

CALIFORNIA

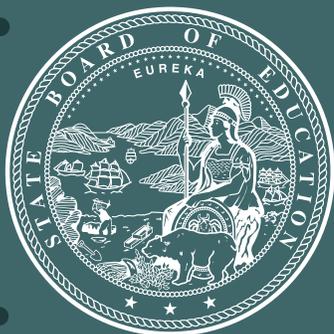
# Arts Education

FRAMEWORK

FOR CALIFORNIA PUBLIC SCHOOLS  
TRANSITIONAL KINDERGARTEN  
THROUGH GRADE TWELVE

Dance ■ Media Arts ■ Music ■ Theatre ■ Visual Arts

Chapter 1  
Vision and Goals for Standards-  
Based Arts Education



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

## Introduction

The arts are a necessary and required component for all California students to develop as well-rounded, lifelong learners who contribute to the prosperity and quality of life for local and global communities. An education in the arts (dance, media arts, music, theatre, and visual arts) develops engaged, creative, expressive, responsive, and artistically literate citizens. Artistic literacy is the ability to understand, create, perform/present/produce, respond, and connect through the arts, and transfer knowledge and skills learned from authentic experiences in the arts that transcend historical, cultural, and societal contexts. Achieving literacy in the arts is joyful, inspirational, and creates a lifelong appreciation of the arts; it also prepares students for the twenty-first century workforce and plays a critical role in developing well-rounded citizens. A standards-based arts education in all five disciplines with equitable arts learning experiences available to all students furthers students' academic goals, increases student engagement, enhances parent and community engagement, and improves school culture and climate.

The *California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve Arts Standards* (arts standards), adopted by the State Board of Education in 2019, map a pathway for a standards-based arts education in dance, media arts, music, theatre, and visual arts. The intention of the arts standards is that they are equitable and accessible to each and every California student. The *California Arts Education Framework for California Public Schools: Transitional Kindergarten Through Grade Twelve* provides guidance for implementation of the arts standards.

This chapter discusses the vision and goals for arts education and the vital role of the arts disciplines in each student's cognitive, social, cultural, and emotional development.

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# Developing Artistically Literate Students

California’s vision of artistic literacy is grounded in the foundational concepts of the arts standards, which 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 prepared for accomplishing their own goals in life and participating collaboratively in a global community.

## The California Arts Standards’ Philosophical Foundations and Lifelong Goals<sup>1</sup>

### *The Arts as Communication*

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

### *The Arts as Creative Personal Realization*

Participation in each of the arts as creators, performers, and audience members (responders) enables individuals’ discovery and development of their own creative capacity, which provides a source of lifelong satisfaction. Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing, and responding to art as an adult.

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

Throughout history individuals and communities have expressed their ideas, experiences, feelings, and deepest beliefs using the arts as essential means. Each discipline shares common goals but approaches them through distinct media and techniques. Understanding artwork provides insight into individuals’ own and others’ cultures and societies, while also creating opportunities for accessing, expressing, and integrating meaning across a variety of content areas. Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality and significance. They also cultivate habits of searching for and identifying patterns to understand relationships among the arts and between the arts and other content knowledge.

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1. Adapted from the *California Arts Standards* (California Department of Education 2019, 6–7).

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

Participation in the arts as creators, performers, and audience members (responders) enhances mental, physical, and emotional well-being. Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities by participating in all of the arts.

## *The Arts as Community Engagement*

Through the arts, individuals collaborate and connect with others in an enjoyable, inclusive environment as they create, prepare, and share artwork that brings communities together. Artistically literate citizens seek artistic experiences and support the arts in their local, state, national, and global communities.

## *The Arts as Profession*

Professional artists weave the cultural and aesthetic fabric of communities and cultivate beauty, enjoyment, curiosity, awareness, activism, and personal, social, and cultural connection and reflection. This fabric strengthens communities as a whole, enhances the lives of individuals, and inspires the global community. Artistically literate citizens appreciate the value of supporting the arts as a profession by engaging with the arts and supporting the funding of the arts. Some artistically literate individuals pursue a career in the arts, thereby enriching local, state, national, and global communities and economies.

An artistically literate individual acknowledges and appreciates the important relationship between the arts disciplines of dance, media arts, music, theatre, and visual arts, and the connections the arts have to other content areas. Developing, expressing, and integrating meaning across content areas is also valued by an artistically literate individual. Artistic literacy instills the value of the arts as a means of expression and the significance of civic engagement in the local and global community.

Artistic literacy requires understanding that each arts discipline has a unique language—a language that developed through the historical practice of the discipline and continues evolving through contemporary practice. These languages are complex and multifaceted. Learning the languages of the arts disciplines through in-depth immersion and training, an artistically literate person understands and employs the unique symbol systems of the arts disciplines in order to convey and interpret meaning. These symbol systems manifest in a “text” form in various ways per discipline, such as music notation, theatrical scripts, and in digital tool manuals. However, there are additional modes of communication intrinsic to the languages of the disciplines which require literacy development. For example, in dance, theatre, or music, movement and gestures must be performed and interpreted with clarity for communication to occur and enable the dancers, actors, or musicians to work together. Visual artists must understand the nuances of line, color, texture, and form to communicate intended meaning. In media arts, artists must understand the languages of analogue and digital media to effectively communicate artistic expression through integrated media.

An artistically literate individual recognizes that the arts provide means for individuals to collaborate and connect with others in an inclusive environment as they create, prepare, and share artwork that brings communities together. Therefore, the arts-literate individual can transfer arts knowledge and skills to multiple situations and settings, both inside and outside the school environment.

To achieve artistic literacy, it is necessary for students to engage directly in creative practices and artistic processes, using materials in spaces appropriate for authentic practice to occur. Authentic artistic practice requires that students and teachers participate fully and collaboratively in the creative practices of imagining, investigating, constructing, and reflecting. Throughout their education, students should creatively engage in the arts, practicing the skills of creativity, collaboration, communication, critical thinking, and cultural awareness, developing the ability to transfer knowledge and skills to new experiences and contexts (Duke 2005).

The ultimate goal of arts education is to develop artistically literate individuals who are prepared to engage and participate in the arts beyond the TK–12 schooling experience and contribute as connected, productive, and empathetic citizens of a global community. This is achieved through the creative personal realization and wellbeing imbued in citizens who graduate TK–12 education as artistically literate. This is why, for over 40 years, California *Education Code* has recognized that the arts are a core component in every child’s education. California understands that students need arts education throughout their TK–12 schooling to become citizens who communicate powerfully and diversely; create and innovate personally relevant work; connect to culture, history, and society; feel a sense of well-being, and actively participate in their communities. This recognition, which emphasizes the inclusive nature of the arts, stipulates the following:

*Education Code Section 51210:*

(a) The adopted course of study for grades 1 to 6, inclusive, shall include instruction, beginning in grade 1 and continuing through grade 6, in the following areas of study: ... (5) Visual and performing arts, including instruction in the subjects of dance, music, theatre, and visual arts, aimed at the development of aesthetic appreciation and the skills of creative expression.

*Education Code Section 51220:*

The adopted course of study for grades 7 to 12, inclusive, shall offer courses in the following areas of study: ... (g) Visual and performing arts, including dance, music, theatre, and visual arts, with emphasis upon development of aesthetic appreciation and the skills of creative expression.

California further stipulates discrete arts learning in high school graduation requirements and “F” requirements for University of California (UC) and California State University (CSU) admission. Discrete arts learning is distinguished as devoted instruction for the purpose of student achievement in the arts standards.

While the *Arts Framework* provides guidance for implementation of the arts standards, other California standards and frameworks also support arts learning, including the *California Content Literacy Standards for Technical Subjects*, the *California English Language Development Standards*, and the *Career and Technical Education Framework for Public Schools*. The connections among these documents are discussed later in this chapter in the “Relationship and Connection to Other Standards” section.

The *Arts Framework* has two primary audiences: educators and publishers of instructional materials. This framework should guide educators’ curriculum planning and instruction and evaluation of arts education programs. Publishers must meet the student learning outcomes specified in the *California Arts Standards* and the guidance for content and pedagogy included in this framework to ensure all California students have access to carefully designed, research-based instructional materials that are appropriate for diverse learning needs. Additional audiences for the framework include universities, institutions, organizations, and individuals involved in the preparation of pre-service educators, the leaders of ongoing professional learning of in-service educators, or those who provide supplemental instruction in the arts, as well as families, members of the community, and policymakers.

The *Arts Framework* supports new teachers learning how to translate complex artistic content and practices learned at the university into understandable and relevant instruction aimed to develop artistic literacy in TK–12 students. The *Arts Framework* is also a reference for more experienced educators implementing the arts standards as they continuously adjust instructional practices to meet the needs of diverse learners. For administrators seeking to support teachers of the arts disciplines (single-subject and multiple-subject teachers) or to improve or expand the arts education program, the *Arts Framework* is an overview of the content, disciplinary knowledge, and discipline-specific skills students must practice and develop in the arts disciplines, and the pedagogy and conditions of learning that support sequential, standards-based arts education.

## Why an Arts Education? What Research Says

California’s vision for an inclusive arts education is informed, in part, by Elliot W. Eisner’s *The Arts and the Creation of Mind*. In it, Eisner notes, “Education is a process of learning how to become the architect of your own experience and therefore learning how to create yourself. The arts have distinctive contributions to make to that end through their emphasis on the expression of individuality and through the exercise and development of the imaginative capacities” (2002).

Education in the arts provides a unique opportunity for students to develop cognitive, social, cultural, and emotional capacities. The arts provide the means for seeking and creating new perspectives, perceiving and knowing the world, and gaining understanding that is critical in shaping the strength and well-being of society. In education, students have opportunities to view the world linguistically, mathematically, scientifically, and historically;

therefore, students must have opportunity to approach the world artistically and to think like artists (Hetland et al. 2013). Thinking through the arts, Eisner notes, enhances our consciousness:

[The arts] refine our senses so that our ability to experience the world is made more complex and subtle; they promote the use of our imaginative capacities so that we can envision what we cannot actually see, taste, touch, hear, and smell; they provide models through which we can experience the world in new ways; and they provide the materials and occasions for learning to grapple with problems that depend on arts-related forms of thinking. (2002)

Many authors attest that a student's imagination is crucial to an arts education. The work of teacher and researcher Ken Robinson emphasizes the cognitive ability to imagine—to “see” that which is not perceptible to the senses—as a fundamental and distinctive characteristic of human beings (Robinson and Aronica 2009). Through the power of imagination, human beings are capable of understanding the past, the present, and anticipating the future: “We can conjecture, we can hypothesize, we can speculate, and we can suppose ... we can be imaginative” (Robinson and Aronica 2009). In *Releasing the Imagination*, Maxine Greene stresses that “Imagination is what, above all, makes empathy possible,” as it allows humans to connect and “... break with the taken for granted, to set aside familiar distinctions and definitions” (1995). The arts are a means of using the imagination to filter through abstraction and connect and involve one with what they see, what they hear, and what they make with their hands (Ravitch 2019). The cognitive capacity of imagination is uniquely human and underpins all human achievement (Robinson 2009). Arts learning provides students with unique and important opportunities to develop this capacity.

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**“This is another way to imagine imagining: it is becoming a friend of someone else’s mind, with the wonderful power to return to that person a sense of wholeness. Often, imagination can bring severed parts together, can integrate into the right order, can create wholes.”**

**—Maxine Greene, teacher and educational theorist (1995)**

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## **Cognitive Development**

Education in the arts contributes to students’ cognitive development strengthening the ability to perceive, observe, make connections, recognize relationships, be flexible in thinking, and accept ambiguity. Each arts discipline provides a unique way of thinking, seeing, engaging, and understanding the world. The arts require students to recognize qualitative relationships, distinguish differences and similarities in these relationships, imagine and consider possibilities, interpret abstract concepts and figurative meanings,

and take unpredicted and unexpected circumstances and transform them into advantageous opportunities.

The demands of both college and career require cognitive flexibility and agility. As such, students need to be able to make connections between seemingly disparate ideas. Students need to think creatively, develop original ideas, and modify or develop existing ideas into new innovative directions. As schools are expected to prepare students for a professional life that will likely encompass more than one occupation during their lifetime, programs that foster flexibility, promote tolerance for ambiguity, encourage risk-taking, and depend upon the exercise of judgment will have significant impact in the development of thinking skills (Eisner 2002). When designing curriculum and educational programs, educators should focus on developing students' cognitive aptitude that will enable them to critically discern implications and derive conclusions.

The arts place great emphasis on creativity and require students to engage in higher-order thinking skills inclusive of the creative practices. 'Creativity' is the act of conceiving something original or unusual, and 'innovation' is the implementation of something new (National Coalition for Core Arts Standards [NCCAS] 2014). Robinson and Aronica view creativity and innovation as "applied imagination" (2009). Arts education fosters creativity and innovation through creative practices inherent in arts education, such as

- flexible thinking,
- creative problem solving,
- inquisitiveness,
- perseverance,
- problem identification,
- research,
- interpretation,
- communication,
- precision, and
- accuracy.

These creative practices provide opportunities for students to learn within an individual discipline and transfer knowledge, skills, and habits to other contexts and settings. Processes involving the interplay of artistic skills, individual voice, and the unexpected, permeates the arts in academic and professional settings. The arts synthesize logical, analytical thought with playful unexpectedness, providing students with extraordinary opportunities to exercise their creativity through the artistic processes. Learning in the arts, therefore, requires an environment in which students are encouraged to imagine, investigate, construct, and reflect (NCCAS 2014).

"We all have strengths and weaknesses in the different functions and capacities of the brain. But like the muscles in our arms and legs, these capacities can grow weaker or

stronger depending on how much we exercise them separately and together” (Robinson and Aronica 2009). Curriculum in the arts should provide learning opportunities that center on creative practices such as imagination, investigation, innovation, construction, and reflection. It is for this reason that the *California Arts Standards* are comprised of four artistic processes common to all five arts disciplines (dance, media arts, music, theatre, and visual arts):

- Creating,
- Performing/Presenting/Producing,
- Responding, *and*
- Connecting.

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“We take it for granted that nearly everybody can learn to read and write. If a person can’t read or write, you don’t assume that this person is incapable of it, just that he or she hasn’t learned how to do it. The same is true of creativity.”

—Sir Ken Robinson, author and arts educator (Robinson and Aronica 2009)

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## Cognitive Development Through the Arts Disciplines

### *Dance*

Research has shown that dance occupies an important place within a curriculum because it provides support for cognitive development and should therefore not be used merely as a kinesthetic instructional strategy for other subject matter (Giguere 2011). Through the dance creation process, students discover problems and investigate solutions, ultimately communicating the solution through symbolic language of movement, all of which are demanding cognitive processes and skills. The developing brain needs sufficient activation of the motor-cerebellar-vestibular system for successful movement and cognitive growth (Jensen 2001). Without this, students demonstrate challenges with learning, including attentional deficits, reading problems, emotional problems, weak memory skills, slow reflex skills, lack of discipline, and impaired or delayed writing skills (Jensen 2001). The biological changes sparked by the physical activity of dance impact the brain’s plasticity and its ability to adapt and react (Hanna 2008). Research also indicates that studying dance develops a high state of motivation, producing a sustained attention span necessary to improve performance; this training of cognitive attention also leads to improvement in other domains of cognition (Gazzaniga 2008, v). Additionally, dance develops concentration—dancers must use all of their attentional resources so that they are focused on the situation and able to react in real time—and develops other cognitive processes, such as problem

solving and divergent thinking (Biasutti 2013). Dance requires reaction to the unexpected and demands dancers to find immediate solutions to sudden situations.

## ***Media Arts***

Because media arts interconnects with the other arts disciplines, many of the effects on cognitive development that students gain while learning in the other arts disciplines may transfer to their learning and work in media arts. Research indicates that when students are working in a digital medium, they still encounter many of the same challenges found in the other arts disciplines, demonstrating how working in media arts builds upon common concepts “such as perspective, color, shape, and drawing from observation” (Peppler 2010). Media arts as a “metamedium” enables the manipulation of various types of interactivity as a medium, combining several different arts forms, capitalizing on new types of interactivity afforded by technology. This has the potential for important implications for cognitive development as students combine many different modes of communication (Peppler 2010). As media arts are now recognized as a distinct fifth arts discipline in the *Arts Standards*, the unique impact of media arts on cognitive development requires continued investigation in future research.

## ***Music***

Music and music learning promote the development of critical cognitive functions necessary for navigating and existing in a complex world. Studying music directly impacts sensory and perceptual motor systems developing spatial and logic reasoning, memory, language, listening skills, and fine motor skills, all of which play critical roles in daily existence and multiple fields of study. Music activates and synchronizes neural firing patterns that coordinate and connect multiple places in the brain, and music training induces changes: functional and structural changes in the auditory system, motor, and visual-spatial regions (Kraus and Chandrasekaran 2010; Jensen 2001). Research reveals music’s essentially abstract nature, in that listeners perceive and recognize familiar patterns and as such improve their abstract reasoning (Schellenberg 2005). Students with well-developed auditory systems have increased capacity for auditory attention and pattern recognition in information-laden sounds, strengthening the ability to perceive and understand in multiple contexts.

Learning in music involves significant use of working-practice in selective attention skills and implicit learning of the acoustic and syntactic rules that bind musical sounds together, all of which are critical to speech processing and better prepare students for challenges within and beyond music (Kraus and Chandrasekaran 2010). For example, learning and practicing an instrument develops hand-eye coordination and fine motor skills. Active engagement with music has an impact on visual–spatial intelligence, allowing students to perceive the world and form mental pictures (Hallam 2010). “Music has strong, positive, neurological system-wide effects ... [and] enhanced and lasting effects come more from long-term music playing than one-time or short-term music playing” (Jensen 2001).

## *Theatre*

Theatre provides opportunities for students to engage imaginatively and physically in character and story. Through putting one's self in the place of another, embodying the traits of a character, students observe, reflect upon, and examine themselves, others, and imagined worlds. Doing this enables the opportunity "to use symbolic representation, the ability to use one thing for another" (Furman 2000). Learning is significantly more meaningful when students actively experience and engage in the targeted concepts, processes, and skills for learning rather than experience instruction passively through lecture and worksheets (Furman 2000). Active engagement and abstract thinking in this way leads to and develops predictive, reflective, critical thinking, and metacognitive processes. The meta-analysis research of Ann Podlozny finds that theatre develops "comprehension skills of recognition and recall of details, sequencing of events, and generalizing the main idea" all of which are cognitive skills required in many academic and personal contexts (2000). Podlozny concludes that while theatre enabled students to master the texts they enacted and new material not enacted, the transfer of skills from one domain to another is not automatic, but it can and should be taught to strengthen the transfer effects (2000).

## *Visual Arts*

Visual arts teach students to look closely, see clearly, and perceive differently. Visual arts stretch students to see past what is expected and to observe and perceive accurately (Hetland et al. 2013). One of the functions of art is as an extension of the visual brain—visually, our brains are designed to detect patterns, contrast, and movement, allowing students to enhance pattern detection and a generalized knowledge about the world (Jensen 2001).

Studying observational drawing in collaboration with cognitive scientists, Angela Brew emphasizes that "observational drawing is a perceptual process using both the eye and hand, rather than a translation from visual perception by the eye to the motor action of the hand," shedding light on "... the way drawing does not merely record but actually facilitates perception" (Kantrowitz, Fava, and Brew 2017). Michelle Fava, also researching observational drawing, shows: "Drawing involves strategic use of visual deconstruction, comparison, synthesis, analogical transfer and repetitive cycles of construction, evaluation, and revision; cognitive skills more commonly associated, in educational settings, with verbal tasks" (Kantrowitz, Fava, and Brew 2017). These studies concluded that "drawing makes visible the embodied and situated nature of human cognition" (Kantrowitz, Fava, and Brew 2017). In addition to observation and perception, visual arts engage students in comparing and contrasting, making connections between form and content of works of art and the historical or contemporary events of the culture in which the works of art were created (Eisner 2002).

## Critical Thinking in the Arts Disciplines

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**“A democratic education means that we educate people in a way that ensures they can think independently, that they can use information, knowledge, and technology, among other things, to draw their own conclusions.”**

**—Linda Darling-Hammond, Professor of Education Emeritus at Stanford University, founding president of the Learning Policy Institute, and president of the California State Board of Education**

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Critical thinking involves actively and skillfully conceptualizing, analyzing, synthesizing, and evaluating information as a guide to understanding and action. As students develop the higher-order thinking skills of critical thinking and problem solving required to engage in the artistic processes, they begin to achieve artistic literacy. Curriculum in the arts should encourage students to apply critical thinking to artistic processes and artifacts—the historical and contemporary artwork of artists—as well as the artwork of their peers and themselves. Critical thinking and problem solving develop through inquiry and close observation: “Through the arts it’s possible to encourage, in fact to prioritize, divergent thinking, the ability to think differently, to see things that other people don’t see” (Ravitch 2019). By viewing, making, and discussing art works, students build contextual awareness as they come to realize that the arts exist within multiple dimensions, including time, space, culture, and history. Applying critical thinking to understanding and evaluating works of art promotes the development of those structures and elements of thought implicit in all reasoning, such as purpose, problem, assumptions, concepts, frame of reference, and others (NCCAS 2014).

As students learn in the arts, they develop and practice disciplined, sequential approaches to problems in creating, realizing, or understanding art; they develop artistic thinking. Approaches to solving problems may vary from one arts discipline to another, from one student to another, and from one attempt or iteration of work to another. Students learn how to allocate resources, monitor progress, and evaluate the results through multiple problems and multiple approaches.

In the process of developing artistic literacy, students need opportunities to move toward greater depths of knowledge. The following levels of Norman Webb’s Depth of Knowledge Model (DOK) identify the context and circumstances students need in order to express and share the depth and extent of their thinking:

- DOK Level 1: Students recall and reproduce data, definitions, details, facts, information, and procedures (knowledge acquisition).

- DOK Level 2: Students use academic concepts and cognitive skills to answer questions, address problems, accomplish tasks, and analyze texts and topics (knowledge application).
- DOK Level 3: Students think strategically and reasonably about how and why concepts, ideas, operations, and procedures can be used to attain and explain answers, conclusions, decisions, outcomes, reasons, and results (knowledge analysis).
- DOK Level 4: Students think extensively about what else can be done, how else can learning be used, and how could the student personally use what they have learned in different academic and real-world contexts (knowledge augmentation).

Sources: Webb (2002); Francis (2017)

Developing artistic literacy requires that students acquire knowledge (DOK1), apply knowledge (DOK2), analyze knowledge (DOK3), and augment knowledge (DOK4). The contexts and environments in which students are placed determines the degree to which they are able to demonstrate their level of knowledge.

## Community and Cultural Development Through the Arts Disciplines

Learning in the arts, collaborating through creative, presentational, responsive, and connective processes, requires the respect of others, and teaches students implicit communicative rules and skills. Research suggests that collaborative art-making may serve an evolutionary purpose of increasing communication, coordination, cooperation, and even empathy within a group (Miendlarzewska and Trost 2014). When students engage in and develop an appreciation of art-making, an indirect effect is the surfacing of contextual awareness. As students view, make, share, and discuss art works, they discover that the arts do not exist in isolation, but rather through multiple dimensions of time, space, culture, and history. Art-making, in all these dimensions, then influences students' interaction with art and how these interactions can impact their lives (NCCAS 2014). Research shows an increase in social cohesion among students, a greater self-reliance among students, better social adjustment, and more positive attitudes in students through an increase of arts in the curriculum (Hallam 2010).

Through artistic processes, students engage in and develop important and corresponding social practices. These social practices are: developing craft, engaging and persisting, envisioning, expressing, observing, reflecting, stretching, and exploring and understanding art worlds (Hetland et al. 2013). In *Why Our Schools Need the Arts*, Davis adds:

The arts provide ways for children to create and communicate their own individual cultures, to experience the differences and similarities among the cultures of family or nationality that are imprinted on different forms of art, and to discover the common features of expression that attest to a human connection contained in and beyond difference (2008).

Additionally, Seidel et al. note that in the arts,

... students are encouraged to explore and come to appreciate their own culture and community in rich ways by using local, primary resources such as community members, folk artists, authentic local documents, and community sites. By engaging with their community through the arts, students participate in the process of exploring, documenting, creating, and preserving their city's cultural heritage (2009).

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**“The features of the culture to which the child will be exposed and the manner in which the child will address that culture are the most powerful indicators of the kind of thinking and therefore the kind of mind a child is likely to develop during the course of childhood.”**

**—Elliot Eisner, professor of art and education (2002)**

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Through the arts, students are able to:

- absorb meaningful information through the senses;
- develop openness in apprehension and push boundaries;
- effectively construct artistic meaning within their cultural milieu;
- grasp the nature and evolution of history;
- communicate effectively within variable situations and for diverse audiences; and
- navigate the intricacies of emerging digital and global environments (NCCAS 2014).

Civic engagement is a significant outcome of gaining an arts education and acquiring artistic literacy. Students understand that they each have the power and responsibility to affect the community and society at large and are able to do this through the arts. As a result, students can use the arts as “powerful agents of change” (Seidel et al. 2009). Eisner adds: “Work in the arts is not only a way of creating performances and products; it is a way of creating our lives by expanding our consciousness, shaping our dispositions, satisfying our quest for meaning, establishing contact with others, and sharing a culture” (2002).

## **Social and Emotional Development Through the Arts Disciplines**

Through the artistic processes, creative practices, and social interactions inherent in the arts, students acquire and are able to apply the knowledge and skills necessary to establish and maintain positive relationships with others, set and achieve goals, practice empathy for others, recognize and effectively express emotions, and make responsible decisions, all of which are the tenets of social and emotional learning (Durlak et al. 2011). Social

and Emotional Learning is defined as including five core competencies: self-awareness, self-management, social awareness, relationships skills, and responsible decision-making (Dymnicki, Sambolt, and Kidron 2013). As students engage in the unique processes and practices of the arts disciplines, they gain awareness, practice, and become competent in these areas.

Self-awareness is the ability to recognize one's emotions and values as well as one's strengths and limitations (Dymnicki, Sambolt, and Kidron 2013). Self-management, the managing of one's emotions and behaviors to achieve desired goals, is developed as students persevere and persist through artistic problems and challenges, investigating and testing potential approaches and solutions to these artistic problems, and through attaining targets and goals (Dymnicki, Sambolt, and Kidron 2013). The creative practices and critique processes present in all the arts disciplines help students learn to make accurate self-judgments, set artistic goals, develop internal motivation to achieve these goals, and experience satisfaction when their goals are attained. Students also develop social awareness and an understanding and empathy for others by studying diverse cultures, multiple perspectives, and creative expressions of others.

All the arts disciplines require students to work, collaborate, and communicate with and around others, and the success or the achievement of set goals is often dependent on this ability to work with others. In dance, music, and theatre ensembles, students must work and learn together to create a unified artistic expression with a shared creative vision. Similarly, visual and media arts also require that students work in collaborative projects and in cooperative studio spaces, sharing resources, materials, and equipment. Indeed, the very nature of the arts builds community. Through the arts, students practice, develop, and use relationship skills, dealing directly with conflict and collaboration, forming positive working relationships between individuals and as teams. As students collaborate, communicate, negotiate, and work constructively, sharing in the creative processes and creative space, students develop responsible decision-making habits that involve making ethical, constructive choices about personal and social behavior (Dymnicki, Sambolt, and Kidron 2013). The arts build community through shared experience and common expression.

Furthermore, the arts provide multiple means of communication and expression, and also enable students to communicate ideas, experiences, and feelings that may be challenging or impossible to express linguistically. Artworks establish a communicative relationship between the artist and the viewer or audience. Although the artist and audience may not be in the same room at the same time, they are still communicating. Learning to communicate through the arts enables students to:

- articulate thoughts and ideas effectively using oral, written, and nonverbal communication skills in a variety of forms and contexts;
- look and listen effectively to decipher meaning, including knowledge, values, attitudes and intentions;

- use communication for a range of purposes (e.g., informing, instructing, motivating, and persuading);
- utilize multiple media and technologies, knowing how to judge their effectiveness as a priority while assessing their impact; and
- communicate effectively in diverse environments (including multilingual environments) (NCCAS 2014).

Learning in the arts offers students the opportunity for creative self-expression and the development of identity. Students experience the joy of creating, develop attention to detail, and learn ways to express thoughts, knowledge, and feeling beyond words (Smithrim and Upitis 2005). When studying the artistic expressions of others, students broaden their perception of individuals, communities, events, cultures, and time periods, thereby developing a deeper understanding of others and the world around them. The arts provide insights into others' experiences and perceptions. By studying varying modes of communication and expression, students are able to better empathize and connect more deeply and broadly with others. For example, theatre calls for students to embody the traits of a character, thus putting one's self in the place of another. Directly donning a different view, a different perspective, and a different circumstance enables students to experience and learn from that which they could not otherwise experience.

Expression makes personal development possible by providing individual students with multiple ways to "be themselves" that they may not be able to access otherwise. It is not simply about celebrating the release of emotion, but about maximizing opportunities for young people to contribute and participate in their own expressive languages and to connect young people to larger histories so that they feel included in contexts in which they may have been previously excluded (Seidel et al. 2009). In this way, the arts play a significant role in showing students that they have something important to add and offer; they have a voice and the means to contribute to society.

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**"The arts are a fundamental aspect of being human. So the argument has to be made for the arts. To deny them to children is wrong because it cuts them away from one of the most important forms of human expression and spiritual expression."**

**—Diane Ravitch, historian of education (2019)**

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## The Effects of Arts Education on School Culture and Teaching

Fiske identified several results and conditions in school culture and organization present in the schools with a high prevalence of arts throughout the curriculum (1999). Schools with strong arts programs have:

- Supportive administrators who
  - play a central role in ensuring the continuity and depth of provision in arts education;
  - encourage teachers to take risks, learn new skills, and broaden their curriculum; and
  - support flexibility in curriculum design, with less emphasis on conformity, formalization, or centralization.
- Teachers who
  - demonstrate more interest in their work and are more likely to become involved in professional development experiences;
  - tend to have good working relationships with other teachers in their school; and
  - are more likely to be innovative in their teaching.
- Specialists arts teachers (single-subject credentialed arts teachers) who
  - are confident in their pedagogy and practice;
  - knowledgeable about pupils' abilities and personalities;
  - innovative in the approaches to learning; and
  - enjoy collaborating with other arts specialists and teachers of other subjects.
- Students who are more likely to have good rapport with their teachers.
- A school culture that favors change and experimentation

Source: Fiske (1999)

An educational institution and its educational leaders communicate their values and beliefs through their attitudes and perceptions regarding the arts, in curriculum and in a school's culture. Decades of research on positive training and educational effects, and environmental techniques for fostering creativity, strongly refute the myth that "people are born creative or uncreative" (Plucker, Beghetto, and Dow 2004). "How schools are organized, what is taught in them, the kind of norms they embrace, and the relationships they foster among adults and children all matter, for they all shape the experiences that students are likely to have and in the process influence who children will become" (Eisner 2002).

In this way, school cultures must promote and protect creative practices, artistic expression, and exploration to their students and educators. The language used, by

educators and students alike, to describe artistic capacity should be carefully chosen and monitored. When educators say, or allow students to say, “I can’t draw,” or “I don’t sing,” they demonstrate and enable a fixed mindset for learning in the arts. Educators need to model and promote an openness and ability to learn in the arts disciplines just as they model and promote a growth mindset in other content areas.

Dweck demonstrates how education must support and promote a growth mindset in students:

Praising children’s intelligence harms their motivation and it harms their performance. [Children] especially love to be praised for their intelligence and talent. It really does give them a boost, a special glow—but only for the moment. The minute they hit a snag, their confidence goes out the window and their motivation hits rock bottom. If success means they’re smart, then failure means they’re dumb. That’s the fixed mindset. (2016)

The arts provide a unique opportunity for students to develop and maintain a growth mindset. The arts develop the intrinsic human capacities of creativity, innovation, and invention, as well as experimentation, investigation, and revision. Through the arts, students have opportunities to realize that practice and persistence yield progress. “In the fixed mindset, everything is about the outcome. If you fail—or if you’re not the best—it’s all been wasted. The growth mindset allows people to value what they’re doing regardless of the outcome. They’re tackling problems, charting new courses, working on important issues” (Dweck 2016). All humans are born with creative capacities that must be fostered, nurtured, and exercised.

Learning in the arts provides opportunities for social and emotional learning, and positively affects school culture and teaching by helping students

- develop, implement, and communicate new ideas to others effectively;
- be open and responsive to new and diverse perspectives;
- incorporate group input and feedback into the work;
- demonstrate originality and inventiveness in work and understand the real-world limits to adopting new ideas;
- view failure as an opportunity to learn;
- understand that creativity and innovation are long-term, cyclical processes of small successes and frequent mistakes;
- demonstrate ability to work effectively and respectfully with diverse teams;
- exercise flexibility and willingness to be helpful in making necessary compromises to accomplish a common goal; and
- assume shared responsibility for collaborative work, and value the individual contributions made by each team member.

Source: NCCAS (2014)

## Conclusions from the Research

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“We don’t need the arts in our schools to raise mathematical and verbal skills—we already target these in math and language arts. We need the arts because in addition to introducing students to aesthetic appreciation, they teach other modes of thinking we value.”

—Lois Hetland, Ellen Winner, Shirley Veenema, and Kimberly M. Sheridan,  
authors of *Studio Thinking 2: The Real Benefits of Visual Arts Education* (2013)

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Several studies specifically compared test scores in reading and math for students with a high prevalence of arts education to those for students with low prevalence of arts education, and identified a correlation between students with a high prevalence of arts in their schooling experience (in or out of the actual school day) and achievement in other subject areas (Bowen and Kisida 2019; Catterall 2009; Fiske 1999). It may be tempting to advocate that studying the arts will make students successful in other subject areas. However, if the arts are included in the curriculum as a service to other content areas, the value of the arts is diminished. “We don’t need the arts in our schools to raise mathematical and verbal skills—we already target these in math and language arts. We need the arts because in addition to introducing students to aesthetic appreciation, they teach other modes of thinking we value” (Hetland et al. 2013). There is significant data that overwhelmingly supports the fundamental value and role of the arts in equal standing with other content areas. As Jensen urges, the arts can no longer be viewed as a “cultural add-on” or a nice-to-have “frill” (2001).

When educators focus solely on the impact arts education may have in other content areas, they risk losing sight of what the arts do for students’ development as well-rounded human beings. It is for these reasons that California recognizes the value and importance of discrete arts learning as it stipulates in *Education Code*, high school graduation requirements, and “F” requirements for UC/CSU admission.

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## “The arts

- connect students to themselves and each other;
- transform the environment for learning;
- connect learning experiences to the world;
- reach students who are not otherwise being reached in ways that they are not otherwise being reached; and
- provide new challenges for those students already considered successful.”

—Adapted from *Champions of Change: The Impact of the Arts on Learning*, edited by Edward B. Fiske (1999)

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It is critical when designing dance, media arts, music, theatre, and visual arts curriculum and programs to keep at the forefront that the arts teach valuable skills and develop students in ways that other content areas do not. Many researchers in the field urge educators and advocates to promote and support arts education by focusing on the critical cognitive, cultural, social, and emotional development inherent in arts learning. If the goal for education is to develop well-rounded students, the unique skills and capacities the arts develop make the arts highly valuable for study as discrete disciplines with far-reaching effects on personal, social, and academic aspects of students’ lives.

## The California Arts Standards

The intent of the arts standards is to define authentic learning in the arts disciplines where students think, behave, produce, engage, communicate, and reflect as artists. The culminating goal is producing artistically literate citizens who are able to participate authentically in the arts. Artistic literacy includes fluency in the language(s) of the arts. Fluency is evident when a student is able to create, perform/present/produce, respond, and connect through symbolic and metaphoric forms that are unique to the arts. Artistic literacy is further exemplified when students transfer knowledge, skills, and capacities gained through study in the arts to other subjects, settings, and contexts.

The arts standards articulate and identify discipline-specific, grade-appropriate achievement and demonstration of what students know and are able to do. The intention is to promote authentic learning in each arts discipline, including all aspects of the discipline. As such, the arts standards are process-oriented, delineating authentic practices

and performance within each arts discipline. Generally speaking, arts education has traditionally focused on specific aspects of each discipline, devoting significant learning time to some, but not all, artistic processes in the arts disciplines. The standards call for more attention to process—and consideration of balancing process and product-oriented learning. To become artistically literate, students must have ample experiences devoted to learning all the artistic processes: Creating, Performing/Presenting/Producing, Responding, and Connecting. For example, visual arts students need to engage in the process of conceptualizing artwork and making art, thinking and working as an artist, as well as presenting art, and thinking and working as a curator or an artist selecting work for presentation. Similarly, musicians need to engage in the process of singing or playing an instrument, performing, and creating music, and also engage in the activities and practices of composing, arranging, or improvising. More specific discussion of the structure of the standards can be found in chapter two, “The Instructional Cycle.”

The standards describe the intended outcomes of student learning. They center on what students will demonstrate independently rather than describing what teachers should teach. This requires a paradigm shift in the way teachers view standards: The standards articulate what the students are doing, not what teachers are teaching. The *Arts Framework* guides educators as they make this shift. More specific guidance into how these learning outcomes can be developed through intentional, well-crafted instruction can be found in chapter two, “The Instructional Cycle.”

## Preparing Students for Careers

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“There is no doubt that creativity is the most important human resource of all. Without creativity, there would be no progress and we would be forever repeating the same patterns.”

—Dr. Edward de Bono, physician (Los Angeles County Economic Development Corporation 2018)

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Arts education directly and indirectly prepares all California students for future jobs and careers. The arts develop students’ creative and innovative capacities, critical thinking and problem-solving skills, communication skills, and collaboration and cooperation skills, which prepare them for nearly any conceivable job or career. These are skills that many industries demand of the workforce at all levels. Sequential standards-based arts education also, depending on coursework, can prepare students to continue in university and arts school studies or even to enter the creative workforce immediately.

The *Otis Report on the Creative Economy (Otis Report)* has been released annually since 2007. Commissioned by the Otis College of Art and Design, the Los Angeles County

Economic Development Corporation investigates and reports the economic impact and influence of California’s creative sector on the economy. The 2018 *Otis Report* defines the ‘creative economy’ as “... inclusive of all kinds of creative activities whether expressed as art or innovation. Significant components of the creative economy are the creative industries—a designated set of industries that depend on individual creativity to generate employment and wealth” (Los Angeles County Economic Development Corporation 2018, 15).

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**“... there is unprecedented market demand for people looking to artists to be social problem solvers. Also, businesses of Silicon Valley are saying, ‘We really value creatives.’”**

**—Angie Kim, president and CEO of the Center for Cultural Innovation  
(Los Angeles County Economic Development Corporation 2018, 115)**

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The *Otis Report* recognizes the strong and consistent link shown in research between high-quality arts education and a wide range of student outcomes including “... increased student engagement, improved attendance, focused attention, heightened educational aspirations, and development of habits of mind such as problem solving, critical and creative thinking, dealing with complexity, and integration of multiple skill sets” (Los Angeles County Economic Development Corporation 2018, 69). The *Otis Report* also further acknowledges the link the arts have to the “development of social competencies including collaboration and teamwork skills, social tolerance, and self-confidence” (Los Angeles County Economic Development Corporation 2018, 69).

The *Otis Report* serves as a compulsory influence to districts and schools who seek to prepare California students for careers in California. Educators must prepare students for opportunity and potential in many fields and many careers, both known and not yet known. To do this, curriculum and programs must place emphasis on the technical and transferable skills and capacities that transcend context. The *California Arts Standards* provide opportunities and prepare students to make connections and utilize their acquired arts knowledge and artistic skills in multiple contexts. The arts prepare students to engage in the creative industry or any other field or industry which requires the ability to effectively collaborate, meaningfully communicate, critically think, and generate or innovate ideas.

## **Careers in the Arts**

Careful planning of comprehensive programs in the arts disciplines is necessary to prepare students for careers in the arts and for postsecondary arts study. Such planning may involve collaboration and cooperation with Career and Technical Education (CTE) Arts, Media, and Entertainment (CTE AME) programs. The AME Industry Sector curriculum programs serve over 231,000 students statewide in grade levels seven through twelve, the

highest enrollment of all the CTE sectors, and student enrollment continues to grow in AME programs (California Department of Education 2018a).

When comprehensive arts education includes CTE AME and discrete arts programs, combining *CTE AME Model Standards* with the *Arts Standards*, the following results:

- Arts career and academic curriculum includes industry-based standards
- New and existing resources, strategies, and activities (including standards-aligned curricula) ensure students are offered challenging, academic and career-related experiences
- Students learn of the many career opportunities available within the sector
- Learning opportunities and partnerships increase career guidance and educational relevance, leading to improved student involvement, achievement, and preparation for continued education and careers in the arts
- Students can acquire industry certifications in the arts prior to graduation, preparing them for entry into the industry

Source: California Department of Education (2018a)

## Learning in the Arts: Part of a California Students' Well-Rounded Education

In December 2015, the Every Student Succeeds Act (ESSA), the new version of the Elementary and Secondary Education Act replacing No Child Left Behind, was authorized by Congress. It led to the subsequent development and approval of California's ESSA State Plan by the US Department of Education. ESSA provides clear intent to support all students through a "well-rounded" education. ESSA specifically includes arts and career and technical education in its definition of "well-rounded":

... courses, activities, and programming in subjects such as English, reading or language arts, writing, science, technology, engineering, mathematics, foreign languages, civics and government, economics, **arts**, history, geography, computer science, music, **career and technical education**, health, physical education, and any other subject, as determined by the State or local educational agency, with the purpose of providing all students access to an enriched curriculum and educational experience. (2015)

This places new emphasis on the arts as part of every student's education, regardless of student circumstances, classifications, or conditions. ESSA requires local educational agencies (LEAs) to measure the effectiveness of their curricula. In a needs assessment conducted under Title IV, Part A of ESSA, LEAs can identify gaps and deficiencies, and can improve the scope and depth of a student's education by applying additional federal funds available under that Title as needed. Additionally, flexibility in Title I funds to support a well-rounded education is now available to provide supplemental funds for a well-rounded

education including the arts. Professional learning and development for teachers of the arts disciplines (single-subject and multiple-subject teachers) can be provided through ESSA Titles I, II and IV funds to support that well-rounded education.

All states now include multiple measures of progress to create a complete picture of overall school performance. California’s accountability plan, the California School Dashboard, includes measurement of a school’s chronic absenteeism, graduation rate, suspension rate, and academic achievement on state tests. Local measures are also reported by school districts, county offices of education, and charter schools based on data available only at the local level. These measures include clean and safe buildings, school climate, parent engagement, and access to a broad course of study. Student access to and enrollment in arts instruction and arts courses provides important data that could be included within local indicator reporting for all of these measures, especially in the areas of broad courses of study, student engagement, parental engagement, and school culture/ climate.

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**“The Every Student Succeeds Act discourages the removal of students from the classroom, including arts classrooms, for remedial instruction.”**

**—The 2015 Every Student Succeeds Act**

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Finally, alongside other federal statutes, ESSA provides ways to promote an inclusive environment and discourages the removal of students from the classroom, including arts classrooms, for remedial instruction. Throughout ESSA, education—including access to arts education for all—is supported by the protection of instructional time. This means that students are not “pulled out” from arts (or “elective”) courses to receive remedial instruction, English language instruction, or any other necessary service supporting students’ learning and success in school—in other words, the arts are a key part of education and should not be deprioritized to meet a students’ other educational needs. Careful scheduling and planning of services, inclusive instructional approaches, and arts instruction all need to be considered to protect and ensure access to a well-rounded education for each and every student.

The California *Education Code* establishes a minimum set of requirements for graduation from California high schools. The requirements should be viewed as minimums and should support regulations established by local governing boards. The California *Education Code* Section 51210 stipulates that all students in grade levels one to six shall receive instruction in visual and performing arts, and the California *Education Code* Section 51220 stipulates that all students in grade levels seven to twelve shall have access to courses in visual and performing arts.

The UC/CSU systems have established a uniform minimum set of courses required for admission as a freshman. The UC maintains public “A–G” course lists on its A–G Course List website at <https://www.cde.ca.gov/ci/vp/cf/ch1.asp#link1> that provide complete information about the high school courses. The F Visual and Performing Arts requirement consists of one year of college-preparatory visual and performing arts in one of the following disciplines: dance, music, theatre, visual arts, or interdisciplinary arts. Admission as a first-time freshman into the CSU system requires a minimum of a 15-unit pattern of the “A–G” courses. The F area requires one year in Visual and Performing Arts (dance, drama or theatre, music, or visual arts). Courses that are approved by the UC system as an A–G course are accepted by the CSU system. In addition to the required courses, California public universities have other requirements for admission as a freshman (California Department of Education 2018b).

State mandated requirements (*EC* Section 51222.3) for high school graduation include one year of visual and performing arts, foreign language, or career technical education. UC and CSU requirements for freshman admissions for visual and performing arts include one year of visual and performing arts.

California’s Local Control Funding Formula (also known as LCFF) creates funding targets based on student characteristics and provides greater flexibility to use these funds to improve student outcomes (California Department of Education 2017). The Local Control Accountability Plan (also known as LCAP) is intended as a comprehensive planning tool to support student outcomes and is an important component of the Local Control Funding Formula. Under the formula, all LEAs including school districts, county offices of education (COEs), and charter schools are required to prepare a Local Control Accountability Plan, which describes how they intend to meet annual goals for all pupils, with specific activities to address state and local priorities identified pursuant to California *EC* sections 52060(d), 52066(d), and 47605. As part of California students’ well-rounded education, the arts should be clearly and specifically identified in district and county Local Control Accountability Plans. The plan must include goals and related actions/services that address implementation of the academic content and performance standards adopted by the State Board of Education, including the arts (California Department of Education 2018c).

## Opportunity to Learn in the Arts

Opportunity to Learn is a set of criteria for assessing and reporting whether students and teachers have access to the necessary resources for students to achieve the state standards, and also for creating a plan for ongoing improvement and sustainability. A key purpose of the *Arts Framework* is to identify the conditions and resources necessary to provide every California student with a quality arts education. “Every California student” encompasses those from transitional kindergarten through grade level twelve, including students with special needs, students with disabilities, students who are gifted and talented, and students who are English learners.

In assessing and monitoring Opportunity to Learn, the conditions and resources include:

- Standards-Based Curriculum to Guide Instruction
- Scheduling: Providing Time to Learn
- Staffing: Qualified Teachers and Administration Personnel
- Facilities to Promote Authentic and Safe Arts Learning
- Physical Safety Considerations
- Authentic and Appropriate Arts Materials and Equipment

## **Standards-Based Curriculum to Guide Instruction**

Curriculum in all the arts disciplines must provide an overall vision and demonstrate alignment to the arts standards. The curriculum must clearly articulate the learning outcomes and describe the progression of learning through a scope and sequence in the four artistic processes: Creating, Performing/Presenting/Producing, Responding, and Connecting (see chapter two, “The Instructional Cycle,” for further discussion of the arts standards and artistic processes).

### **Scheduling: Providing Time to Learn**

Scheduling must ensure sufficient time is dedicated to providing students with the opportunity to develop artistic literacy. Sufficient time must be considered on multiple levels. First, a student must have sufficient learning time throughout their TK–12 years. Per *California Education Code*, students shall receive instruction in the arts every year from grade levels 1–6 and have access to arts courses in grade levels 7–12 to develop in all arts disciplines. Second, students should receive sufficient time within each grade and proficiency level to develop in all four artistic processes. This means sufficient time to cultivate creativity through making and *Creating*, sharing work through *Performing/Presenting/Producing*, analyzing and reflecting on work through *Responding* and examining and discussing the personal and social significance and relevancy of work through *Connecting*. Finally, care must be taken when scheduling to ensure that students are not “pulled out” from arts (or “elective”) courses to receive remedial instruction, English language instruction, or any other necessary service supporting students’ learning and success in school.

### **Staffing: Qualified Teachers and Administration Personnel**

Achievement in the standards requires a system of instruction that includes teachers with the necessary qualifications set by the California Commission on Teacher Credentialing. Qualified teachers are necessary. They must receive ongoing support through professional learning to remain current in research and effective teaching practices, as well as technological, methodological, and philosophical developments in education. The instruction provided by the credentialed teacher can be supplemented and enhanced in an

appropriate and structured way through engagement with community resources, such as museum educators and professional artists.

## **Facilities to Promote Authentic and Safe Arts Learning**

Creating in all five arts disciplines requires facilities tailored to the specific learning needs of the art form with dedication of appropriate space that is authentic to the discipline. Facilities that meet university and industry standards ensure that students are experienced in the disciplines and prepared to continue their learning beyond the TK–12 grades. Teachers and professionals in the arts discipline should be consulted when preparing and designing facilities. Additionally, regularly scheduled maintenance and care of facilities keeps facilities functional and effective.

## **Physical Safety Considerations**

Each arts discipline includes physical elements that require following safety protocols, regulations, and procedures to ensure the environment is safe for all students. Proper training for using equipment and materials should be articulated in writing, shared with students and families, and adhered to by all to ensure safe, authentic experiences, and learning in the arts disciplines. Additionally, behavior in arts learning must support and protect the social, emotional, and cultural aspects of the learning environment.

The arts provide opportunities for students to take risks and engage in self-expression. They also uniquely call for students to create and demonstrate their learning in a public way. Varying degrees of vulnerability and openness are therefore required of students when learning in the arts. Students must have sufficient time to learn and develop these skills and aptitudes. Behavior guidelines and protocols must be established to create learning environments that are supportive, inclusive, and protective of all students

## **Authentic and Appropriate Arts Materials and Equipment**

Making and learning in all five arts disciplines requires materials and equipment tailored to the specific demands of the art form. Materials and equipment must be authentic to the discipline to inspire and support creative engagement. They must also meet university and industry standards to prepares students for continuing their learning beyond the TK–12 system. Consideration should also be given to the support and maintenance of any technical devices provided to help students keep up with the technical demands of the disciplines.

Opportunity to Learn and the elements of an effective arts education program are discussed further in chapter nine, “Implementing Effective Arts Education,” and additional details are provided in the discipline chapters (Chapter 3: Dance; Chapter 4: Media Arts; Chapter 5: Music; Chapter 6: Theatre; and Chapter 7: Visual Arts).

## Inclusive Arts Education

Instruction in the arts disciplines must be accessible for all students. The *Arts Framework* supports teachers, administrators, and other educators and supporters of arts education in developing and delivering high-quality, discrete arts curriculum and instruction that meets every student's needs. This includes support for students with a wide range of needs, abilities, and experiences, including students who are English learners; at-promise students (per *Education Code* Section 96, the term "at-risk" is replaced in the *Education Code* with the term "at-promise"); lesbian, gay, bisexual, transgender, queer, and questioning (LGBTQ+) students; advanced learners; and students with visible and nonvisible disabilities.

Rather than providing a separate chapter to ensure access and equity in arts education, each chapter of the *Arts Framework* is designed to guide arts educators in ways to ensure that all students receive instruction designed for universal access. This support includes strategies and conditions for differentiation of instruction, approaches to formative and summative assessment, and examples for modifications and accommodations within arts classrooms.

California's pathway for equitable access to arts education considers all students as language learners. The emerging modes of communication and expression in the arts disciplines require both native English speakers and students learning English to learn how to decode and use symbols, coding, and meaning specific to the arts disciplines. The arts engage students in collective sense-making in a common language that extends beyond native languages. Students find alternative forms of expression and ways to demonstrate learning within these domain-specific languages. Every student is on the continuum of learning fluency with this new language, which includes opportunities to demonstrate learning and understanding in a variety of ways that often are not contingent upon the English language. Students celebrate diversity and cultural backgrounds through the arts, sharing their culture through a common artistic language in a safe space. These conditions can help dismantle barriers that students learning English may face in other subject areas.

To promote the development of all students learning the arts languages, appropriate instructional support is required to provide equitable opportunities for learning and achievement. Guidance for this support is provided by the *California English Learner Roadmap*, which identifies specific principles guiding all levels of the system towards a coherent and aligned set of practices, services, relationships, and approaches to teaching and learning that add up to a powerful, effective, and relevant education for all students learning English. The Roadmap web page can be accessed at <https://www.cde.ca.gov/ci/vp/cf/ch1.asp#link2>.

The arts standards emphasize a process-oriented approach and accommodate a broad range of communication and learning styles. These attributes equip teachers with a foundation to structure instruction and assessment and provide feedback on learning that is accessible to all students. Administrators should ensure course and program schedules

provide all students with opportunities for accessing arts instruction and arts courses, and they must also ensure teachers have appropriate and ongoing support for meeting the needs of each student. Support includes the following:

- Immediate and ongoing access to student case files identifying specific student needs and required modifications and accommodations, ensuring teachers are informed of the specific needs their students
- Inclusion of arts educators in the Individualized Education Plan (IEP) and 504 meetings, guaranteeing adequate support is considered and provided that is specific to the learning environment and conditions of the arts classroom
- Assistance, as appropriate, through instructional aides and instructional tools, assuring a safe and effective learning environment
- Ongoing professional learning, keeping all teachers (single-subject and multiple-subject) current with teaching practice and research in order to provide appropriate accommodations and modifications
- Ongoing professional learning, updating all teachers (single-subject and multiple-subject) on current teaching practices that support language development including skill and ability in language development, both for English and domain-specific language acquisition

## Digital Citizenship

Technology is continually evolving. It augments methods of communication, means of sharing of information, and, most relevant to arts education, approaches to creating, manipulating, and sharing works of art. Teachers in all of the arts disciplines must guide students in digital citizenship and teach ethics involved in the digital world.

The vast and evolving capabilities of technology provide students with ever-increasing access to information and material. Students can virtually examine museums' historic and contemporary art and experience musical, theatrical, and dance performances taking place all over the world, past and present. The virtual connection brings new art-making possibilities and also creates new experiences, changing three-dimensional, live experiences into new two-dimensional, virtual ways of experiencing, responding, and engaging with all art forms.

The methods and means by which artists create works are continually changing with technology. With software programs, artists are able to manipulate and create art in different ways with different results. Theatrical effects and methods of production have changed creating new sensory experiences for dance and theatre productions. Technology also provides opportunities for performance ensembles to collaborate and perform virtually with other ensembles and performers around the world. Technological advances continue to augment media arts with emerging tools and means for creating and producing artwork. Further, technology enables artists of any art form to collaborate with

other artists, share in the creation and presentation of artistic work, and engage in global issues around the world.

Therefore, it is imperative that students explore, experience, and understand the nuances of professional integrity and the parameters of intellectual and creative property. They need to understand what protects their own work as an artist, as well as what protects the works of others'. Students need to understand what constitutes intellectual or creative theft or copyright violation, compared to poetic and artistic license and artistic adaptation. To do this, teachers must understand, continually question, and investigate these issues, and remain current with industry practices. Paramount to this, teachers and schools must model professional integrity and safeguard intellectual and creative property by adhering to these standards of professional integrity.

Further discussion of digital citizenship, specific to each arts discipline is discussed in the discipline chapters: Chapter 3: Dance; Chapter 4: Media Arts; Chapter 5: Music; Chapter 6: Theatre; and Chapter 7: Visual Arts.

## Relationship and Connection to Other Standards

### The California Common Core State Standards for English Language Arts and Literacy in History–Social Science, Science, and Technical Subjects

The arts standards affirm that developing literacy is a shared responsibility across all content areas. This shared responsibility requires that all content areas, including the arts disciplines, provide instruction that supports students' literacy development. The *California Common Core State Standards for English Language Arts and Literacy in History–Social Science, Science, and Technical Subjects*, when used in conjunction with the *Arts Standards*, provide additional guidance for student learning expectations and outcomes related to literacy.

**Note:** In the *California Common Core State Standards for English Language Arts and Literacy in History/Social Studies, Science, and Technical Subjects*, the arts are considered a technical subject (<https://www.cde.ca.gov/ci/vp/cf/ch1.asp#link3>).

As Eisner wrote, “Becoming multiliterate means being able to inscribe or decode meaning in different forms of representation” (2002). Developing literacy in the arts disciplines includes developing skills and capacities to read, write, and communicate effectively within linguistic language, as well as read, write, and communicate effectively using the unique language or symbols of the arts discipline. In the study of all arts disciplines, students should have ample opportunities to read and write about the art discipline and art works and performances. Yet, reading and writing about the art discipline is not sufficient in developing artistic literacy. Reading and writing *within the language* of each artistic discipline is the method of creating, sharing, and responding using the language of the arts discipline and these methods can vary across cultures and time periods.

Considering the language of each arts discipline extends traditional notions of text, reading, and writing. “Text” refers to print and nonprint forms in an arts discipline, including a variety of formats such as an artwork, a performance, an exhibit, and any printed document discussing an artwork, performance, or an arts discipline. To “read” is to derive meaning. When one derives meaning from an arts experience, a performance, or viewing of artwork, one is “reading” it. Similarly, to “write” is to convey meaning. One can convey meaning in an arts discipline through a variety of methods such as making art, creating a performance, or drafting a printed document about an artistic endeavor. Literacy in the arts includes possessing the skills, vocabularies, and methods to read, write, and understand a variety of texts within the arts discipline. The artistic processes of the arts standards each include different aspects of literacy within the discipline.

For example, the language of dance includes movement, theatrical elements, and Labanotation (or other choreographic notation methods). When a choreographer creates a series of movements, they are writing in dance. When a dancer is learning choreography, they are simultaneously reading what the choreographer has written and writing through their own movement. When an audience watches a dance performance, they are reading the performance, the combination of movement and theatrical elements.

Parallel examples exist in all of the arts disciplines. The following examples are not an exhaustive list but are provided to show the breadth of text. In media arts, language includes software programs, digital applications, a photograph, graphic design, or animation. In music, language includes written symbols in forms of notations and markings in a musical score, the elements of music used to create music, and the gestures of a conductor directing an ensemble. In theatre, language includes movement, vocal expression, theatrical elements, and the script or improvised speech. In visual arts, language includes media choices, elements, principles, and expressiveness. To become multiliterate, students need ample time to develop fluency in all aspects of language of the arts discipline.

**Table 1.1: Examples of Text in the Arts Disciplines**

Arts Discipline	Examples of Text
Dance	<ul style="list-style-type: none"> <li>■ A dance performance, live or recorded</li> <li>■ An article critiquing a performance</li> <li>■ Labanotation or other written form of choreography</li> </ul>
Media Arts	<ul style="list-style-type: none"> <li>■ A photograph, logo, or film</li> <li>■ A manual or guide for software or applications</li> <li>■ An article critiquing a film or documentary</li> </ul>
Music	<ul style="list-style-type: none"> <li>■ A musical score</li> <li>■ A concert or musical performance, live or recorded</li> <li>■ Program notes for a specific performance</li> </ul>
Theatre	<ul style="list-style-type: none"> <li>■ A lighting plot or blocking/staging notes</li> <li>■ A script or spoken dialogue in improvisation</li> <li>■ A play or musical performance, live or recorded</li> </ul>
Visual Arts	<ul style="list-style-type: none"> <li>■ A drawing, painting, sculpture, or installation</li> <li>■ Mockups and sketchbooks</li> <li>■ An artist’s statement for an artwork, exhibit, or show</li> </ul>

## English Language Development Standards

Students learning English, like all arts learners, require support as they gain proficiency in English. The California English language development standards guide the learning expectations in all content areas, including the arts, to ensure students learning English are simultaneously developing academic English while accessing all the components of a well-rounded education. Just as developing literacy is a shared responsibility, so too is supporting language learning across all disciplines. Arts disciplines, which recognize all students as language learners, rely on the *California English Language Development Standards* (ELD standards) to guide and support language acquisition. The ELD standards should be used in tandem with the arts standards in all arts instruction.

## Career and Technical Education Model Curriculum Standards for the Arts, Media, and Entertainment Sector

The *Career and Technical Education Model Curriculum Standards for the Arts, Media, and Entertainment* (CTE AME standards) provide guidance and student learning expectations for courses and pathways. These courses and pathways equip students with sufficient skills and experiences to enter postsecondary education and training, preparing them for a smooth transition into the workforce.

In order for both the people and the economy of California to prosper, it is essential for all students to emerge from schools ready to pursue their career and college goals. Equipping all high school students with the knowledge and skills necessary to plan and manage their education and careers throughout their lives will help to guarantee these important outcomes. (California Department of Education 2013)

CTE AME courses are designed to create pathways for students to follow in preparation for entering postsecondary education or the workforce in the arts, media, and entertainment sector. The CTE AME standards also complement and should work in tandem with the arts standards and arts courses, ensuring students develop foundational knowledge in the arts disciplines as they develop and progress in a specialized pathway.

## Conclusion

The fundamental goal of the arts standards is developing artistically literate individuals through a comprehensive and sequential arts education . California aims for a society in which community members

- create, perform, and respond to artistic work that expresses and communicates ideas through a variety of artistic media, symbols, and metaphors;
- have at least one arts discipline in which they have sufficient competence to continue active involvement in creating, performing, and responding to art as an adult;
- actively seek and appreciate diverse forms and genres of artwork of enduring quality or significance because they know and understand artwork from varied historical periods and cultures;
- find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities by actively engaging in the arts; and
- appreciate the value of supporting the arts by actively seeking artistic experiences and support the arts in their local, state, national, and global communities.

Cultivating lifelong learners is the goal for educators, according to Eisner:

The important outcomes of schooling include not only the acquisition of new conceptual tools, refined sensibilities, a developed imagination, and new routines and techniques, but also new attitudes and dispositions. The disposition to continue to learn throughout life is perhaps one of the most important contributions that schools can make to an individual's development. (2002)

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