards that address digital and media literacy are:

* **Adv.MA:Re8** analyze the intent, meanings and impacts of diverse media artworks, considering complex factors of context and bias.
* **Acc.MA:Cn11a** examine in depth and demonstrate the relationships of media arts ideas and works to various contexts, purposes, and values, such as markets, systems, propaganda, and truth.
* **Acc.MA:Cn11b** critically investigate and proactively interact with legal, technological, systemic, and vocational contexts of media arts, considering civic values, media literacy, digital identity, and artist/audience interactivity**.**

The creatively empowered student knows their way around the digital environment, is grounded in their culture and is confident in being able to assert their own perspectives. The creative empowerment of students can mitigate many of the negative aspects of digitally immersive environments that younger generations will increasingly encounter, including media misinformation, propaganda and influence, as well as digital abuse, addiction, and social misconduct. This is another beneficial outcome of a distinct and fully established media arts education program. When combined with the mutually strengthening interrelationships among all arts and academics, the entire system can unify and positively supporting students’ creative empowerment, critical autonomy and cultural agency. Such a system, when also culturally relevant and responsive, supports students in developing creativity, resilience, and self-determination needed to remain healthy in mind and body in the digital environment. Students of media arts can attain these specific standards-based outcomes towards digital literacy:

* creative capacity to produce impactful, multimodal works for specific audiences and contexts;
* ability to analyze diverse media artworks for bias and intention, manage multimodal experience, and form influence and persuasion through systemic communications;
* experiential understanding of the dynamic interrelationship of media arts and culture within virtual environments, global networks, and legal and market systems;
* capacity for appropriate, solutions-based, and ethical construction and use of multimedia; and
* capacity for critical investigation into and strategic interaction with legal, technological, systemic and cultural contexts of media arts, considering digital identity, civic values and community impacts.

Students of media arts are given unique opportunities to produce and create artistic work, just as artists and creatives in professional contexts. It is not unusual for middle school students to regularly post to multimedia social feeds. Media arts teachers must authentically and rigorously convey the benefits, rules, responsibilities, and safety issues to enable students to fully participate and create in ethical and meaningful ways in the context of our larger civil society.

#### Professional Integrity

Professional integrity builds the foundation of trust and responsibility in all social relationships, both in and outside of the classroom. Media arts teachers have unique opportunities to professionally engage with students, peers, all stakeholders, and the larger world of media arts through multiple mediums and modalities. With such ease of communication educators must act both responsibly and judiciously to model professional and educational excellence with a high degree of personal integrity.

Media arts teachers need to follow guidelines in ethics, rules, and fairness in developing instructional materials, curriculum and demonstrations for the classroom. Teachers must also explicitly support students’ demonstrable proficiency in rules, ethics, and practices that promote fairness in creating media artworks and productions. Professional integrity also invites the media arts educator and their students to build healthy and ethical interpersonal relationships with other students, peers, and stakeholders, which expands the educators’ and their students’ credibility and connection to the larger digital world.

#### Developing Media Arts Entrepreneurs

**Emphasis Quote**

*Artists who get technology, technologists who get art, managers who are creative and creatives who can manage are our future. Fail to include the full spectrum of skills, fail to treat media arts education as anything but a full partner, and get ready to find an explanation even a child can understand about why the rainbow is missing half its colors, and one for business people about why we are losing jobs to more colorful competitors.*

Randy Nelson—Director, Apple University

Media arts education instills entrepreneurial capacity within students through its creative and culturally empowering forms and implicit connections to, and interactions with, local and global communities, including markets and networks. Students of media arts fulfill various roles to become the artists, designers, marketers, manufacturers, managers, producers, technicians, and engineers of original products, expressions and ideas, innovative inventions and imaginative worlds. They gain a holistic range of skill sets and vocational competencies that are in demand within the modern workforce and California’s creative economy. Their works have actual purpose and impacts for their culture and communities. Students of media arts practice positioning their works within the contexts of contemporary society. They are empowered creative producers who have the ability and confidence to assert their unique perspectives and expressions.

The Internet and the growth of digital connectivity have not only brought forth new types of creative work, but also new systems of distribution of creative work. As the creative sector expands, so does the need for students to know how to create, navigate and interact as creatives. Media arts students develop creative and technical skills that support them in such artistic entrepreneurial pursuits, as well as for post-secondary studies and industry careers. Learning in media arts can even lead to students becoming artistic entrepreneurs while still in school. It is not unusual for students to conduct their own entrepreneurial ventures in online platforms and channels, and digital production services, such as generating virtual artifacts for sale within virtual worlds. To prepare for the real world as professional creators, the teacher must engage students in grappling with topics such as professional integrity, current laws governing and protecting creative work, and understanding the potential ramifications of their creative activities.

Instruction that supports students of media arts in developing a sense of professional integrity about their work and working habits is critical. The media arts standards provide students with the opportunities to develop understanding, studio habits, and capacities needed to work effectively, safely, and creatively as media artists. For example, the media arts standards call for students to consider and grow in their understanding of ethics and rules related to creating in media arts.

**Table 4.8: Selected Media Arts Standards Related to Ethics and Rules of Creating in Media Arts**

| 4.MA:Cn11 | 7.MA:Cn11 | Prof.MA:Cn11 |
| --- | --- | --- |
| b. Examine and interact appropriately with media arts tools and environments, considering ethics, rules, and fairness. | b. Analyze and responsibly interact with media arts tools and environments, considering fair use and copyright, ethics, media literacy, and social media | b. Critically evaluate and effectively interact with legal, technological, systemic, and vocational contexts of media arts, considering civic values, media literacy, social media, virtual environments, and digital identity |

Teachers themselves must be current in such regulations to be able to include opportunities for students to learn about topics such as proper use of resources, and the parameters, ramifications, and potential consequences of the misappropriation of the work of others, and other intellectual property considerations.

Students learn in media arts about how different creative sectors of the global creative economy and industries, such as film, music, gaming, publishing, make good choices, and manage intellectual property in ethical, legal, and productive ways. Instruction in media arts supports students in acquiring professional habits, understandings and in developing their own sense of professional integrity. Teachers guide students in developing respect for the creative and innovative work of others, while also protecting their own rights as creators.

#### Intellectual Property and Copyright

Digital tools have provided easier access to producing media artworks, but also to connect with ready-made resources, especially through the internet. Much of this intellectual property is protected and may be consumed or utilized under limited circumstances, despite being easily viewable online. Media arts teachers should be aware of intellectual property laws and teach the tenets of intellectual property rights to their students.

Intellectual property rights in the United States are rooted in the in the founding documents of our country. The Constitution directs Congress “To promote the Progress of Science and useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries.” These rights over the creations of the human mind include patents (rights over inventions), trademarks (recognizable signs or expression of a particular entity), trade secrets (formula or process that provides a business an economic advantage and isn’t easily ascertainable), and the most important one of all to the arts—copyright.

While all forms of intellectual property are vitally important to our innovative and creative economy and lives, it is copyright law that protects artistic creations. The Library of Congress is the federal entity designated to register copyright notices. According to the Library of Congress, “Copyright is a form of protection provided by the laws of the United States to the authors of ‘original works of authorship’ that are fixed in a tangible form of expression.”

The Library of Congress emphasizes the creative components of these works and the rights to protect such unique products. “An original work of authorship is a work that is independently created by a human author and possesses at least some minimal degree of creativity” (U.S. Copyright Office 2017). Copyright protection covers many different types of works, including but not limited to literature, music and lyrics, theatrical plays, choreographed dance and artistic movement, visual artworks, media artworks, and various works of design such as architecture (Copyright does not protect ideas or concepts, nor does it protect works that have not been fixed in a tangible form.

Copyright protection of a work belongs to the individual who creates the work, and they can determine whether to reproduce the work and distribute copies, prepare similar works that directly derive from the original, or directly display or perform the work or allow others to do the same. Copyright law strongly protects the rights of the authors of the creative works basically from the moment of creation in a fixed medium. Registering with the copyright office at the Library of Congress is not necessary, but significantly enhances the protection of the copyright.

These protections are long-lasting. The exact length and nature of protections depends upon when the work was created. For works created at the time of the crafting of this arts framework, the term of copyright is the life of the author plus 70 years after the author’s death for individuals. For works that were created as “works for hire” through a business transaction, the works are copyright protected for 95 years from publication or 120 years from creation, whichever is shorter.

In the educational arena, issues involving copyright can be complex, especially those who desire to reference or incorporate copyright-protected works into their teaching. The sharing and examination of copyright protected works is necessary to teach a variety of subjects in the classroom, for example. These situations are generally allowed under the fairusedoctrine, “a legal doctrine that promotes freedom of expression by permitting the unlicensed use of copyright-protected works in certain circumstances.”Education, news reporting, research and other non-commercial activities that advance the public good are often—but not always—considered activities that may qualify as fair use.

Fair use has limitations, and educators and students alike should be aware of potential issues with copyright-protected materials in the educational sector. For example, singing a copyright protected song in a music class as an educational exercise would likely be considered fair use, but recording that performance and uploading the video to the internet could likely violate the rights of the copyright holder.

Theatre and music performances of copyright protected material are allowed under licensing agreements for performances, typically for a cost. Yet these licensing agreements may not cover video and audio recordings and recording and uploading videos of a school performance may violate copyright. Educators and administrators should closely read licensing agreements when incorporating the media arts.

While other educational subjects involve the viewing or performing of artistic work, the media arts often utilizes works as components of other projects. Photography, visual arts, and music are often utilized in film and video production, for example. When such protected works are utilized as elements in the media arts, knowing the status of the copyright protections and allowances for the works in the creation of new works is paramount – and educational fair use may not apply. Ideally such elements would be work that can be used without permission of the former copyright owner because they are in the public domain. According to the U.S. Copyright Office, works can enter the public domain if the copyright has expired or if the author of the work purposely dedicates the work to the public domain.

Yet many protected works may be utilized by others, even if the works are not in the public domain. Many copyright holders will allow others to utilize protected works in specific circumstances and licenses. These allowances can range from near open use, to significant limitations outside of personal use that could even limit viewing in the classroom without specific permissions. When media arts students seek elements to utilize in their artworks, there should be strong considerations to utilize works in the public domain or works that are licensed for media arts utilization.

There are many works that are in the public domain. Images and video provided by federal agencies for educational purposes are often in the public domain, or are clearly delineated in their image and video libraries. Many cultural organizations like museums, libraries and archives have vast online resources of public-domain works. Professional content companies often provide media-arts elements through a subscription service on a per-use basis or through subscriptions for the educational field. It’s important to read these rights and limitations closely if there are limitations on commercial use and publication, which could limit or jeopardize media arts publication on the web through social media outlet or participation in arenas like film festivals or other like commercial activities. Attention to copyright issues during the media arts creation process concerning copyrights issues can help avoid having a student produced media art work pulled from an online outlet or disqualification from a contest or festival.

Primary sources made available online may or may not be in the public domain, depending upon their source and/or author. Resources such as the Library of Congress, National Archives, and federal government agencies like NASA provide the bulk of their sources to the public domain or carefully note potential rights issues on each entry. Online encyclopedic and content library services may have a blending of copyright protected and public domain images, text and multimedia within their holdings. Some services provide educational subscriptions to vast libraries of multimedia components (images, video, and sound) that may be used in an educational but not commercial context.

It is important for teachers to remind students that publicly accessible and “in the public domain” are not the same thing. Many copyright protected works are made available to the public for viewing and intellectual consumption. This is especially true through the media-arts world of today, where images, videos and sound files can be transferred through the internet or easily copied from websites with the click of a button. It may be tempting to utilize these elements. But digital citizenship and professional integrity is built on the foundations of trust and responsibility, including respect for the intellectual property rights of others.

The respect for copyright protection applies to student created works as well. Copyright is held by the artwork creator, and the law does not specify limits on age. When student artworks are recorded or presented by a school, educators should be aware that the student-produced work’s copyrights are held by the creators, even if they are students. Teachers should guide students on how to protect their own copyright-protected works or assign rights licenses as desired when posting on the internet. Resources from the Library of Congress and media and educational related nonprofits that specialize in copyright issues can be very helpful with information and resources. The Appendix on intellectual property and copyright provides suggested websites for education, information, and even online content libraries with artistic components that may be utilized in media-arts creation.

### Conclusion

Media arts is a versatile and creative arts discipline with its own specific and unique forms of expression. Many of its forms continue to develop and evolve. Media arts is no longer reserved solely for documenting school events or the weekly news broadcast. It can no longer be seen solely as existing only to serve interdisciplinary models that enhance and interconnect the arts and academics. While those are possible and important facets of a robust media arts program, media arts now assumes its place as an inventive and experimental discipline that can grow and expand in countless ways.

Students of media arts can tell their stories through various media that are compelling and moving. They can merge sound and image into dynamic music videos that express provocative points of view. They can produce highly engaging interactive games and intriguing 3D virtual environments that realize their imaginative visions.

A media arts student grows to think and create from the center of this discipline where they have available all of the elements in sound, image, motion, text, space, and interactivity, as well as the various creating processes and production forms of media arts. How do young media artists begin to formulate her their own uniquely media arts expression, with all of these capabilities with intermodal and intermedia fluency in production tools, style and technique?

**Snapshot:** *The Student as Media Artist*

A student artist, who through her classes, identifies as being a media artist explores her own personal line of inquiry. She has written a poem and begins to imagine the possibilities for expressing the various multimodal sensibilities of this poem. She says the lines aloud and in various tones and cadences, and begins to envision various accompanying sounds and tones, ambient and musical, ethereal and emotional. They begin to evoke an environment. An environment that evolves, changes, moves across spaces. She envisions multiple tracks of sound. Her voice is amplified and echoed. It reverberates and cascades to evoke images, memories, and then flashes of scenes and events. She begins to imagine video tracks and the placement of various screens and projections in this space. She imagines multiple tracks of video that are synchronized and asynchronous. She considers her audience and their possible interaction or participation in the work. She imagines people walking within her poem, looking at various lines and words of the poem evoked in her narration and accompanied by sounds, images, objects and props, and even other actors and dancers that support that particular evocation. The audience can take pictures and recordings and comment and remix and share them. Those pictures and comments can be captured as the audience moves through and interacts with the work. The artist can add an augmented reality aspect and collaborate with other students.

She thinks across elements, forms, space and time as variables. She plays with the multiplicity and the singular, the individual and collective, the unifying and the discordant. Her poem is becoming an experiential theatre, an interdimensional installation in various rooms and spaces. It’s a kind of performance-installation-sculpture-poem. It is a “mixed reality.”

Media arts has a long history to be explored, compiled and researched. It has a promising and evolving future for students to begin to explore, invent and contribute to. Media arts education has tremendous potential for the future of student learning and creativity. With the foundation of the media arts standards and framework, and with the full implementation of media arts education in California, educators can expect to see improvements in systemic flexibility to support student self-direction and promote cultural agency, the integration of arts and subject area contents towards high-order, cultural and transdisciplinary outcomes; aesthetic enrichment, cultural relevance and technological enhancement in instructional design; increased vitality and interaction between schools and communities; and increased student preparation for 21st century societal and workforce conditions.

### Glossary of Terms for California Arts Standards: Media Arts

The glossary for the California Arts Standards is intended to define select terms essential to understanding and communicating about the standards. The glossary contains only those terms that are highlighted in each artistic discipline’s performance standards. The glossary definitions explain the context or point of view, from the perspective of the artistic discipline, regarding the use of terms within the standards. Glossary definitions are not meant to be an exhaustive list or used as curriculum.

**Aesthetic Principles:** Fundamental sensory quality or organizational rule within the diversity of media arts production and appreciation.

**Attention:** Principle of directing perception through sensory and conceptual impact.

**Balance:** Principle of the equitable and/or dynamic distribution of items in a media arts composition or structure for aesthetic meaning, as in a visual frame, or within game architecture.

**Civic Values:** Valuing the rights and well-being of individuals, collectives and community through tolerance, appreciation, open-mindedness; having a sense of duty at local to global levels and awareness of power and predisposal to take action to change things for the better.

**Components:** The discrete portions and aspects of media artworks, including: elements, principles, processes, parts, assemblies, etc., such as: light, sound, space, time, shot, clip, scene, sequence, movie, narrative, lighting, cinematography, interactivity, etc.

**Composition:** Principle of arrangement and balancing of components of a work for meaning and Message.

**Concept modeling:** Creating a digital or physical representation or sketch of an idea, usually for testing; prototyping.

**Constraints:** Limitations on what is possible, both real and perceived.

**Context:** The situation surrounding the creation or experience of media artworks that influences the work, artist or audience. This can include how, where, and when media experiences take place, as well as additional internal and external factors (personal, societal, cultural, historical, physical, virtual, economic, systemic, etc.).

**Contrast:** Principle of using the difference between items, such as elements, qualities and components, to mutually complement them.

**Convention:** An established, common, or predictable rule, method, or practice within media arts production, such as the notion of a ‘hero’ in storytelling.

**Copyright:** The exclusive right to make copies, license, and otherwise exploit a produced work.

**Design thinking:** A cognitive methodology that promotes innovative problem solving through the prototyping and testing process commonly used in design.

**Digital identity:** How one is presented, perceived and recorded online, including personal and collective information and sites, e-communications, commercial tracking, etc.

**Divergent thinking:** Unique, original, uncommon, idiosyncratic ideas; thinking “outside of the box.”

**Emphasis:** Principle of giving greater compositional strength to a particular element or component in a media artwork.

**Ethics:** Moral guidelines and philosophical principles for determining appropriate behavior within media arts environments.

**Exaggeration:** Principle of pushing a media arts element or component into an extreme for provocation, attention, contrast, as seen in character, voice, mood, message, etc.

**Experiential Design:** Area of media arts wherein interactive, immersive spaces and activities are created for the user; associated with entertainment design.

**Fairness:** Complying with appropriate, ethical and equitable rules and guidelines.

**Fair use:** Permits limited use of copyrighted material without acquiring permission from the rights holders, including commentary, search engines, criticism, etc.

**Force:** Principle of energy or amplitude within an element, such as the speed and impact of a character’s motion.

**Generative methods:** Various inventive techniques for creating new ideas and models, such as brainstorming, play, open exploration, prototyping, experimentation, inverting assumptions, rule- bending, etc.

**Hybridization:** Principle of combining two existing media forms to create new and original forms, such as merging theatre and multimedia.

**Interactivity:** A diverse range of articulating capabilities between media arts components, such as user, audience, sensory elements, etc., that allow for inputs and outputs of responsive connectivity via sensors, triggers, interfaces, etc., and may be used to obtain data, commands, or information and may relay immediate feedback, or other communications; contains unique sets of aesthetic principles.

**Juxtaposition:** Placing greatly contrasting items together for effect.

**Legal:** The legislated parameters and protocols of media arts systems, including user agreements, publicity releases, copyright, etc.

**Manage audience experience:** The act of designing and forming user sensory episodes through multi-sensory captivation, such as using sequences of moving image and sound to maintain and carry the viewer’s attention, or constructing thematic spaces in virtual or experiential design.

**Markets:** The various commercial and informational channels and forums for media artworks, such as T.V., radio, internet, fine arts, non-profit, communications, etc.

**Meaning:** The formulation of significance and purposefulness in media artworks.

**Media environments:** Spaces, contexts and situations where media artworks are produced and experienced, such as in theaters, production studios and online.

**Media literacy:** A series of communication competencies, including the ability to access, analyze, evaluate, and communicate information in a variety of forms, including print and non-print messages – National Association for Media Literacy Education.

**Media messages:** The various artistic, emotional, expressive, prosaic, commercial, utilitarian and informational communications of media artworks.

**Movement:** Principle of motion of diverse items within media artworks.

**Multimodal perception:** The coordinated and synchronized integration of multiple sensory systems (vision, touch, auditory, etc.) in media artworks.

**Multimedia theatre:** The combination of live theatre elements and digital media (sound, projections, video, etc.) into a unified production for a live audience.

**Narrative structure:** The framework for a story, usually consisting of an arc of beginning, conflict and resolution.

**Personal aesthetic:** An individually formed, idiosyncratic style or manner of expressing oneself; an artist’s “voice.”

**Perspective:** Principle pertaining to the method of three-dimensional rendering, point-of-view, and angle of composition.

**Point of view:** The position from which something or someone is observed; the position of the narrator in relation to the story, as indicated by the narrator’s outlook from which the events are depicted and by the attitude toward the characters.

**Positioning:** The principle of placement or arrangement.

**Presentation:** A diverse range of activities of exhibiting media artworks, which can include sharing, distributing, installing, publishing, broadcasting, posting, showing, performing, etc.

**Production processes:** The diverse processes, procedures, or steps used to carry out the construction of a media artwork, such as prototyping, playtesting, and architecture construction in game design.

**Prototyping:** Creating a testable version, sketch or model of a media artwork, such as a game, character, website, application, etc.

**Resisting closure:** Delaying completion of an idea, process or production, or persistently extending the process of refinement, towards greater creative solutions or technical perfection.

**Responsive use of failure:** Incorporating errors towards persistent improvement of an idea, technique, process or product.

**Rules:** The laws, or guidelines for appropriate behavior; protocols.

**Safety:** Maintaining proper behavior for the welfare of self and others in handling equipment and interacting with media arts environments and groups.

**Soft skills:** Diverse organizational and management skills, useful to employment, such as collaboration, planning, adaptability, communication, etc.

**Stylistic convention:** A common, familiar, or even “formulaic” presentation form, style, technique or construct, such as the use of tension building techniques in a suspense film, for example.

**Systemic communications:** Socially or technologically organized and higher-order media arts communications such as networked multimedia, television formats and broadcasts, “viral” videos, social multimedia (e.g., “vine” videos), remixes, transmedia, etc.

**Systems:** The complex and diverse technological structures and contexts for media arts production, funding, distribution, viewing, and archiving.

**Technological:** The mechanical aspects and contexts of media arts production, including hardware, software, networks, code, etc.

**Tone:** Principle of “color” “texture” or “feel” of a media arts element or component, as for sound, lighting, mood, sequence, etc.

**Transdisciplinary production:** Accessing multiple disciplines during the conception and production processes of media creation, and using new connections or ideas that emerge to inform the work.

**Transmedia production:** Communicating a narrative and/or theme over multiple media platforms, while adapting the style and structure of each story component to the unique qualities of the platforms.

**Virtual channels:** Network based presentation platforms such as: YouTube, Vimeo, Deviantart, etc.

**Virtual worlds:** Online, digital, or synthetic environments (e.g., Minecraft, Second Life).

**Vocational:** The workforce aspects and contexts of media arts.

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